

HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE

APRIL
1972
30p

GAMES ROOMS
BATHROOMS
WHITE ROOMS
ALL IN COLOUR

TOWN GARDEN
STEPPED GARDEN
WATER GARDEN
ALL IN COLOUR

FRENCH
FOOD AND WINES



Periodical
NA7100
#6#
X



White Vista —5257

(Illustration on cover)

An elegant Vision Net specially designed for modern living. Available in nine depths from 36" to 90". Approx Retail Price: 35p—36" deep—white.

Also available in three fashionable colours (Sunset Orange, Old Gold, and Royal Purple). Approx Retail Price: 39p—36" deep.

The Bright New World

Filigree is doing new things with net curtains that your grandmother might not approve of. But then, the Filigree new Spring collection wasn't designed for your grandmother. It was designed for you. A modern lady, with modern tastes in a modern world.

Filigree have created a new bright white world of net curtains to add beauty to your bright new world. Effortless beauty, because each Filigree design is a Brise-Bise (say brisbee) which means that we do all the stitching and hemming—you simply ask for sufficient yardage to cover twice the window's width and hang them up.

And Filigree net curtains stay beautiful because they're made from Terlenka, the whiteness-plus fibre that's easy to wash, doesn't shrink and requires little or no ironing. On second thoughts perhaps your grandmother might approve after all!

*NOTE

You can save 40p on any of these Filigree curtains. Look out for the coupon and the name of your nearest Filigree stockist in the following pages.

—5250

Design on voile background with luxurious deep base. Available in 36" to 90". Approximate retail price: 65p 36" deep.

—MF695/MV694

Insertion in Nottingham Lace set against a luxurious voile or background. Available on a white voile or voile impression 36" to 90". Approximate retail price: 45p 36" deep—voile impression net. 55p 36" deep—white voile.

—5271

Design, with a contrasting band set above a shell patterned hem. Available in 36" to 90". Approximate retail price: 45p 36" deep.

Filigree

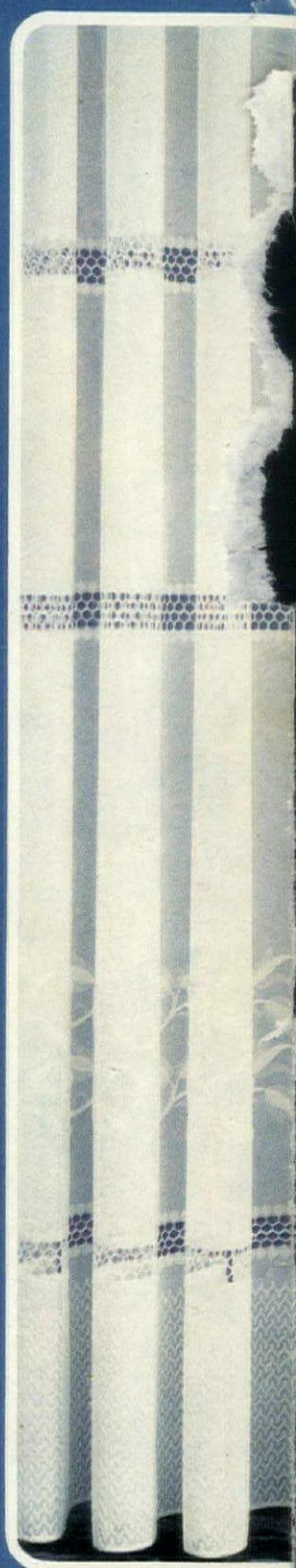
IN TERLENKA

You can't get whiter net

White Starshine



White Wedding



White Sunlight



White Wedding

A raised petal design
10 depths from 36" to 96"

White Starshine

A contemporary
voile impression backed
net in 10 depths from 36" to 96"
Approximate retail price \$12.99

White Sunlight

A vivid floral design
10 depths from 36" to 96"



See the Bright New World of Filigree Nets at these stockists!

BEDFORDSHIRE John Hawkins & Sons Ltd. John Hawkins & Sons Ltd.	Bedford Luton	HERTFORDSHIRE Alan's Fabrics Clements	Barnet Watford	NORTHUMBERLAND J. Farnon John Hawkins & Sons Ltd. D. J. & M. Kennedy H. J. Woodcock Ltd.	Newcastle-upon-Tyne Newcastle-upon-Tyne Hexham Blyth
BERKSHIRE Clements Edmonds (Reading) Ltd. Richella	Reading Reading Thatcham	KENT E. Cox & Co. Ltd. Hubburds Ltd. John Hawkins & Sons Ltd. John Hawkins & Sons Ltd. Medhursts	Chatham Sittingbourne Canterbury Chatham Bromley	NOTTINGHAMSHIRE Greater Nottingham Co-op. Soc. Ltd. Sheffield & Worksop Co-op. Soc. Ltd. P. A. Wood	Nottingham Worksop Mansfield
BRISTOL Brights John Hawkins & Sons Ltd. John Hawkins & Sons Ltd. Lewis' Ltd. The Remnant Shop	Bristol Downend, Bristol Horsefair, Bristol Bristol Bristol	LANCASHIRE Barbara Green Blacklers Stores Ltd. Brookes Ena Shaw Ltd. John Hawkins & Sons Ltd. E. Hudson & Co. Lancastria Co-op. Soc. Ltd. Lewis' Ltd. Lewis' Ltd. Lewis' Ltd. Mary's Mary's St. Helens Co-op. Soc. Ltd. Warrington Co-op. Soc. Ltd.	Warrington Bootle Bolton St. Helens All Branches Oldham All Main Stores Liverpool Manchester Blackpool Bolton Morecambe St. Helens Widnes	SCOTLAND J. Hawkins & Sons Ltd. J. Hawkins & Sons Ltd. Lewis' Ltd.	Aberdeen Perth Glasgow
CAERNARVONSHIRE Irish Linen Co.	Llandudno	LEICESTERSHIRE John Hawkins & Sons Ltd. Lewis' Ltd.	Leicester Leicester	STAFFORDSHIRE John Hawkins & Sons Ltd. Lewis' Ltd. Quality House Tamworth Co-op. Soc. Ltd.	All Branches Hanley, Stoke-on-Trent Wolverhampton Tamworth
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SAVE MONEY! BUY BEFORE 3rd JULY.

HG
 Name
 Address

For your 40p postal order fill in your name and address (block capitals) and post this coupon with your receipt before 3rd July, 1972 to:

SAVE 40p

Filigree Textiles Ltd., 3 Buckingham Gate, London SW1

Return this voucher plus a receipt for Filigree net curtains value of £3.50 or more, and Filigree will send you a postal order worth 40p (8/-). Send your voucher and the receipt which must bear the Filigree pattern number or name of one of the designs to: Filigree Textiles Ltd., 3 Buckingham Gate, London SW1.

Conditions:

1. Voucher is only valid if submitted with a receipt of £3.50 value or more for any of the Filigree net curtains displayed in this advertisement.
2. The receipt must include the pattern number or name of the Filigree net purchased.
3. This offer applies to UK households only.
4. Only one voucher is valid per household.
5. Voucher is valid up to and including 3rd July, 1972.
6. No responsibility can be accepted for vouchers lost or damaged in the post or otherwise.

The Bright New World
of
Filigree
IN TERLENKA

You can't get whiter net



Hand-made glass by Wedgwood

Caernarvon 25 piece fine bone china dinner set for six: £174.65

When it's Wedgwood, people notice

"How beautiful," they'll say; and you'll say "Wedgwood."

It gets to be quite a pleasant routine when you ask friends around.

Especially when the china is as beautiful as Caernarvon.

Wedgwood today is made to the same exacting standards as it has been for two hundred and thirteen years:

By craftsmen.

And, as always, our craftsmen make a wide variety of Wedgwood at a wide variety of prices.

Our range includes 75 dinner sets from £33.50 to £362.55.

If you would like to see some superb examples of Wedgwood, it's as easy as dropping us a line and enclosing a 5p

stamp. We'll send you a colour brochure of patterns and the history of Wedgwood. Plus the names and addresses of your nearest Wedgwood stockists.

Wedgwood, Barlaston, Stoke-on-Trent, and 34 Wigmore Street, London W.1.

Wedgwood

Living



Opus, by Stag, is realistic storage furniture for real, live families that does the job it sets out to do.

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

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

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

Stag style!

To The Stag Cabinet Company Ltd
Dept D4 Haydn Road, Nottingham



Please send me a free colour
brochure of all the Stag Styles

Name

Address

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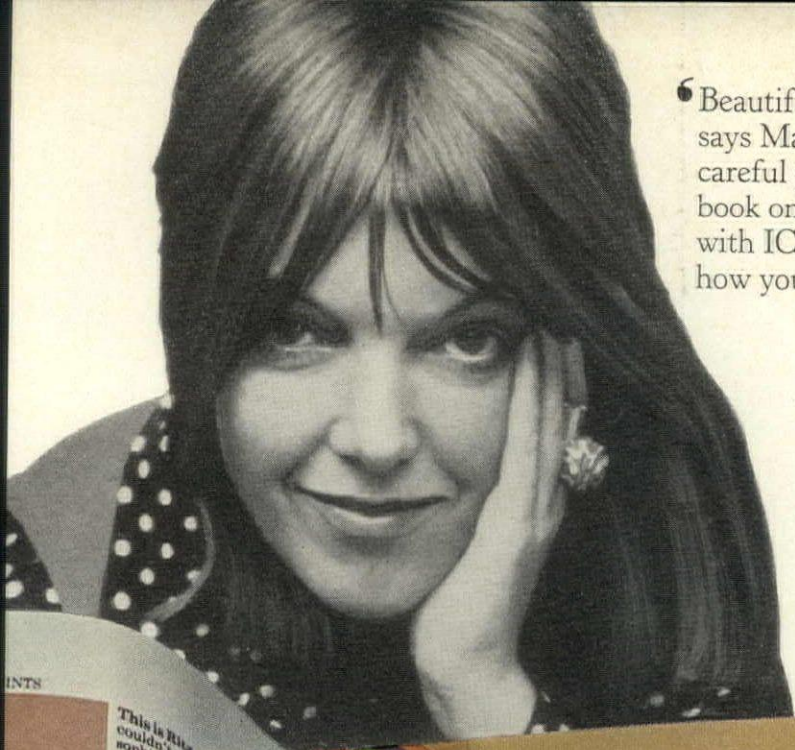


Beautiful Bang & Olufsen

Beosystem 1200 - another superb audio system by Bang & Olufsen, master craftsmen in sound and vision.

Beosystem 1200, available in natural teak, rosewood or white lacquered finish.
Recommended retail price from £319.80, or available as individual units.

For further information contact Bang & Olufsen U.K. Limited
Consumer Advisory Service (7217) Mercia Road Gloucester GL1 2SQ 0452 31491



‘Beautiful homes don’t just happen’ says Mary Quant. ‘They take flair and careful planning. You could write a book on the subject. So I’ve got together with ICI and done just that. Find out how you can get it free . . .’

FREE!
The Mary Quant
book of
room designs.
From ICI



Britain's best-known fashion designer has come up with probably the most exciting range of home furnishing fabrics, paints and wall friezes you've ever seen. A co-ordinating range. Send for her free book today - and see for yourself.

Ever wished somebody would take a really fresh look at room design? Well somebody has. Mary Quant - and ICI. Ever wished you could give a whole new look to a room from top to bottom? Well now you can. Now Mary Quant and ICI present a knock-out new range of co-ordinated room settings - living rooms and bedrooms. Mary has designed curtains, nets, quilts, sheets and stretch covers - and she's put the whole fascinating scheme in the colourful 'Mary Quant Book of Room Designs'. She's also included 'reach-me-down' roller blinds in 'Terylene'/cotton fabrics, and a range of matching paints and wall friezes from ICI. There are plenty of variations on each theme, so you'll find enough freedom to express your

personality, but enough guidance to guarantee good results. Mary's designs have all the flair that has made her internationally famous as a fashion designer. The ICI fibres and paints have the hard-wearing, easy-care qualities that have made them internationally famous. There are:

- * Sheets, pillowcases and bedspreads in 'Terylene'/cotton from Dorma.
- * Stretch covers in 'Bri-Nylon' from Customagic.
- * Nets in 'Terylene' Silver Seal from Stiebel.
- * Curtains in 'Terylene'/cotton and 'Terylene'/linen from Sunfield.
- * Quilts, continental quilts filled with 'Terylene' P3, covered with 'Terylene'/cotton; and bedspreads in 'Terylene'/cotton from Mellalieu & Bailey.
- * Roller blinds in 'Terylene'/cotton from Glamorline. (Plus a range of Dulux Matchmaker paints and Walflair wall friezes from ICI to complete the scene.)

So make your home a more exciting place to live in. Send today for your free copy of the 'Mary Quant Book of Room Designs'!

To: ICI Fibres, Department 2E,
 Hookstone Road, Harrogate, Yorkshire.

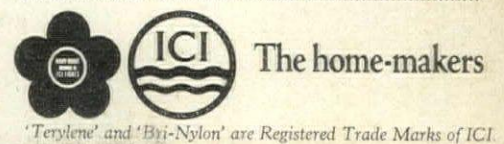
Please send me your free colour book, and list of stores which stock the Mary Quant designs from ICI.

NAME.....

ADDRESS.....

.....

.....





the soft touch
from ERCOL.

Not so long ago Ercol introduced two new, fully-upholstered living-room suites. They are distinguished from each other in style, and from all other living-room suites by outstanding comfort and by the honesty of construction and craftsmanship you have come to expect from Ercol.

Now here is another completely new Ercol fully-upholstered suite; framed and cradled in solid elm, fashioned with all the skill of Ercol's craftsmanship in wood. So now you have another Ercol fully-upholstered living-room suite to choose from.

Two aspects of comfort

Here again, Ercol offer you enveloping comfort above all. An immensely strong

frame that will support you correctly: we have conscientiously and meticulously based proportions of seat and back and their related angles on the need of the human body at rest. Only if you are properly supported can you really relax.

And we give you just the right degree of softness. Deep foam cushions rest on a resilient, webbed seat-base which is itself covered with a layer of foam.

Comfort that lasts

Here is deep, soft comfort. Comfort that lasts, because Ercol make the solid timber frame—richly upholstered—with the same craftsmanship that we devote to all our furniture: precision joints and perfect fit.

Authentic touch

As you look at the Ercol fully-upholstered suites you may notice that on each one a part of the actual frame, hand wax finish with loving care, is proudly shown. This is no mere styling feature added afterwards—it is visible proof of Ercol's love of wood and the expertise with which they use it.

Royal choice of fabrics

Ercol have some 150 different upholstery fabrics for you to choose from. Traditional linens specially woven for us in Scotland; modern woollens; cool sophisticated designs or man-made fibres for life in the 70's—your Ercol dealer has the Ercol swatch books to show you.

Our catalogue tells all

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



Above: Ercol Upholstered Suite, No. 662, with beautifully fashioned ladderbacks of solid elm.

Left: Comfort and timeless elegance. Notice the generous, sweeping curve to the back of Ercol Suite, No. 650.

Below: Newcomer! Deep comfort, impeccable craftsmanship and the modern line in the new Ercol Suite, No. 697.



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

NAME

ADDRESS

TOWN

COUNTY

1151





Clearly presents!

This, and all the other glass we sell, is special enough to make a present.
 1 Diamond-cut crystal goblet from Waterford's 'Alana' suite £3.80 each post 50p for six
 2 'Rummer' goblet with ringed stem from Dartington, £1.40 each post 60p for six
 3 Antique glass bowl, circa 1740 with a domed and folded foot; 10¼ inches across, 6 inches high £60 post 65p
 4 Avocado-like avocado dish, pair in box £1.75 post 40p
 5 Decanter with flat stopper, holds a bottle £2.75 post 40p
 6 Tumbler with giant thumb cutting, from Finland, boxed set of four 'Quartet' £1.00 post 40p
 7 Corked storage jar by Dartington, also Sugar, Flour, Rice £1.40 each post 35p; also smaller for Tea, Coffee, Sugar, Salt £1.10 post 28p

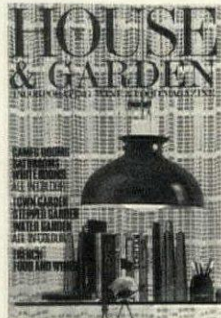
The General Trading Company

144 Sloane Street, Sloane Square, London SW1X 9BL telephone 01-730 0411

HOUSE & GARDEN

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Cover Some of the best of today's world, looking very like tomorrow's. A vast expanse of window where the light is softly filtered by yards of Filigree Textiles' vision net. The glass lamps are Venini. Further merchandise details are on page 88. Set designed by Olive Sullivan, photographed by John Wingrove

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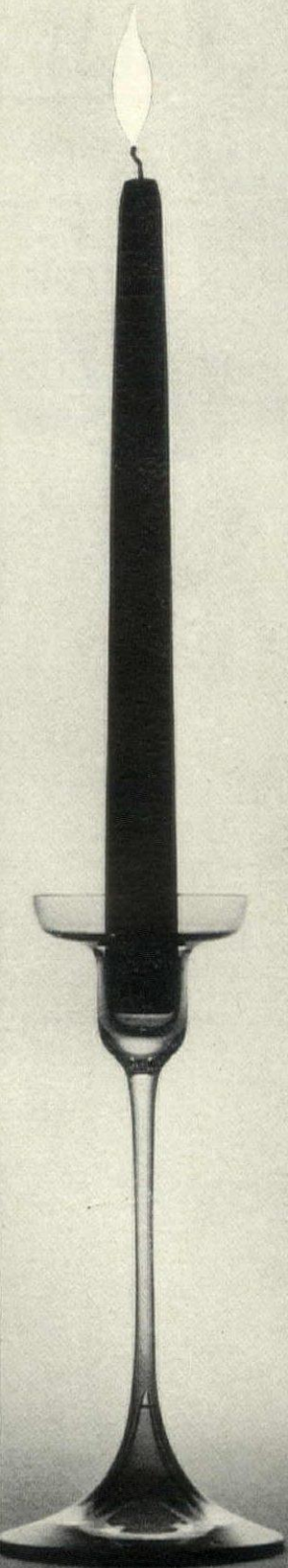
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9 Candleholder £3.15 pair boxed



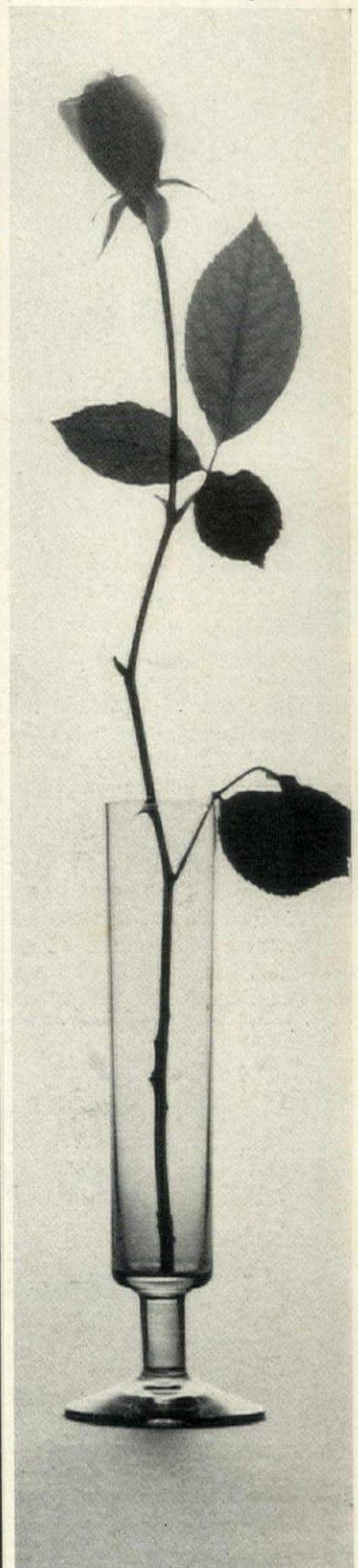
Light here for over seven inches of tall, slim, elegant glass.

Hand-made in Torrington Devon by Dartington Glass Ltd. Available from good shops and stores everywhere, or write for a free brochure.

Dartington

The hand-made, hand-made glass. Dept. C22.4 Portland Road London W11.

FT63 6" Rose Vase 79p boxed



Little Bloomer. Our trim little rose vase. Specially designed to show off just one fine flower at a time.

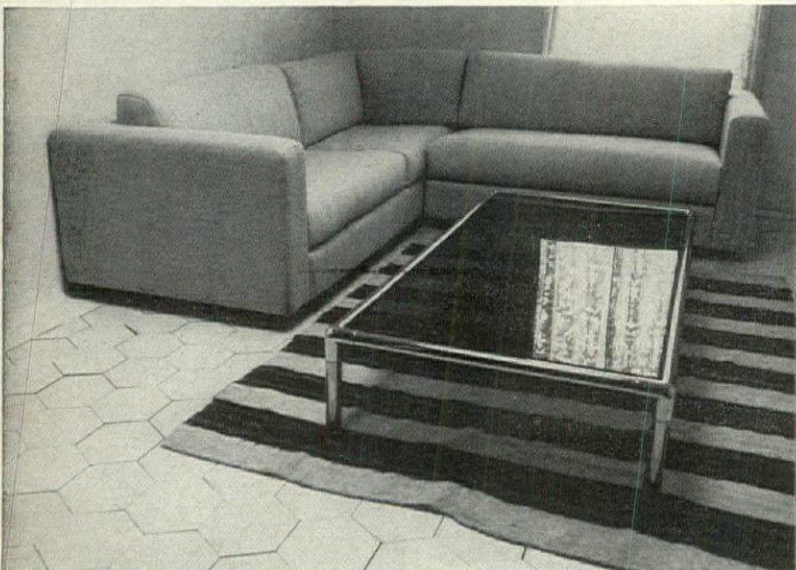
Hand-made in Torrington Devon by Dartington Glass Ltd. Designed by Frank Thrower. Available from good shops and stores everywhere, or write for a free brochure.

Dartington

The hand-made, hand-made glass. Dept. C22.4 Portland Road London W11.

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SHOPPING IN
**STORES & SPECIALIST
 SHOPS** BY CHRISTINE WYLIE



New seating units

Habitat's new catalogue has recently come out, as fresh and full of colourful ideas as ever. All the well-proven Habitat designs in furniture, accessories, kitchenware, lighting and toys, are still included in the 1972 range, but there are some exciting new additions. The 104-page catalogue costs 20p from Habitat shops. All items can be sent carriage free anywhere in the UK except orders under 25p, for which there is a 50p handling charge. One of the

best-looking, most flexible and comfortable seating ranges around is the 'Lollo' system. There are two basic pieces (a 2-seater and a 3-4-seater), plus a right-hand or left-hand extension piece to make an L-shaped sofa kit. 'Lollo' units come in three upholstery styles: herringbone wool, brushed denim, or cotton.

Shopping in Bromley

Dunn's of Bromley was established as long ago as 1710, and has remained a family business all these

A PRIVATE FAMILY BUSINESS 1710-1960
EDWARD DUNN **DUNN'S**
 CONTRACTOR FOR REMOVALS OF BROMLEY
 BROMLEY KENT Road & Rail
 250TH ANNIVERSARY

years. Although Dunn's policy is to concentrate on merchandise of the best twentieth-century design, they appreciate old furniture and are skilful in renovation work. Furnishings include lighting, glassware and ceramics selected for their quality of workmanship and design. There is also a large removals and storage department. Trains from Victoria and Charing Cross take less than 30 minutes to Bromley, and there are two large public car-parks behind the shop.

Moulded garden seating

This 'Oyster' garden chair by Peter Chyczy, is an ingenious piece of furniture design with a lid to shut out summer showers or to open up for



sunny spells. Its moulded shell is 32 inches across, is of high-integral skin polyurethane with a weather-resistant finish. The chair costs £40.00 and can be seen at Heal's, 196 Tottenham Court Road, London W1.

**Assembling an Alpha sofa is easy—
 the tricky bit is getting a chance to enjoy it.**

Understandable really, there's bound to be competition for all that feather cushion luxury. Understandable too, that such luxurious upholstery gets the handsome frame of solid Burma teak that it deserves. Surprising however, that such expensive looking furniture is now available at considerable savings, direct from the makers. Buying quality this way makes sound sense, and there are no risks, money back if not satisfied. This Totum Alpha three seat sofa with sewing kit to make up zip-off covers in your own fabric can cost as low as £75.45. Post this coupon today for the free colour brochure showing the complete range of Totum pack flat furniture or visit the Showroom.



MR. MRS. MISS _____ HG 417
 ADDRESS _____

 19 Bruton Place London W1X 8HH

The à la carte Dining Room.



HERE you see one example of the individual attention a Harvey Nichols customer receives on our furnishing floor.

A dining room which, deliberately, isn't for everyone, but certainly is for Someone.

Antique and reproduction pieces painstakingly selected to reflect the unique character and taste of one customer and one house alone . . .

Michael Edwards, pictured here, is le chef of a remarkable team of specialists who have transformed HN's second floor into a treasure house of furniture, furnishings, fabrics, linens, carpets, and china and glass.

A place of ideas and decorating services of, to say the least, uncommon quality.

Come and browse around.

Second floor, Harvey Nichols Knightsbridge SW1.
(Phone : 01-235 5000.)

**HARVEY
NICHOLS**

where furnishing is an art.

international show
of the leading
producers
of furnishing fabrics,
curtainings, carpets,
trimmings,
plaids, bed-spreads
and household linen



CARPETS AND FURNISHING FABRICS TRADE FAIR

Milan - 19th-23rd May 1972
Fair Grounds - Palazzo del Tessile
Entrance open to members of the trade only

Italy's top manufacturers will be honoured by your visit
and will show you the best of their creations

Head Office

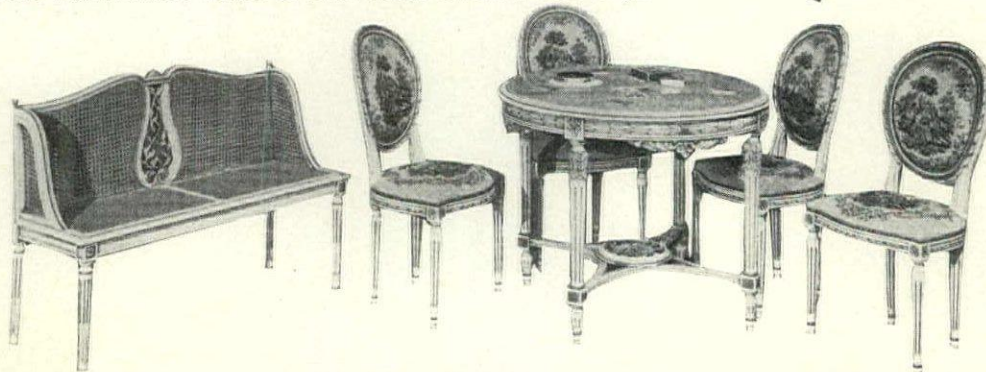


Galleria S. Babila, 4/d - 20122 Milano
Phone 792154/5

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Fine Louis XV style suite. Walnut finish. Dralon or Orlon cover. One of a wide range.



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NEW! DOVETAIL ETERNA immaculately finished for life.

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The flawless white of Eterna is there for life. Unlike a painted surface it does not yellow, crack, craze, or ever need re-decorating because the Eterna surface is melamine coated laminate. Yet, look at this white surface as closely as you may, it is indistinguish-

able from the eggshell finish of perfect painting, and just as warm to the touch, too!

Now even simpler assembly.

Peerless have further improved the Dovetail system in the Eterna range, making assembly even quicker and easier than ever.

No extras, free delivery direct from our factory to your home. Easy budget plan with up to 2 years to pay.

If you too would like a luxury bedroom at half the price you would expect to pay, send now for our free colour brochures.

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See the complete Peerless Range at our showrooms, 3 & 9 Berkeley Street, London, W.1. (off Piccadilly)



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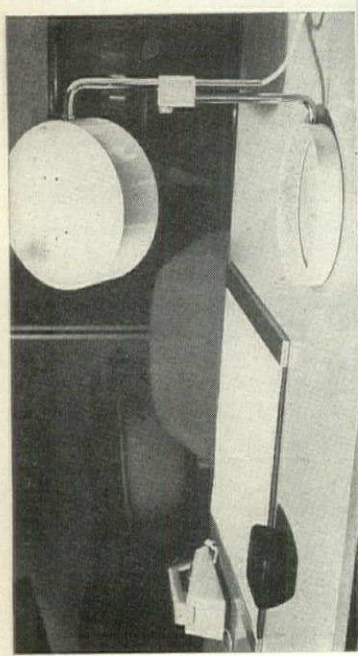
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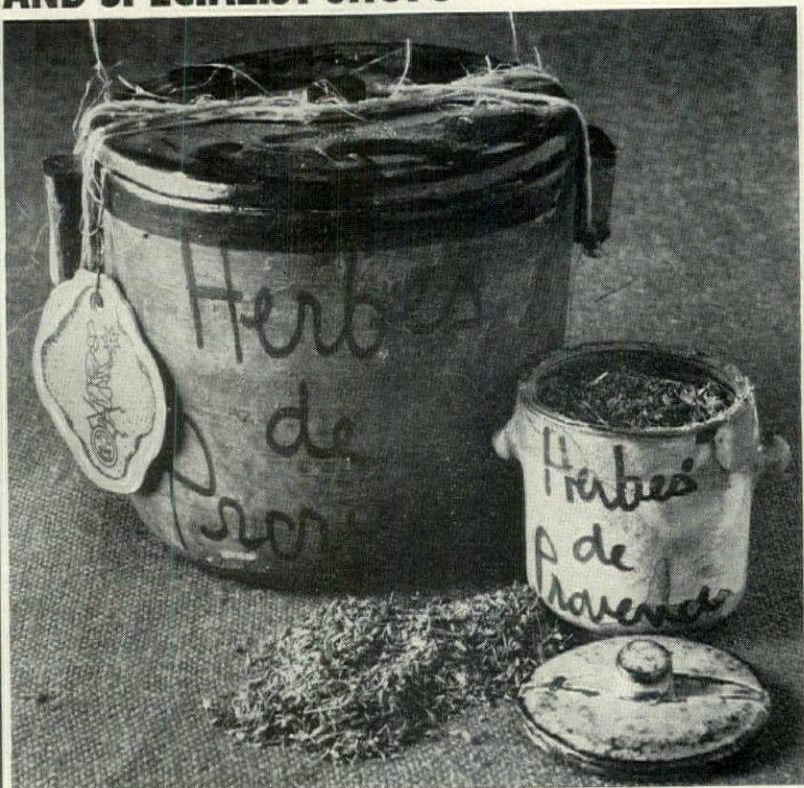


Solar

range of quality adjustable lighting fittings for table, floor or wall mounting



SHOPPING IN STORES AND SPECIALIST SHOPS



Herbs from Provence

Jacksons' food department is one of the more enjoyable places in which to shop in London. There are always new and unusual things for the kitchen cupboard to be found here. Herbs picked in Haut Provence, for example, come attractively packed in rough earthenware pots and would make imaginative gifts. The 300-gramme pots of herbs cost £1.92, and the 25-gramme pots 56p. Jacksons are in Piccadilly, W1.



New ovenproof china

Some particularly decorative bone china, by Royal Doulton, has recently arrived in Harrods' table and ovenware department. Called 'Hot

Pots', the range includes a round ovenproof casserole (£3.90); individual casserole (£1.92); tea-cup (56p); saucer (41p); 7-inch plate (47p); 10-inch plate (82p).

Harrods' linen department should also be mentioned as it is one of the most comprehensive to be found anywhere.

Crystal glasses

The 'Saint Louis' crystal glasses shown below are of hand-made French crystal. The bowls are in pink, blue, red, turquoise, emerald-green and peridot-green glass; the stems are clear, with bases rimmed with 22-carat gold. The set costs £72.00, or £50.00 in clear crystal, also with 22-carat gold rim, from Bentalls of Kingston-upon-Thames.

As well as Bentalls' excellent china and glass department—which includes designs by Wedgwood, Royal Doulton, Denby and Poole—there is a large furniture section and a furnishing advisory bureau with experts who will visit customers' own homes to give free advice on schemes. There are equally comprehensive displays of soft furnishings.



Continued on page 37

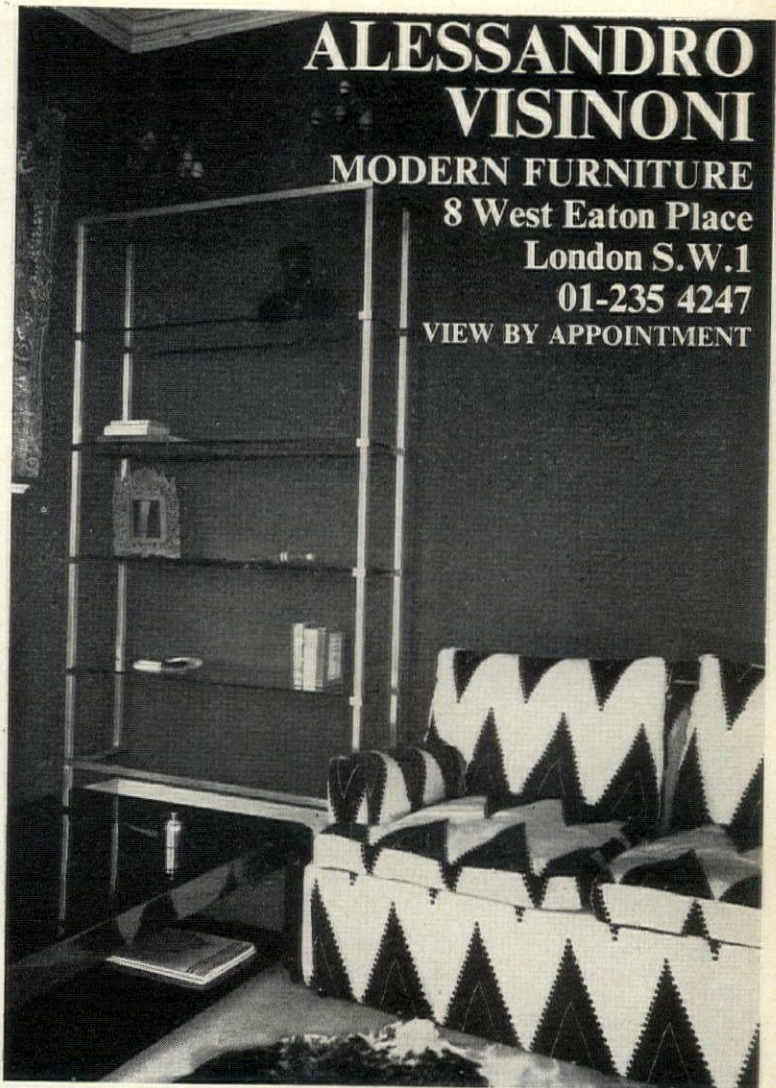
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When it comes to decorating a window, all too often people think that any old curtain rail will do. Which is a pity because curtain rails can do as much for your windows as the curtains themselves. Providing you pick the right ones. Like Graber.

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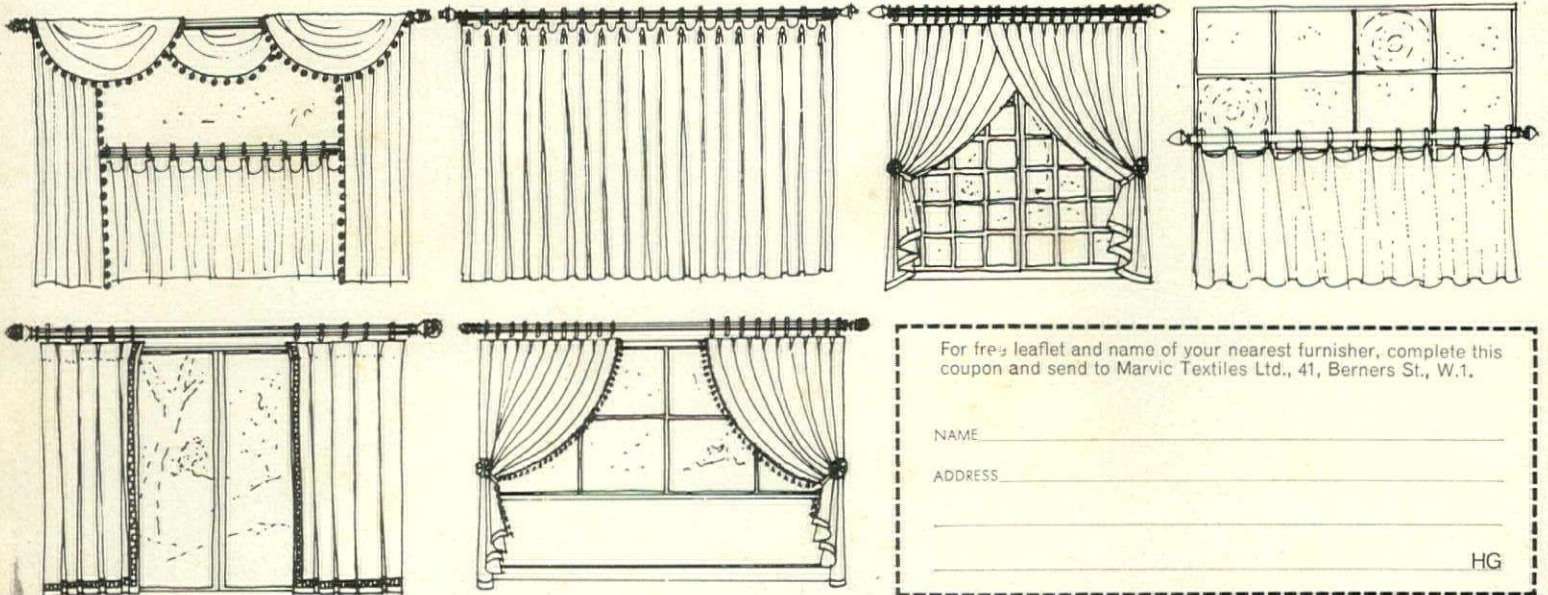
Prices of Graber rails start as low as £1.75p. or go as high as £20, depending on your requirements. But even that's a small price to pay for a brand new window.

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.

For a copy of Marie Graber's 96 page booklet - Window Decorating Guide. Just send in 25p. with your coupon direct to Marvic Textiles.

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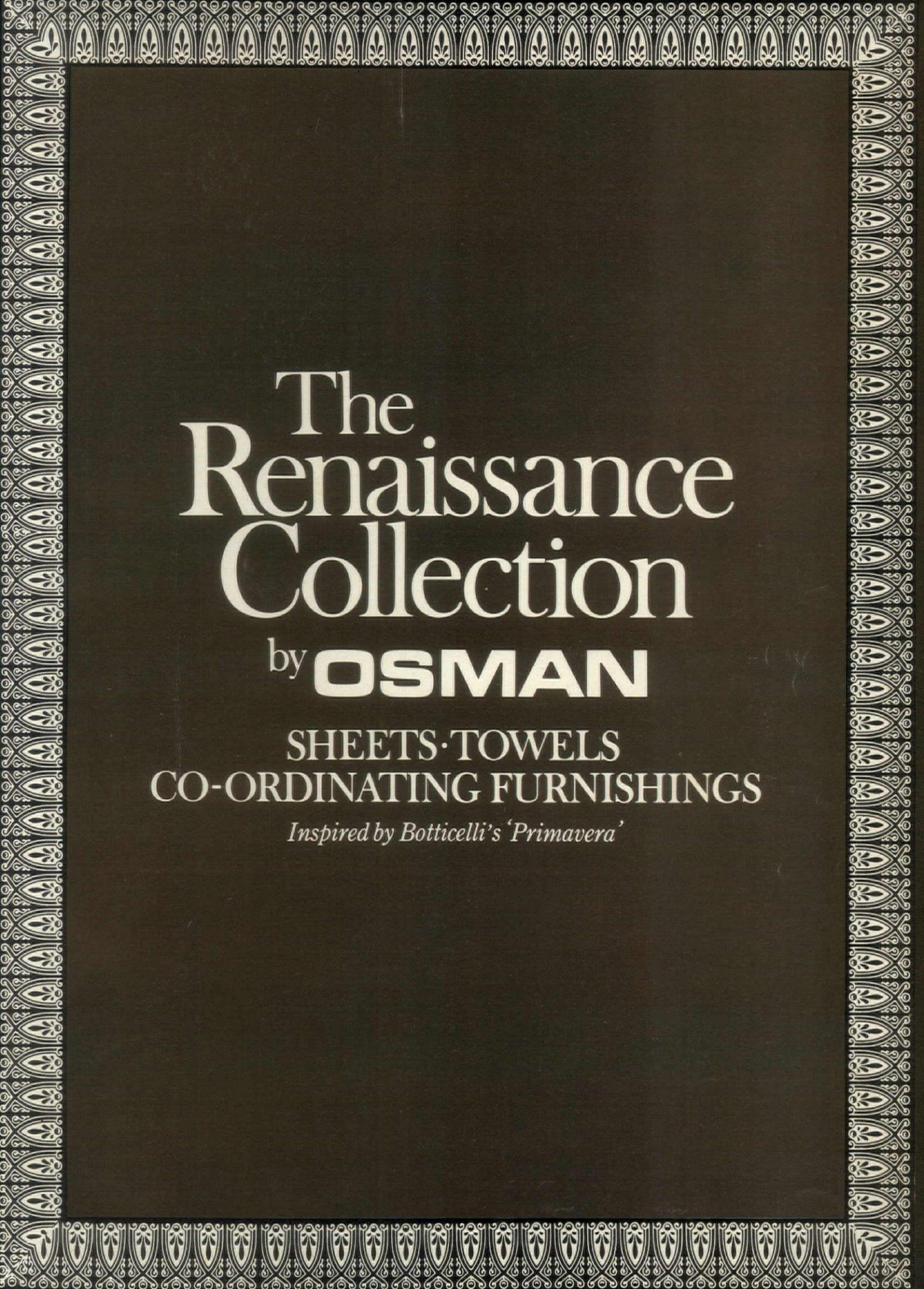


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The
Renaissance
Collection

by **OSMAN**

SHEETS·TOWELS
CO-ORDINATING FURNISHINGS

Inspired by Botticelli's 'Primavera'

The Renaissance Collection

by **OSMAN**

SHEETS · TOWELS
CO-ORDINATING FURNISHINGS

Imagine Florence in the Renaissance. Imagine the flowering beauty, culture and richness. The intricate designs, the wealth of detail. The utter elegance of it all.

Osman and designer Pat Albeck couldn't stop thinking about it. Together they produced The Renaissance Collection. Towels, sheets and co-ordinating furnishings. Magnificent echoes of the past brought together in a new, different way.

Inspired by the painting and architecture of Florence, in particular the lyrical painting 'Primavera' by Botticelli, Pat Albeck has produced designs that mix and mingle with each other in the most beautiful combinations.

Designs are linked by repeating basic colours and basic motif themes in the newest kind of colour co-ordination. There are eight delightful plain colours to choose from in sheets, towels and furnishings. And the same colours can be picked out in the prints and jacquards.

Each design is different. Yet all are subtly related. Colours are new and rare to sheets, towels and co-ordinating furnishings. While prints and jacquards are really stunning.

Look at the painting and you'll see 'Italian Garden' at the heart of 'Spring'. 'Bed of Roses' in the flowers 'Flora' is carrying, 'Rosa Mundi' in her flowing dress and 'Primavera' in her garland.

There's magic in The Renaissance Collection, as well as a touch of genius. It is really in a world of its own.

Choose colour and pattern combinations or masses of plains, you're bound to create the most original effects.

Osman make bed linen, towels and furnishing fabrics. Olive Sullivan, Decorations Editor of House and Garden has delved into the riches and romance of the Renaissance to show them off for us.

Using The Renaissance Collection she has created these exquisite, mind spinning, fantasy settings.

Just to start you thinking.

The cool tranquility of Blue. All light and air. An ethereal dream of a bedroom.

Poetical enough for Dante's beata Beatrice.

Olive Sullivan's fragile blue setting intermingles 'Primavera' and 'Bed of Roses' designs with co-ordinating plain colours.

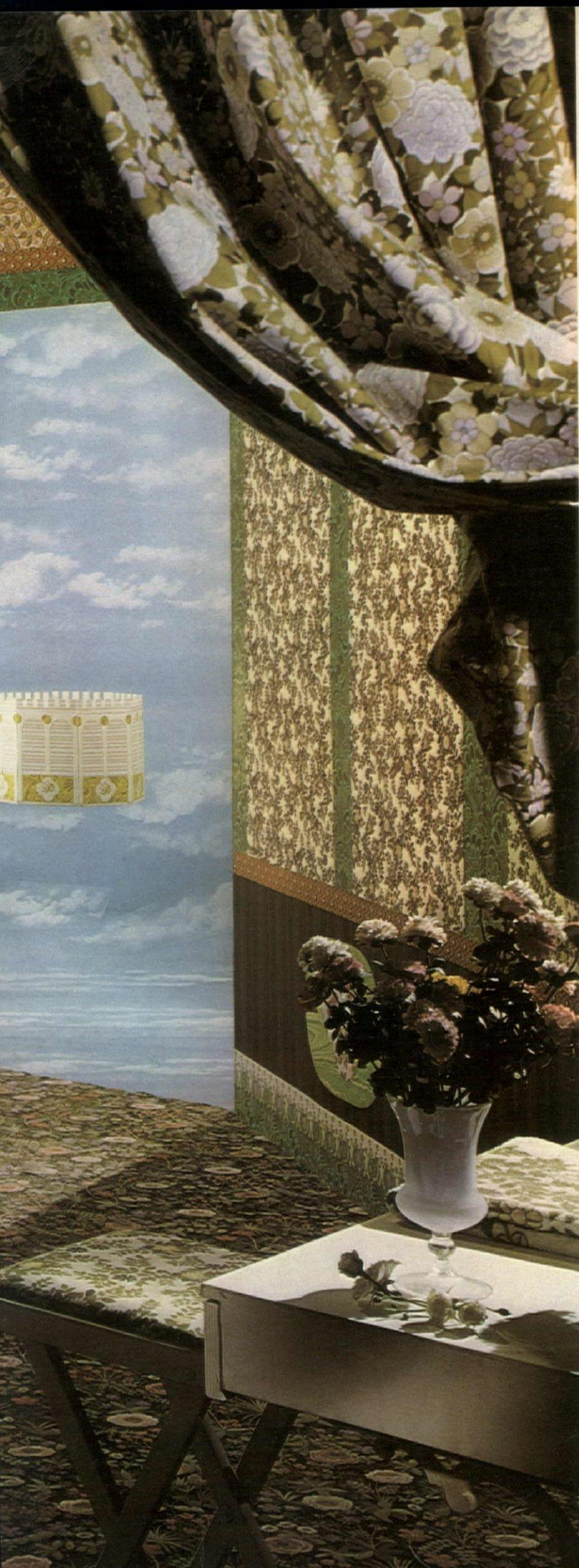
below:

'Italian Garden' and 'Rosa Mundi' furnishings, 'Primavera' pillowcase and sheet, 'Piazza' jacquard towels - all with co-ordinating plain colours.









Above top:
'Primavera' frilled pillowcase and sheet, and *'Bed of Roses'* quilt.
 Above:
'Bed of Roses' frilled pillowcase and sheet, and *'Primavera'* quilt.

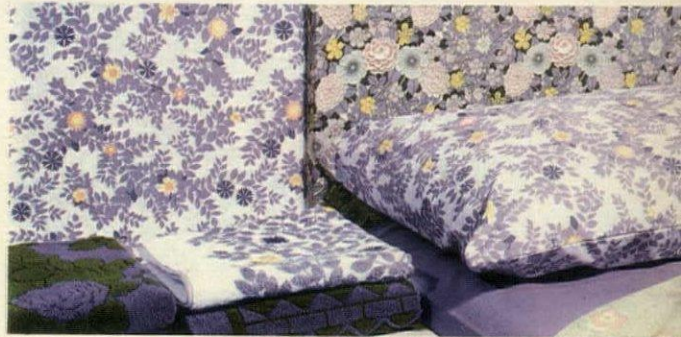
The green translucency of the campagna. The very breath of Spring. All the qualities of the Renaissance Collection are caught here. In the splendour and the quiet. Among a multitude of sweet herbs and flowers. Here Olive Sullivan combines the rich greens of *'Italian Garden'* and *'Rosa Mundi'* furnishings with *'Primavera'* bed linen.

The Renaissance Collection

by **OSMAN**

SHEETS·TOWELS
 CO-ORDINATING FURNISHINGS





Above Pink:

'Primavera' pillowcase. 'Bed of Roses' top sheet. Plain dyed 'Rosetta' bottom sheet. Co-ordinating patterned and plain dyed towels.

Purple:

'Primavera' pillowcase and towel. 'Palma' plain dyed bottom sheet with 'Francesca' top sheet. Co-ordinating patterned plain dyed towels.

Blue:

'Bed of Roses' towel and pillowcase. 'Primavera' towel and top sheet. Plain dyed 'Marina' bottom sheet. Co-ordinating patterned and plain dyed towels.

Yellow:

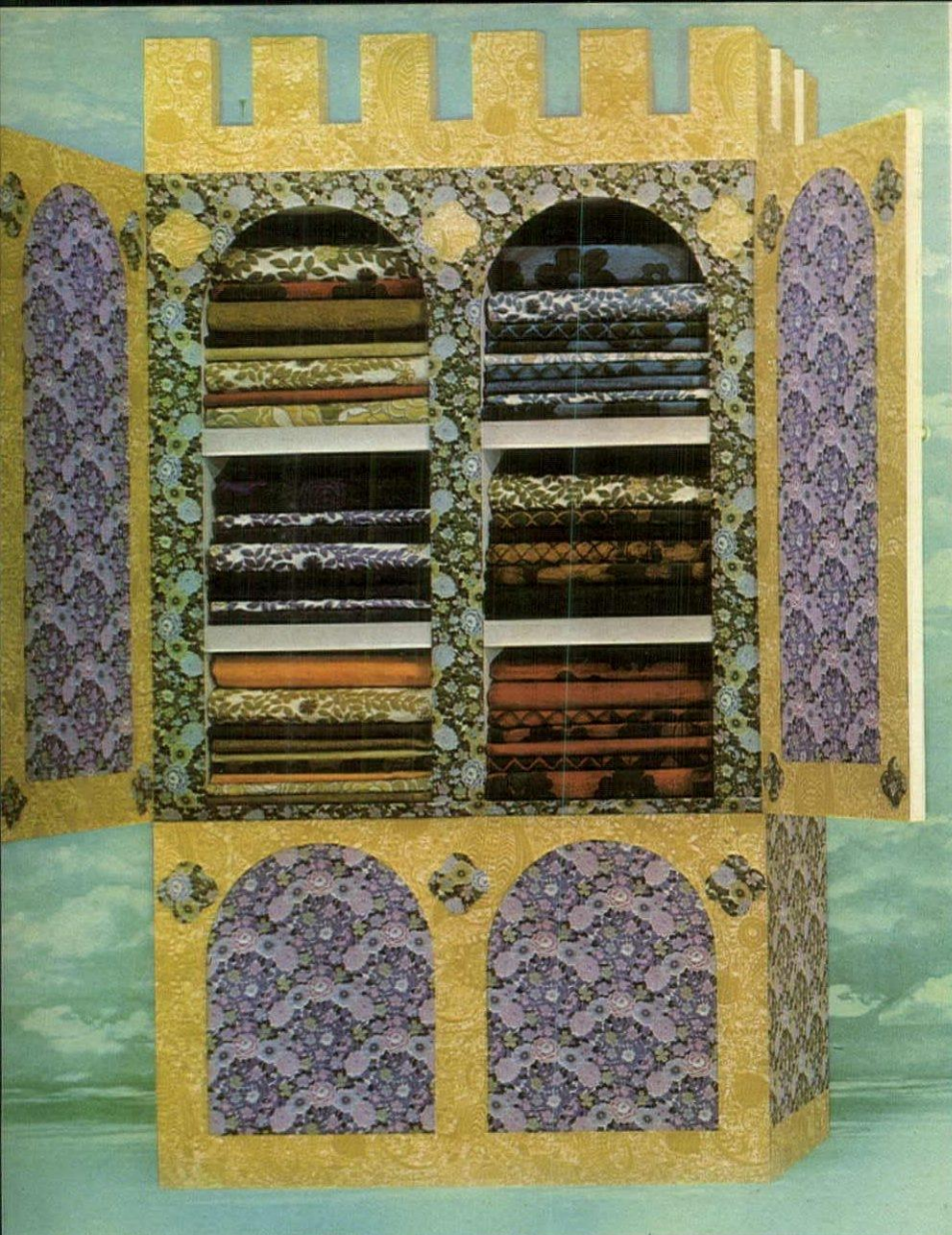
'Primavera' top sheet and towel. 'Francesca' pillowcase. 'Bed of Roses' towel. Plain towels - 'Marble', 'Sienna', 'Umbria', 'Tuscan'. 'Sienna' bottom sheet.

Warm, golden radiance. White birds. 'L'amor che move il sole. . .'. The morning is yours and waiting. Olive Sullivan's arrangement in yellow and gold, using 'Francesca' pillowcase and 'Bed of Roses' quilted valance.

The Renaissance Collection

by **OSMAN**

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There's a great store of beautiful towels in the Renaissance Collection. Flowers of field and forest. Brilliant flashes of colour, subtlety mixed with daring.

Seeing them you can almost smell the rosemary, thyme and lavender; the sweet, dreamy perfume of herb-covered Italian slopes warming in the sunshine.

Other products specially designed to co-ordinate with The Renaissance Collection

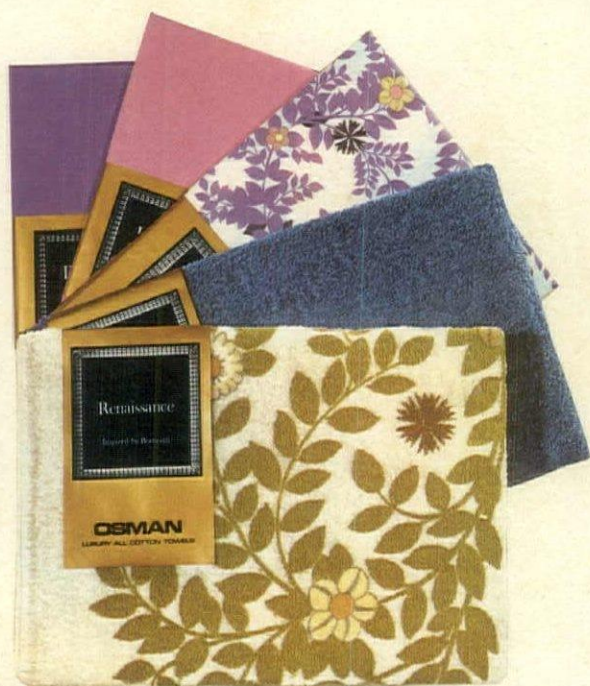
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 John Lewis, Oxford Street, W1.
 Marshall & Snelgrove, Oxford St, W1.*
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 Friendly Rest, 132 High Street, Plumstead, SE18.
 Harvey's, 85 High Rd, Wood Green, N22.
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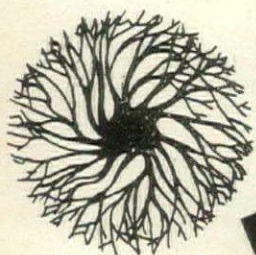
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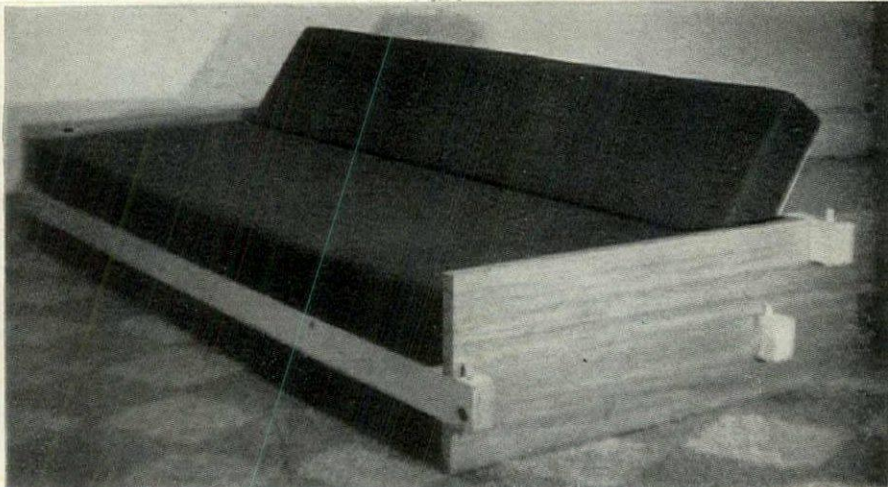
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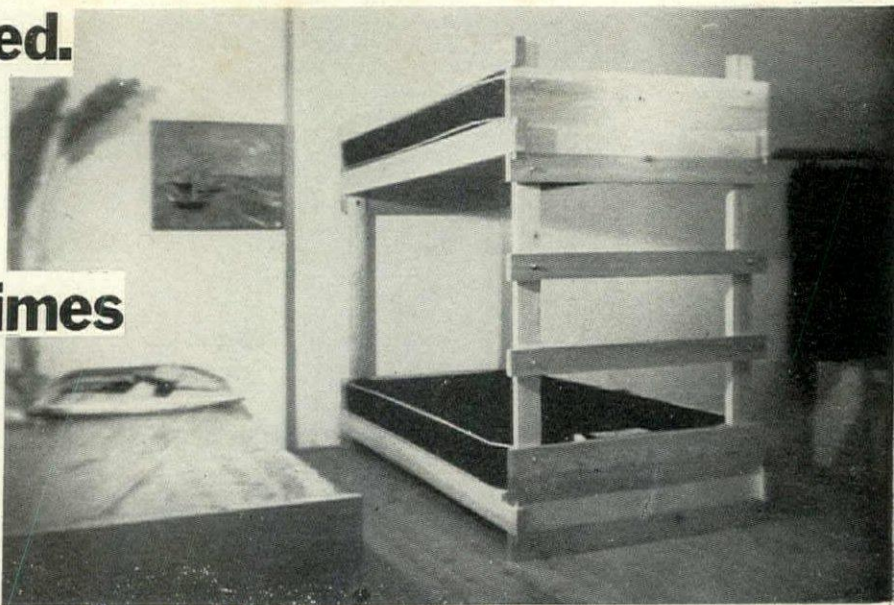
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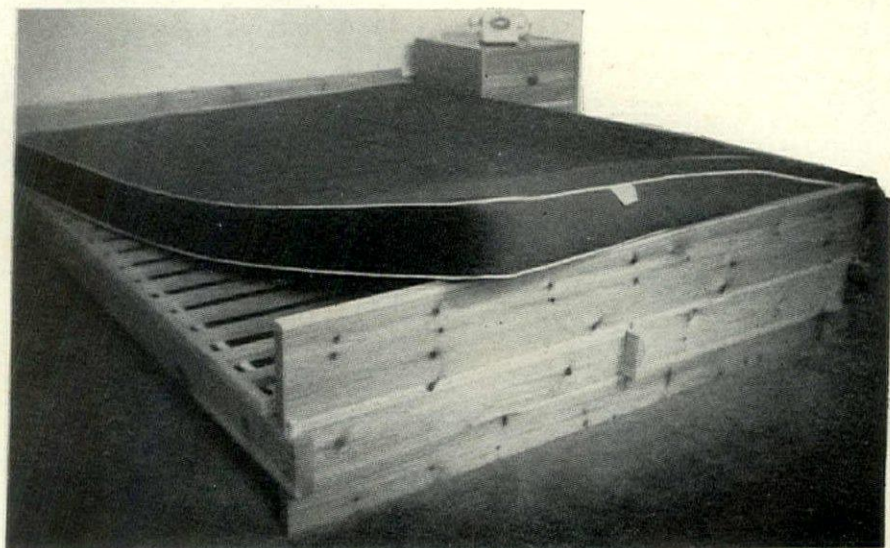
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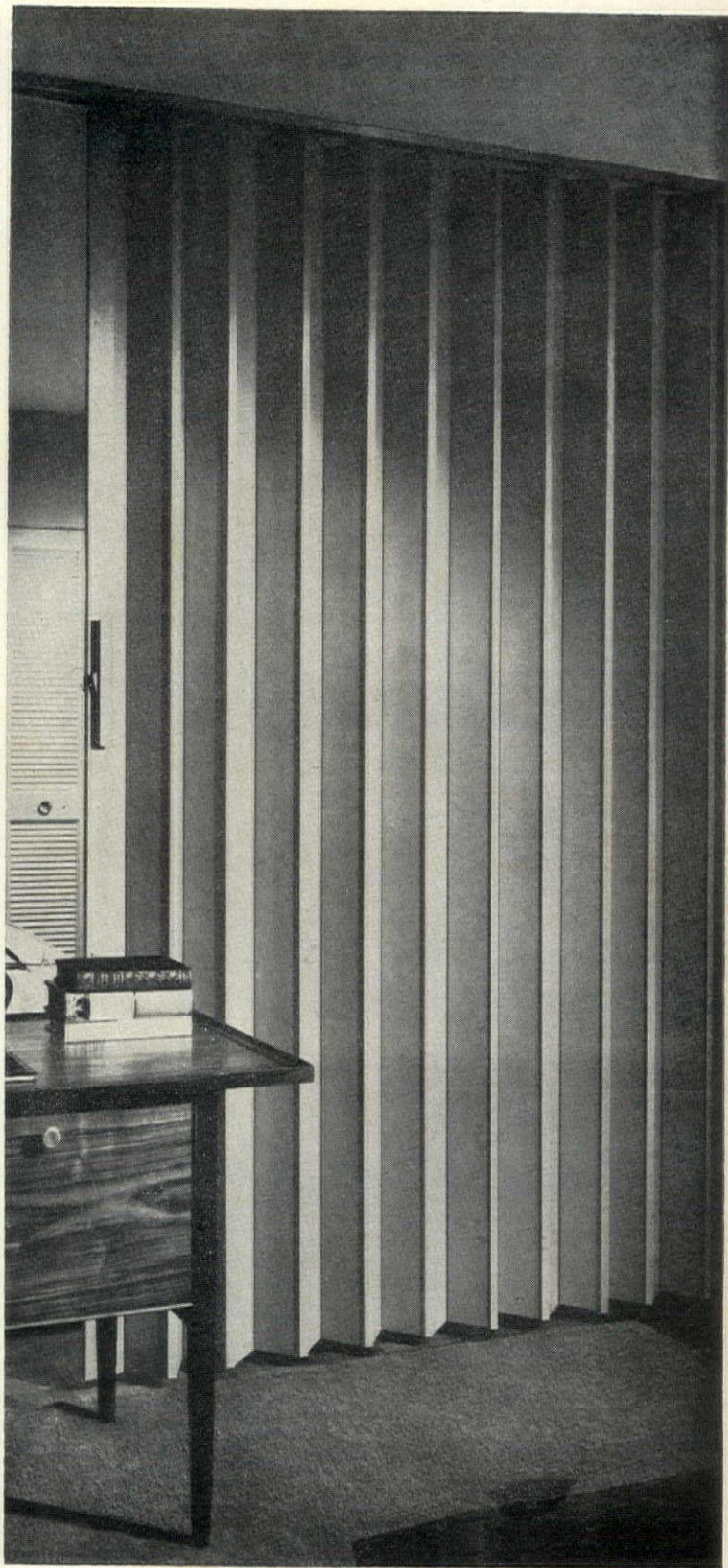


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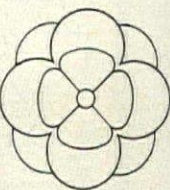
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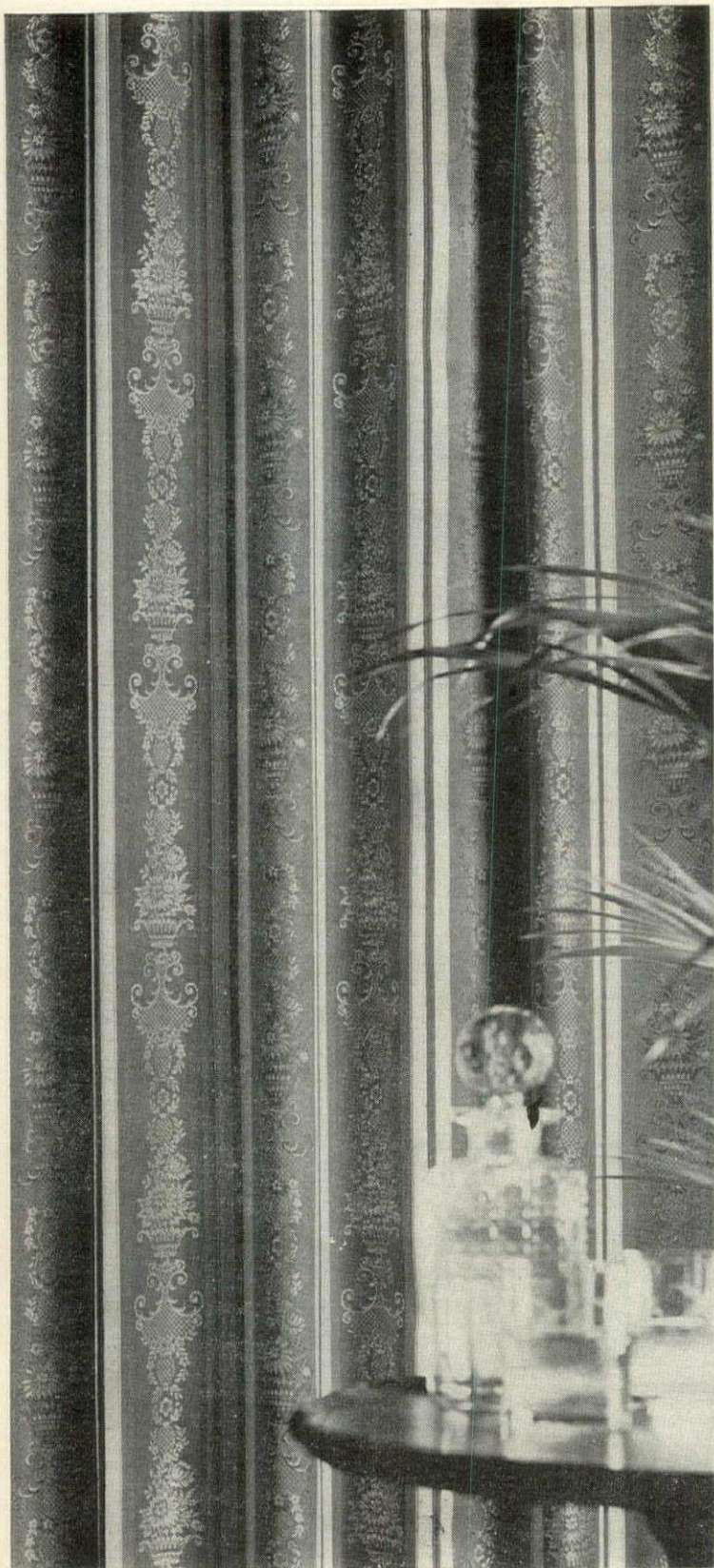
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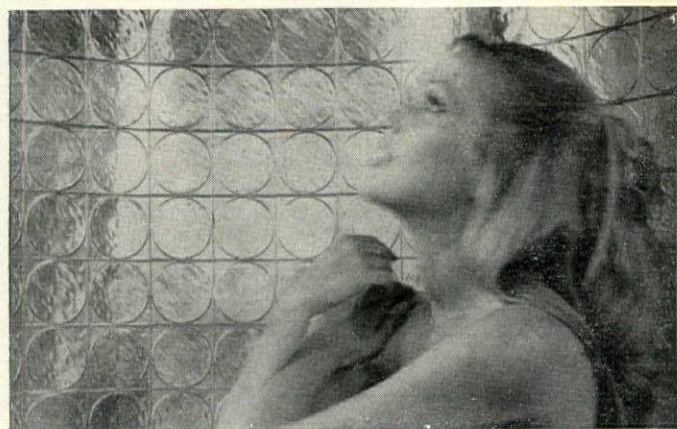
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HS.7.....

We couldn't believe it! Our eight year old daughter was playing real music...

... and she had only sat at the Lowrey organ a few minutes earlier. Sarah had never had a music lesson in her life, yet there she was, playing "When The Saints Go Marching In"—only with one finger, but the effects this amazing Lowrey electronic organ added, made it sound like a full band.

Our model had a built-in cassette recorder, so we can record our own playing and play them back—even play a duet. Right now though, we were using it to play the Lowrey Tape Learning Course. It told Sarah exactly what to do, so she could play real music straight away.

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Although we bought the Lowrey for Sarah, the whole family plays and enjoys it. It's become an indispensable part of our home entertainment. Now I just can't think what we did before we had it! It really is a complete home entertainment centre.



Henri-Salmer & Co. Ltd., Woolpack Lane, Braintree, Essex. Tel: Braintree 2191.
Please send me full details of Lowrey electronic organs and the name and address of my nearest Lowrey dealer.

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HSG/4/72



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H.6

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this handsome KNOLE SUITE
fills any room with
Tudor splendour



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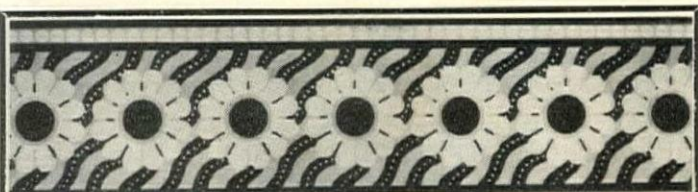
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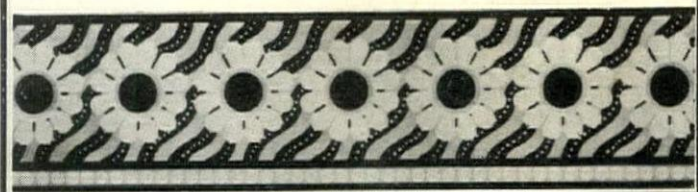
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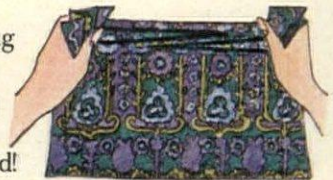
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Romany E0501 designed by Pat Hopkins

Vymura: the best answer yet to your toughest decorating problems!

Q How can I stop wallpaper from tearing when I put it up?

A Don't use wallpaper—use Vymura Wall Vinyl with pure vinyl strength. Won't tear like paper, even when pasted!

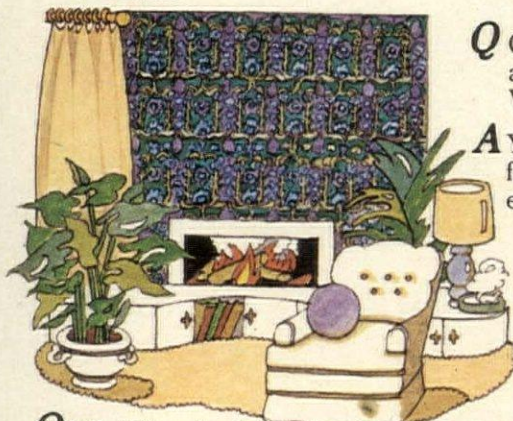


Q Is there a quick way of stripping a room?

A With Vymura, simply peel away the whole zip-strip vinyl surface in one go, leaving its lining on the wall. You can strip a room in minutes!

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A Of course! Vymura's designs are fused right into the vinyl. They *are* vinyl. And totally cleanable.



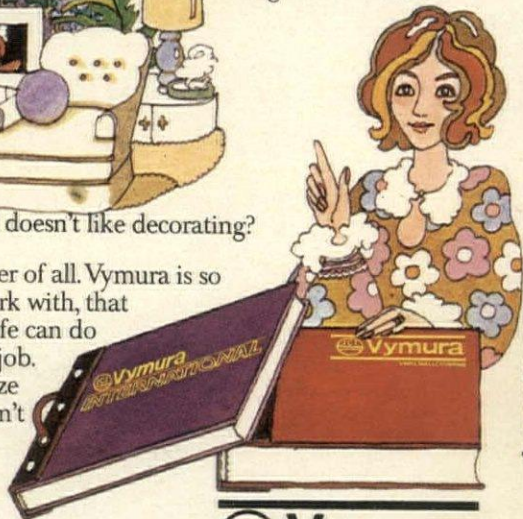
Q Can you get matt finishes and a variety of textures in Vymura?

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

Q What if my husband doesn't like decorating?

A Here's the best answer of all. Vymura is so strong, so easy to work with, that even a busy housewife can do a really professional job.

Vymura cuts to size right on the wall, won't even bubble or tear like paper!



Cut out and keep

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ICI Vymura





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You won't discover the difference between ceramic tiles and Amtico tiles just by looking at them.

But there are differences.

Not the least being that Amtico tiles are thick, textured vinyl!

They're easier to fit, on walls as well as floors. They won't crack. They're quieter to walk on. And they're warm to touch.

All of which means that they're practical as well as pretty.

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Plenty of colours, too.

So you'll have no trouble finding something to suit your kitchen.

Naturally, they're expensive.

But not as expensive as ceramics can turn out to be.

See the full range at Celanese House, 22 Hanover Square, London. Or at any of the addresses opposite.

Or send for your own, free full colour brochure by posting the coupon, today.

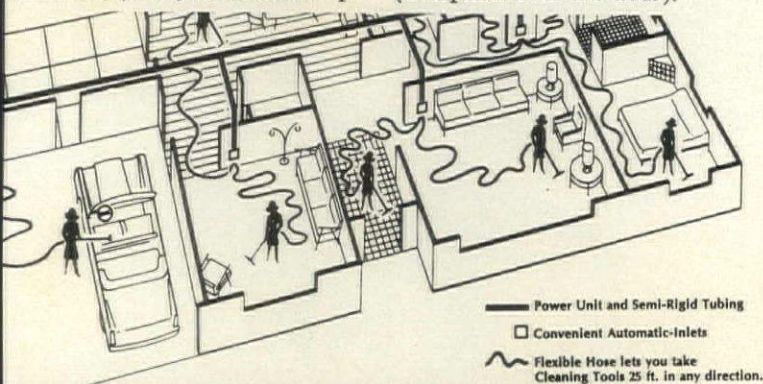


BUILDING KNOW-HOW

Vacuum cleaning made easier
 Vacuum cleaners are a basic tool in most every home. Their only disadvantage, particularly if you live on several floors, is that they are cumbersome to lug about. The natural answer to this is to have the cleaning head linked through pipes to a central vacuum unit. Two NuTone models are now available in this country: a 'luxe' model with a higher horsepower motor in its power unit and a standard system with a more compact power unit for smaller houses and flats. Outlets are installed throughout the house, connected by semi-rigid two-inch-diameter PVC piping. Ideally, this installation is best done when a house is being built or a major conversion undertaken, but the small diameter of the piping makes it possible to run it between floor joists, inside fitted cup-

boards, etc., in an existing house. The power unit is suspended on a wall and is easily emptied. The bag is disposable so that emptying the unit is not a dirty job. Expelling the exhaust outside acts as a guard against possible smells from cigarette butts and food particles, but this is not at all necessary for efficient operation. This central cleaning system comes with a range of heads which enables the unit to be used for a great variety of different cleaning jobs. The system is turned on when the hose is removed. The outlets' protective covers provide a support for the locked-in hose; when you remove the hose the cover automatically closes and seals the outlet off.

More details from Haos Ltd, 13 Cameron Road, Bromley, Kent. (Telephone: 01-460-1749).



COLOUR IN THE HOME

Merchandise details for the white rooms shown on pages 134 and 135

DATA for room-set on page 134

Wallpaper, Design 104a, 'Bauhall', £91 per roll from a collection of metallic and printed wallpapers at Osborne & Co, 262a Brompton Road, London SW3.

Furniture
 Modular wall system, made of white and glass (also available in red, orange, blue, green, black and clear) designed by Ian Adams, £99-50 as shown, direct from AGP, 81 Cromwell Road, London SW7 (mail order).
 Dining-chair, 'Selene', stackable, designed by Vico Magistretti for Artemide, £30 from Oscar Woollens, Finchley Road, London NW3.
 Table, black glass and chrome coffee table £95-00 from Zarach, 183 Sloane Street, SW1.

Accessories
 Hanging lamp, 'Orione' 2253, in white and glass by Lampa & Brazzoli for Mazzini, imported by Victor Mann, £15 to order, from General Trading Co, Sloane Street, SW1.
 Dress, designed and made by Sam Forman, at The Fine Art Society Ltd, New Bond Street, London W1.
 Spectex and chrome ashtray, £5-80; Clock glass rectangle with inlaid shell, £60. Both from Zarach, 183 Sloane Street, SW1.

DATA for room-set on page 135

Carpet, 'Royal Saxon', Godiva White, £100 per cent wool pile, by Quayle, 9 ft and 12 ft broadloom, from approximately £5-25 per square yard,

from Heals, Tottenham Court Road, W1; Rackhams, Birmingham and James Howell, Cardiff.

Furniture
 Wall units, 'Pellicano', with glass door £122-00; with glass door at top only £112-00. Pull-out trolley 'Pellicarr' £47-00; pull-out drawers 'Pellicass' £80-00; pull-out chair 'Pellsiege' £34-00; pull-down table top £57-00. Dining table, wood with chrome base (also available with glass or marble top) £150-00. Dining chairs, white vinyl seats, £47-00 without arms and £46-00 with arms. All from Proposals, 289 King's Road, London SW3.

(*Foreground*)
 Armchairs, 'Club' designed by David Bishop, width 33 ins, depth 37 ins, height 28 ins, £95-00 plus seven-and-a-half yards fabric. As shown here, covered in 'Arengario', white Italian wool cloth, £166-50. (Also available: matching sofa, three-seater, £315 including fabric.) All from Designers Guild, 277 Kings Road, London SW3.
 Polished steel table, 'Tebe', £100-00 (also available with a central recess £117-00) from Proposals, 289 Kings Road, SW3.

Accessories
 Bed light, white, £24-58 from Proposals. Dish, pottery (on dining-table) by Eileen Nisbett, £9-00; pots (on shelf) by Joanna Constantinides £18-00 and £21-00. All from The Craftsmen Potters Shop, Marshall Street, London W1.
 Porcelain stove, nineteenth century, French, £160-00 from Elizabeth Eaton, 25 Basil Street, London SW3.
 Posters by courtesy of the Victoria and Albert Circulation department.
 Marble slab, £2-90 from Divertimenti, 68 Marylebone Lane, London W1.
 Candles by Juhava of Finland from 40p to £1-50 each. Candlesticks by Aarikka from 80p to £1-85 each. Obtainable from leading gift shops and stores throughout Great Britain. Inquiries to J G Pommell, 6 Eastbourne Road, Chiswick, London W4 3EB.

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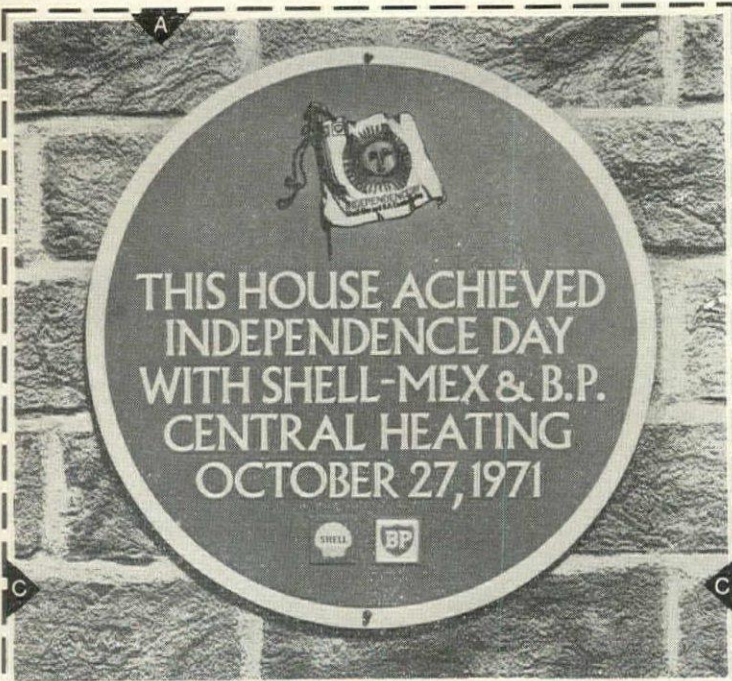
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Everything will be labelled with a full description and price, and each item will carry Maples' certificate of authenticity. We show above an early nineteenth-century treen cruet; an eighteenth-century pewter standish and an eighteenth-century pewter lidded tankard.

MERCHANDISE DETAILS FOR BATHROOM SET

(see page 143, above left)

DATA

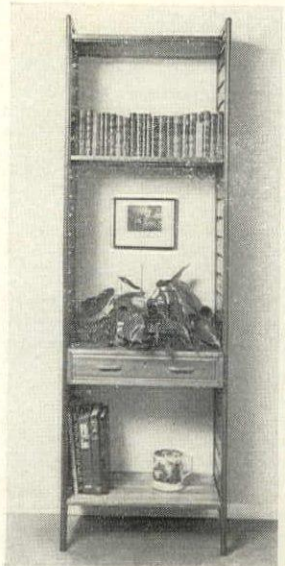
Bathroom suite, 'Sheraton' in 'Avocado', with gold-plated 'Starlite' taps by Armitage Shanks Ltd. Suite, as illustrated, £463. Individual items: 'Sheraton' bath, £181; bidet 'Oriana', £77.50; vanity basin, 'Orbit', £63.50 (recommended retail prices). All by Armitage Shanks Ltd, and available from builders' merchants.

Walls
 Wallcovering, Vymura 'Ivanhoe', E2501, scrubbable, two colourways, about £1.30 per roll, available from John Lewis branches; R R Perry & Sons, Church Road, Brighton, Sussex.
 Tile panels (along edge of basin area) 'Aegean' Poly + Panels, self-adhesive, ceramic, about 29p for sheet 10½ ins by 10½ ins. Ceramic tiles (along edge of bath) 'Corallin' BS106, 4½ ins square, about 63p for 36 tiles. Both by Polycell Holdings Ltd, available at main decorating

shops and hardware stores.
Floor
 Floor tiles, vinyl asbestos, 'Travertine', MTT 946, by Green & Abbott Studio, 3 feet wide and 10 feet high, £45.00 square yard, from Marley Tile Shops and builders' merchants.

Accessories
 Screen, copy of nineteenth-century Chinese single panel, made by Green & Abbott Studio, 3 feet wide and 10 feet high, £45.00 from Green & Abbott, 35 St George Street, W1.
 Japanese vases: large vase, nineteenth-century, £150; and small vase, late-nineteenth-century, £60.00, from Theobisti, 26 St. Christopher's Place, London W1. Mirror, £29.50, from Casa Puppo, 60 Pimlico Road, SW1.
 Towel rail, 'Valba', gold, £2.55; Gold lustre bowls, three sizes: 1½ pint £1.75, 2 pint £2.25, 2½ pint £2.55; Towel 'Damas', five colourways, from guest to bath size, 55p, 95p and £2.95. All, from John Lewis, Oxford Street, London, W1.

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HG/4/72



Foam beds don't sag.
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Foam beds do give you
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 Because every inch of
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 construction of Dunlopillo beds and all the
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 ADDRESS _____

2/F/1

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WHO'S FOR CHESS? OR ANY OTHER INDOOR GAME

Merchandise details for the
 room-set shown on pages 126-127

DATA

Floor
 Carpet, 'Tibet', 14/100 long pile
 Axminster 80 per cent wool, 20 per cent
 nylon, by Heckmondwike Carpets Ltd,
 3 feet and 12 feet broadloom, £5.52 per
 square yard, from departmental stores
 and retail furnishers.

Furniture
 Seating units, 'Cameleonda' by Mario
 Bellini for Cassina of Italy. Covered in
 a thick corduroy fabric. Basic unit,
 £82.00 (in leather £171.00, or
 Lancina £87.50); long arm-rest £18.50
 and short arm-rest £14.00. From Maples,
 Tottenham Court Road, London W1.

Games-as-furniture
 Living-room games, designed by Hulme
 Chadwick & Partners in association with
 Mosesson Games. Modular stacking
 cases contain games and/or store units.
 Castor plinth can be used as coffee/
 side/television table. Billiards table
 surface reverses to become sideboard.
 Games table with four seating units,
 £60.00. Chess set and draughts: timber
 £75.00; acrylic £180.00. Dominoes £9.00.
 Playing cards (double pack) £2.25.
 Trapper Skittles £40.00. Table hockey
 £40.00. Maze £36.00. Store unit £19.50.
 Ziggurat £19.00. Bronx Bull/Billiards
 £130.00. Castor unit (base of games

cases) £4.85. Inquiries to Mosesson
 Games Ltd, Creeting Road, Stowmarket,
 Suffolk. All available as separate items
 from Harrods, SW1.

Accessories
 Double standard lamp E10.02, on metal
 base with white domed metal shades,
 55 inches high, lamps can be lit
 independently, £108.00. White Perspex
 box with drawers, £15.00. Both from
 Zarach Ltd, 183 Sloane Street, SW1.
 (On back shelf):
 VHF/FM Radio and Record player,
 RF 833, finished in simulated walnut
 with chrome trim and lift-off
 transparent cover, £67.10.
 Tape recorder, N4407, stereo recorder,
 three-speed stereo and mono recording
 and playback, four track, mixing
 facilities, £111.50.
 Both by Philips Electrical Ltd and
 available from main radio and
 television shops.
 Board games from a selection at
 Hamleys.
 Autoharp, twelve bar, £12.20 from
 Chappells, New Bond Street, London W1.
 Dart board, £6.45 from Harrods,
 Knightsbridge, London SW1.
 Uplighter by ROR Ltd, 15 inches high,
 with dimmer, satin or mirror finish,
 about £34.00 from Liberty, Regent
 Street, London W1; Zarach, 183 Sloane
 Street, London SW1.



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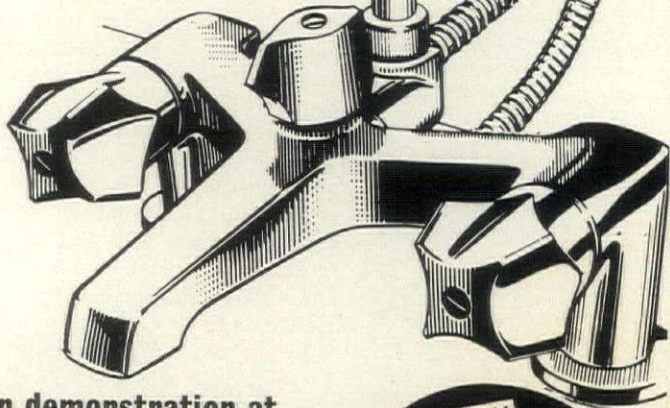


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DE-LUXE BATH MIXER
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local builders' merchant

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THE FINNISH VALVE Co. Ltd.

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long grass, matted grass, wet grass,
in all the awkward corners,
trims the lawns too, stalks and all

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Please tell me more about the Hayterette, the Hayter range of mowers and my nearest Hayter dealer.

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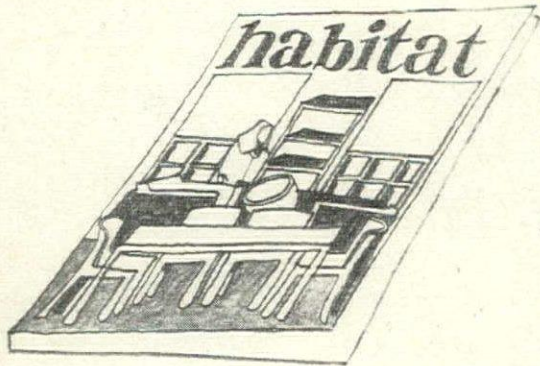
To:- Hayters Ltd., 221 Spellbrook Lane,
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Hayter

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108 pages of furniture, furnishings, kitchenware, crockery, cutlery, rugs, toys, paint, wine and food. 1,910 items in all. And this year, something new. 'Habitat Home Care', advice on keeping your home looking like something out of a glossy magazine with 72 different headings.

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BUILDING YOUR OWN BRICK WALLS

BY HAROLD HOWARTH

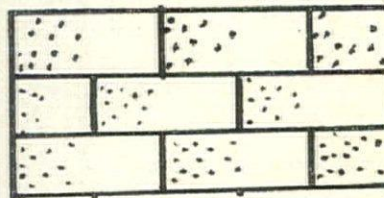
STANDARD bricks are taken to measure 9 by 4½ by 2½ inches or 9 by 4¾ by 2½ inches and termed 2½-inch or 3-inch bricks respectively. The brick length of 9 inches is the measurement unit for wall thicknesses. Thus, a one-brick wall is 9 inches thick, a half-brick wall 4½ inches thick and so on.

A guide to quantities of bricks required can be obtained by taking a 9-in wall as requiring 10½ bricks per square foot. Thus, a wall 12 ft long and 2 ft high (24 super feet or square feet) would require 24 by 10½ = 256 bricks. To the figure calculated, add about 8 per cent to allow for wastage in cutting, etc, giving 276 bricks. A 4½-in wall would require half the number, a 13½-in wall, 50 per cent more and so on.

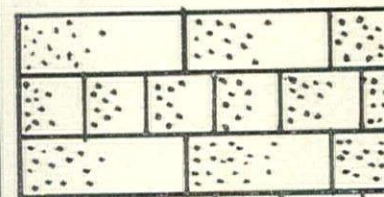
In cases where both sides of a wall will be seen, good quality bricks will be required throughout, but if one side only would be exposed in say a 9-in wall, common bricks could be used for the inside, and a face brick for the outside only. If a wall is to be pebble-dashed or covered in any way, common bricks could be used throughout.

Bonding

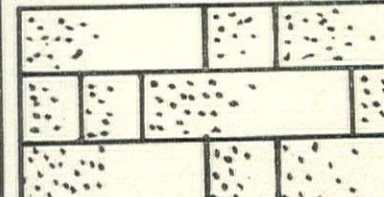
All ordinary bonds are arranged so that vertical joints are not in line with each other in adjoining courses. A number of bonds are illustrated. The stretcher bond (a) has the length of the brick laid parallel with the wall. A 'header' indicates bricks laid lengthwise across the wall. Alternate courses of stretcher and header bonds are termed 'English' (b) and 'Flemish' (c), alternate stretchers



(a) Stretcher bond



(b) English bond



(c) Flemish bond

and headers in each course.

There are other bonds, but these are the ones most likely to be required by the ordinary 'do-my-own-bricklaying' amateur.

Preparing to build a wall

For most work a 9-in wall in stretcher bond suffices. For small projects—the base of a small greenhouse, for example—a 4½-in wall would do.

You will require a trowel, of course, and one 10-in long is a handy size. A spirit level and plumb line are essentials, plus a pretty heavy hammer and broad cold chisel for brick cutting. An experienced bricklayer generally cuts with a trowel, but hammer and chisel treatment is easier for the beginner. Mark a line on the brick where it has to be cut, strike light blows on the lines on each side of the brick and complete by laying on a smooth, firm surface and striking the chisel a firm, hard blow to cut.

Let us take the preparation for a 9-in solid wall in stages. A brick wall must have solid and level foundations. First mark out the ground and drive in stakes to denote corners. Place tightly stretched lines between stakes to act as guides. The ground should be dug out correctly to these lines. The trench must be dug deep enough to allow a bed of concrete 6 ins thick and two courses of bricks buried below ground level, so dig to a depth of 1 ft 9 in. The concrete foundation must be wider than the lowest course of footings, so for a wall up to 6 ft, make the concrete foundation at least 1½ ft wide.

If the earth is loose and liable to cause the sides to fall in, place a rough straight piece of wood vertically on the edge and secure with short stakes. Make the bottom of the trench hard and firm in readiness to receive the concrete—a mix of 1 part cement, 2 lime, 6 sand, or 1 cement, 2 to 3 sand, 4 aggregate. Do not use more water than necessary.

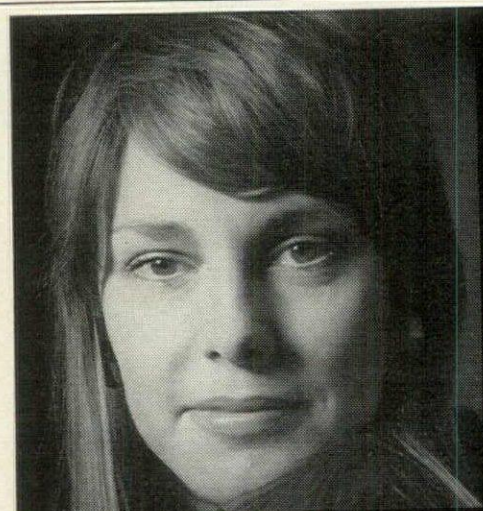
Drive pegs along the middle of trench so that the tops denote correct level for the finished concrete bed.

When shovelling concrete into the trench, ram down well and make sure that it is level both width and lengthwise. Use a spirit level on a straight batten of wood 6 ft or more in length.

Damp-proof course

This should be at least 6 ins above ground level which means inserting after laying the second course of

Continued on page 44



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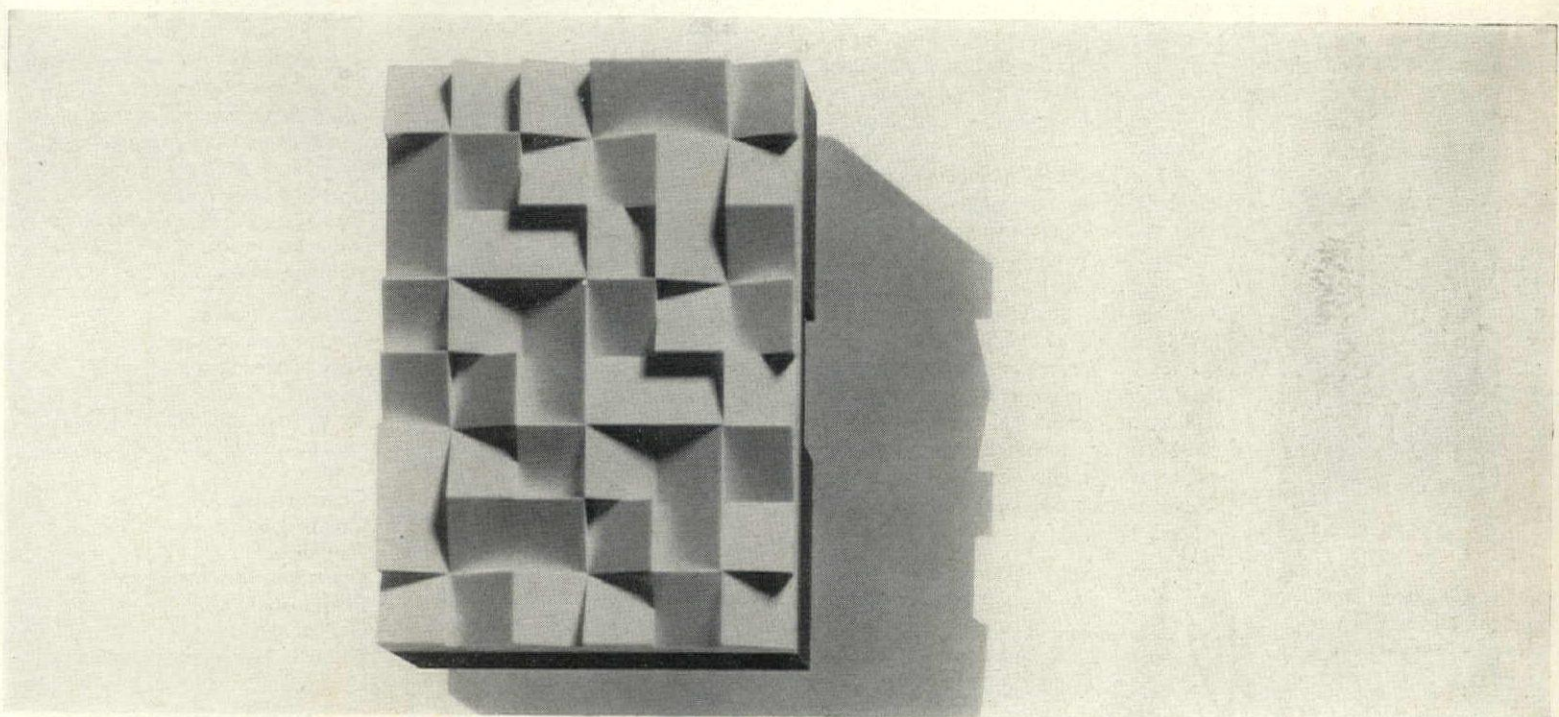
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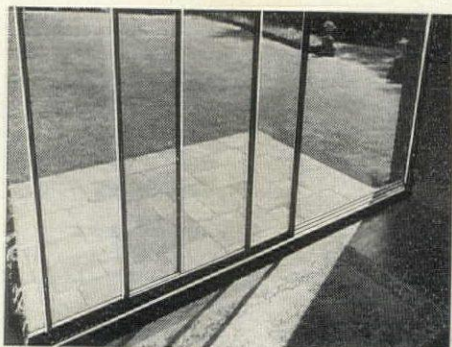
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BUILDING YOUR OWN BRICK WALLS

continued from page 42

bricks above ground level. A very convenient material to use is DPC grade bituminous felt. Overlap any joints by about 5 ins and bed the material on about $\frac{1}{2}$ in thick mortar with another $\frac{1}{2}$ in thick mortar layer on top of it.

Mortar and its application

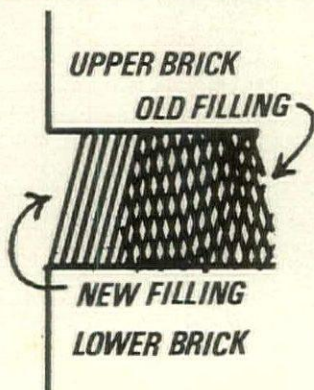
The mortar mix 'recipe' is 1 cement, 2 hydrated lime, 8 sand. A board about 3 ft square is advisable for mixing and proceed by dry-mixing the lime and sand and, when well mixed, add a little water and mix again. This should be left to stand for an hour or so before adding and well mixing in the cement. Do not be over-generous with the water and so get it too sloppy. A good easy consistency only is required. Once the cement has gone into the mix, the mortar should be used as quickly as reasonably possible.

Now to application. Use a full trowel of mortar and, holding it at a slight angle, make an even spread to cover the bed to a thickness of about an inch. Place the brick lightly in position, adjust position as necessary, press down with the hand and give a tap with the trowel. When the brick has been tapped down into position, the mortar thickness should be brought down to $\frac{3}{8}$ in.

When mortaring the bed joints, put a dab of mortar on the end of the last brick laid and one on the end of the brick you are about to lay to form the vertical joint. Clean off the surplus mortar squeezed out as you go along. Finish off by pointing, pressing the mortar firmly between bricks. The horizontal mortar joints should be pointed so that they are flush with the face of the lower brick and slightly below the surface of the upper brick. A novice will find it easier to do this with a pointing trowel rather than the bricklayer's trowel.

Pointing old brickwork

The first job is that of raking out any old loose mortar from the courses to a depth of $\frac{3}{8}$ in or more according to condition. Anything which will fit between the bricks without jamming will act as raker, but the old mortar must be thoroughly cleared from the outer edges leaving brick faces clear to receive new mortar. Careful use of



Pointing brickwork

a cold chisel and hammer could be brought in to remove the old crumbling mortar, but careful use must be emphasised so the damaging of bricks or firm mortar doesn't happen.

Before starting to fill the gaps with new mortar, give the wall a thorough water soaking. The mix for the new mortar is 3 parts builder's sand and 2 parts Portland cement mixed to an easily-worked paste—not too sloppy. It dries rather quickly, so mix small quantities at a time as you go along.

The work is eased if you use a smooth piece of wood about 8 ins square firmly screwed to a vertical handle about 6 ins long. Place a quantity of the cement mix on this and press down to make a layer about an inch deep. You can now cut off a strip of the mixture with edge of the pointing trowel, place it in the cleaned out course and press home with the back of the trowel. Tackle small areas of walls at a time, filling in vertical channels first and then the horizontal. The filling in the horizontal channels should be flush with the lower bricks and slightly below upper brick surfaces as shown in sketch.

Finally tidy up the work on the upper edge of the lower brick by laying a straight piece of woodwork about 3 ft long along the line and running along a sharp knife to cut away any cement below the line.

Cement washes on brickwork

There are a number of brickwork paints on the market with a cement base. See that the brickwork is clean before applying and, in the case of a wash being applied to brickwork which has previously been coloured, be sure to remove all powdery, loose material. This is important. Also, when applying any cement-based washes, the surface to be covered must be quite wet otherwise it will not set properly.

If you wish to obliterate the pattern of the brickwork completely, texturing is the answer. Again, there are a number of proprietary substances in a range of colours obtainable to do this work.

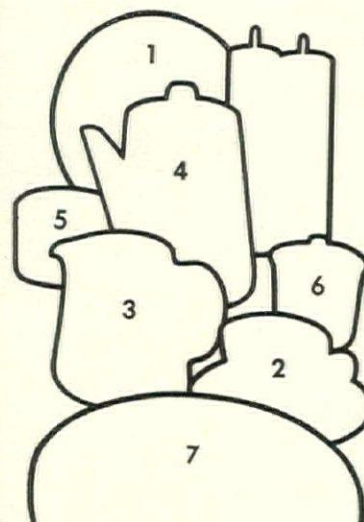
If you want to make your own material, a mix of 3 parts sand, 1 part cement will give you a white cover and colouring matter could be added if wanted. Mix reasonably stiff and apply with a plasterer's wooden float giving a thickness of $\frac{3}{8}$ in or $\frac{1}{2}$ in. If you desire an uneven effect, which is quite attractive, screeding is not necessary. If a smooth, level surface is wanted, tack battens of the correct thickness to the wall at about 1 ft 9 in intervals for screeding off to a straight edge.

Your floor for design can be brought into play by making any pattern you choose in the texture.

If you want something deeper than $\frac{1}{2}$ in for extra protection a second coat can be applied after the first coat, which must be left rough, has thoroughly dried out ●



ARABIA
WÄRTSILÄ FINLAND

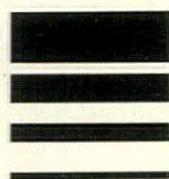


1. Dinner plate: 45p.
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3. Milk jug: £1.10.
4. Enamel coffee percolator: £5.40.
5. Storage jar: 77p.
6. Sugar bowl: 70p.
7. Soup tureen: £4.00.

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Dundee: Forum.
Durham: The Mugwump.
Edinburgh: Keith Ingram.
Guildford: Edward Bull.
Lincoln: Patricia Laing Interior Design.
Manchester: Glina.
Monmouth: Kitchener.
Oxford: Stockland.
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Sheffield: Trends Interiors.
Richmond: Wrenth of Sheffeld.
Skipton: Dorothy Ward.
Swindon: J. C. Gilbert.

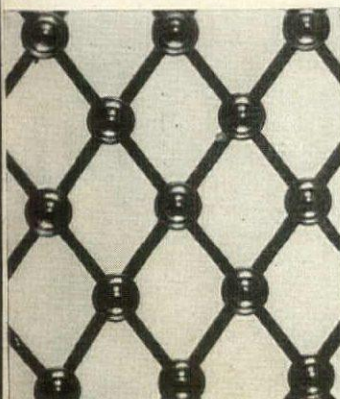


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THE HARD WAY TO GET A COMPLETE LUXURY KITCHEN.

DAY 1

Post off coupons for kitchen brochures. Go to electricity showrooms, view different models. Collect brochures.

DAY 2

Decide which cooker matches which fridge. Go and order them from showroom.

DAY 3

Kitchen brochures arrive. Find out that the kitchen you like best won't accommodate the fridge you've ordered.

DAY 4

Cancel order for cooker and fridge. Choose fridge and cooker that match and fit to kitchen you like.

DAY 5

Order kitchen from builder's merchant. Order cooker and fridge but find that cooker is out of production and there's a 10 week waiting list for fridge.

DAY 6

Decide on yet another cooker and fridge. Order cooker and fridge.

DAY 7

It's Sunday so have a rest. (But have you thought about dishwashers?)

DAY 8

Men come to measure up your kitchen. They tell you the width you've ordered won't fit the kitchen. You order the units they suggest.

DAY 9

Builder's merchant rings up to tell you that the units you've ordered are going to cost about £60 more than you expected. And he's going on holiday.

DAY 10

Your cooker arrives. You're out, so the delivery men leave it in the middle of the drive. You nearly run over it with the car, and on closer inspection discover it's the wrong model.

DAY 11

Another cooker arrives (the right one this time). They won't take the other one away, so now you've got two. (How many other two-cooker families are there in your street?)

DAY 12

Your fridge is delivered. You're out but you've left a key with your neighbour who lets them in and they leave it in the middle of the hall.

DAY 13

Yet another cooker arrives. After many phone calls the men agree to take it away again but leave the first cooker still in the drive. Builders' merchant rings up to tell you the units you ordered are out of stock, so you'll have to wait 8 weeks or choose some different ones. He had a nice holiday.

DAY 14

You try to match your cooker and fridge against the dishwasher and washing machine you just remembered.

Your husband talks about those carefree bachelor days.

DAY 15

You discover that you can match cooker, fridge, dishwasher and washing machine... if you change the size and colour of your kitchen units. You phone the builders' merchant. He's gone to St. Tropez again.

DAY 16

Kitchen units arrive. The old ones. Your husband talks about those carefree bachelor days. Again.

DAY 17

The dishwasher that matches your cooker, fridge and washing machine has gone out of production.

DAY 18

You choose a totally new dishwasher, cooker, fridge and washing machine. Your husband says the mixer won't match.

You start talking about those carefree bachelor girl days.

DAY 19

You realise that you hadn't even thought about slicer, heated trolley, rotary can opener, salad drawers and many other things. Your husband talks dreamily about that girl called Brenda who was always so capable.

DAY 20

Your doctor prescribes complete rest and a Hygena 2000.

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Ask your Hygena stockist about Hygena 2000.

He'll tell you about a new kitchen concept... a total unit, that all matches up.

Cupboards, sinks, fridge, cooker, hob, dishwasher, washing machine... and the things you forgot about too.

It all works together. Without a

flaw. And it all comes from the one man. Your Hygena stockist. All backed by the Hygena name. And Hygena service.

And it's all the very best. Natural wood cabinets, not plastic. Every appliance designed to the highest standards in its field.

Of course, it's expensive.

But then, it's everything a kitchen could be. It's the kitchen you should have.

Hygena



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HYGENA 2000. EVERYTHING A KITCHEN COULD BE.

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And then consider these four points

1 Homeplan is simple. Homeplan makes a special point of setting out the terms in plain English—so you know exactly what you're getting. *You* make the choice—with Homeplan you can cover your buildings or your contents or both under one simple contract.

2 Homeplan guards your home more thoroughly. Homeplan buildings cover includes these *plus* factors—
* Hotel expenses are covered should your home be damaged so badly as to become uninhabitable.
* The full replacement cost of your home is paid (and that includes professional and legal fees) should rebuilding prove necessary.
* An optional 5% annual increase in your cover to take care of inflation.

3 Homeplan covers contents—and more! With Homeplan your possessions are covered against fire, theft, storm and the usual contents risks—that's normal enough. But Homeplan *also* gives you extras like £5,000 compensation for the death of wife or husband (resulting from fire or theft) and personal liability cover for up to £100,000. Many of your belongings, too, will qualify for Homeplan's *full-replacement* cover in respect of purchases less than two years old.

4 A Homeplan policyholder is a privileged person. These special facilities have been negotiated for Homeplan clients.

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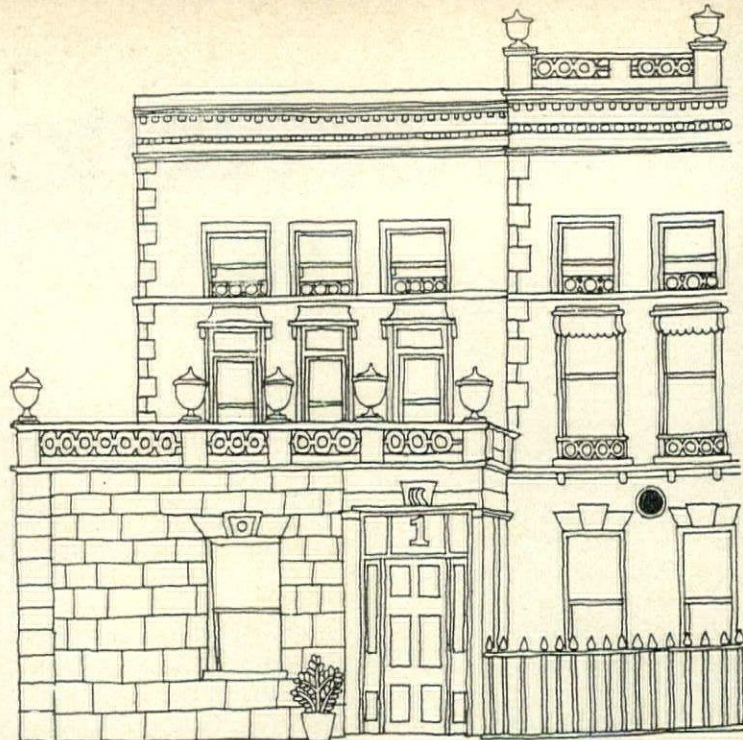


Please send me full details about Homeplan.

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THE NEED TO INSURE

BY JOHN MURRAY, MAIE

A WIT ONCE said that when Ug, the caveman, invented fire, one of his companions—in an early example of one-up-manship—chiselled from a slab of stone the first fire insurance policy. The moral of this tale is, of course, that man has always been the victim of his own inventions.

Safeguarding man against his own ingenuity has always been a problem. Significantly, the eighteenth century—when Britain started on the road of industrial expansion—saw the foundation of the first viable insurance companies. Insurance against fire and maritime disasters was the backbone of the business in those days. Today, jet travel, motor cars, electronic gadgetry in the home, inflation (with the ever-increasing cost of replacing stolen or damaged possessions) and last, but by no means least, the rising crime wave, has made the personal position of the individual extremely precarious.

Surprisingly, statistics show that the average houseowner is most vulnerable, not jetting across the heavens or speeding down the M1 but in his own home. In 1971 the British Insurance Association announced that its members paid out a record £7 million for household losses in 1970—a 13 per cent increase on 1969. Thieves, obviously, are on the rampage but, regretfully, we seem to be our own worst enemies. The BIA reports that every year 9,000 people die as a result of accidents in the home; which means one person every hour of the day and night.

Nor do our problems end here. Without insurance, how does the average houseowner meet a £1,000 claim when his dog has mauled a child outside a supermarket? Personal liability at law, whether we like it or not, has become a part of twentieth-century living.

How, then, do we protect ourselves? Fire extinguishers in the

kitchen (the innocent-looking chip-pan has been the cause of many disasters), fire-guards and the unplugging of electrical appliances at night are all commonsense solutions to personal safety problems in the home. Prevention is always better than cure. Secure locks on exterior doors help to keep thieves out, and locking internal doors when leaving the house makes a thief's task that much harder, even if he does break in. No matter how careful we are—at best we are all a trifle careless—a sound insurance policy is the surest and only way of buying peace of mind.

Despite the availability and cheapness of packaged insurance deals, one in four homes in the United Kingdom is not covered with a home contents policy; a startling statistic, especially when there are 18.5 million dwellings in Great Britain. The figure is not only surprising—it presents a picture of potential misery for thousands of ordinary people who must, by the law of averages, be the victims of theft or accident and who, either because they did not know about insurance, or thought it could never happen to them, will be left without redress.

Nor does an insurance policy offer total security against misfortune. Of the 12 million or so people with contents policies, a large percentage are under-insured. This means that, because of the accumulation of goods and furniture and rising costs over a period of time, the value of their possessions far exceeds the sum declared on their policies—hence, when the time comes to make a substantial claim, they find themselves out of pocket. Insurance companies are normally very understanding but, as with everything in the business world, we only get what we pay for.

How do we go about buying

Continued on page 53

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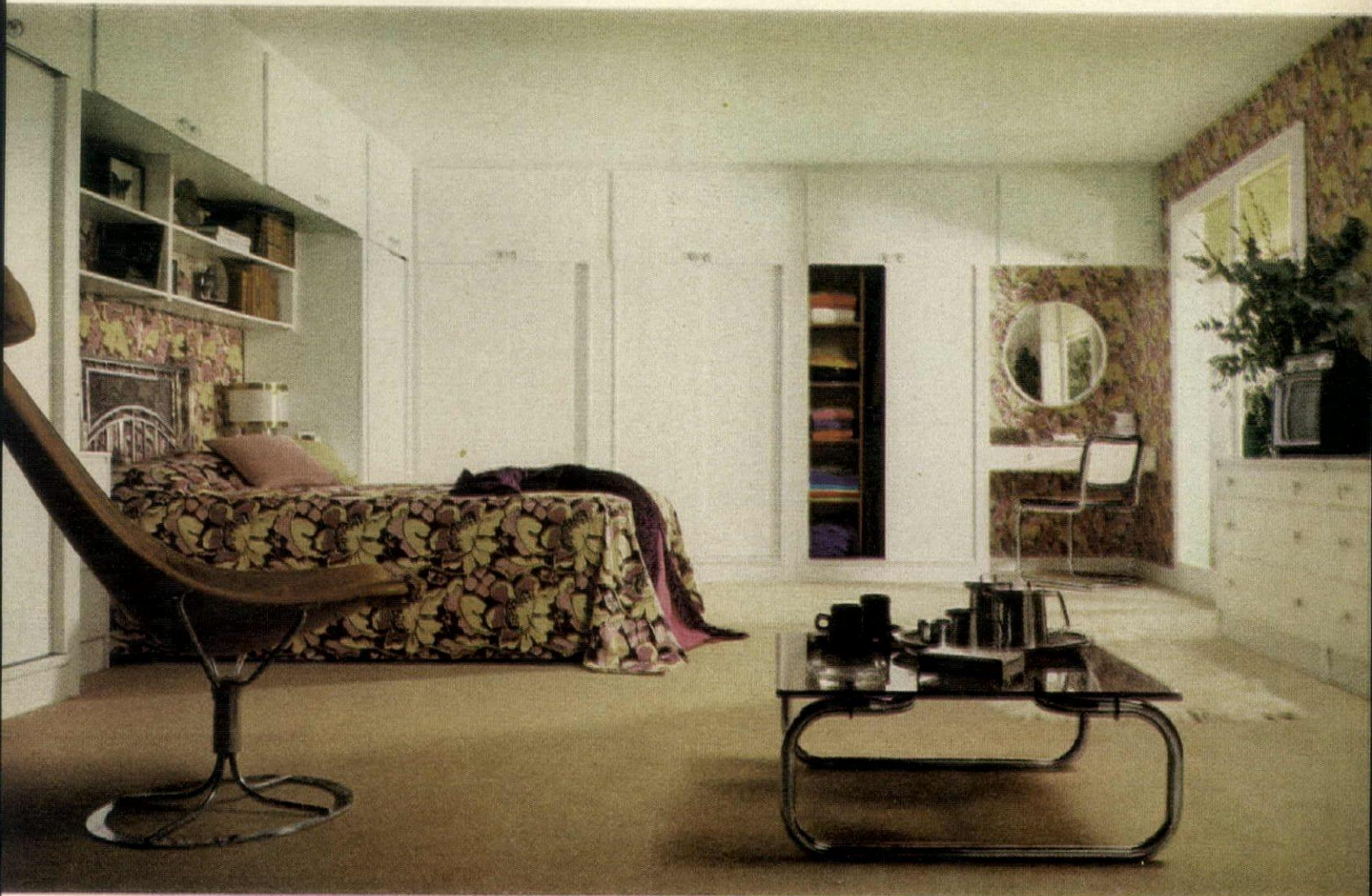
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THE NEED TO INSURE continued from page 48

insurance? A decade ago it would have been impossible to obtain policies covering the contents of our homes, our personal belongings outside our homes, personal accidents at home or while travelling, personal liability and our bricks and mortar, without spending a sizable amount of money. In recent years, however, some go-ahead insurance companies have been marketing insurance 'packages' covering all these contingencies—and more besides—at a price which compares very reasonably with a modest evening out on the town for two—and buys security for a whole year into the bargain.

The insurance industry, much maligned in the past for its old-fashioned outlook, deserves praise, not only for keeping premiums at a stable level, but for offering more and more cover and extra services to policyholders at little or no extra cost. One well known insurance group, in addition to covering household contents and all the perils already mentioned, offers a private medical scheme with BUPA at discount, and reduced interest rates on personal loans with a reputable bank.

Careful scrutiny, then, of the insurance market is well worth while before we commit ourselves to a specific policy with a company. Above all, we should be absolutely clear about what the policy actually covers. No-one wants to wade through a confusion of small print,

and for the layman who knows little about insurance the no-jargon, no-nonsense insurance plan packages are very helpful. A careful inventory of the value of the goods to be insured should be made and kept up to date. The insurance group already mentioned offers a check-list of home contents on its proposal forms to help potential policyholders to calculate reasonably accurately the value of their possessions.

Insurance companies, by the nature of their work, tend to give the impression of being prophets of doom. This image is far from being true. Their products are intangible but ethical—they sell collective security and are always ready to give personal advice on insurance problems. In the main, they have come a long way from the caveman's day and are constantly looking for new ways to offer better protection for their policyholders. Have you checked your policy lately? It may take only a few minutes but may well be worth your while ●

Some useful addresses

SUN ALLIANCE & LONDON INSURANCE GROUP: 1 Bartholomew Lane, EC2.

SUN LIFE ASSURANCE SOCIETY: 107 Cheapside, London EC2.

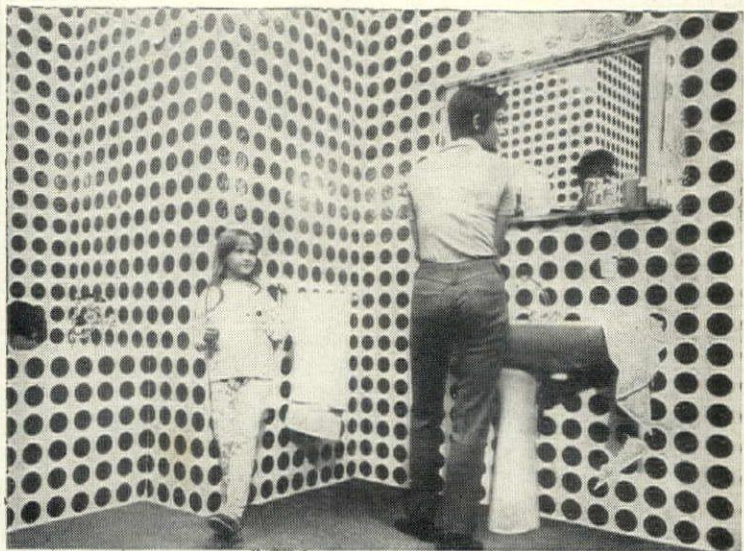
COMMERCIAL UNION ASSURANCE CO: 66 Cheapside, London EC2.

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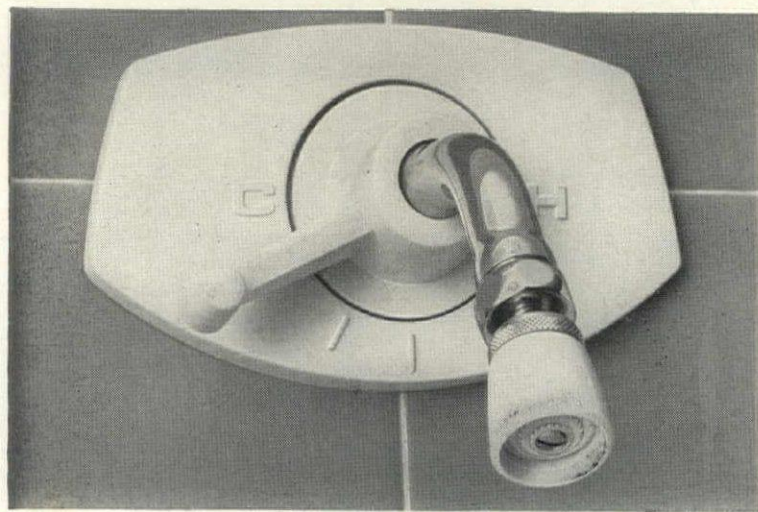
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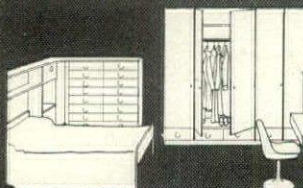
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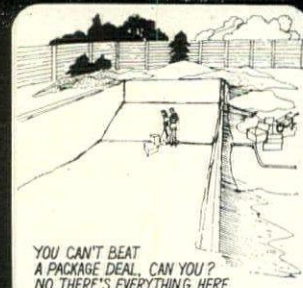
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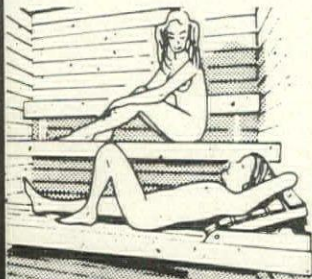
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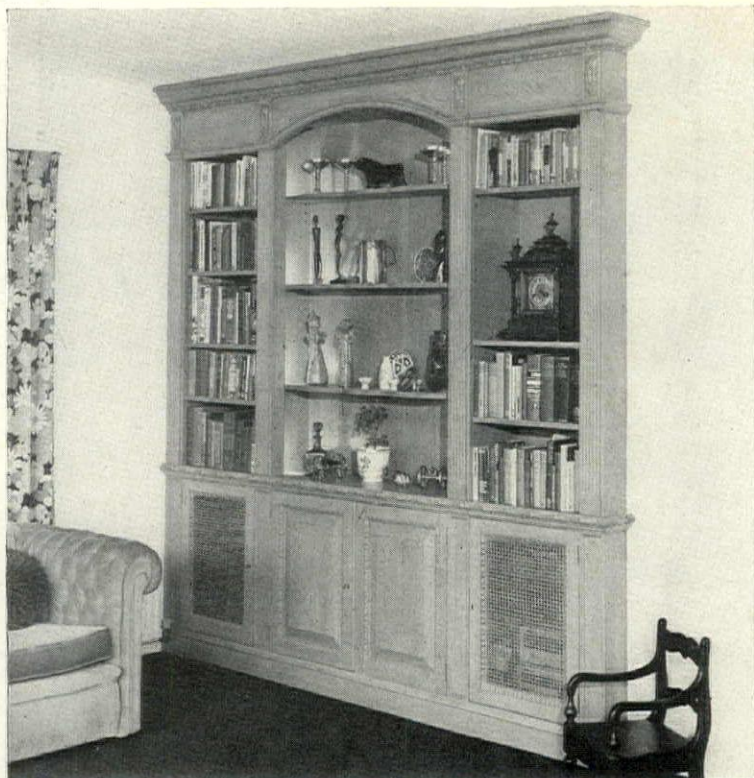
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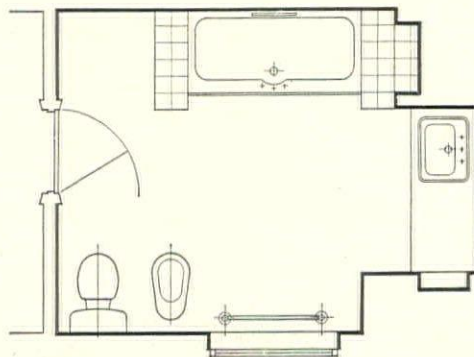
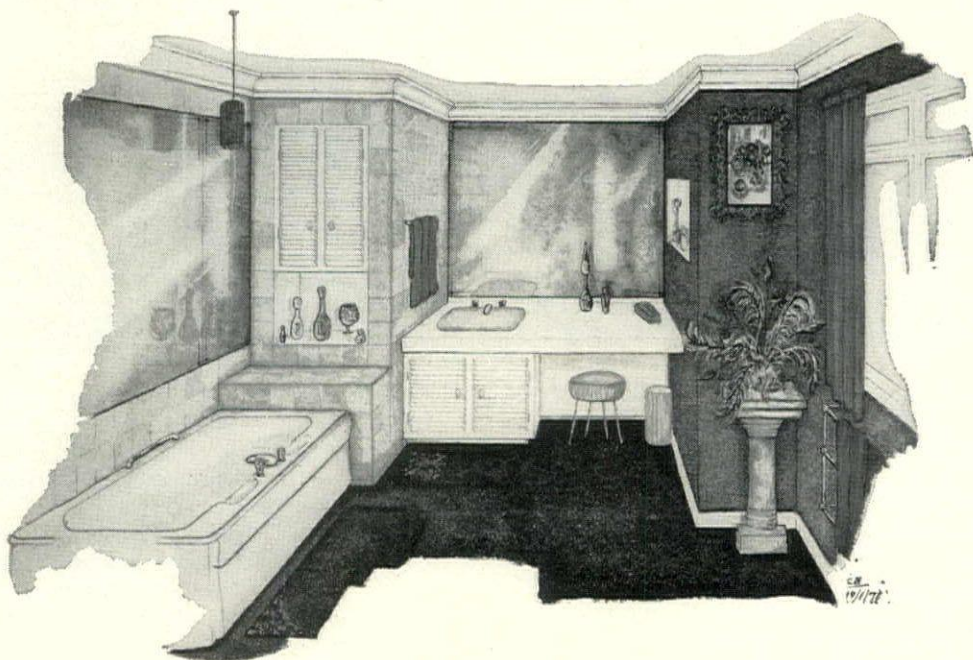
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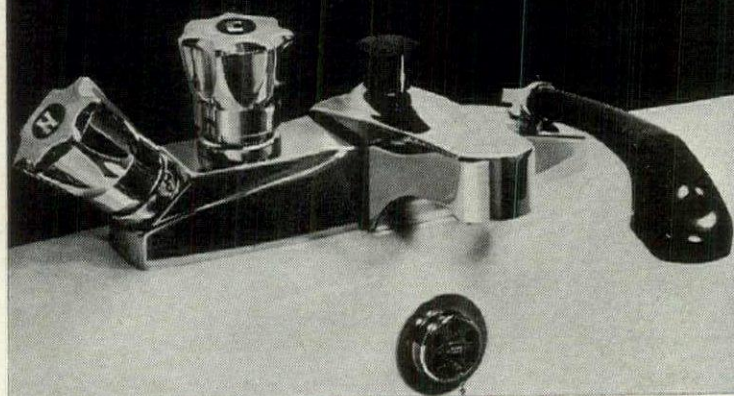
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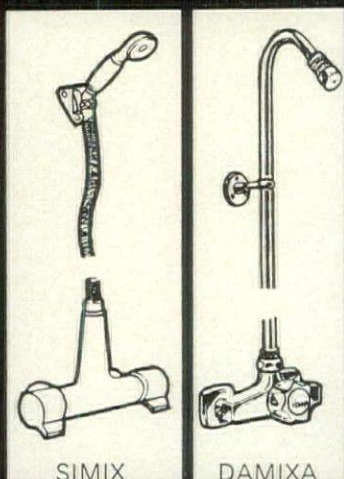
Illustrated above is the attractive new No 1316 Ambassador bath mixer with self cancelling shower diverter. Shower tube retracts neatly away into body of mixer when not in use. Both taps are located on the side nearest user. Change to shower by lifting selector knob — turn taps off — selector drops automatically.

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Manufactured and marketed by Style Fitted Furniture Ltd, 245 Sutton Rd, Southend-on-Sea, Essex. Basic price: £185.00 and £179.00.

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Every year over 40,000 households are damaged by fire—and the number is increasing—yet even a small fire extinguisher could, in many cases, control the fire if tackled early. Although people pay lip service to the need for fire prevention, remarkably few families have fire extinguishers in their own homes. Perhaps it's the size and expense of those that have been available which has discouraged them. Boots' new fire ex-

tinguisher answers both these objections. It is a small, 8-inch-high aerosol can in a neat red and gold casing with a clip-on bracket which allows it to be fixed safely, yet unobtrusively in kitchens, garages, or anywhere else where there is particular danger of fire, and costs only £1.00. The extinguisher contains a remarkable fire-fighting agent from ICI, called BCF, and kills a fire in three ways:

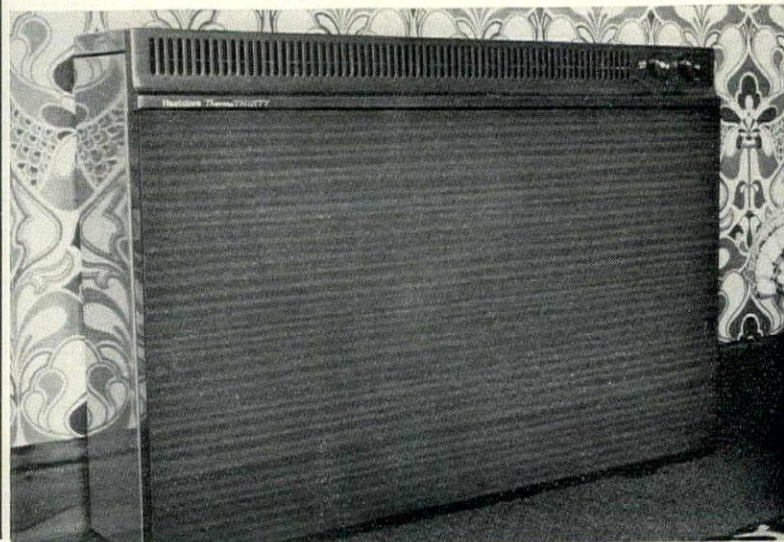
- 1) It interferes with the chain reaction taking place in the flames.
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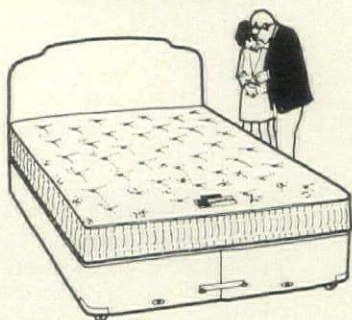
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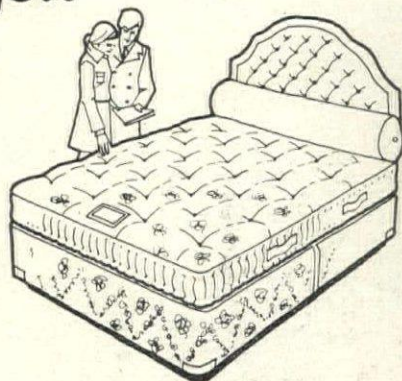
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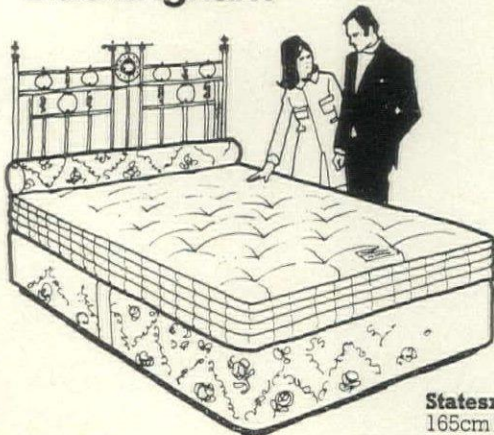
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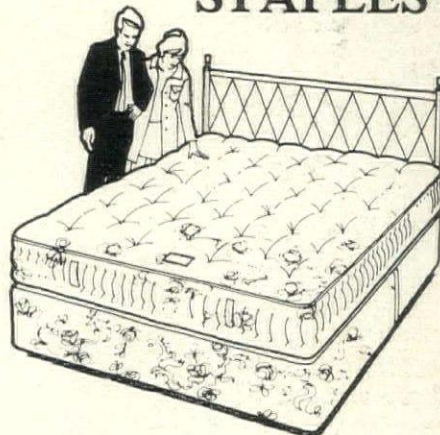
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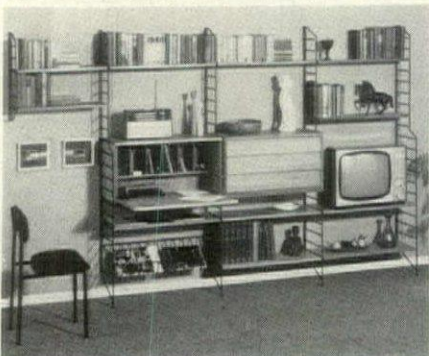
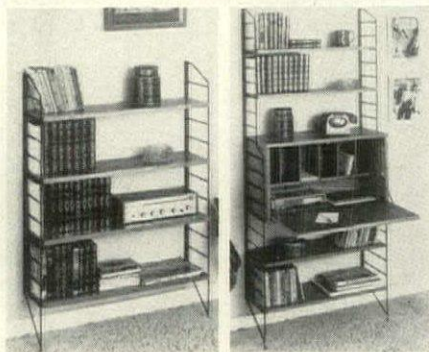
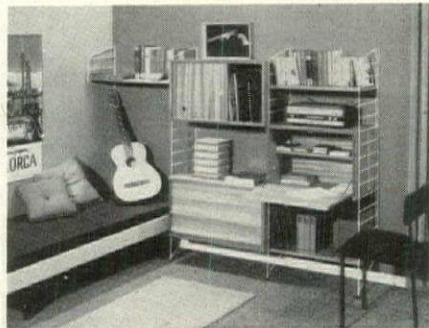
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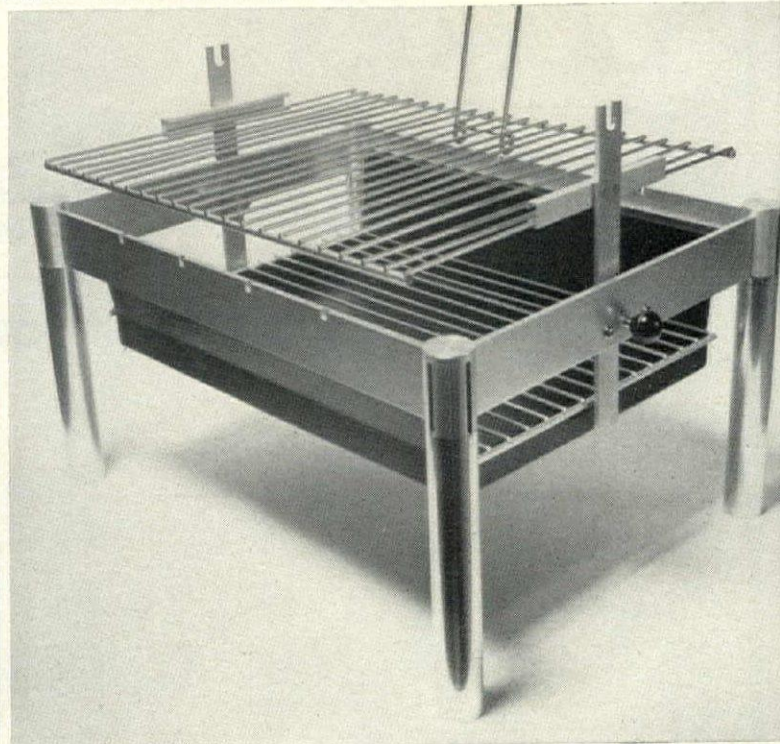
Callers are welcome at our Showroom where our experienced staff are on hand to give you every assistance. Just 4 mins. from Liverpool Street Station at: 14 NORTON FOLGATE BISHOPSGATE, LONDON E.1 (open 9-6 weekdays, 9.30-12.30 Sats.)

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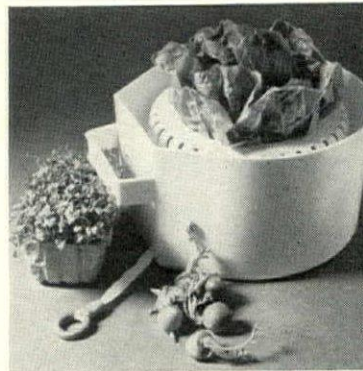


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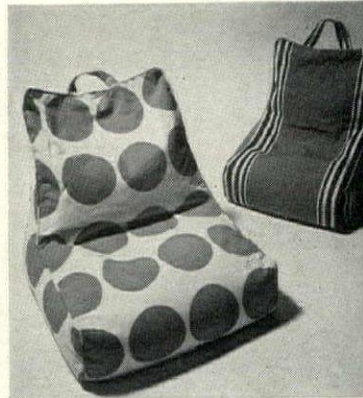
Open-fire grill

From Fortnum & Mason of Piccadilly we show the 'Maestro' grill which costs £17.00. It can be used in an open fireplace, directly over log embers, as a rotisserie, or for grilling by charcoal nuts. The grid is made of stainless steel, and the stand is of anodized aluminium. We also show (right) a salad and chip drier at £2.95.



Chinese lamps

From the excellent lighting and lampshade department at Harvey Nichols of Knightsbridge, we show one of a wide selection of nineteenth-century Chinese porcelain lamps. This lamp, which is 19 inches high, is beautifully marked, and has a 22-inch silk shade in 'honey-gold', at £26.50. The over-all height is 37 inches. There are many other exotic and simple shades in lampshades in an exciting range of bright and pastel colours.



Garden seating

Since moving some ten years ago to their attractive premises at 1 Sloane Street, SW1, the General Trading Co., has acquired the adjoining building. Along with other departments, this now houses a garden-shop opening on to a garden which is so attractively laid out that it must surely have been the inspiration for many other town gardens.

Exclusive to the General Trading Co are the portable seats we show above. Ideal for terraces, pool surrounds, beach and picnics, they cost £10.50, striped or plain, with a pocket at the back. They are made in two sizes.

BRIANCO Dept. GH.4 14 Norton Folgate, Bishopsgate, London, E.1.

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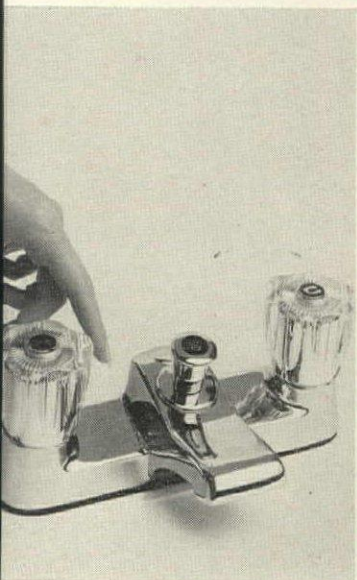
Introductory Offer

PUTTING THE BATH IN A ROOM

A round-up of the newest bathroom equipment, from a corner bath and circular basin to see-through taps and patterned tiles



Bathroom wall storage panels, in polystyrene, 6 colours, about £10.00 each



The '2000 Deck' bath mixer from Turners of Crawley, for use with concealed showers only. About £25.00-£30.00, from builders' merchants



Rechargeable toothbrush from Philips, with 6 heads, about £9.95. Available, from April onwards, from most electrical suppliers



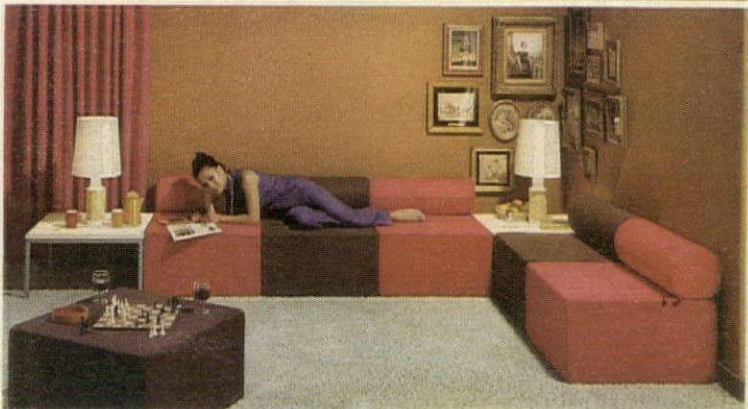
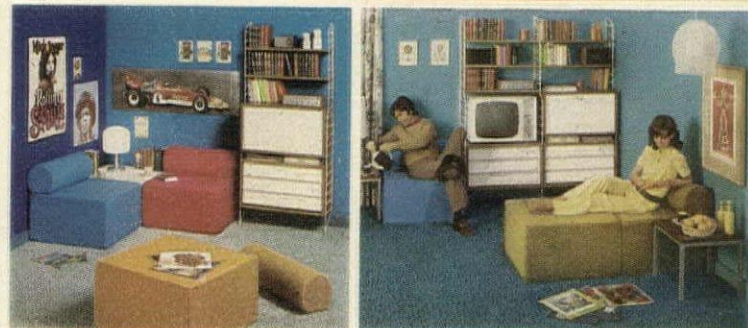
'Emperor' glass-fibre corner bath, with special built-in insulation. In a wide range of colours, about £154.80. From the Kitchen and Bathroom Centre, 100, Strand, London WC1; leading builders' merchants

Continued on page 64

BRIANCO

Indulge your talent for design with this wonderful new range of seating units. Super comfortable foam block with zip-on covers in 7 exciting colours. Color Cubes complete with Bolster cost only £23.50; or use introductory Voucher below, and get them for £19.98. Buy extra covers for seasonal colour changes. Color Cubes make comfy beds too!


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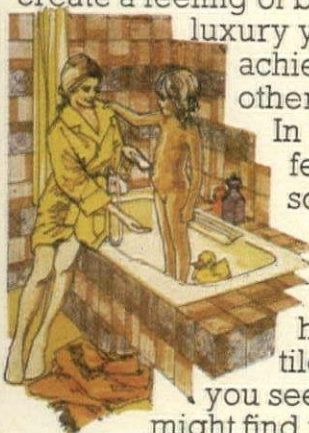


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Look closely. Can't you easily see yourself in a setting like this, where the colour and pattern of real ceramic tiles create a feeling of bathroom luxury you could achieve in no other way?



In the last few years so many great and surprising things have happened to tiles that when you see them you might find your

present bathroom a little out-dated. If you're prepared to risk it, send for the free Tile Style wallet. It shows you just what's happening on today's tile scene: the exciting colours and brilliant new designs from all the leading British manufacturers.



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Telephone: 0782 45147

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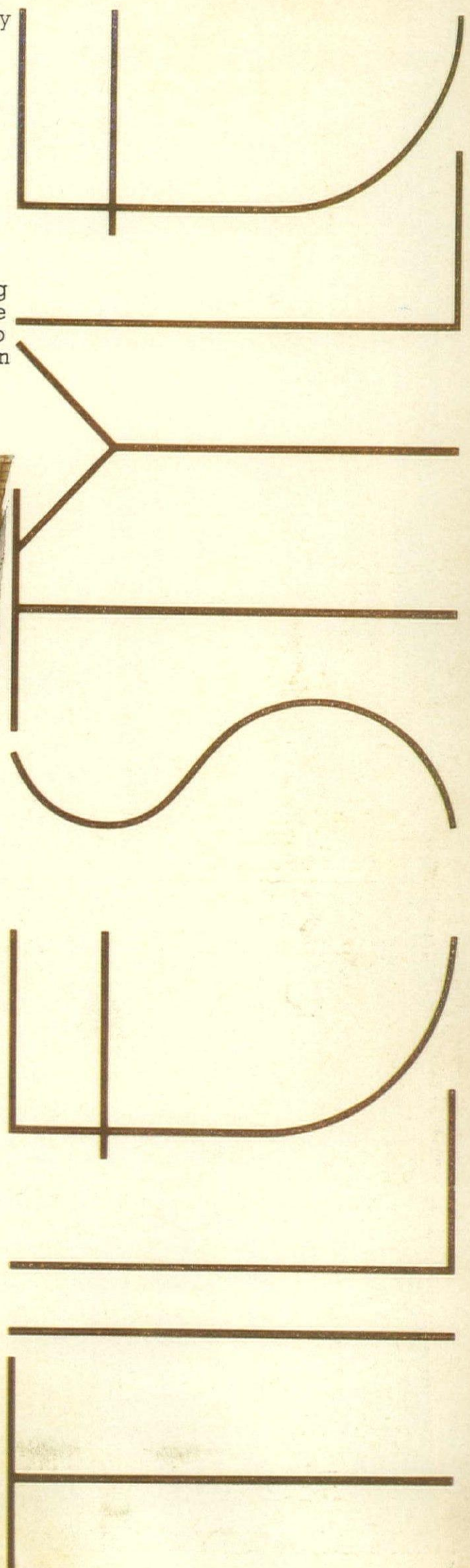
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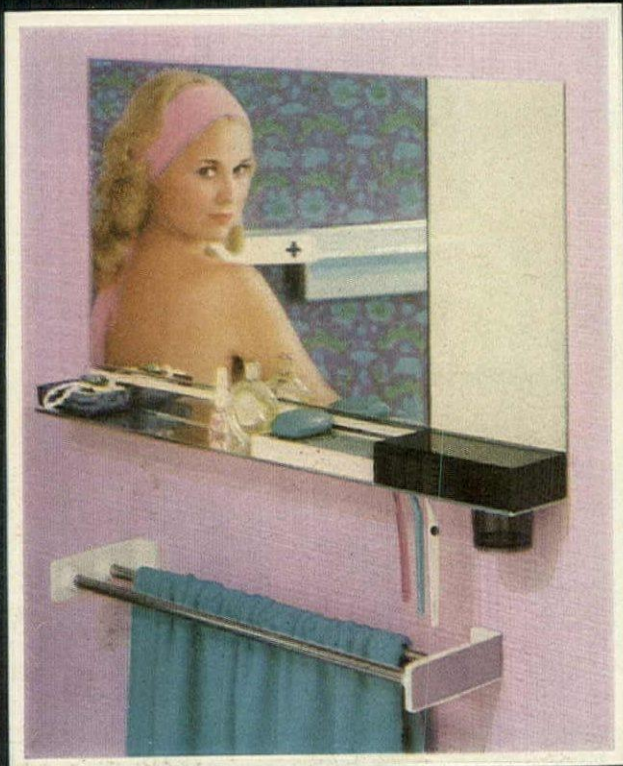
HSGI

The British Ceramic Tile Council recommends the use of Building Adhesives products for fixing their Members' tiles.



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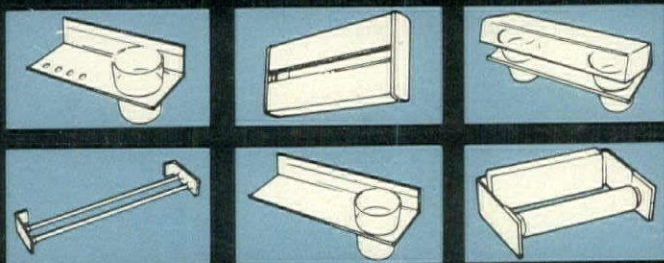
Marina by Yale offers you a new, complete suite of bathroom furniture, styled in cool anodised aluminium, trimmed in white. It's beautiful. And matching. From tissue dispenser to towel rail, its design is consistently appealing.

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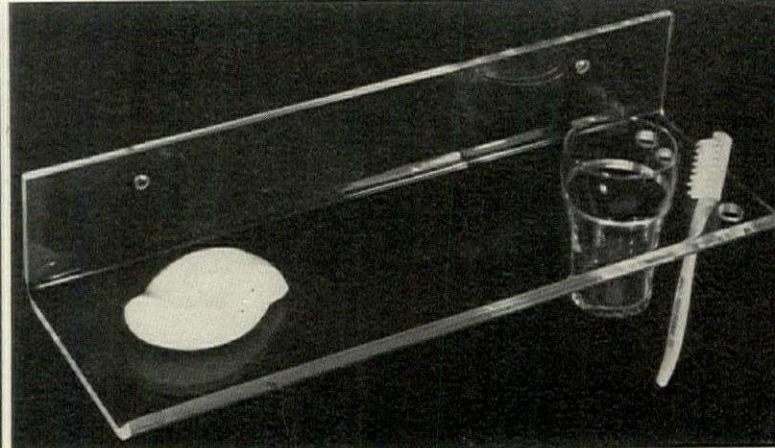
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Tel: (0902) 66911.



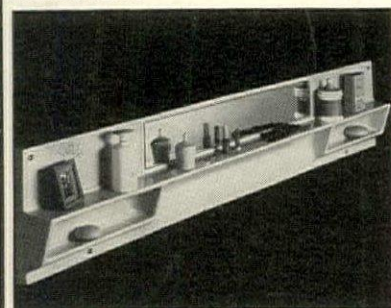
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PUTTING THE BATH IN A ROOM continued



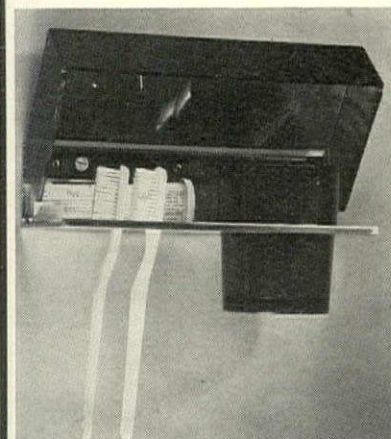
Acrylic bathroom shelf for mug and toothbrushes, etc, £3.40, plus 33p for postage and packing. Mail order, from John Alan Designs, 75 Parkway, London NW1



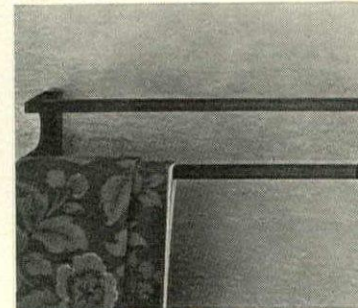
'Vanity' bar with mirror, by Carron, in 8 colours and black and white. About £10-12, from builders' merchants



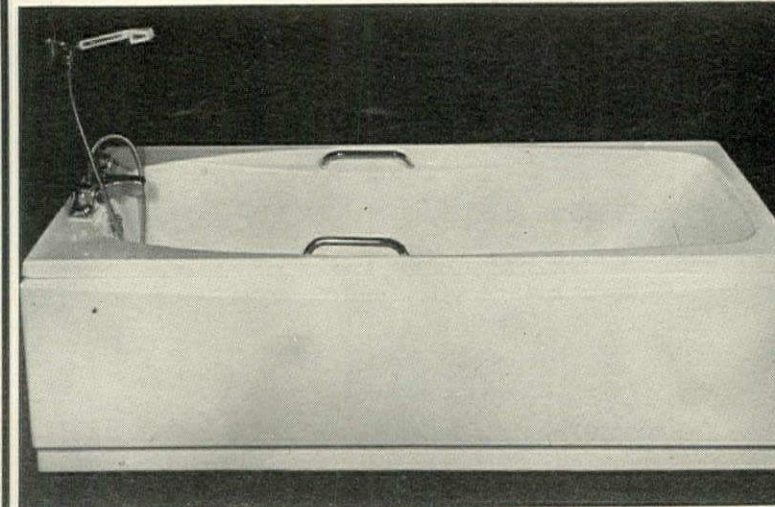
Shelf brackets in moulded chromium plated plastic, No BR 105, rust-proof. About 68p per pair from most builders' merchants



Covered toothbrush holder and beaker from the 'Marina' bathroom range by Yale Security Products. The 4-holder unit is in anodized aluminium; lid and beaker are tinted plastic. About £2.50, from Harrods, Knightsbridge, London SW1; Rackhams of Birmingham



Double-bar towel rail, A.85, from Allibert, in moulded polystyrene. A.K. £3.95, from Selfridges, Oxford Street W1; Lewis's, 32 Bull St., Birmingham



'Cavalier' bath by Armitage Shanks, in reinforced acrylic sheet, chromium-plated handgrips, from about £47.00 in white, complete with side and end panels, from leading builders' merchants

Continued on page



This cottage has a Dual personality



When the Bowings moved into 'The Willows' it was an old farm cottage no farmer would live in today.

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An Armitage Shanks bathroom suite can cost as little as the price of a weekend in Blackpool or as much as a month in the Bahamas

We have a reputation for making rather superior bathroom suites.

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And that's not necessarily true at all.

You can choose an Armitage Shanks suite costing as little as £60.

Or you can choose one costing as much as £600.

You can choose from an enormous variety of styles and colours.

And you can choose fittings to go with your suite in finishes that range from the practical and economical good looks of chrome, to the extravagance of 24 ct. gold.

In fact with Armitage Shanks in your own bathroom, you can do almost anything you like.

If you'd like to see just how open your options are, send for a copy of our brochure.

With it we'll send you the name of your nearest stockists. Then, when you've made up your mind what you want, you'll know exactly where to buy it.

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HG172

Sheraton Suite in Avocado with Starlite gold plated fittings





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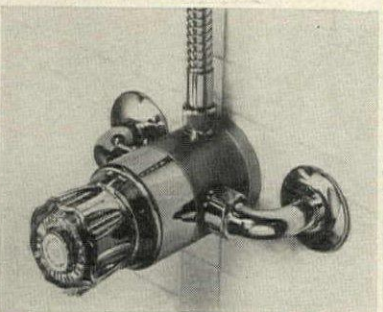
814 shower combination, by [unreadable], about £27-00, from most [unreadable] merchants. (More information [unreadable] is available from the [unreadable] Centre, 138 Theobalds Road,



Opella 800 basin mixer in Kematal, with 'pop-up' waste attachment, in several colours, from £10-00; builders' merchants



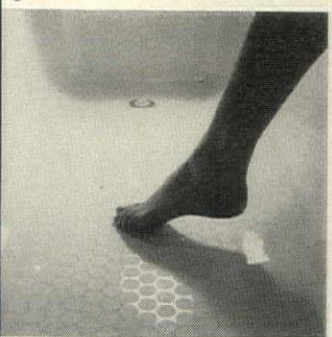
Barwell 'Fairline' No 1334VF bath fitting, with acrylic headwork. About £17-50 at Alfred Goslett, Charing Cross Road, WC2



'Neotherm' shower, by Barking Brassware, with brass mechanism and easy-to-clean covering. About £36-50, from Alfred Goslett, WC2; Parker Winder & Achurch, Birmingham



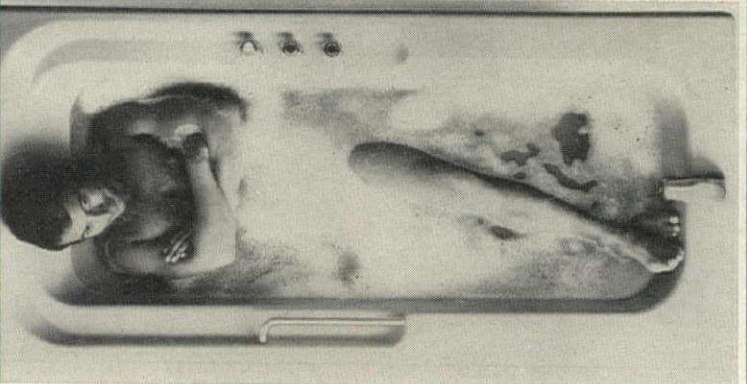
Opella shower screen, Model 120', in several sizes, about £19-00, from H Jones & Sons, Rye Lane, SE15; Rackhams, Birmingham



Slip finish from Vogue, now available with all their porcelain enameled cast-iron baths. Cost: £2-50



'Rondel' hand-rinse bowl, by Adamsez, with spray nozzle, in vitreous china, about £17-55, from builders' merchants



Opella's 'Elysian' bath, in porcelain-enameled cast-iron, 10 colours and white, from £213-15. Through leading builders' merchants **Continued on page 72**

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The Moffat 4121 is really the perfect kitchen partner to Kandya Continental. Who wouldn't like an oven that kept itself clean? This one does! The 'stay clean' oven linings are a standard feature*. And you can check what's going on inside without losing heat, through the double-glazed window in the door. Meals can be livelier too—the Moffat is fully equipped for kebab and skewer cookery and fitted with a rotisserie. There is a handsome four radiant plate matching hob in brushed chrome to match, which builds-in too!

*'Stay clean' - roof, back and side linings with 'Fluan' non stick floor.

The kind of kitchen you've always wanted.

Kandya show kitchens at 2 Ridgmount Place, W.C.1., are open weekdays 9.30 a.m. to 5.15 p.m. (Thursdays closing 7.30; Saturdays closing 1 p.m.). The Thorn Kitchen Advisory Centre, Thorn House, Upper St. Martins Lane, W.C.2. is open Monday to Friday 9 to 5 p.m.



To Dept. HG3 Kandya Limited,
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Please send me colour brochures for Kandya
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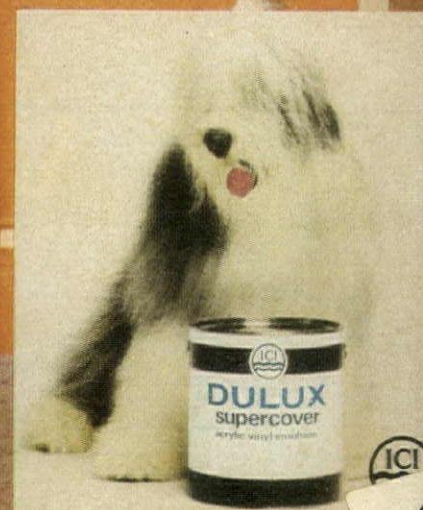
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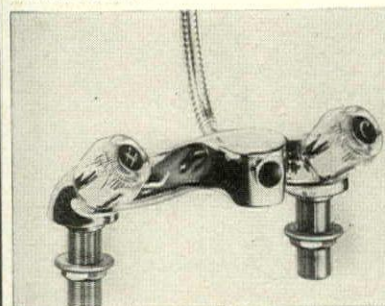
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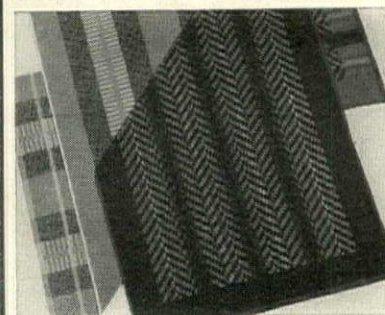
PUTTING THE BATH IN A ROOM continued



Barwell 'Apollo' No 2114VF basin taps with 'Hi-Lite' fluted acrylic shield headwork. About £10-50 pair, from Alfred Goslett



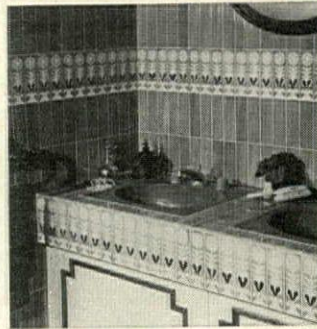
'Diadem' combination shower fitting, No 2637, by Delta, about £28-00



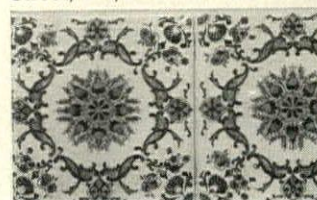
'Pullman' and 'Bermuda' towels from the Christycolour range, from 99p and £1-40 each, from Selfridges, Oxford Street, London W1



'Belgrave' wall-hung bidet and WC by Armitage Shanks. In white, bidet from £52-00, with 'Clarendon' wash-basin, from £23-00. Builders' merchants



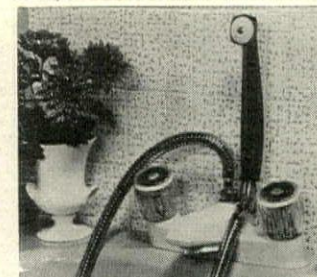
From the 'Caroline' range of Fre tiles, No C434; plain, £11-50 per square metre; decorated, from 4 each. From Tile Mart, Great Port Street, W1, and Pimlico Road, S



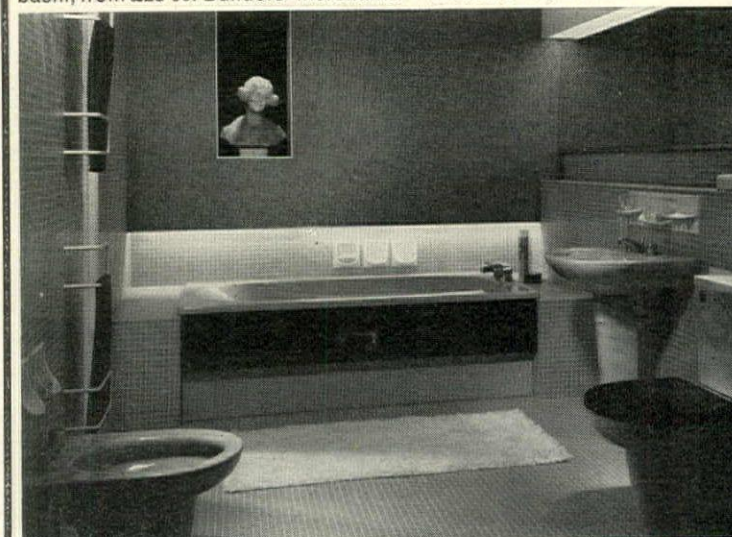
'Victoriana' tile from H & R John in 4 colours, 6 inches square, at £5-00 square yard. From Ramus Sumara Works, Albert Road, N2



'Victoriana' closet and basin, modified by Adamsez. In blue and white. Closet fitted with mahogany seat/cover, about £47-65



Opella 800 bath/shower mixer, in several colours, from £19-00. Builders' merchants.



'Brasilia' marbled bathroom suite from Ideal Standard, in a setting designed by Leslie Gooday. WC, about £76-00, plus fittings; bath, about £86-00, plus fittings; hand-basin, about £33-50, plus fittings; bidet, about £21-00, plus fittings. In white or brown, from builders' merchants. **More about bathrooms on pages 20-21**



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For arrangements to view contact: adamsez, Newcastle upon Tyne, NE15 6UZ, Tel. 0632-674185; or 75 Victoria Street, London, SW1. Tel: 01-222 5846

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A free service from English Rose

The first thing you do is send off the coupon on this page. We will then send you our catalogues showing various ranges of English Rose Kitchens.

If you like what you see let us know, and we'll arrange for one of our Kitchen Planners to come and see you. (Or, if you're interested in a new kitchen, but not far enough involved to ask us to visit you, send us an outline plan of your kitchen and we'll work out some ideas).

An English Rose Kitchen Planner is not a salesman. You can pick his brains as much as you like without being under any obligation to buy English Rose. His job is to help you plan a kitchen that suits you and your home right down to the last detail. He'll find out exactly what you're looking for, take dimensions, make lists, give advice, then prepare plans of what your kitchen could look like with English Rose and work out how much it will cost.

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English Rose Kitchens

To English Rose Kitchens, Warwick.

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Hg

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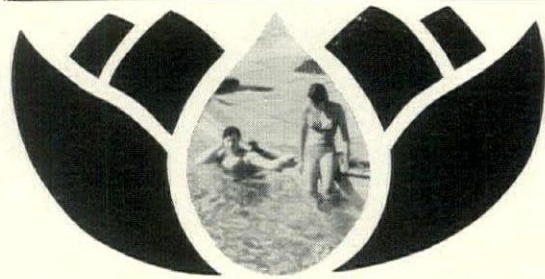
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DuraTex

To: Duratex Coatings Ltd, (H.G.1)
Commerce Chambers, Station Rd, London SE25.
Tel: 01-771 9631



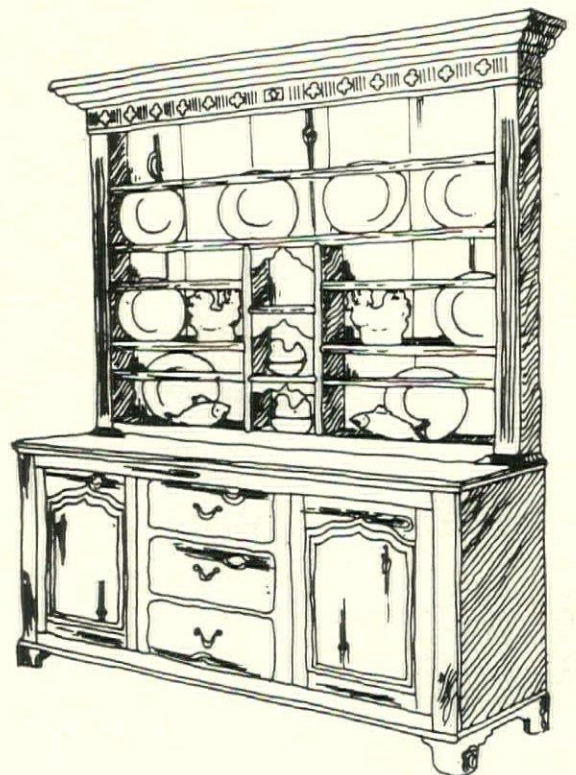
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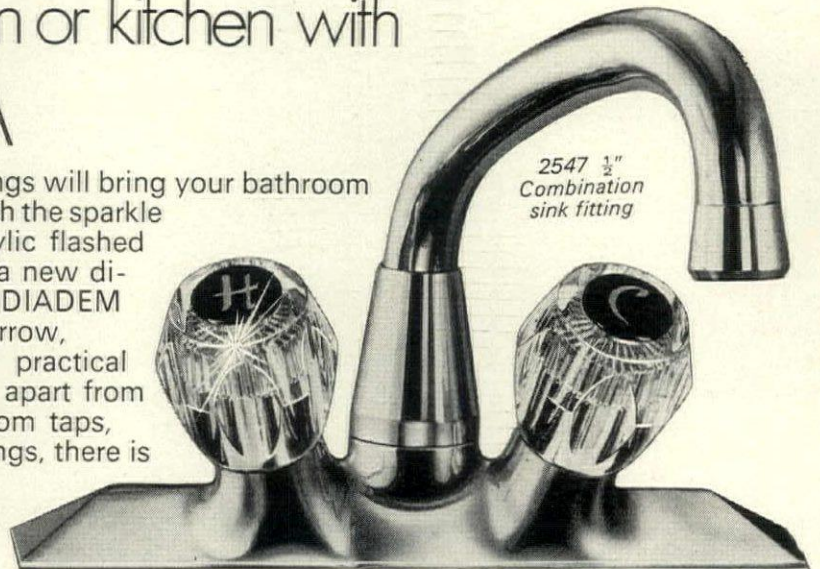
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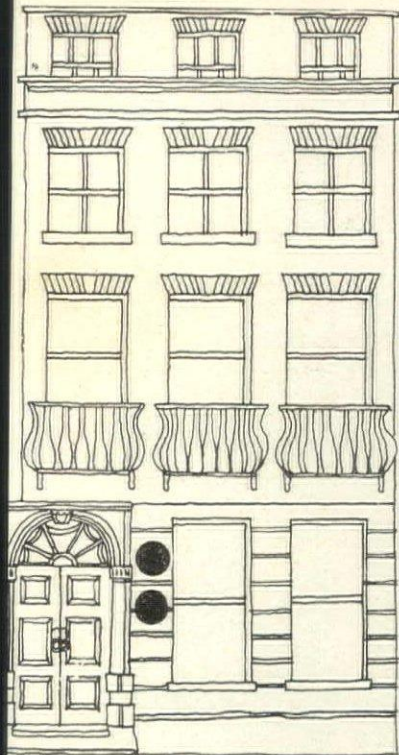
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HOW TO CONTROL HEATING AND EXPENSE

BY ROYCE LOWRIE, ARIBA

COMFORTABLE heating depends on three things: the amount of structural insulation your house enjoys, the form of heating you choose and the degree of control used to regulate performance. Like insulation, controls not only add positive heating comfort but, at the same time, help cut fuel costs. If you incorporate both insulation and controls when you first install your heating system, you can also reduce the installation costs, as the output required will not need to be so great as with an uncontrolled system. The Gas Board have proved this beyond all shadow of doubt by the remarkably low installation costs they have achieved using Honeywell controls in their Guaranteed Warmth Scheme, which have enabled radiator and boiler sizes to be reduced considerably. Automatic control means you can forget about your heating; it will look after itself. Thermostats will control air temperature, hydrometers humidity, fans airflow and time switches can programme your heating system and/or domestic hot water to suit the particular requirements of your family.

The problem for the public has been that central heating contractors have lagged behind on controls, being reluctant to add further to the installation costs, especially in a com-

petitive situation, not appreciating that they could in fact reduce costs by designing the system in terms of really efficient controls from the outset. Anyone contemplating installing a central heating system of any kind—water-filled radiators, warm air or night-storage electricity—should insist on this, and where a heating contractor seems poorly informed, The National Heating Centre, 34 Mortimer Street, London W1, will always advise for a small fee.

But to enjoy the benefits that modern heating controls can offer does not demand a new installation; an existing heating system can give a far better performance, plus reduced running costs, once adequate time and temperature controls have been added.

Where you are buying individual heaters, such as simple convectors and oil-filled radiators, always choose the one which incorporates a thermostat. Quite apart from the greater comfort of an even temperature and the convenience of not having to turn it off and on, such simple thermostats as these are invaluable for rooms where tiny babies or elderly or sick people sleep, when too much heat can make for stuffiness and discomfort and too little can be, literally, lethal. If you already have as many electric heaters as you need, thermostats and time switches can be bought for a few pounds which are simply plugged into the power point before you plug in the heater. Smith and Venner both make controls of this sort, and your local

Electricity Board showroom or a good electrical shop would advise on what would best suit your purposes.

Electric night-storage radiators of the old kind have a reputation for being rather inflexible. The performances of the eight I used to heat a cottage were vastly improved by fitting a Maclaren Thermotime external sensor into the night-storage circuit, to control their charging. With this device I was assured of plenty of heat the day after a cold night and vice versa. Before then, it had meant guessing at tomorrow's temperature and setting the charging dials of each storage radiator accordingly.

This is, in fact, what controls do.

Any sailor will tell you how comfortable a hammock is.



The Episode chair by Vono. From £43.95

Vono Limited, Tipton, Staffordshire.

Continued on page 83

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BROMLEY: Voyce of Bromley, 10 East Street, Tel: 01-460 5713

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HOW TO CONTROL HEATING—AND EXPENSE

Continued from page 81

They take the guessing out of heating and although heating contractors have been slow to respond to the advantages they offer, last autumn's crop of heating equipment showed that the manufacturers were aware of their value and are incorporating them in every kind of appliance and system. The new Fire-Economic Automatic is an example made of Economic Gas Appliances which have all the fully automatic control features usually associated with central heating systems.

Central heating boilers, except for the solid fuel ones, have a boiler control which controls the temperature of the water, the boiler switching off when the required temperature is reached. Where both domestic hot water and radiators are run from a central heating boiler, there may be conflicting demand for hot water and central heating at the same time.

Programmers make it possible for you to select at what time heating and hot water are switched on. If you go out during the afternoon then you may be the time to get the tank of hot water for evening baths. If you take baths in the morning, the boiler could be heating up water for domestic use during the night. Shop around to find a programmer that does most nearly what you need and discuss it with your heating engineer. All the big names, such as Potterton, Satchwell and Honeywell, have versions. The best way of getting over the conflicting demands of domestic hot water and central heating is to give

priority circulation to the primary circuit of the domestic hot water system. This is a feature of the Gas Board's Guaranteed Warmth scheme, and Honeywell's Sundial Plan. Although its particular application is in single-storey dwellings, such as bungalows and flats, where there is insufficiently good head for priority circulation from the boiler, in larger houses it can give a much

more positive control of water temperature and a far quicker recovery. I have employed this in a four-room house I have just converted, and the further refinement of pump circulation of the secondary circuit is well. This gives hot water immediately at any hot tap with no waiting, although the kitchen is in the basement, one bathroom on the first floor and the other right at the top of the house.

The roomstat is the most common form of domestic temperature control. Selecting the right place to site it is important. If it is badly sited, a lot of visitors in the room, an open fire, low afternoon winter sunshine and so on, can switch the system off, causing the other rooms in the house to get too cold or to overheat.

Correctly sited, it simply shuts down the system when the required air temperature has been reached, and on again when the air temperature falls below this. One roomstat is commonly enough for a flat or small house. But in larger houses, better control is provided by two or more. I control the two lower floors of my own house with one roomstat, and the two upper floors with another. In this way, the lower floors can be run at a higher or lower temperature than those on the floors above. A further controls technique (which has the backing of the National Heating Centre) works in conjunction with the roomstats. This is the night depression or night set-back principle, which involves controlling the heating system to maintain a

lower temperature during the night

than the normal daytime temperature, usually some 10° below. Night setback, as opposed to completely turning the heating off and on for periods during the day and for most of the night, maintains a constant comfort level at all times and often saves money over the on/off system by requiring shorter morning warm-up periods, reduces overnight condensation and the danger of frozen pipes in the very cold weather. This temperature reduction is achieved quite automatically: you simply decide what day-time temperature and what night-time temperature you want, and at what time you want the switch-over to take place. I have one of those controls, which is a sophisticated type of roomstat made by Honeywell, called a Chromotherm. The house stays so thoroughly

charged with heat that I find I can set the thermostat at a lower level than I had anticipated and still feel most comfortably warm.

Where the heating demands of most of the rooms in the house are likely to be variable, thermostatic radiator valves may be the answer. Take, for example, a bedsitting-room for an older child or *au pair*, a temperature around 70° may be the most comfortable for sitting and reading, whereas doing something which demands a certain amount of physical activity would require something rather less, probably nearer 65°. Yet, for many people, this could be too warm for sleeping, when 55° might be more comfortable. Thermostatic radiator valves allow each room to be set at whatever temperature is wanted whenever ●

It's as nice to sit in as it is to look at. And vice versa.



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HSG1

HEATING

COTTAGE IN THE COUNTRY

BY CYCE LOWRIE, ARIBA

AGES on the whole are fairly easy to insulate as their windows are small and the walls, if stone, will be insulated in themselves so long as they are not damp. A damp structure will probably be a cold structure, and you will find your cottage immediately becomes much warmer once it becomes dry. Damp proofing is a subject for another article, but if you are modernizing a cottage remember any work done towards damp proofing as well as insulation, may be considered eligible for a local authority grant, so it is worth checking this with your district surveyor before you start work.

Once dry, stone walls need no special treatment, though if re-rendering is necessary vermiculite mixed into the plaster will make the walls warmer to touch and less subject to condensation; so will a paper lining where repapering is to be done. Brick walls are likely to be thinner, either 9 inches thick—sometimes with panels only 4½ inches thick. You may well find this the case with extensions and lean-to additions. With 4½-inch-thick walls, line the inside with something tongued and grooved boarding, an insulating quilt and a damp-proofing membrane behind, or hang slates or weather boarding on the outside, lining beneath them with bituminous felt and mineral wool. Whether this is worth doing on 9-inch-thick walls depends on the exposure, but it would always be worth using a vermiculite plaster or a fibre dry lining when replastering or an insulated wallpaper lining when repapering.

If your cottage has a thatched roof this should provide splendid insulation in itself but to be effective you must pack thoroughly around the eaves and other gaps with mineral wool to keep out draughts. With any type of roof, insulate the roof with at least 3 inches of mineral wool or loose fill (not forgetting to insulate the cold water tank) or if you cannot get into the roof space line the ceiling with some insulating material, cork panels, tongued and grooved boarding with quilt behind and non-inflammable polystyrene panels papered over.

Stone, brick and concrete cottages are again often colder than they appear because they are damp. In a scale conversion, it is worth

relaying the floor with a concrete base incorporating a damp proof layer and a layer of mineral quilt or polystyrene panels beneath the topping screed. As finishes, cork and foam-backed sheetings give the best insulation where hard floors are wanted and a thick rubber underlay where carpet is to be used. Carpet with a stout foam underlay or backing can be laid directly on to the floor screed without a subfloor, so long as the screed is level.

Where such an upheaval is neither convenient nor appropriate brushing stone, concrete, brick or quarry tiled floors with Superseal or Hibuild U C will stop damp rising, both of which should be obtainable through builders merchants. Or as a stop-gap thick polythene sheet with rush matting on top will make life a lot

more comfortable.

Never cover up ground floor floorboards until you are sure that the air bricks ventilating the space beneath them are clear, otherwise you will encourage dry rot in the joists carrying the boards.

If cottage doors and windows are old they are likely to be draughty. You may find that it is sufficient to line the openings with foam strip draught proofing, if the frames are metal, or if they are wood the bronze spring or nylon type of draught excluder, all of which are available at Woolworths, and do-it-yourself shops. If windows are seriously out of true, and the gap is too big to fill in this way, call in a firm like Rentokil who do a complete job of putting the frame right first and then fitting draught stripping.

An occasional table that should get more than the occasional glance.



The Series occasional table by Vono.
From £19.95

Vono Limited, Tipton, Staffordshire.

With small windows draught-stripping should provide enough prevention against heat loss. However, if the window is recessed this makes it particularly suited to a blind and these can provide a useful extra insulating layer. Bigger windows, particularly on the north and east sides, are worth double glazing, unless the cottage is used only during the summer months. This need not be an elaborate job. So long as the room is ventilated (an open flue does this for you) a modest do-it-yourself system, which seals off the windows completely for the winter months, would do. Where there is no ventilation, and you want to double glaze both windows in the room, it is only necessary for one to be openable.

Continued on page 88



ACCOTONE. Light Wood Parquet.



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ACCOTONE. Multi-coloured Italian Tile.



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Four dining room floors for people who think Armstrong flooring is expensive.

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Each tile has its own thick cushioned underlay. So it's amazingly simple to install and you can mix and match the colors.

And if you burn one or stain one, you only have to replace one. Not the whole floor.



CANDIDE. White Spanish Brick.



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Candide. The attention to design

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Masterpiece Carpet Tiles. Available in 12 different colours, you can keep it plain, or design your own patterns as we've done here. At £5.14 per sq. yd. our dining room would cost you £51.40.

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And if you thought they were expensive, they don't have to be.

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HG1

Armstrong
Every floor looks the same. Beautiful.

HEATING A COTTAGE IN THE COUNTRY

Continued from page 85

Where front doors open directly into cottage living-rooms, heavy curtains and draught stripping will help a lot, but a closed porch, so long as the design is appropriate to the period of the cottage, will not only add space but act as a trap for warmth escaping and cold getting in.

Flues provide natural ventilation, but if they are too big, a lot of heat gets lost up them. With the ordinary sort of open fire, fit a throat restrictor with a damper plate that can shut down when the fire is not burning. If it is a wide recessed fire it is worth considering fitting a free-standing dog fire with its own hood so that you can reduce the opening and fit a new chimney lining inside the old one.

Heating a cottage largely depends on whether it is used full time or for long holidays in the winter, or simply at weekends. With weekend cottages you need some sort of heating that will warm the place up very quickly on your arrival and, if you use it fairly regularly, some very low temperature but continuous heat which will keep it dry while you are away. Whether this is necessary is partly determined by the type of

construction. With a cottage well lined with insulating materials warming up will take little time even without background heat, although inevitably clothes and bedding left there will tend to feel damp during the winter months. A small airing cupboard heater left on continuously could look after this; then if you invest in foam mattresses and keep duvets and pillows stored in the airing cupboard you can get children into bed immediately on your arrival.

Where electricity is available it has several answers to cottage heating, and because the volume of space is likely to be small, so long as the cottage insulation is good it should not be considered an expensive fuel. Electric fan heaters are invaluable for quickly warming up rooms, and fires with radiant elements plus a simple convector give the most comfortable balanced heat and are pleasant for living-rooms before fires are properly going. Alladin do a splendid basic oil convector and there are several oil radiant fires that are useful, but don't forget if your cottage is damp already, that burning a gallon of paraffin produces a gallon of water vapour. If you use Calor gas for other equipment, they have recently produced two flueless heaters which are worth looking at. But for any cottage used fairly regularly through the year, rather more heating will be needed. Night storage electricity offers many possibilities. Night

storage radiators can be left set low while you are away and turned to full charging when you arrive—don't forget the newest type which have dampers to raise the heat output in late afternoon and evening. Fan-assisted storage heaters are particularly useful in holiday cottages as they leak a very little heat all the time giving full output only when it is needed. If there is room in a fairly central position, an Electricaire unit which is virtually a very large fan heater can be fitted with stub ducts into the surrounding downstairs rooms and possibly to the landing as well. This can be thermostatically controlled and time-switched to give full heat whenever this is needed and again can give very low background heat while you are away. Where new floors have to be laid, electric floor heating will give valuable background warmth which can be topped up by fires of all sorts or ordinary electric heating when necessary.

The other most obvious forms of heating for cottages are solid fuel or oil-fired back boilers. The solid fuel kind can be linked with either an open fire or an openable stove to run six or seven radiators and to provide domestic hot water. The oil-fired type can have a radiant panel and provide either background heating by convected warm air or run water-filled radiators as the solid fuel type do. Some oil-fired boilers provide domestic hot water as well ●

COVER DETAILS

(See also page 9)

Curtain

Vision net curtain, 'White Vista', design number 5257, made in Terlenka, by Filigree Textiles Ltd, ready to hang, nine depths 36 inches to 90 inches, three colourways—Sunset Orange, Old Yellow Royal Purple. From about 35p per yard for 36 inch depth in white. In colours, from 39p per yard.

Furniture

Metal trestle table, height 29 inches, w clear glass top, £94.50 (also available w smoked glass top, £111.60) from Zarc 183 Sloane Street, London SW1.

Accessories

Red lamp, by Venini of Venice, five standard colours, large size, 20 inches diameter, £60.00; small size, 16 inches diameter, £40.00 from Venini, 5 Sedley Place, Woodstock Street, London W1. White lamp, Italian, made by Vetreria Murano, £55.00, from Presents of Sloane Street, 129 Sloane Street, London SW1. Clock, part of desk accessory system, 'Channel One', by Artifact Designs Ltd, satin aluminium, about £15.59 (for clock unit only, fourteen other accessories available) from Harrods, Knightsbridge SW1; Albrizzi, 1 Sloane Square, SW1. Simpsons, Piccadilly, W1; Browns of Chester, 34-40 Eastgate Road, Chester. Glass obelisks, clear and coloured, £15 from Venini, 5 Sedley Place, Woodstock Street, London W1. Pencil holder, 'Dedalino', by Artemide, height 8 cms, in white, red, black and orange, 60p from Ryman Interiors, 200 Tottenham Court Road, London W1.

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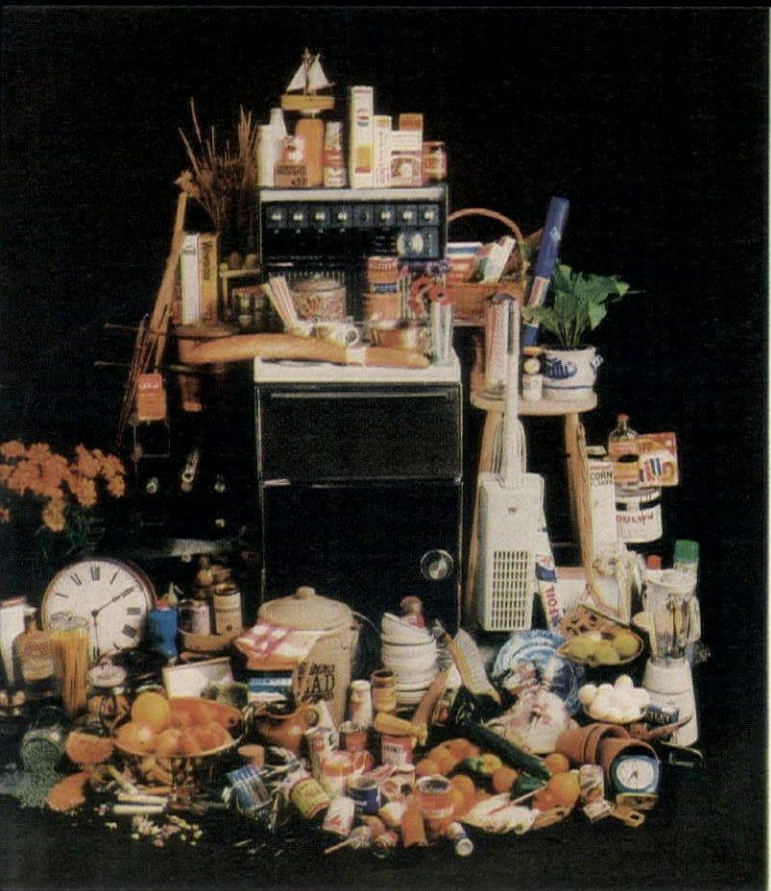
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HG1



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Gas gives you that control.

Automatic control—which, using time clock and thermostat, turns your heating on and off at the times and temperature you have selected.

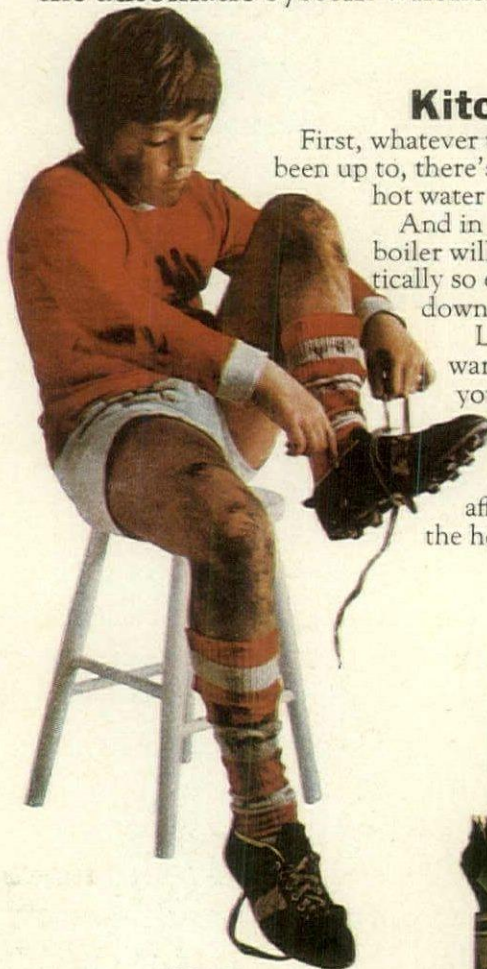
Manual control—which lets you over-ride the automatic system whenever you want

warmth at a different time or at a different temperature.

So you can turn your gas central heating on, off, down, or up again with complete freedom. Not all systems let you do this.

It means that you can save a great deal on running costs by using your heating only when you need it.

And it means that you and your family can have the right warmth for the different activities in your house.



Kitchen.

First, whatever the family have been up to, there's always bags of hot water to help you cope.

And in the morning, your boiler will come on automatically so everyone comes down to a warm kitchen.

Later, if it gets too warm – say when you're cooking in the evening – you can turn off the radiator without affecting the rest of the house.

Sitting Room.

Staying up for the late film? The over-ride control lets you keep the heating going as long as you like. The same applies at weekends when the whole family is at home. And if you are going out all day you can turn the heating off without disturbing the automatic control.

In many such ways, the controllability of gas helps you keep your running costs down to a very reasonable level indeed, while giving you the warmth you want. And that is one very important reason for choosing gas – the most sensible fuel, by far, for an efficient central heating system.



Hall.

This is usually where the thermostat goes. This lets you control the temperature. Whatever temperature you set will be automatically maintained whenever the heating is on. But you can turn the temperature down or up again whenever you like. Your heating will respond fast throughout the house thanks to the immediate response of your high speed gas boiler.



Choose Gas, Dad.
It's the central heating
you can control.

Bedrooms.

Your automatic time clock will see to it that the family has warm bedrooms to get up in.

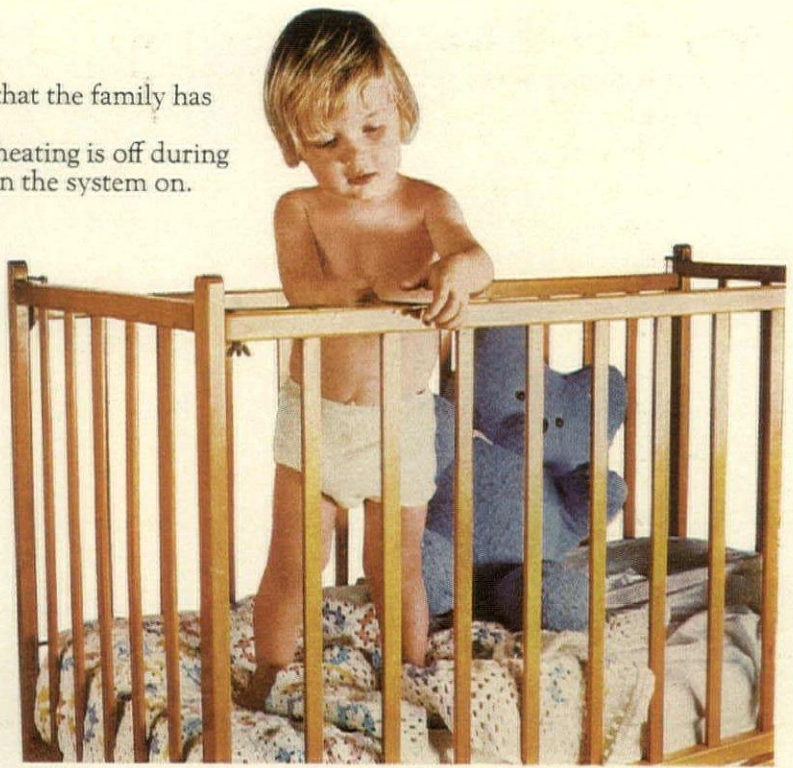
And you can warm up a bedroom if the heating is off during the day by using the over-ride switch to turn the system on.

Some other good reasons for choosing gas — the most sensible central heating fuel.

Running Economy.

Gas is an economical central heating fuel for two reasons:

1. The controllability of gas helps to keep running costs down.
2. When you put in gas central heating you can apply for special low rates for all the gas you use, 24 hours a day — even for your cooking.



Spare Room.

No point in paying to heat an empty room along with the rest of the house — so turn the radiator off. Turn it on a short time before guests arrive, and the room will be lovely and warm to greet them.

And if the room's used for sewing or ironing or any other occasional activity, turn the radiator on for as long as it's needed.



Installation Economy.

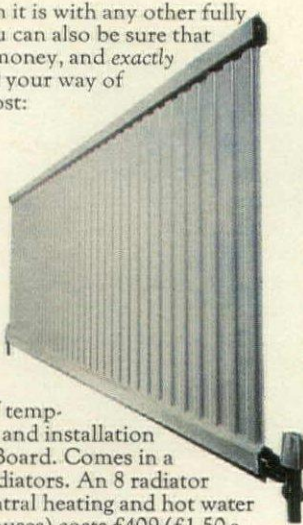
Installation is cheaper with gas, than it is with any other fully automatic, controllable system. You can also be sure that gas will give you the best value for money, and *exactly* the right system for your house and your way of life. Here are some indications of cost:

Popular Packs.

Popular packs are excellent value for money if you want to heat 3-4 rooms. Some Gas Boards offer packs at about £200 (about £1.08 weekly with a 5-year personal loan).

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Tailor made central heating.

The right choice if you want full central heating and hot water in larger houses or if you require special features. Cost depends on the size of the system and features chosen. Your Gas Board will arrange a proper estimate, but you can reckon around £500 for a 3-4 bedroomed house.

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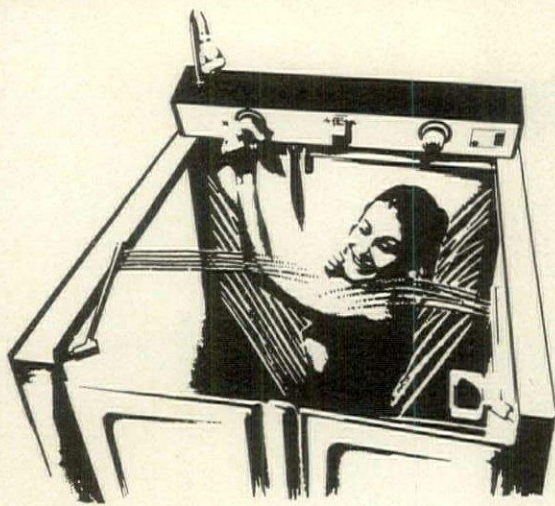
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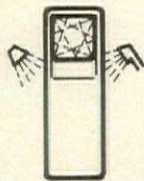
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Look at these exciting electronic controls



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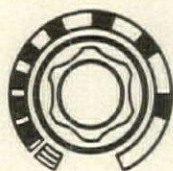
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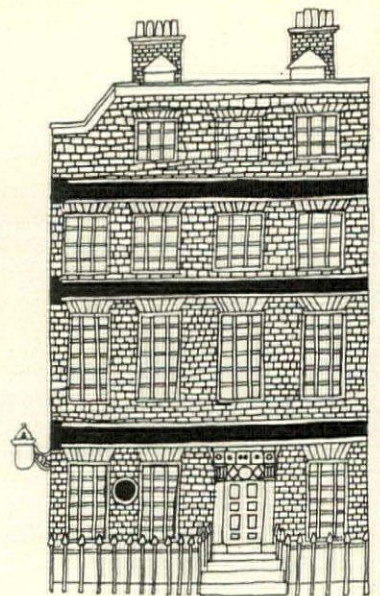
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HIDDEN HOME HAZARDS OF OLD WIRING

BY JOHN HENNESSY



IF YOUR HOUSE is over thirty years old and has not been re-wired, it may well be that there is a hidden hazard—crumbling insulation, faulty switches old-fashioned and brittle sockets. Newer homes are equipped with the now widely recognized 'ring mains.' These use plugs with rectangular pins, are moulded in tough plastic and have shutters which prevent young children poking metal knitting needles into the holes. However, even if your home is one of these newer ones, you may well find that the number of sockets is quite inadequate for present-day electrical equipment. Before you decorate, perhaps you ought to have your house re-wired, or the existing wiring extended.

The techniques of house-wiring have so improved that re-wiring will last the life of your house, and you should look ahead to beyond the year 2000 when deciding what sockets to have. It is worth taking time and trouble, therefore, in deciding where to have them, how many to have and, of course, how much you can afford.

First, look in the living-room. Have a socket wherever you have an appliance—near the television, standard lamp, electric fire, and so on. Now mentally re-arrange the furniture as it may be next year or in ten years' time. This will result in yet more sockets. Finally, it is a good precaution to make sure there is a socket on each side of the fireplace and french windows. Leads trailing across these are unsightly and even dangerous.

Having decided roughly where the sockets should go, you must now decide the exact position of each one. In my own house, I do not usually have the furniture right in the corner; the twelve inches near the corner is clear, and it is here that I put the corner sockets. This means I can move the furniture around without covering them. I find the system works well and it may be suitable for you. The only exception is the fireplace wall where furniture has to be in the corner to keep it away from the fire.

There is no standard agreement about the height of sockets. I have

used two standard heights in my living-room. One is sixteen inches above the floor (some electrical contractors prefer ten inches, but I find the extra height makes it easier to remove plugs) and the other is about forty inches above the floor. This is useful for appliances, such as the vacuum cleaner, which have to be disconnected frequently. It is also useful for the television set, which is best switched off at the wall, and for table lamps which can then have a reasonable length of flex without trailing on the floor.

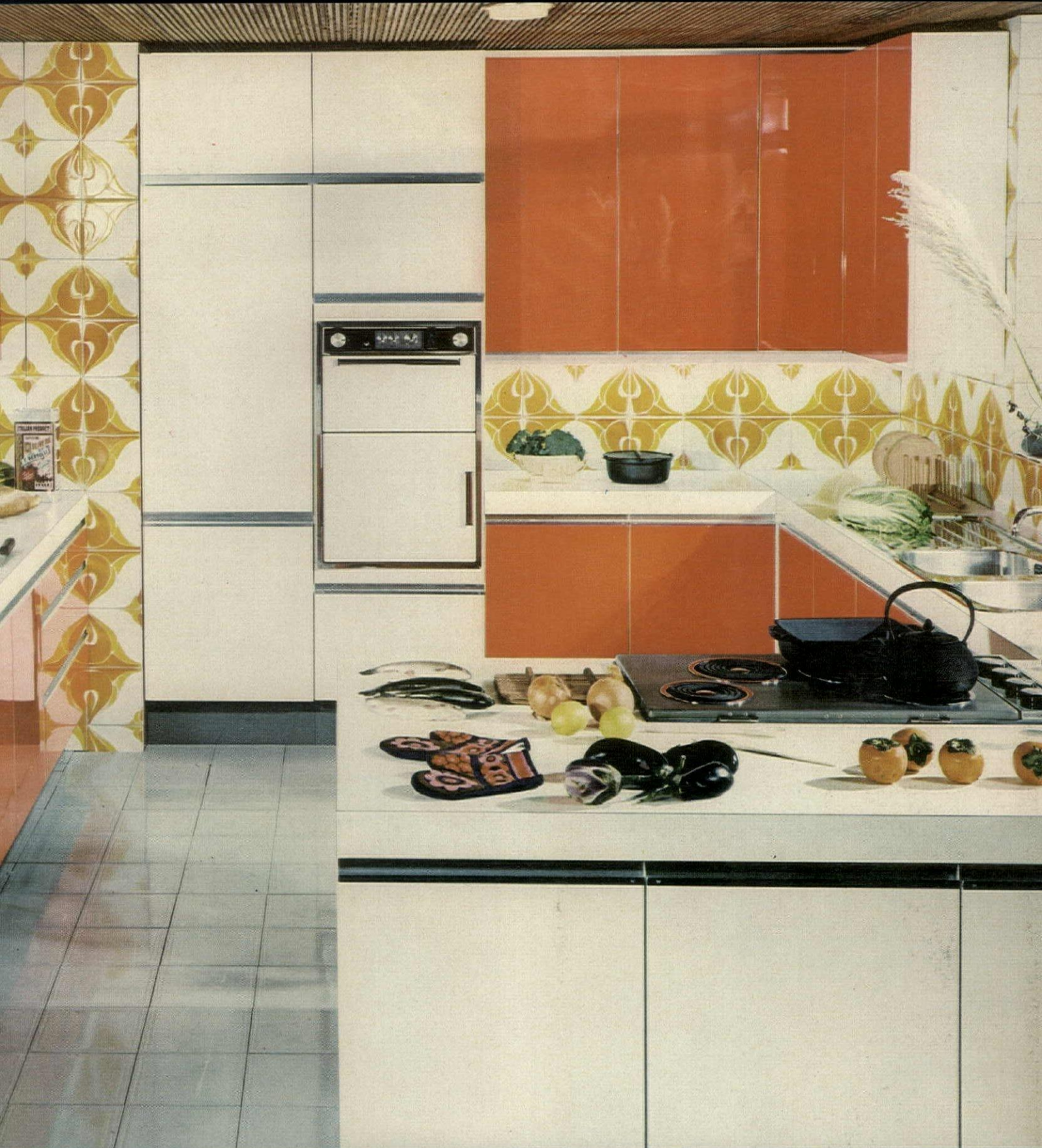
The positioning of sockets on the window wall is a problem, as there is always the possibility of full-length wall-to-wall curtains. I have used sockets sixteen inches above the floor here so that flex can, if necessary, trail on the floor under the curtains. The sockets are under the windows where I am not likely to obstruct them with furniture.

Decide the positions of sockets in the lounge and bedrooms in a similar way. Remember that one day the bedroom may be used as a child's study room, so put in plenty.

The kitchen is where the careful siting of sockets, and a lot of them, makes a big difference to housewives. All my kitchen sockets are at high level—at least nine inches above the working surfaces. Otherwise the flex would have to bend too sharply at the surface. If you are looking beyond the year 2000, you will have to allow not only for a dishwasher, clothes-washer and coffee-grinder, but many appliances as yet unheard of. You cannot have too many sockets in the kitchen. Ten sockets in a kitchen is not unreasonable. The only place you should not have a socket is close to water and water pipes. It is a wise precaution to force yourself to unplug the kettle before filling it.

Sockets are not usually recommended in bathrooms because of water and metal pipes. Bathrooms do have ceiling-height heaters and also shaver sockets. The radiant heater should warm you as you stand at the hand-basin but you should not be able to touch it at the same

Continued on page 94



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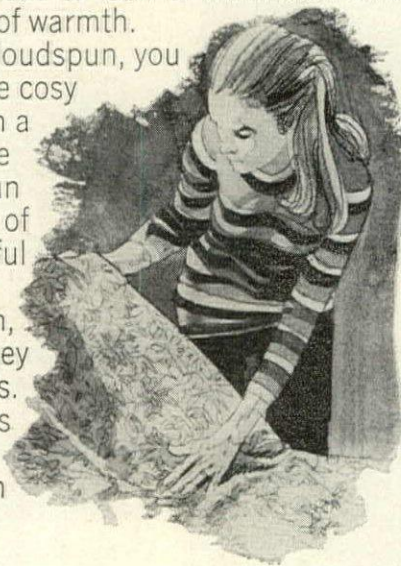
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HIDDEN HOME HAZARDS

continued from page 92

time as you touch water or metal. The shaver socket is best fitted at high level, near the mirror.

The garage will need sockets for battery charging, heating and possibly equipment for working on the car engine. Two sockets here are usually enough, and also two for the workshop, but if you are an enthusiast you will want more.

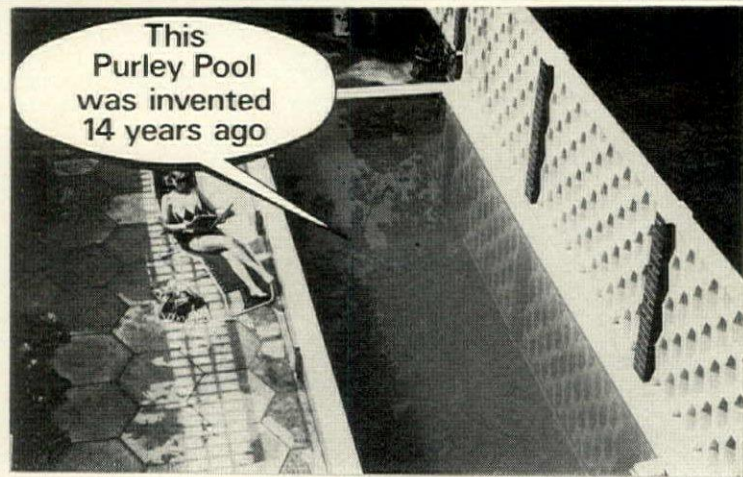
This only leaves the hall, landing and airing-cupboard. Sockets for the vacuum cleaner and a light of some description are useful, with perhaps an additional socket for an electric fire in the hall. Finally, a supply will be needed for the immersion heater in the hot water tank.

When you have marked the positions of the sockets, obtain two or three quotations for the work. You can procure a list of electrical contractors from your nearest electricity showrooms or the yellow pages of the telephone directory, under the heading 'Electrical Contractors'. Discuss with the contractor the position of the sockets. Small changes may save money. He may also suggest where additional sockets could be installed cheaply, where the cable passes nearby.

Sockets come, usually, in one or two colours, ivory and brown. Flush mounted sockets are a little more expensive to install but are neater and less likely to be damaged. It is not generally realized that the attractively-shaped twin sockets cost very little more to install than single sockets. In my own home I have installed twin sockets everywhere except the landing.

Where to raise the money? Some local authorities will help if there has formerly been no electric wiring. Your mortgage company will probably be happy to help and the loan may then be spread over a longer period. If you wish to repay the loan over two or three years, try your bank manager—loans for this purpose qualify for tax rebate. The cost of wiring varies widely. A normal house of 1,000 square feet will probably cost between £130 and £170 for twenty-five twin sockets (fifty outlets) and £100 to £130 for fifteen single sockets.

If you are a do-it-yourself enthusiast, you may find a technical college that will give you a practical course of twelve meetings or so, but this is not usually a practicable proposition unless you are very interested. A better solution may be to discuss with the contractor your doing the 'chasing' of grooves and holes in the walls and leaving the wiring to him. In any case, you will certainly be well occupied with decorating after the job is done! ●



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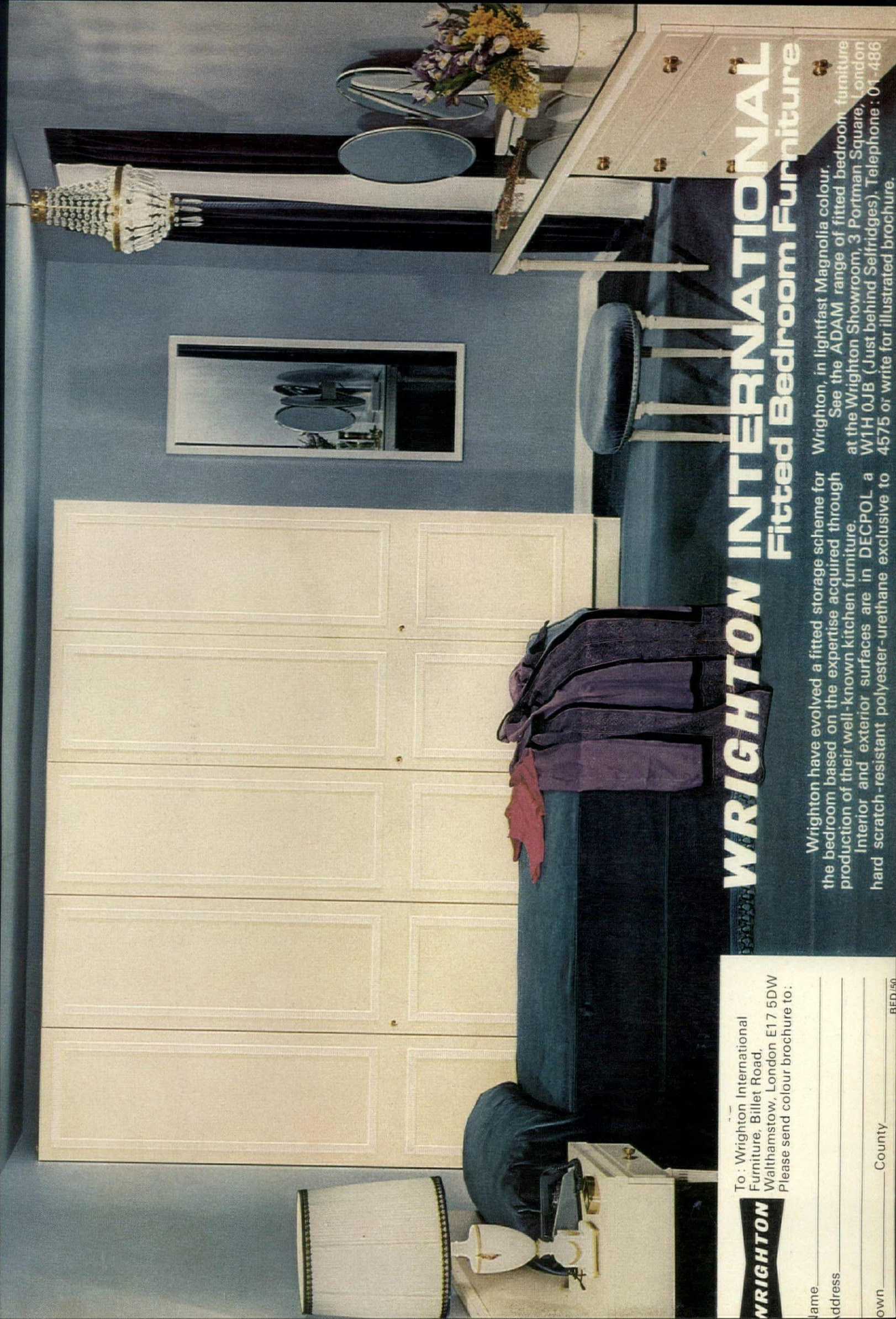


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RECORD REVIEWS

SOME KEYBOARD RECORDINGS

BY CHRISTOPHER BREUNIG

THE RECENT Argo coupling of Stravinsky's *Capriccio* and Shostakovich's *Concerto* for piano, trumpet, and strings (ZRG674) surely must have been one of John Ogdon's happiest recording experiences.

He was with the St Martin's Academy; a delightful cover photograph shows him with Neville Marriner and John Wilbraham (trumpet) at the Maltings, Snape. The producer achieves here a contrast of pianoforte balances to define the soloist's roles in these two works (in the neo-Baroque *Capriccio* almost a concertante part). The acoustic is beautifully warm: it takes much of the acidity out of the Stravinsky. Certainly, in the composer-supervised CBS version, with Entremont and Craft, the atmosphere is very different. Compare, for instance, that wonderfully scored sequence at the end of the *Presto* for piano, horns, tympani, and two string groups: 'spaced in miraculous perspective' as the Argo sleeve rightly says. The effect is very natural there, but in the Stravinsky version we hardly hear the tympanist, whilst the string-writing is brought into prominence, presumably at the composer's own insistence.

Entremont's chattering playing, on a twangy-toned instrument, is one-dimensional where Ogdon breathes life and richness into the seemingly endless, mechanically ordered notes; and the live tensions and Ogdon's reactions to what he hears in the orchestra are what make his disc so magical. Certainly, I have not heard such delicacy from him before.

The *2nd Piano Concerto*, written for Maxim Shostakovich, has been recorded by John Ogdon, too, on HMV ASD2709. Incidentally, two scores which predate the earlier concerto come on a powerful Melodiya disc (ASD2747): the *Second Symphony*, 'October Revolution', and—conducted by the composer's son—Shostakovich's ballet-suite 'The Bolt' (a Soviet factory setting).

In his *Capriccio* Stravinsky took a distorting lens to J S Bach. Bach wrote the still supreme challenge to violinists in the unaccompanied *Sonatas and Partitas*, now issued in an important but reduced-price set from EMI, played by Josef Suk (SLS818; £4.30). The *Partitas* comprised a suite of dances, whereas the *Sonatas*, each having a slow movement leading to a fugue, employed more abstract forms.)

I do not know whether it is Suk's East European background—or more fancifully, some liberating inheri-

ance from his great-grandfather Dvorak—but his playing has a flavour, Casals-like, of complete innocence of the preoccupations of the average modern virtuoso, jetting from engagement to engagement. I am not suggesting anything provincial here, or restricted, rather that listening to these records (and one is inclined to do so at a single sitting) is like experiencing the artistry on prewar seventy-eights with all their sonic limitations removed.

Suk's playing is serious, his tempi are deliberate, but the soberness is never dulling since he is always humane, and whilst the architecture of the movements is clearly explored, the joyousness of the song-like writing is realised. The great *Chaconne* in the second *Partita* is immensely satisfying—wholly devoid of ugly sounds, in spite of its technical difficulties—and often one's ear is fed much as the eye is fed whilst looking up at ribs and bay-structures of some magnificent cathedral.

It is characteristic of a fine interpretation that one artist illuminates the achievements of another. I have known Szeryng's DGG set of these six works without previously warming to them. Now I find Szeryng's quite different approach complementary and interesting; but Josef Suk is definitely my first choice, even though I was not completely happy with his treatment of repeats.

Daniel Chorzempa, the inventive young organist, has recorded a Bach recital including inevitably the *D minor Toccata*—but done with freshness and logic as well as display, and with the timbres of the Breda organ, which dates back to 1534, a sheer delight—besides Preludes and Fugues BWV532 and 543, together with the *C minor Passacaglia* BWV582 (Philips 6500 214). This resourceful artist contributes a useful sleeve note, and his Bach debut is certainly one of the most compelling single-disc recitals we have.

Finally, the dazzlingly brilliant account of *Bach's* four *Orchestral Suites*, by the ECO under Raymond Leppard, has been reissued as separately available discs from a 1970 subscription-package (1 and 4 on Philips 6500 067; 2 and 3 on 6500 068). My preference for these over the fine St Martin's Academy/Argo album is marginal.

(A *Raymond Leppard* sampler: Philips 6833 035 at only 99p: provides a concert of short pieces by the Bach family, Scarlatti, etc. Leppard directs the NPO and ECO from the keyboard.)●

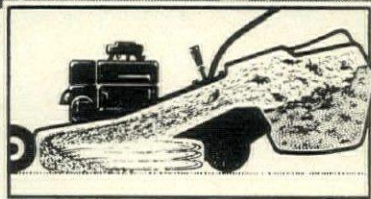
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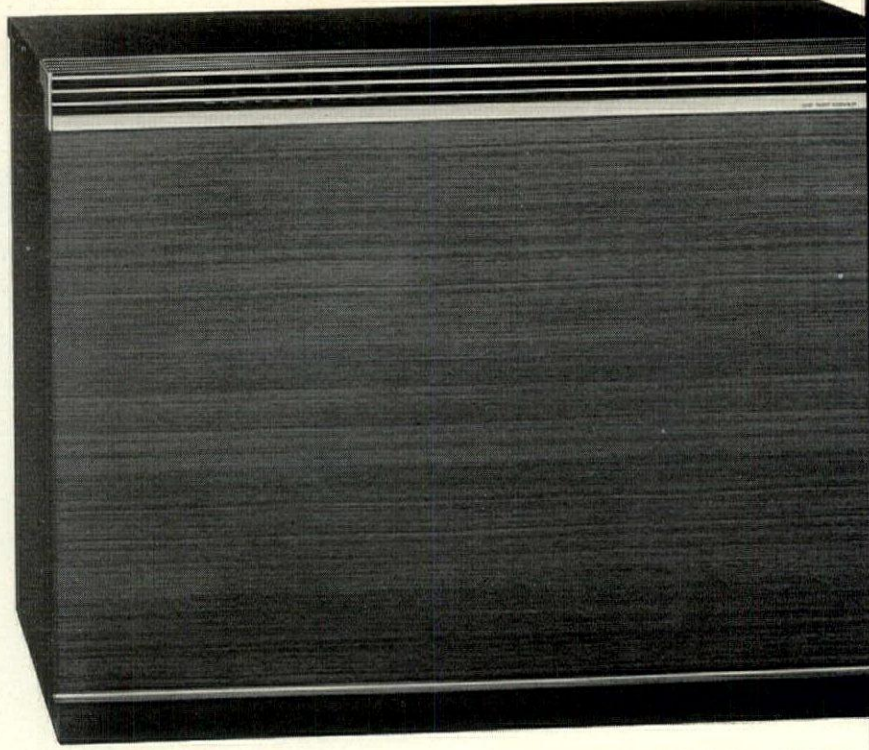
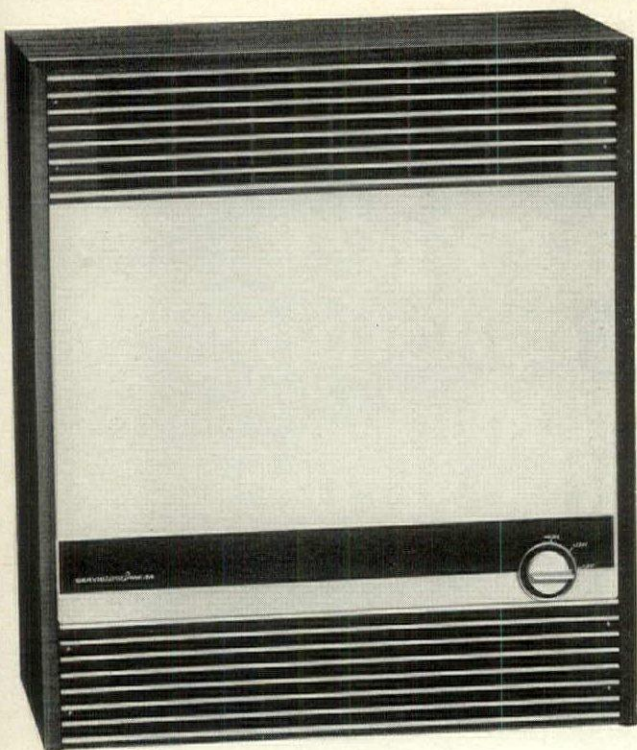
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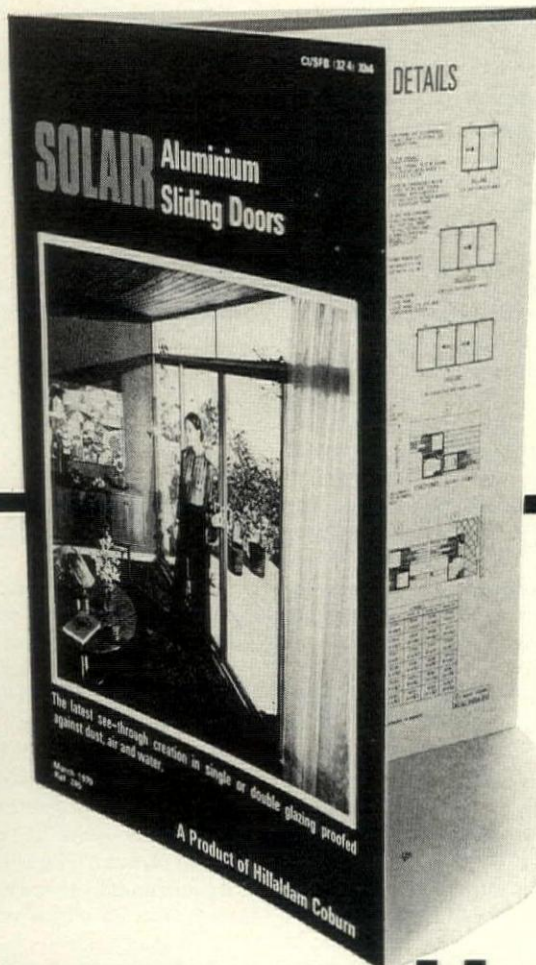
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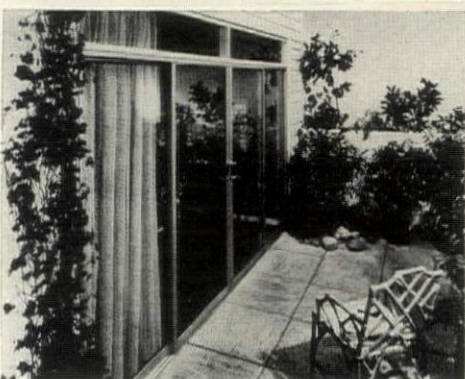
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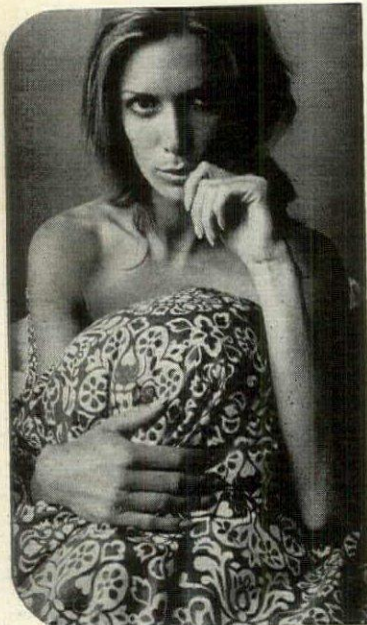
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GARDENING KNOW-HOW

NOTES FOR APRIL

BY PETER RUSSELL

PUT THE MAIN vegetable seed-sowing programme in train without delay. And with the all-important pea crop in mind—particularly if you have a home-freezer—include a row or two of Johnson's Freezer Pea, developed specially for freezing by W W Johnson and Son, Boston, Lincs. Keep well up with the potato planting schedule, and if aiming to grow your own celery, prepare trenches this month.

See to routine sprays against scab and mildew amongst fruit trees. Murphy Orthocide Captan and Karathane Mildew Fungicide will assist here. Help to ensure maximum yields throughout the fruit garden by applying Sequestrene from Ciba Geigy and backed by Wilkinson Sword (Colnbrook), Sword Works, Southfield Road, London W4. Poor growth and flowers, along with yellowing leaves, may indicate absence of essential minerals such as iron, magnesium and manganese. Sequestrene helps to put matters right on a long-lasting basis. Dissolve it in water and apply, very easily, by watering-can. Trees, shrubs, herbaceous plants and rock plants all stand to benefit from the treatment.

The flower garden really wakes up, and as herbaceous plants surge into new growth, remember to put aside a bundle or two of peasticks. These can then be trimmed to size, according to plant, and be pushed in round clumps. Growth will make its way through the twigs and become self-supporting. Remember that sticks for the peas are best pushed in immediately after sowing.

Push well ahead with hardy annual sowings. Here is such a wonderfully wide range of glorious flowers, available at virtually shoe-string prices, and in any case still remarkably good value. Correct sowing renders this particularly true, as it will ensure that every seedling has the chance to thrive.

As the season develops, the gardener usually finds the need for a reliable sprayer for general use throughout the garden. Amongst a wide range of attractive garden equipment under the name, Gardena—from Smith and Davis, Beacon Works, Friar Park Road, Wednes-

bury, Staffordshire, and available through shops, stores and garden centres—are three pressure sprayers: four pint, six pint and eight pint: £3.30, £3.65 and £4.30, respectively. A 14-inch extension lance is also available at 50p.

Ready to assist the garden to look its best are 'Pathclear', to keep paths free from the season's weeds, 'Rapid' greenfly killer, and 'Pestkiller' for fruit and vegetables. This last is for use on all crops with the exception of celery, and soft fruit after flowering. Crops sprayed with it can be picked within seven days of treatment, say the makers. ICI, who present all three products, also offer the gardener 'Kerimure', a peat-based growing compost, suitable for all potting, seed-sowing and cuttings.

Make the most of remaining opportunities, in turfing or repairing turf, where required. Whilst these jobs will proceed throughout the year, according to weather, they are especially satisfactory whilst ground is soft and adequately moist. And the turves themselves handle well at this time; particularly in cutting and trimming, for they will slice and not crumble.

Now is certainly a most useful time for launching new lawns from seed. Sow at 1½ ounces per square yard.

Outside garden activities now make the greatest claim, perhaps. But there is interest enough in the greenhouse. Wide-slatted staging may pose problems where small pots are to be staged. The ordinary seed tray, for example, will help to solve this. But Stewart Plastics, Croydon, Surrey, are offering a tray which also staggers the pots in a most convenient fashion, without losing space. Staggering affords each plant maximum space in which to thrive. The tray, in rigid polystyrene, is known as the 'Twentytot' and comes complete with twenty, two-and-a-quarter-inch square pots. The recommended retail price is 70p ●

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



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Brass inlaid Regency Chair £38.00



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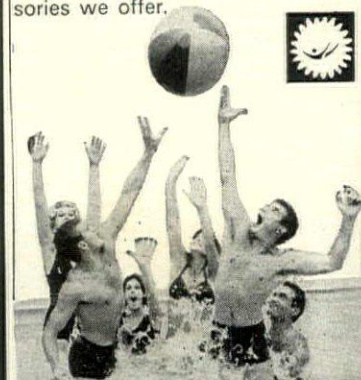
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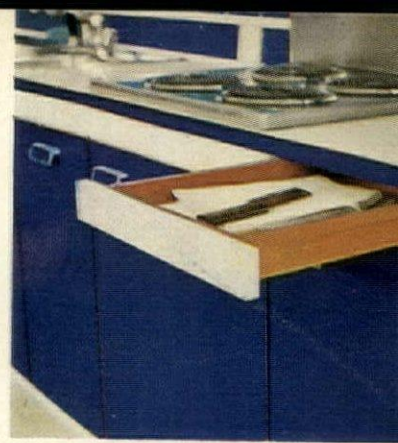
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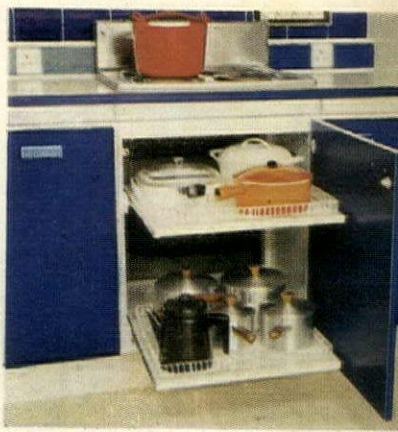
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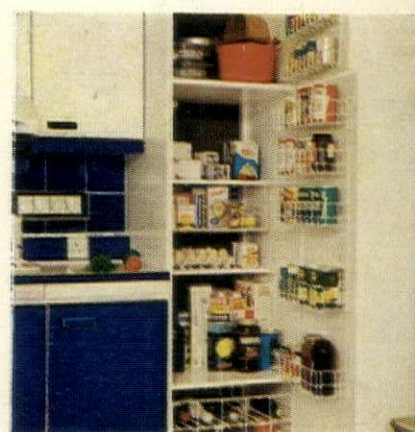
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Also shown here are some of our smaller cabinet pieces. Both they and Strongbow upholstery can be found in most reputable stores in the major towns and cities. If you're not sure where *your* Strongbow retailer is, write to us and we'll put you in touch. A colour catalogue is available on request.

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- 2 Season with salt and pepper.
- 3 Squeeze the juice of a lemon over the bird.
- 4 Place a deep, heavy casserole on the stove: brown the bird all over in butter.
- 5 Flame the bird with a small glass of brandy: when flames subside add a whole bottle of Macon or Beaujolais. Add chicken giblets and simmer for two hours.
- 6 Meanwhile take two small saucepans . . .
- 7 . . . in one, brown two dozen small onions in butter, glaze them with red wine and sugar. In the other pan, saute $\frac{1}{2}$ lb mushrooms.
- 8 Put a dish to warm. When the chicken is nearly cooked, remove the giblets, add the onions and mushrooms plus a crushed clove of garlic. Place the chicken on the dish, pour the sauce over the bird.
- 9 Serve.



cooking is easy. You need enthusiasm and a well-organized, properly organized kitchen. With the right Daintymaid units and accessories, you can cook even complicated dishes without moving more than a few steps in any one direction! Daintymaid is well made, well thought out so cleaning up afterwards is just a matter of wiping down with a damp cloth. Floors and drawers are finished - inside and out - with smooth laminates. So are worktops of course - and these are fixed against the wall with a flexible strip.

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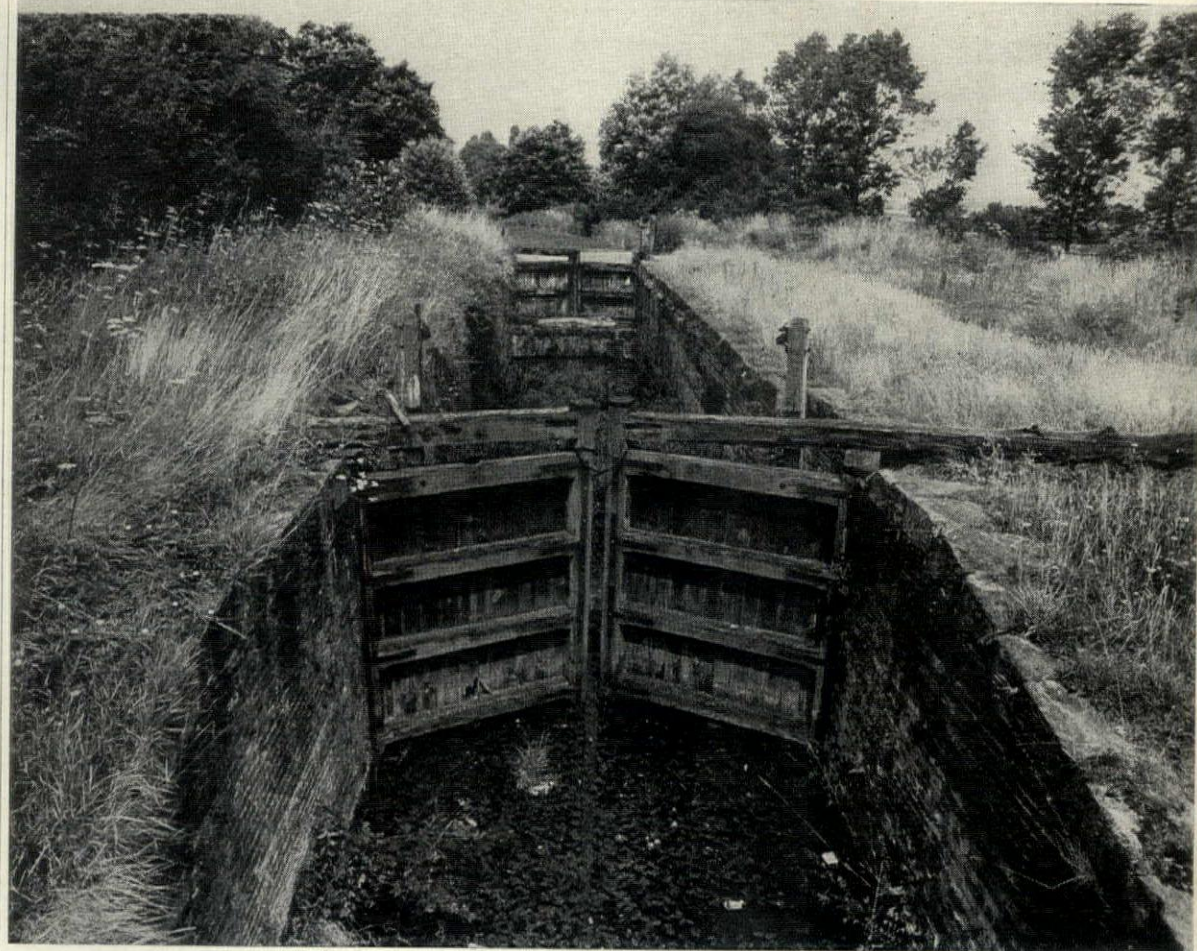


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WILL OPERATION EYESORE BE SOMETHING MORE THAN OLD BEDSTEADS AND NEW PAINT?

Peter Walker's great British clean-up campaign, Operation Eyesore, set up in February with the usual blare of ministerial trumpets, seems to be marking time. Perhaps the Department of the Environment's scheme was too woolly and wishful-thinking and left too much to other people.

Government to Give Special Assistance for Environmental Improvements, asserted the official handout deadline. Yet when we rang the Department's press office on the morning following the announcement, to ask whether they had any pictures of the kind of eyesores Mr Walker had in mind for his cleaning-up programme, the official spokesman confessed, somewhat sheepishly, that they hadn't a single print.



Derelict Ash Lock on the Basingstoke Canal, Hampshire, an eyesore badly in need of clearing. See OPERATION EYESORE

But how can any modern war be fought without a single picture of the enemy terrain? we asked.

But the spokesman seemed to think the query was neither apposite nor sardonic.

Of course, it's a great notion, but will it succeed if left to local authorities? Shouldn't the Government appoint an overseer with a dual passion for buildings and countryside? What is really needed is some kind of genial, maniacal idealist comparable to Lord Beaverbrook when boss man of the Ministry of Aircraft Production. Such a man would certainly leave a lot of headaches in his trail but a lot fewer eyesores. Meantime, back to the Ministry handout, phrased in the usual fence-sitting

prose: 'Each job will have to be considered on its merits, but such things as cleaning industrial dirt from prominent buildings and removing old bedsteads and bicycle frames from waste land so that it can be grassed over and brought into use for amenity purposes could qualify for a grant.'

Come, come, Mr Walker. With a million unemployed, you could afford to be more ambitious than coping with old bedsteads and grimy buildings. What about all those open scars left by open-cast mining? What about the giant tips? What about those hundreds of miles of overgrown canals? What about more tree-planting on our motorways?

If Operation Eyesore means any-

thing worthwhile, it could keep at least a hundred thousand people busy all year round and for years to come.

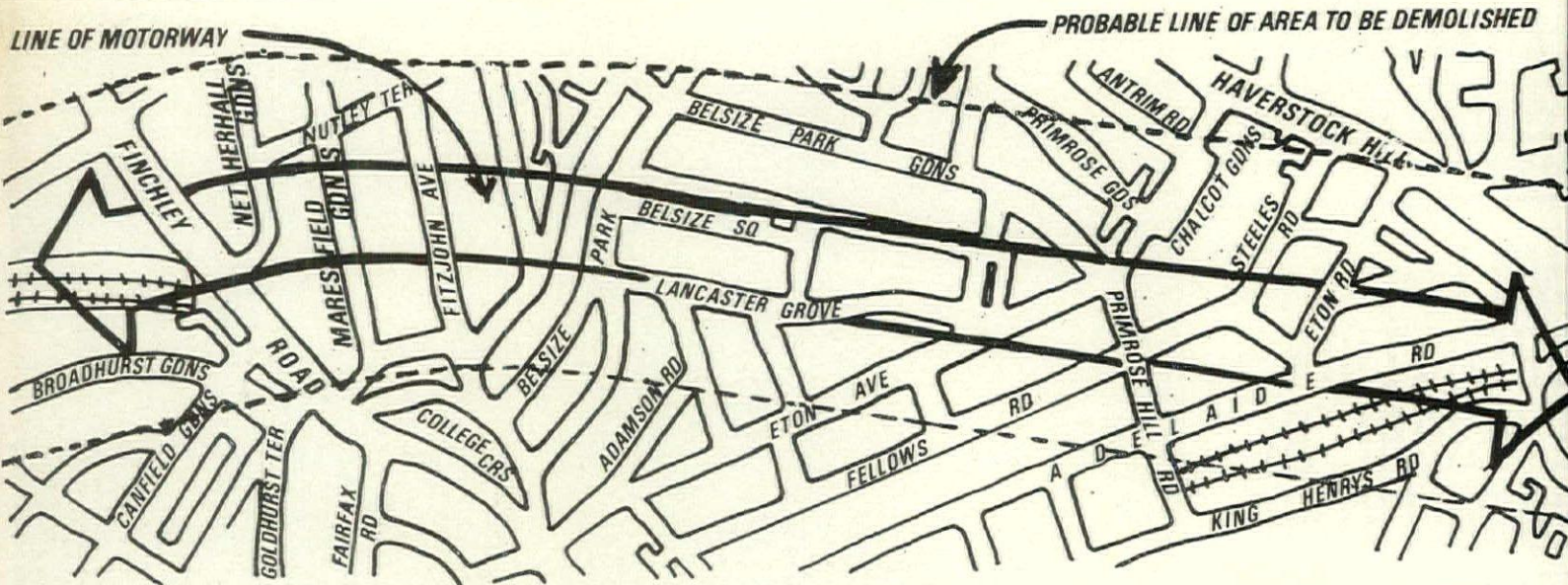
MOTORWAY MISERY

If any extra evidence were needed that planners as a tribe have blueprints instead of hearts and graph paper instead of imagination, their scheme for the Hampstead section of the Greater London Development plan would offer all that is needed.

This scheme, shown in the map overleaf, would drive a great swathe through North London, destroying



Moss Field Tip near Stoke-on-Trent, Staffordshire, one of Britain's many soaring slagheaps. See OPERATION EYESORE



How the probable route of the projected cross-London motorway would scythe its way through Hampstead. See (previous page) MOTORWAY MISERY

many hundreds of houses, as well as schools, churches and shops, apart from the vast intangibles of neighbourhoods, communities and the rest of the subtle and complex human relationships which architects seem unable to plan afresh in their bright new schemes. And all at a cost estimated at £860,000,000 now, which will probably double before its possible completion. And all this in the name of so-called progress represented exclusively by the internal combustion engine, not at all by people.

One of the saddest aspects of the whole sorry affair is that Professor Buchanan, the traffic boffin, who has been engaged by the GLC as one of their leading experts, favours the acquisition of 'an even wider swathe than is actually required for the roadway' and feels that the Hampstead route should be completed 'in the immediate future'.

Surely, a nation or its leaders must be quite insane to destroy so much that is humanity in the name of a plan. The GLC motorway will destroy far more houses and property than the Nazi bombers ever did. Nobody wants the plan except the planners, the road builders, the road hauliers and a few thousand men who want to get to and from their offices ten minutes earlier. What a way to plan a city.

Fortunately, the Hampstead Motorway Action Group (10 Eton Road, NW3) seems pretty energetic and enterprising. But every Hampstead resident ought to join. Right now.

MOST ENGLISH OF ARTISTS

Anybody interested in twentieth-century English painting and wood engraving should make a point of seeing the exhibitions of the works of Eric Ravilious, which, after its opening at the Minories in Colchester, is moving on to the Ashmolean

Museum at Oxford (2 March-9 April), thence to the Morley Gallery, London (17 April-13 May) and finally to the Towner Art Gallery, Eastbourne (27 May-25 June).

Ravilious was born at Eastbourne in 1903, was educated at the grammar school in that town before proceeding to the Royal College of Art where he was contemporary and closest friend of Edward Bawden, RA. During the war he became an official artist and was lost off Iceland in 1942 in a Sunderland aircraft during an Atlantic patrol.

Ravilious and Bawden took the smaller English country towns and seaports and their surrounding countryside as their inspiration. Their range was wide and eclectic, from junk shops and baker's carts to saw-mills and cow-byres, from lifeboats to lighthouses. They

sparked off each other and produced paintings as lyrical as poems by Walter de la Mare or W H Davies. They were also book illustrators of high quality and Ravilious's engravings for the Nonesuch *Selborne* and the Golden Cockerel Press *Twelfth Night* are amongst the finest book decorations of this century.

Edward Bawden, happily, is still working in Essex, one of the most creatively prolific artists of our time and one of the most neglected. The posthumous fame of Ravilious is now beginning to grow in a quite surprising manner. His paintings, which could be bought for £25 before the war, are now fetching £350. But it is a pity that these two considerable artists have been so neglected in their own life times: in France they would have been household names by now.

THE GARDEN VOYAGERS

The National Trust for Scotland which has masterminded some very entertaining garden cruises in the past is really going places this year.

Between Saturday 13 May and the following week-end, the members of a *Gardens & Castles Cruise* will set out from Harwich in the *Stella Maris* for France. The theme of the voyage of discovery will be to follow the evolution of the British garden from the formal gardens of France to the gardens which they will visit. This end Peter Hunt of the Garden History Society will act as dragon man during visits to chateaux in Brittany and Normandy and gardens in the Channel Islands. For good measure the voyage will conclude with visits to Bodnant, some lesser known Scottish lochs and a couple of castles. Quite a crowded week.

A second voyage, a week later, will concentrate on visits to islands in the Outer Hebrides, the Shetlands and other islands. This voyage seems likely to be rather more boisterous judging from our own memories of those northern seas, even in spring time.

All details and costs from The National Trust for Scotland, 3 Charlotte Square, Edinburgh.

VICTORIAN GRANDEUR

When a handsome Georgian house—without too many over-commodious inconveniences—is in need of restoration and repair, there is usually someone around who will take a chance.

Not so many enthusiasts are available to give similar care to large Victorian houses, especially those in the country. And even in cities the lag behind the Georgian houses is estate-agency blandishments. S



Wood engraving by Eric Ravilious for a Christmas card for the Redfern Publishing Company. See MOST ENGLISH OF ARTISTS

asil Spence has even cursorily dismissed any architectural pretensions which others might claim for the Victorian houses which compose the pleasant Alwyne neighbourhood in Cranbury. He even wants to demolish them and put his own version of a neighbourhood in their place.

William Shand Kidd doesn't share this exclusive passion for Georgian houses. Finding himself the owner of a large Victorian mansion at the heart of his farm in Bedfordshire, he decided, with the help of architect Ian Grant, FRIBA, to give the house the kind of affectionate and aggrandizing care usually reserved for Palladian villas. The result is a splendiferous home with bedroom accommodation increased from five to eight, games room, over 60 ft long, plus a magnificent portico carved by Axtell and Perry of Oxford who were also responsible for all other stonework. All this work was carried out to Mr Grant's unusually demanding specifications—and his client's satisfaction—by Hinkins and Frewin of Cranbury.

What a pity that more of these Victorian mansions, so durably built of such first-rate materials, aren't given such grandiose one-family restorations rather than conversions into half-a-dozen flats apiece.

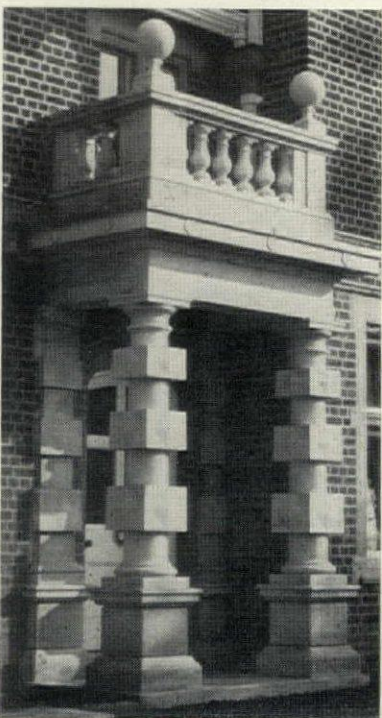
A DIRECTORY OF CURIOSITIES

Why are so many organizations and people allowed to despoil the environment—sometimes, it seems quite wilfully—when, according to the Civic Trust, there are over two hundred official organizations with the avowed object of guarding that same environment? In fact, the Trust lists 220 such organizations in its *Environmental Directory* (40p, post free, from 17 Carlton House Terrace).

A check through the directory, however, shows that there are some highly suspect entries. On much the same basis that any number of fox-hunters, stag-hunters, wildfowlers and the rest seem able to reconcile their killer-instincts with membership of the RSPCA, we find in the Civic Trust list some odd entries.

By what right, for instance, is British Airports Authority in any *Environmental Directory* when its top brass has consistently shown an utterly ruthless regard for basic environmental considerations, and, given half an ok, would have put a more runways at Gatwick and Stanstead? The Authority even shows a callous disregard for its own concrete complexes let alone the wider environment. How the unholy mess of Heathrow and the dreary walks from car-parks to the departure concourses at Gatwick and Stanstead sponsor entry in such a directory is a puzzle.

Then there is the Ministry of



The large Victorian mansion in Bedfordshire restored under the direction of Ian Grant for William Shand Kidd. (Top) View showing new clock-tower, conservatory and balustrading and additions to the east-end of the house. (Below left) New entrance porch. (Below right) The house as it was. See VICTORIAN GRANDEUR

Agriculture and Fisheries which has consistently done little enough that could be called creative or constructive to control the erection of great concrete barns in our countryside and is only now stirring belatedly to do anything about waste-disposal in the North Atlantic.

The RIBA is also listed. But why? The members of this institute are every bit as responsible as their property-speculating-and-developing overlords for the general dolefulness of post-war architecture: domestic, civic, academic and the rest? Why is the Institute in this directory when eminent members of that Institute vie with other in the design of such edifices as the Knightsbridge Barracks, Centre Point and the new Kings College in the Strand? The RIBA, which should be the foremost protector of our environment, is, too often, one of the most

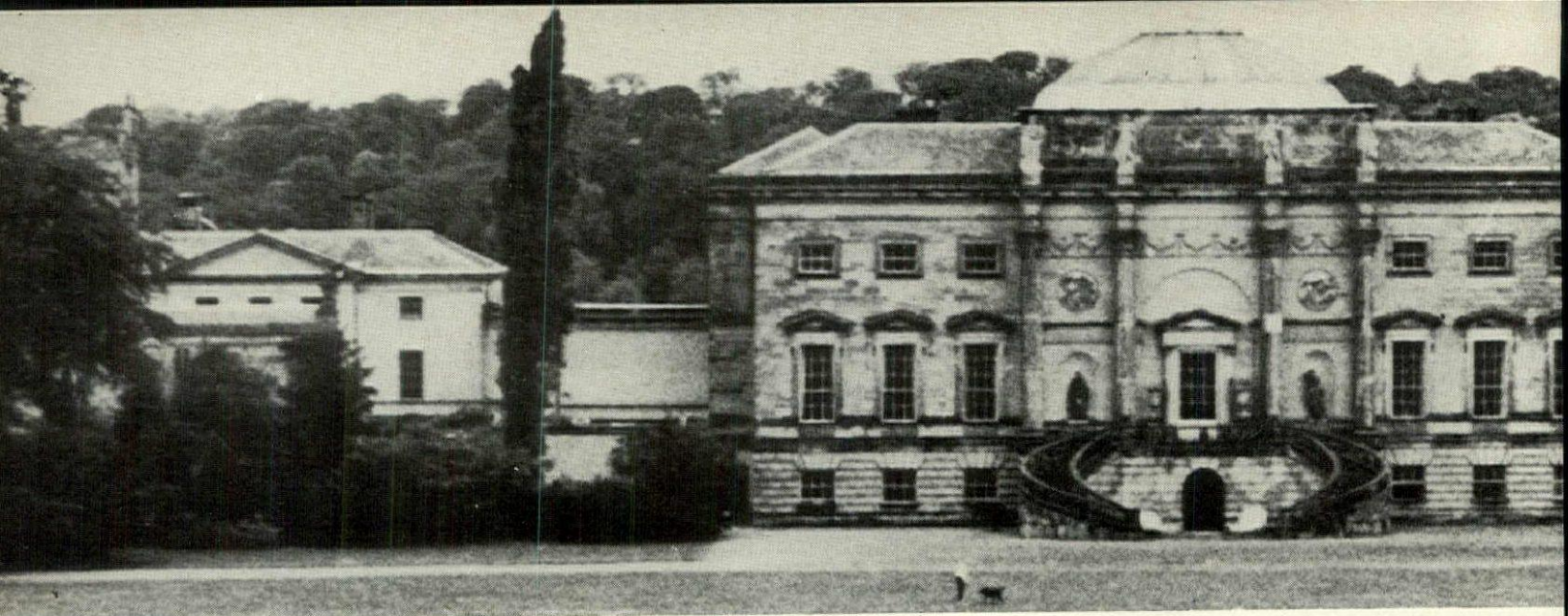
quiescent of all bodies when questions of anti-social building developments hit the headlines.

The directory lists, of course, several of those quaintly-named, invincibly British, do-or-die groups which always amuse visitors to this still-beautiful (but for how much longer?) island. There is, for example, the British Trust for Conservation Volunteers. (Do they have their own livery or uniform and what armaments can they muster?) There is the Britain in Bloom Campaign; the Council for the Care of Churches; the Men of the Trees and—our favourite in the list—Men of the Stones, based at Stamford in Lincolnshire, and possessed of a particular interest in the towns and villages of the limestone belt.

Having got this Directory off its Civic chest, the Trust might now turn its attention to compiling a

supplementary directory of those lesser-known groups which are left to do the real infighting with the great bureaucratic machine as it bulldozes its way through Britain.

Such a directory would include groups and oddball outfits, which, out of a mixture of affection for pleasant local buildings and scenes, and fury with those who needlessly wish to do away with them, engage in the hand-to-hand battles. The Railway Invigoration Society, for example, organized 'for the retention and modernization of railway services' and CAPP, recently formed to fight giant lorries; the Surrey Bird Club. And hundreds of others. (And why include two entries for Ulster and omit the Ulster Architectural Society which has done more to make Ulstermen aware of the pleasant buildings they still have standing than any other group?)



THE MAN WHO COULDN'T RESIST A BEAUTIFUL HOUSE OR CASTLE

BY CLISBY KEMP

A HUNDRED YEARS ago this year, the most determinedly aristocratic and incongruously anachronistic of Britain's leaders since Tudor times entered Eton.

His academic and social activities at the school made him something of a legend long before he left, and the legend was still further burnished at Balliol, although his academic career there was of somewhat lesser splendour than at school. Despite the later lustre which attended his name, as Foreign Secretary and Viceroy of India, the majestic ego of George Nathaniel Curzon never really forgave the Oxford examiners for keeping from him the First in 'Greats' he deemed his right.

Curzon's career has been well documented, officially in a three-decker by Lord Ronaldshay, published in 1928; more readably in the biography by Kenneth Rose published three years ago, although Leonard Mosley's racy biography is also very readable.

In his opening pages Mr Rose quotes the quatrain coined by a contemporary at Balliol in 1881:

*My name is George Nathaniel
Curzon*

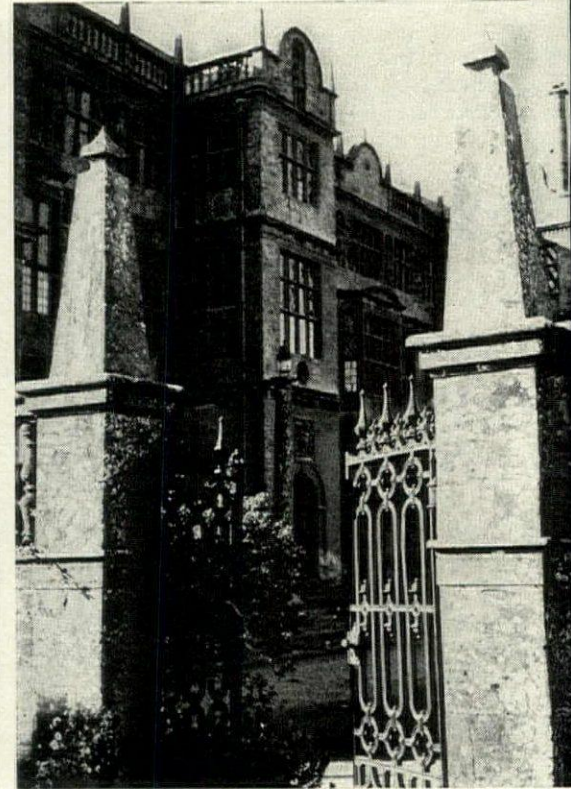
*I am a most superior person,
My cheek is pink, my hair is sleek,
I dine at Blenheim once a week.*

Undoubtedly Curzon did have a sense of superiority in full measure, although, as usual in life, the superiority was severely savaged by several less-superior people long before his death in 1925.

Anyone interested in Curzon will, therefore, find copious documentation of his life and works, yet there is one important aspect of his life that takes a subsidiary place in these biographies, which must inevitably deal with his achievements in a wider world. That was his passion for buildings. 'A house', he recorded in his literary testament, 'has to my mind a history as enthralling as that of an individual. If an old house,



Curzon: detail from the portrait by John Singer Sargent



Montacute House, Somerset

it has a much longer existence and it may be both beautiful and romantic, which an individual seldom is.'

He had a flying start, of course, for he was born in 1859 at Kedleston in Derbyshire, shown in the picture at the head of this page, one of the most beautiful houses in Europe, and he knew that, as the eldest son of the fourth Lord Scarsdale, the house would, if he lived, one day be his.

The exterior of Kedleston is mainly the work of Thomas Paine, although the unfortunate Matthew Brettingham, who had had bad luck at Holkham, had also prepared preliminary designs. The magnificent interior is mainly the work of Robert Adam, with, as its *tour de force*, the great entrance-hall, its twenty Corinthian columns of Derbyshire

alabaster rising to the high domed lantern.

Most visitors were bowled over by the splendiferous pile. Only Dr Johnson was dyspeptic about the place, which, he opined, 'would do excellently well for a town hall.' Boswell, on the other hand, was inevitably struck with the magnificence of the building, 'the extensive park, with the finest verdure, covered with deer and cattle, and sheep.'

'One should think,' he confided to Johnson, 'that the proprietor of all this must be happy.'

Johnson, unmoved, exploded: 'Nay Sir, all this excludes but one evil—poverty.'

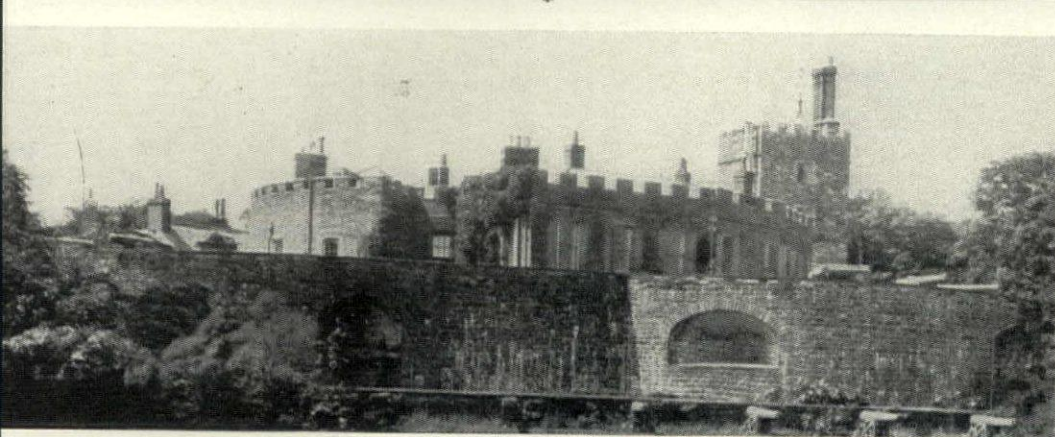
Curzon loved Kedleston with a deep and abiding passion; the house never ceased to haunt his 'heart and mind during his seven years in

India,' writes Mr Rose.

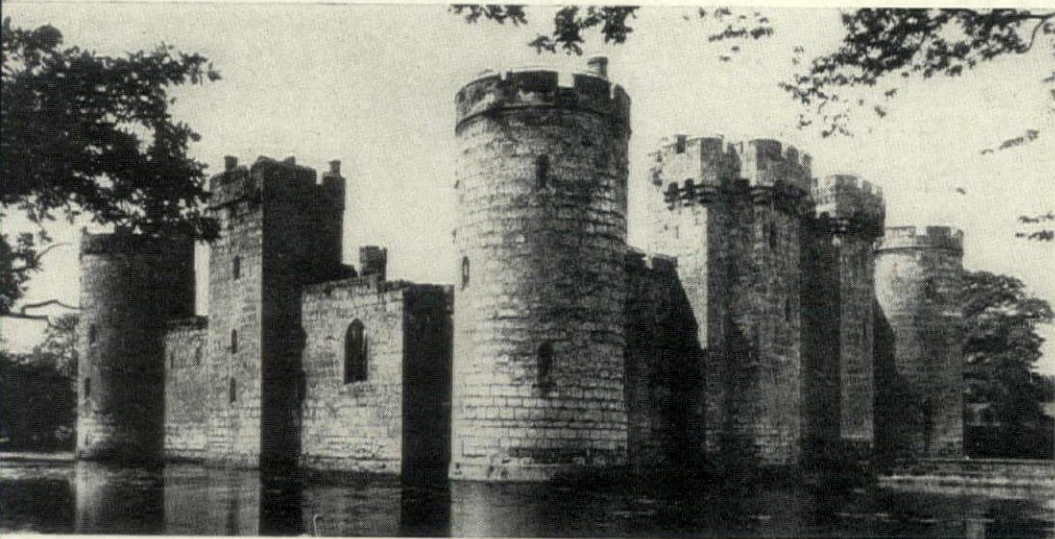
But Curzon was a long time inheriting Kedleston. His father, a long-lived land-owner, dying, at 85, in 1916, the year in which Curzon was made a Knight of the Garter and five years after Curzon had been made an Earl in his own right.

At first Curzon didn't mind. He had world-wide travels to make, parliamentary ambitions to fulfil, a rich marriage to arrange. And before he was forty he had been appointed Viceroy and Governor-General of India. Few political careers in British political history had had such a dazzling beginning.

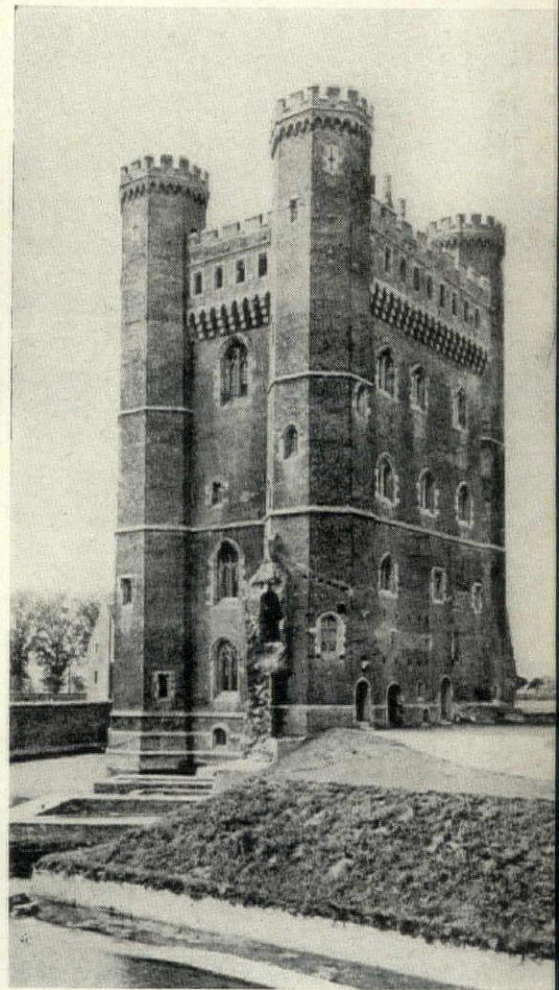
But before that, soon after his marriage to the vastly rich and agreeable American, Mary Letitia Curzon had shown his interest in houses other than the one he was



Almer Castle, Kent, from the beach



William Castle, Sussex



Tattershall Castle, Lincolnshire

erit. He leased a large Georgian house called The Priory, at Reigate in Surrey, near enough to London to reach London and his duties as Parliamentary Under-Secretary of State for Foreign Affairs quickly. It was not until after his return from India in 1905, having resigned in the Vice-Royalty of India, that Curzon's career as a collector and restorer of houses really got under way.

As Lord Warden of the Cinque Ports he took a great interest in Almer Castle, the Warden's official residence. At Hackwood, an eighteenth-century house he leased after his return from India, he undertook landscaping operations that cost him a small fortune, including razing a garden that interrupted an agreeable vista. He also leased Montacute in

Somerset, built in the sixteenth century and by many experts considered to be one of the most beautiful houses in England.

His passion for architecture seemed boundless. He bought Tattershall Castle in Lincolnshire in 1911 and Bodiam Castle in Sussex in 1917, restoring them both at prodigious cost and beginning the compilation of architectural notes for the series of monographs he planned to write on all the houses and castles he had leased and bought. Only that on Bodiam was completed, although that on Tattershall was completed by Avray Tipping, the then pre-eminent architectural historian, and published in 1929.

Curzon left both Tattershall and Bodiam Castles to the nation after his death. It is doubtful whether

either would be other than a dolorous ruin if he had not stepped in to save them. Indeed, all the chimney-pieces had been taken out of Tattershall by a previous speculator-purchaser and Curzon bought them back from the London dealers who were preparing to ship them to the United States.

Few men of this century have been such ardent protectors of ancient buildings as Curzon. Little wonder that he wrote in his will:

'Convinced that beautiful and ancient buildings which recall the life and customs of the past are not only a historical document of supreme value, but are a part of the spiritual and aesthetic heritage of a nation, imbuing it with reverence and educating its taste, I bequeath for the benefit of the Nation certain proper-

ties which I have acquired for the express purpose of preserving the historic building upon them.'

Such sentiments would now be widely considered to be intolerably solemn and sanctimonious. Fortunately, there are a few men who act to save beautiful buildings: It is just as well. For every would-be preserver such as Curzon there are a hundred such as the Mr Hooley and his American syndicate who had bought Tattershall as a speculation, had begun by abstracting the chimney-pieces, but had then, fortunately, gone broke.

Curzon, undeniably an intolerably arrogant and superior person, has come in for his full share of posterity's brickbats, but few politicians, even the richest, leave so much to England ●



William Crawley

THE MAN WHO WOULDN'T TAKE 'OLD' FOR AN ANSWER

BY NICHOLAS DREW

TALES OF FAKES and forgeries of works of art are irresistibly fascinating to the layman, probably because such accounts invariably include examples of the outwitting, by authentic if anonymous experts, of those self-styled experts from whose compositeness we have all suffered at times. Tales of forged banknotes are, of course, somewhat less hilarious: that comes a lot too near home for our comfort. We prefer our fakers and forgers to concentrate on their Vermeers and Vlamincks, to carry on their wars against the wheeler-dealers and the curators rather than our own holiday and housekeeping budgets.

When caught, of course, forgers and fakers are apt to suffer the consequences of their anti-social activities, but there is little chance of any such retribution overtaking the perpetrators of the innumerable frauds recently unmasked by William Crawley.

Mr Crawley doesn't look like the conventional private-eye or G-man. He is a gentle, middle-aged, articulate man with a twinkle in his eyes and a shake of the head to deprecate the wickedness of a world in which he has spent a lifetime's practice and study. He is also one of that world's foremost authorities and, without doubt, its least pompous expert.

Mr Crawley is the author of a recent book which carries as title the innocent-seeming question: *Is it Genuine?* qualified by a sub-title which reads, simply enough, *A guide to the identification of eighteenth-century English furniture*—an innocuous introduction to a book which is likely to prove the definitive primer for the wary collector for the rest of this century at least, and something of a block-buster for dealers, fakers and others.

In common with another book

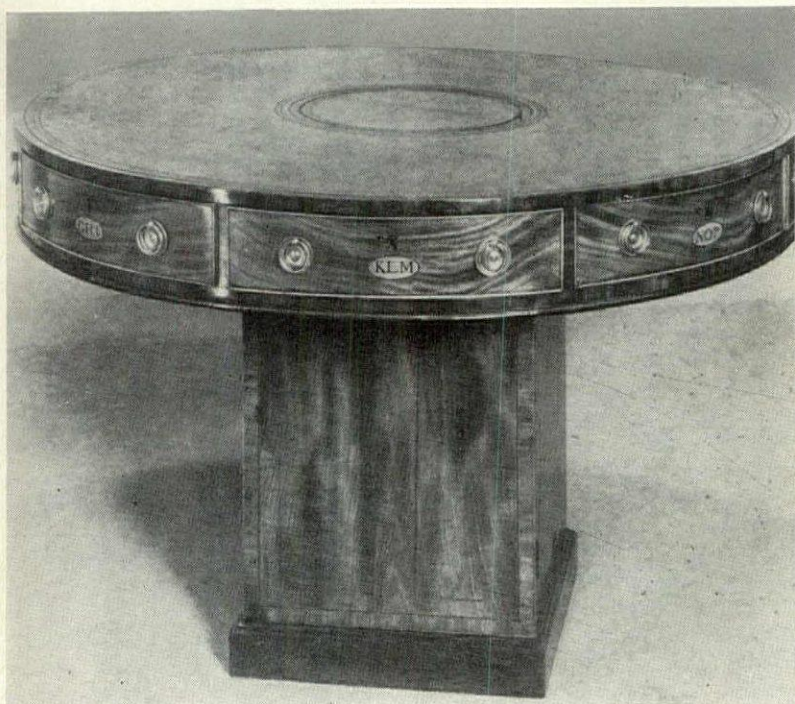
with a similarly innocent-seeming title, Carter & Pollard's *Enquiry into the nature of certain nineteenth-century pamphlets*, which exploded into the rare book trade forty years ago, Mr Crawley's book has exploded amongst the antique furniture dealers of Britain, and many of them deeply venomously and vehemently resist its publication.

The author starts fairly enough from first principles:

'The population of England at the great age of English furniture,' writes in his deceptively gentle preface 'has been estimated as less than a million, made up of about two million families. Of these less than 140,000 families were in a position to pay the prices charged by Chippendale and other craftsmen for their furniture. How many of these 140,000 can be required to furnish or refurnish during the century? Some people consider that no more than 2,000 families, if as many, could have afforded the London-made furniture of the day, for, of course, all the other craftsmen in this trade soon made their way to London.'

Having set his scene, Mr Crawley then begins to point to the slim improbable likelihood of finding a great profusion of the furniture of this period around the world. There are, he suggests, at least 2,000 families in the United States with eighteenth-century English furniture. The museums in Britain, the USA and the Commonwealth plus the antique shops of those countries are supposedly stuffed full of some of the rarest and most precious examples. All this apart from multitudinous rooms in British private houses furnished in period style.

He then outlines, in a delightful autobiographical narrative, his own introduction, as a young London apprentice, to the craft of cabinet-making and his growing passion



Rent table: Originally made for use on large estates where many tenants came to pay rent. Circular or polygonal lid. Genuine examples are very rare. Some, which pretend to be rent tables, have been converted from drum tables. The plinth round the base should be of about the same depth as the drawers: the deeper the plinth the later the table



Sofa table: Genuine examples are very rare. Many now sold are based on old cheval mirror supports and some have even been converted out of old dough troughs. Some old sofa-tables have deep drawers which make them less saleable. The top is unscrewed and the height of drawers reduced, thus making the piece more 'period', 'desirable' and expensive

IDEAS THAT CAN ENRICH THE FACADE

BY JOHN GAULT

OUR, of course, is the greatest richer of any façade, and those who opt for braver shades undoubtedly reap the bravest rewards, whether changing the usual white weather-boarding for shades of folk pink or using brilliant hard-yellows instead of the universal cream.

But there are other possibilities. Nowhere near as expensive or difficult to replace your present mundane door by a fine and handsome Georgian-style door-case, or a prideful portico, columns, pilasters and all.

Then, too, bow windows are also available, which can prove an exciting change from miles and miles of decent and over-modest plain windows. Here are a few such notions.

Opposite page (above left)

Painting frames bright red, and painting the shutters around one

corner of a modern stone house

(below left) Traditional glazing

and a veneer of pink-painted

weather-boarding give interest to a new

use of otherwise conventional design

(right, top) A pleasing interplay of

brick and weather-boarding is used

as an extension to a house in Essex,

designed by Gwent Forestier-Walker

(right, centre) Two views of a

bow-surround at a house in

California, designed by Kipp

part. The door to the guest-

room is painted blue and the porthole

is rimmed in bright green

(right, below) Timber entrance

is set in a wall of glass,

which contrasts with a massive concrete

base at a Dublin mews house

designed by Sam Stephenson

(opposite page) Enormous dormer

windows, lighting under-the-eaves

rooms, lend a Dutch feeling to a

house designed by Jacques Regnault

(right, from top) (1) Door

surround, which can be fitted to an

existing entrance, costs from about

£100. (2) Bow window, made in

various sizes, costs from about £55-00.

Shutters add character to an

existing facade, are from about £2-00

per window. All, by Newson's, 61 Pimlico

Way, SW1. (4) Handsome porch

is made from a series of traditional

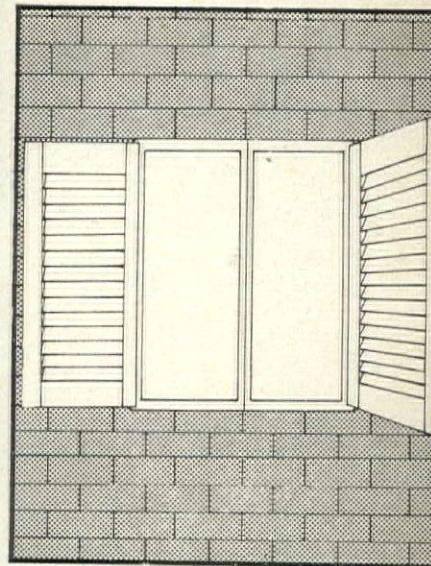
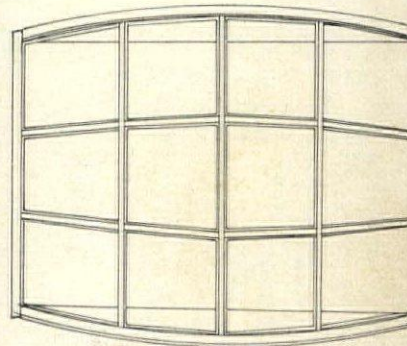
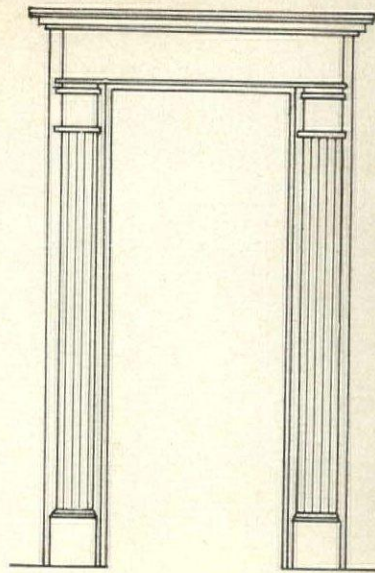
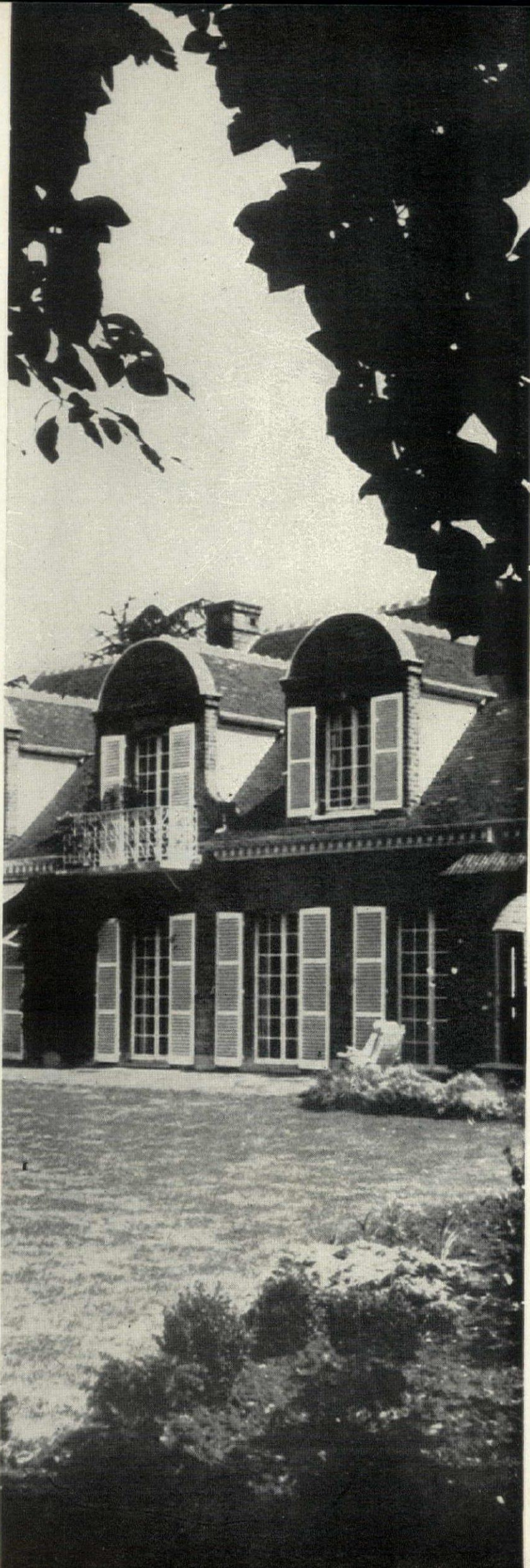
architectural features made in

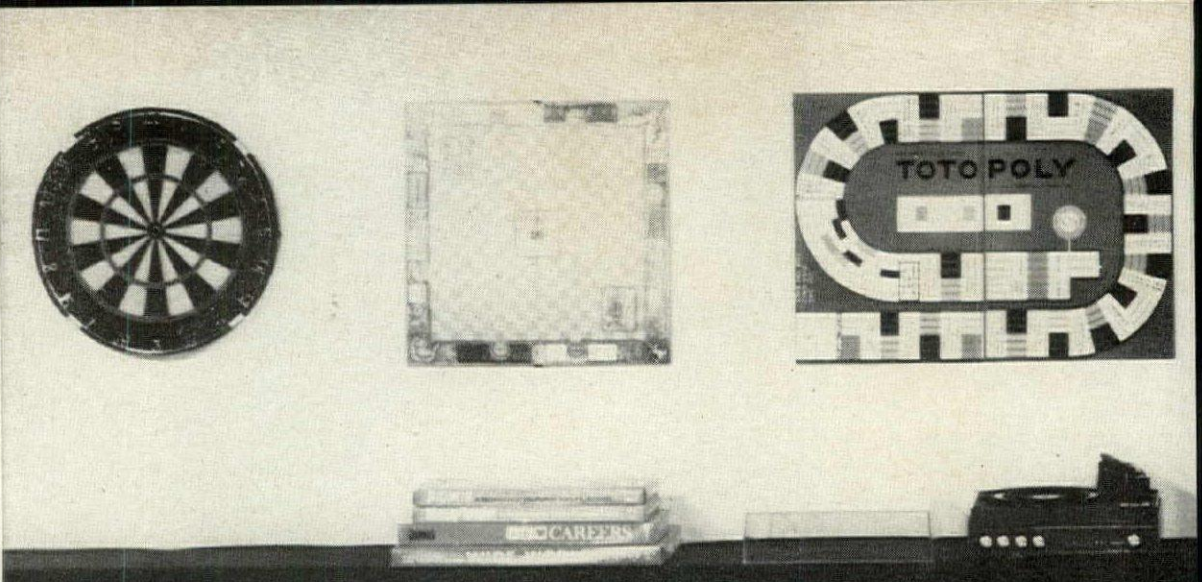
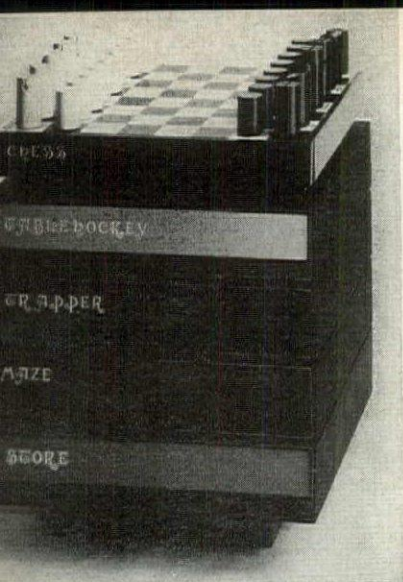
fibreglass by Alan Butcher

which associates costs less than stone. More

details from the manufacturers at 37

Hampton Road, Ringwood, Hants





WHO'S FOR CHESS? OR ANY OTHER INDOOR GAME

BY HELEN TYRREL

INDOOR GAMES would seem to fall into two—or, to be pedantic, perhaps three—kinds.

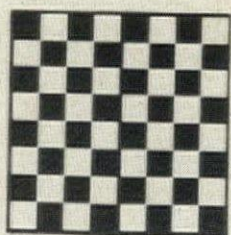
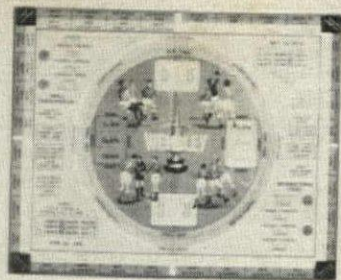
There are those of skill—chess, canasta, bridge and the rest—demanding silence or comparative silence, and those of more exuberant and extrovert style—table-tennis, blind man's buff and so on—which need, above all else, sheer space. (Indoor games of the more esoteric, exotic and erotic order demand merely enough silence and space to suit the personal tastes of the participants, but these games are not for us at the moment.)

The spacious and luxurious games room, designed by Olive Sullivan and shown here, is undoubtedly the games room to beat all, well able to cope with any indoor game ever invented from backgammon to ping-pong. About fifteen happy extroverts could compete quite comfortably in this enormous room—devoted entirely to games of skill



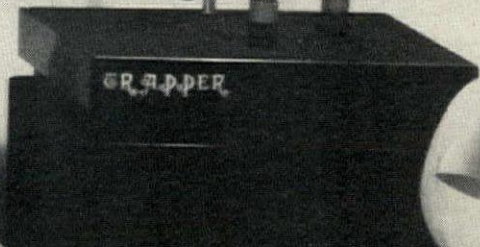
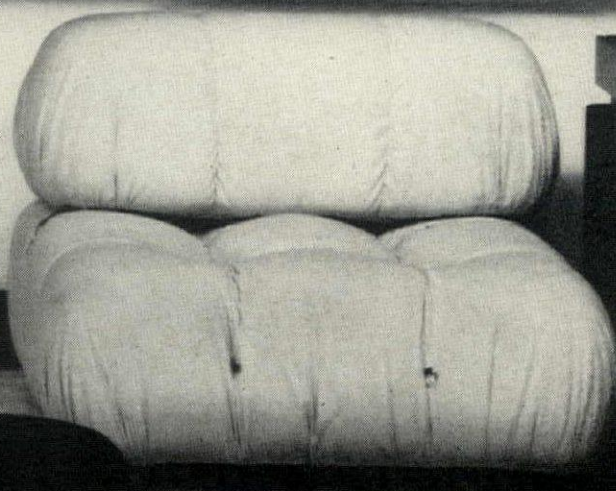
Right The deep-pile white wool carpet here is a new one by Heckmondwike, and the seating, which has detachable arms and back, is Italian, designed by Mario Bellini for Cassina. The games table is also shown, closed, above. Merchandise details are on page 40

ROOM-SET BY OLIVE SULLIVAN, BUILT AND PHOTOGRAPHED BY JOHN WINGROVE

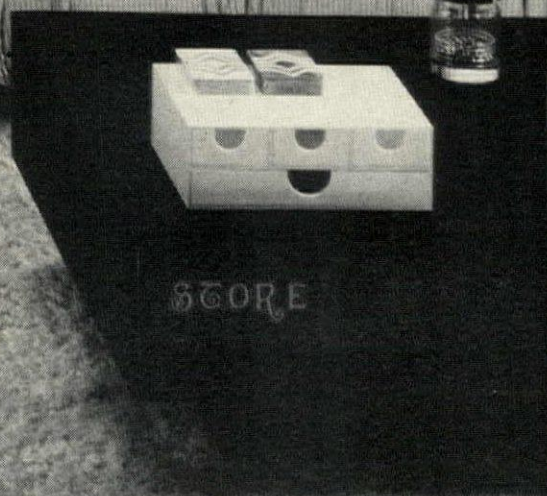
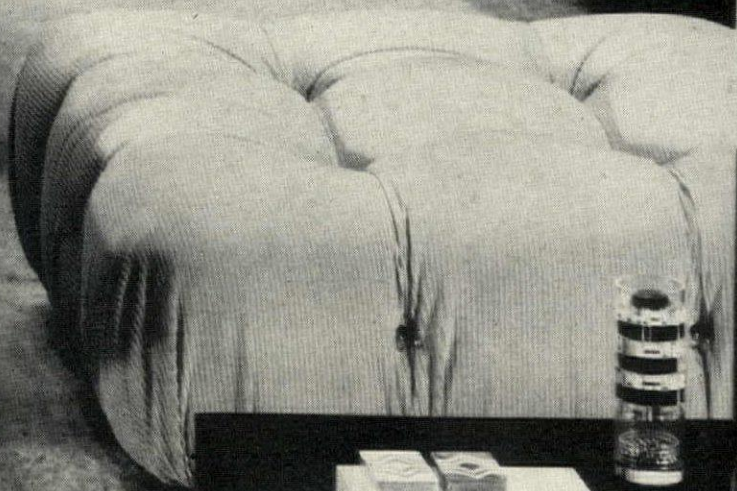
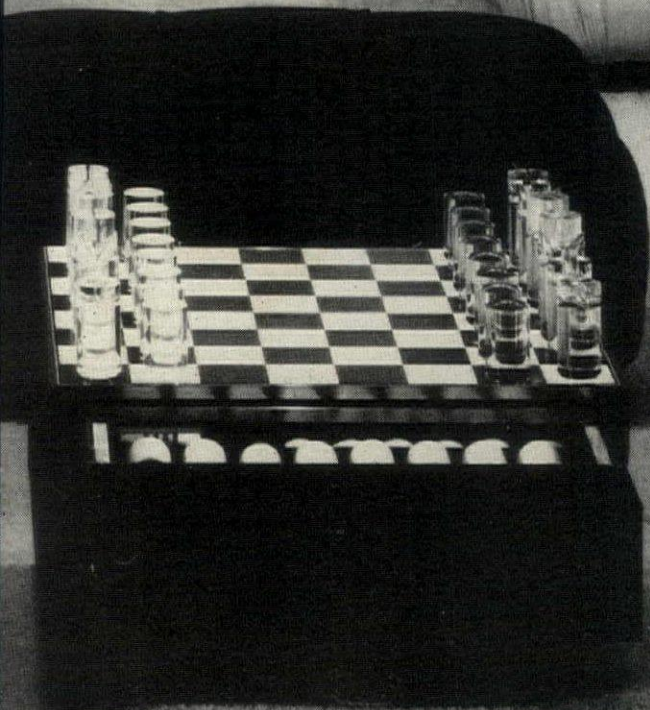


HARRIS'S formula 1
THE GREAT RACE GAME

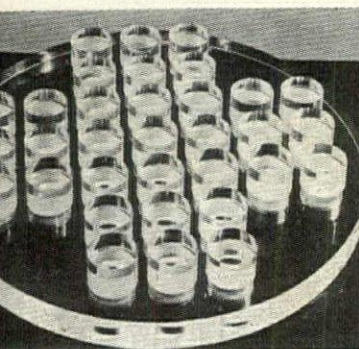
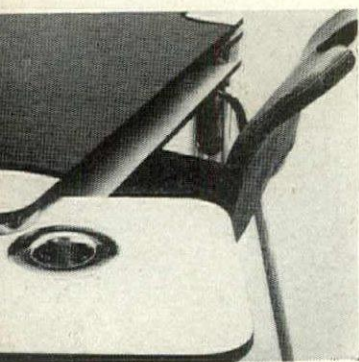
100 YEARS
"Sport" Time
take the train
BUCCANEER



GRABBER



STORE



1
2
3
4
5

6	11
7	12
8	13
9	14
10	15

1 'Poker' table No 251 designed by Joe Colombo for Zanotta, with stainless steel legs, cloth top, and ashtrays set into rotating floats. £190. Inquiries to Zarach, 183 Sloane Street, London SW1

2 Detail of the Joe Colombo table showing ashtray in revolving float. Inquiries to Zarach, 183 Sloane Street, London SW1

3 Reproduction eighteenth-century games table by Ernest Hudson Limited. In rosewood with mahogany frame, tooled Skiver top, about £270. To order from Liberty's, Regent Street, London W1

4 Coffee-cum-games table designed by Guy Tamplin, in steel and leather, about £128/75. To order from Interior, 52-57 Heath Street, Hampstead, London NW3

5 Circular perspex table solitaire set, 2 sizes, from £24. From Zarach, 183 Sloane Street, London SW1

6 Electronic noughts and crosses set contained in perspex case, with 2 perspex control boxes, £52/50. From Zarach, 183 Sloane Street, London SW1

7 Perspex draught set and board, £51/40. From Zarach, 183 Sloane Street, London SW1

8 Backgammon set, in leather case, £55/20. From Frank Smythson Limited, 54 New Bond Street, London W1

9 Two Elizabethan board games, Fox and Geese Solitaire and Nine Men's Morris, designed by Percival Davis for Stratford Games. £1/05 each from Stratford Games, Stratford-upon-Avon

10 Chinese Checkers from the Piet Hein collection of games for adults, £8/95. From Heal's, 196 Tottenham Court Road, London W1

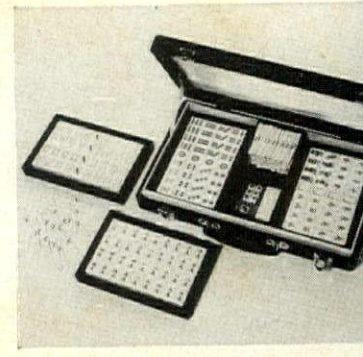
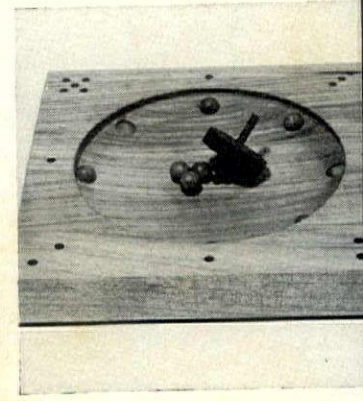
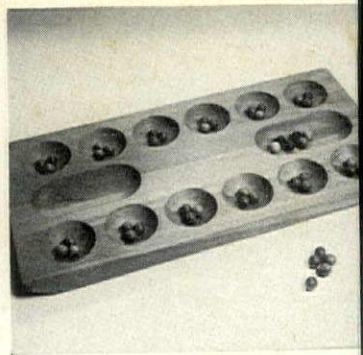
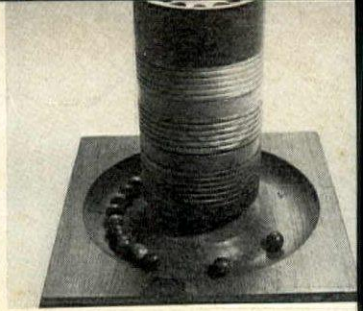
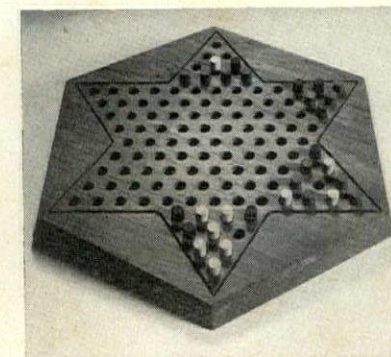
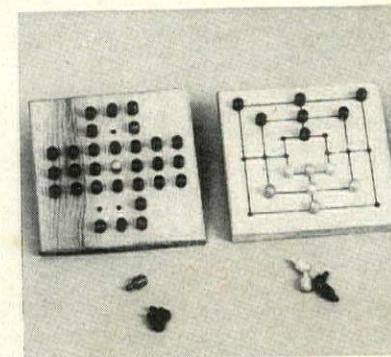
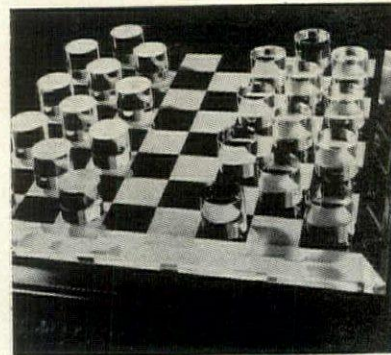
11 'Tower Game' designed by Piet Hein, from his collection of adult games, £18/50. From Heal's, 196 Tottenham Court Road, London W1

12 'Kalah', a game more than 7,000 years old, brought up to date by Piet Hein. From his collection of games for adults, £8/50. From Heal's, 196 Tottenham Court Road, London W1

13 'Roll-ette' game for several players, designed by Piet Hein, £7/50. From Heal's, 196 Tottenham Court Road, London W1

14 'Mah Jong' set, from a large selection of games from Asprey, 166 New Bond Street, London W1

15 From left to right Patience cards in tortoiseshell box, £1/40, wood and leather box containing bridge set, £7/35, leather container with pack of cards, £3/50. All from Liberty's, Regent Street, London W1



—and still room for spectators. Hulme Chadwick, in association with John and Anders Mosesson, designed the games, eight in all, beautifully made and housed in four boxes lined with purple felt. The top of the billiards table, by the way, can be reversed to form a sideboard.

Although silence and space are comparative qualities and likely to be variable in the eyes and eardrums of the players, a games room does also seem to need colour. Here again,

Opposite page (left, from top)
 (1) Bagatelle pin table, complete with polished steel balls and score-board, £5/95 and skittles, £1/35. From Habitat and branches
 (2) 'Lewis' chess set, £17/00. From The Chess Centre, 3 Harcourt Street, London W1
 (3) Dart board, with two sets of

darts, £1/65. Habitat and branches
 (4) Chess set in perspex, £48/00. From The Chess Centre
 (5) Table-tennis set, contains two full-sized double rubber-faced bats, net and supports and three balls, £1/30. From Habitat and branches
 (6) Stainless-steel chess set and board, £110. From The Chess Centre

(Above right) Glass-and-chrome table, set for roulette, in a den-like room, full of ambience
(Below right) Teenage room, in a converted basement, with blow-up sofa, billiards table (with a second top for table-tennis) and plenty of scope for music. Hence the acoustic ceiling tiles

colours are likely to be more subdued and restful in a dedicated card- or chess-players' hide-out than in a

room devoted to table-tennis or a model train complex.

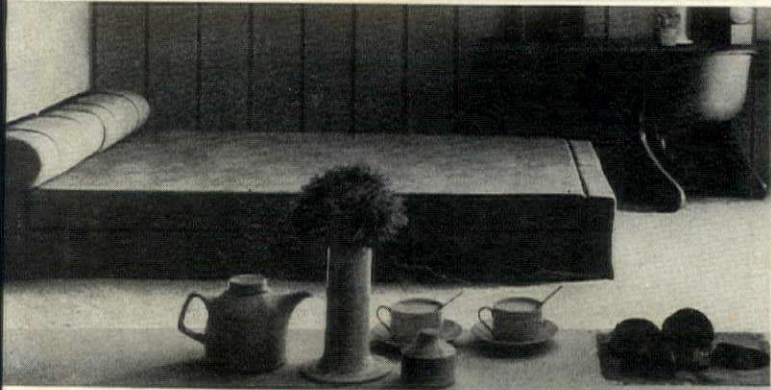
More boisterously oriented games

rooms are obviously most sensibly sited in basement or semi-basement rooms, of course. But few ho-

YOU DON'T HAVE TO HAVE A JAMES BOND WATER-BED (ALTHOUGH WE DO SHOW A CIRCULAR ONE) FOR SHEER OUTRAGEOUS COMFORT

Here is Juliana Rusakow's dossier on the current soporific scene

Victorian four-poster bed from Portugal, about £420.00. From a selection of beds ranging in price from £50.00 to £700.00, from Leslie Spitz, 580 King's Road, London SW6. Hand-made Patchwork bedcover, fully lined, single, £50.00, double £75.00, to order by post (UK only) from Granny Goods, 6 Gray's Inn Road, London WC1. 'Summer sky' sheet from America, designed by Bill Blass, double size with pillowcases, £15.00 pair, from Western Waterbeds, 49 Maddox Street, London W1. Satin nightdress and coat on model, from Escalade, Brompton Road, London SW1



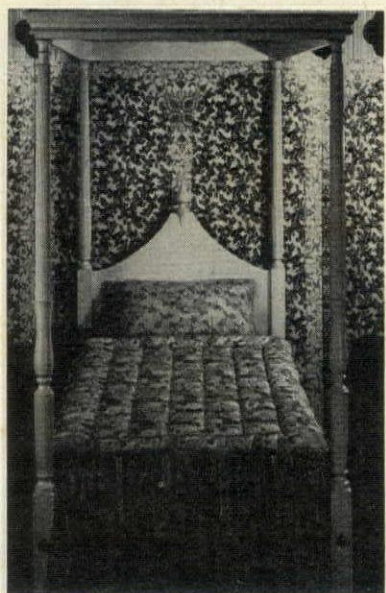
'Abrina' bed from France, designed by Christian Adam. Cover and bolsters a choice of fabrics and colours. Inquiries to John Cox, 96 Crawford Street, London W1



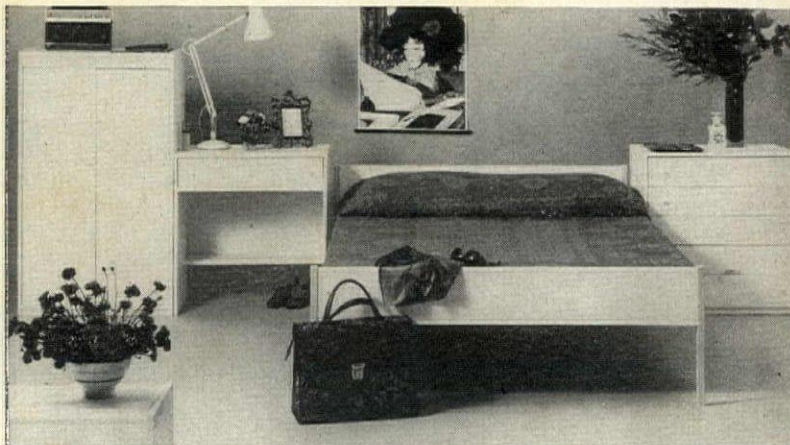
'Wizard of Oz' continental quilt cover and valance in Terylene/cotton, designed by Mary Quant for Dorma; 2 colourways, quilt about £6.30; valance, about £6.15. Heal's, Tottenham Ct Rd, W1; Bowles of Brighton



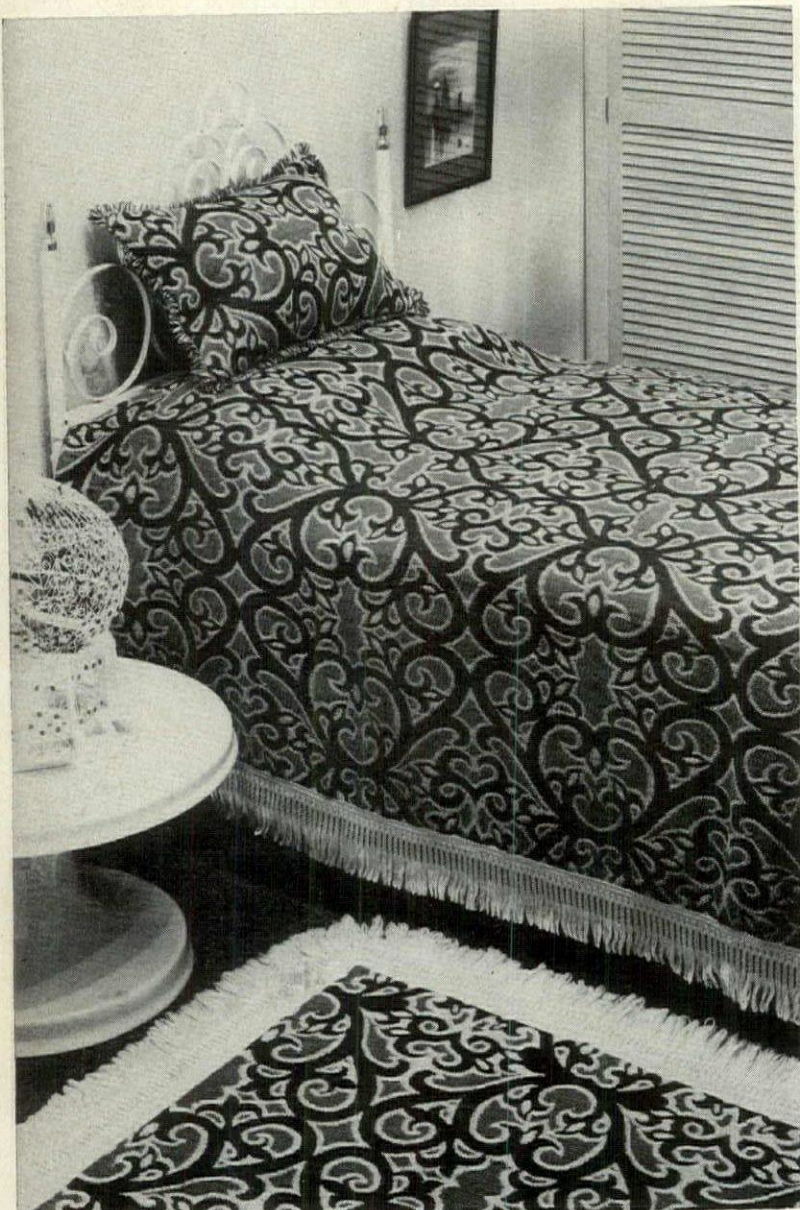
Quilt cover by Fisba in Easy-care cotton, £8.50 single; pillowcases to match, £2.00 each. From Heal's, 1 Tottenham Court Road, London W1



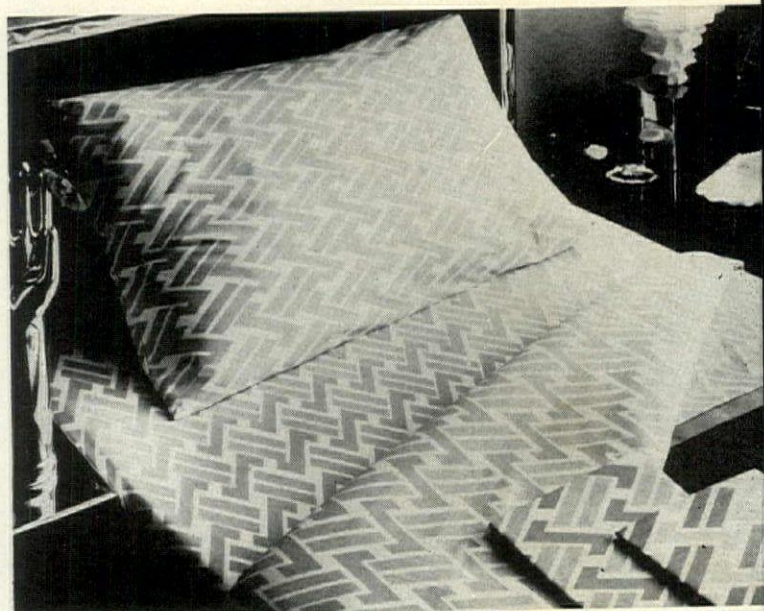
From Osman's 'Renaissance' collection, 'Francesca' pillowcase, about £2.10 pair from main stores; 'Bed of Roses' quilt from £7.75, from Harrods. Room-set designed by Olive Sullivan



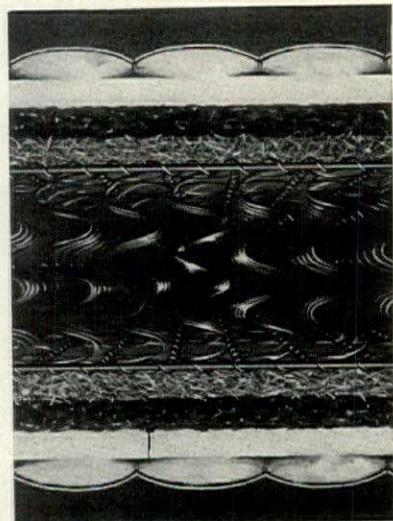
'Cubito' wooden bed, in white, £34.00, with mattress. Furniture from the 'Unitas' range. Both from Pace Furniture, The Mews, Ravenscroft Road, Henley-on-Thames, by mail order



'Casa Sova' Spanish-style bedspread by Slumberdown, from £12-50; rug £7-95; cushion £2-95. By post from Sova Direct, 9 Alva Street, Edinburgh



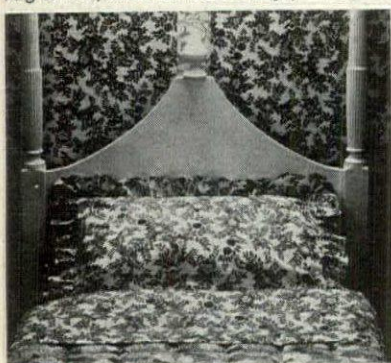
'Zed' sheets, designed by David Hicks for J P Stevens, 2 colourways, from £4-66 for single size sheet. Pillowcases available to match. From Zarach, 183 Sloane Street, London SW1



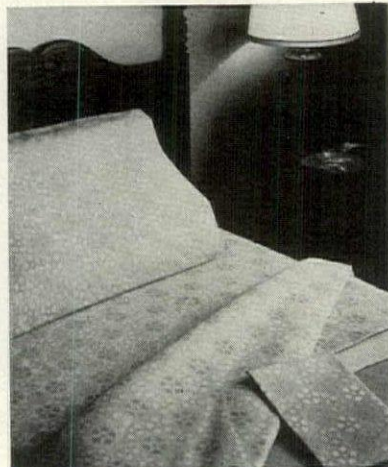
Cross-section of Silentnight's Firmapaedic divan. The range features a multi-count spring unit which gives firm but resilient support. There are 3 models, ranging in price from £59-95 to £109-95, from Grange Furnishing stores in London



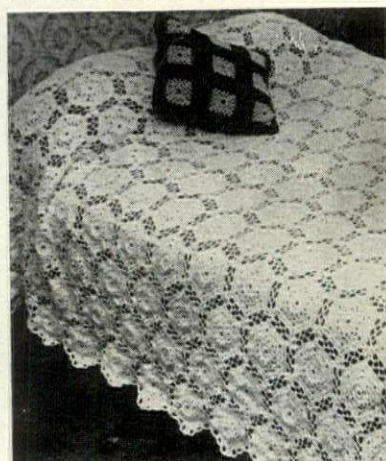
'Windsor Rose' matching sheets towels, from Christy's; 2 sizes, 4 colourways; single sheet, about £3-95; pillowcases, £1-85 pair. From main stores



Also from the 'Renaissance' collection by Osman, 'Primavera' frilled pillowcase, £3-50 pair; single sheet, about £4-25; with 'Bed of Roses' quilt, from £7-75. From main stores



'Zed' sheets designed by David Hicks for J P Stevens, 3 colourways, about £4-50 single; £1-45 each pillowcase. From Tiarco, 47 Beauchamp Place, London SW3



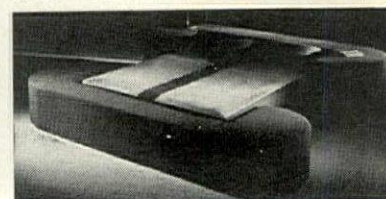
Crocheted bedspread 'Crystal', design No 002, about £44-00, in natural only. By post from Granny Goods, 6 Gray's Inn Road, London WC1



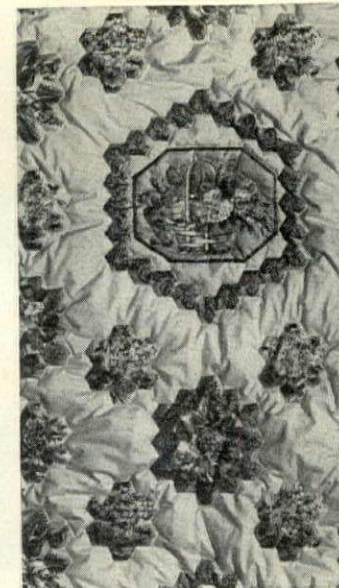
Baby's cradle in Perspex acrylic sheet, designed by Rupert Oliver, £26-80 complete. To order, from Heal's, 196 Tottenham Court Road, London W1



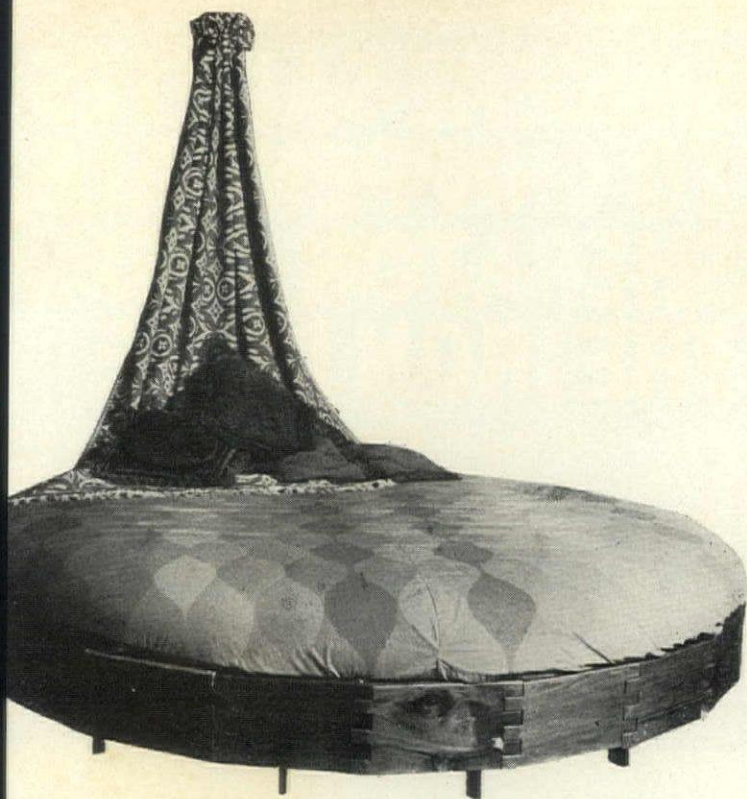
'Snoopy' child's bed in wood, 3 colours, 2 sizes, and bunk bed version. From £20-00 for smallest size. Inquiries to Nordic Commerce, 78 Mansfield Road, Nottingham



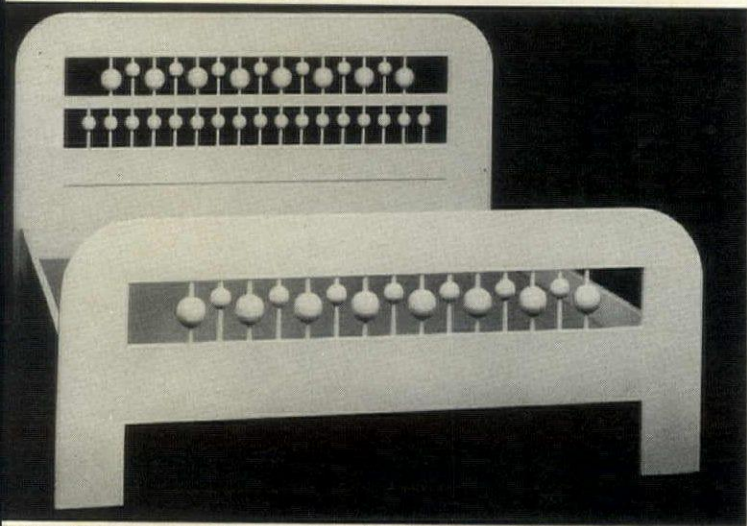
One of several designs in a range of beds by Nikol of Italy. Inquiries to Alessandro Visinoni, 8 West Eaton Place, London SW1



'Polly's Patchwork' by the yard, by G P & J Baker; 4 colourways, by 52 to 54 inches wide; about £7-20 yard quilted. Main stores



Water bed with wooden frame in clear and painted finishes, £159.00, a selection at Western Waterbeds, 49 Maddox Street, London W1



'Aulus' bed in lacquered birch, designed by Eero Aarnio for Asko of Finland. About £115.50. Inquiries to Askon, 73 Upper Richmond Road, London SW15



Steel four-poster bed, £400, designed by Albrizzi, Sloane Square, London SW1. On bed: fur rug from a selection at Maples. Pine Douglas fir, designed by Lutz, £90, covered with brightly-colored hand-embroidered rug from a selection from Domidom, King's Road, London SW3



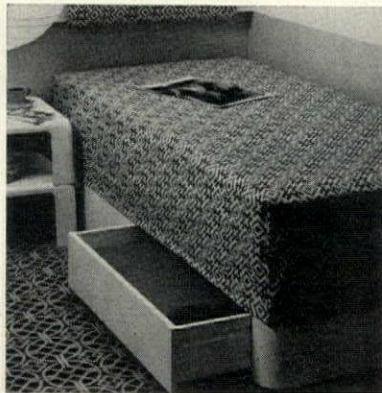
Pine four-poster, one of a number of beds made to order by Atmosphere Designs of 14 Kingston Hill, Kingston-upon-Thames. Prices range from £73-45



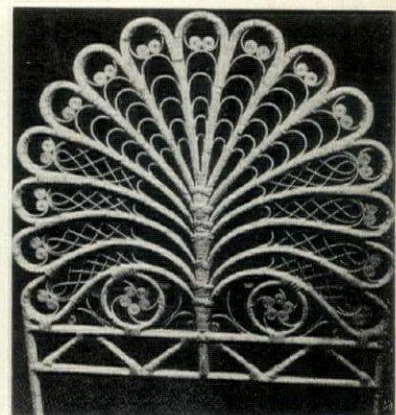
'Cameo' headboard from Slumberland in white-enamelled metal with brass finishes; 4 metric sizes, from about £13.95 (small single size). From Maples, Tottenham Court Road, London W1



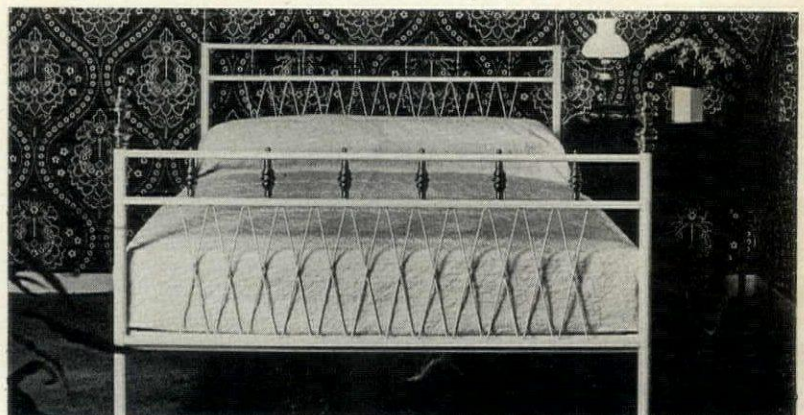
'Cubito' bunk beds, in white, £37.00 including mattresses; with 'Unitas' storage units. Mail order from Pace Furniture, The Mews, Ravenscroft Road, Henley-on-Thames



'Space maker' divan for children, by Slumberland, covered in easy-to-clean white laminate, with 2 drawers in the base; 2 sizes, from £58.00. From Selfridges, Oxford Street, London W1



'Peacock' cane bedhead by Alco, in 3 sizes, from £11.50. From David Baggott Designs, 266 Old Brompton Road, London SW5



'Victoriana' bedstead by Vono, with all-white enamel finish and brass bed knobs; 2 sizes, from £35.95, excluding mattress. From Selfridges

SINCERE SALUTES TO CHIPPENDALE, SHERATON AND THE IRON DUKE

Anyone who has read the account in this issue of William Crawley's battle against the antique furniture-fakers, could well turn with relief to the pieces shown in these pages: honest-to-goodness reproduction furniture, sturdily made and beautifully finished

From the 'Iron Duke' collection by L Marcus, Chesterfield sofa No 501, in hide, £301.05; wing chair No 502, £134.65; desk chair No 503, £65.65; lamp tables No 434, £63.85 each. All from Newcraft, 33 Baker Street, London W1



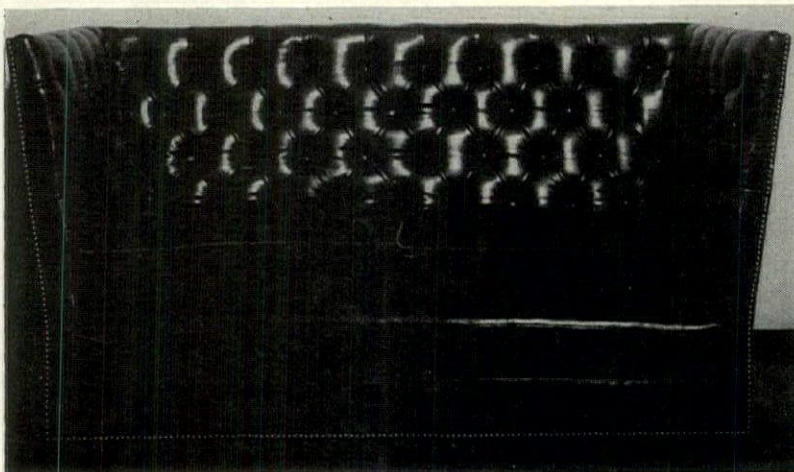
'Trafalgar' chair, No 1066, with sabre front legs, by R Tyzack. In mahogany or yew, leather upholstery. About £79.00 from main stores



'Lansdowne' circular table in solid timber, finished in off-white satin lacquer, £96.15. 'Chelsea' chairs, without arms, from £33.15; with arms from £42. Inquiries to the manufacturers: Mines & West, Downley, High Wycombe, Bucks



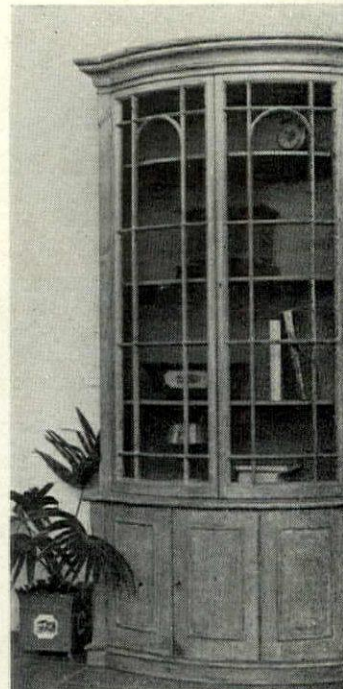
'Bon Heure Du Jour' by Burton Reproductions, in mahogany, about £76; yew, about £96. To order from Harrods



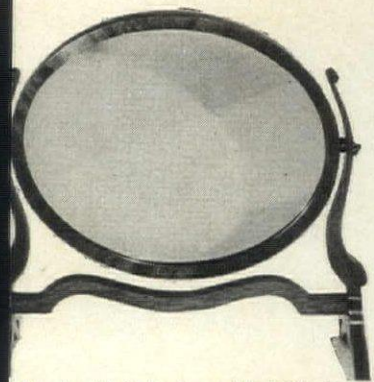
'Harrower' 2-seater settee, leather upholstery, from £190. From the Upholstery Workshop, Shorrolds Road, London SW6



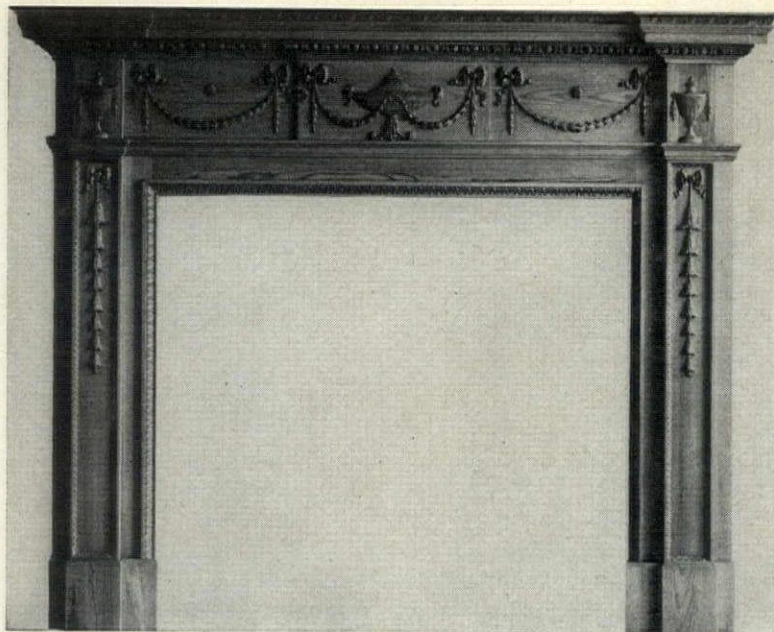
Sideboard No 22 in rosewood and teak, Louis XV style. About £331.50. Stockists from Universal Sellers, 77/79 Southgate Road, London N1



Pine cabinet with waxed 'distressed' finish, £200. From a large selection of reproduction furniture at Maple, Tottenham Court Road, London W1



Round swivel toilet mirror, No FCL 92, in mahogany, by Foster Clarke. Price £7-32. Inquiries to the manufacturers at 7-9 Upper Tooting Road, SW17



Adam-style chimney-piece in carved pine, No 52, by Harold Board, about £120. Inquiries to the manufacturers at Merivale Road, SW15



Corner chair in elm and leather. About £65-00, to order from Liberty's



Carved, gilded pine mirror, No 46, about £210. Inquiries to Harold Board, Merivale Road, London SW15



'Victorian' chair in mahogany, on castors, with swivel/tilt action, leather upholstery, £95-00. Inquiries to Thomas Upholstery, 587/591a King's Rd, SW6



'Carlton House' writing-table in yew or mahogany, by Ernest Hudson, about £430, to order from Liberty's



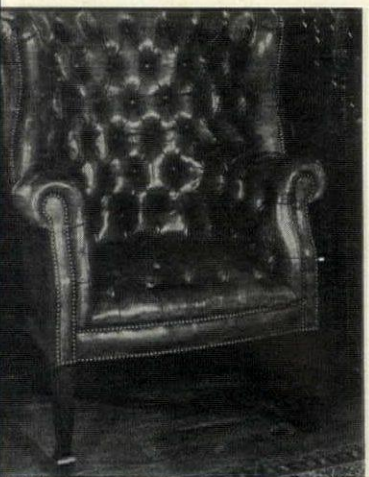
Carved cabriole-legged armchair, leather, £125, from Ronald Booth. Inquiries to the manufacturer at Church St, Twickenham, Middx



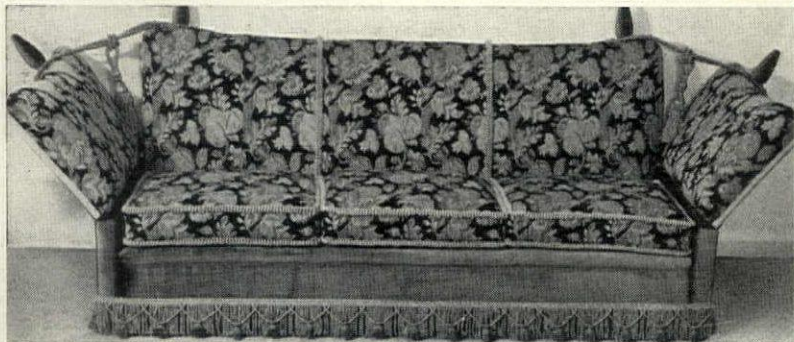
Sheraton-style work-table No 71 by Ernest Hudson, in yew wood or mahogany, £102-50. Maples, Tottenham Court Road, W1, and branches



Pedestal desk in three sections, by Foster Clarke, 2 sizes, from £72-60. Obtainable from the manufacturers at 7-9 Upper Tooting Road, Tooting Bec, London SW17



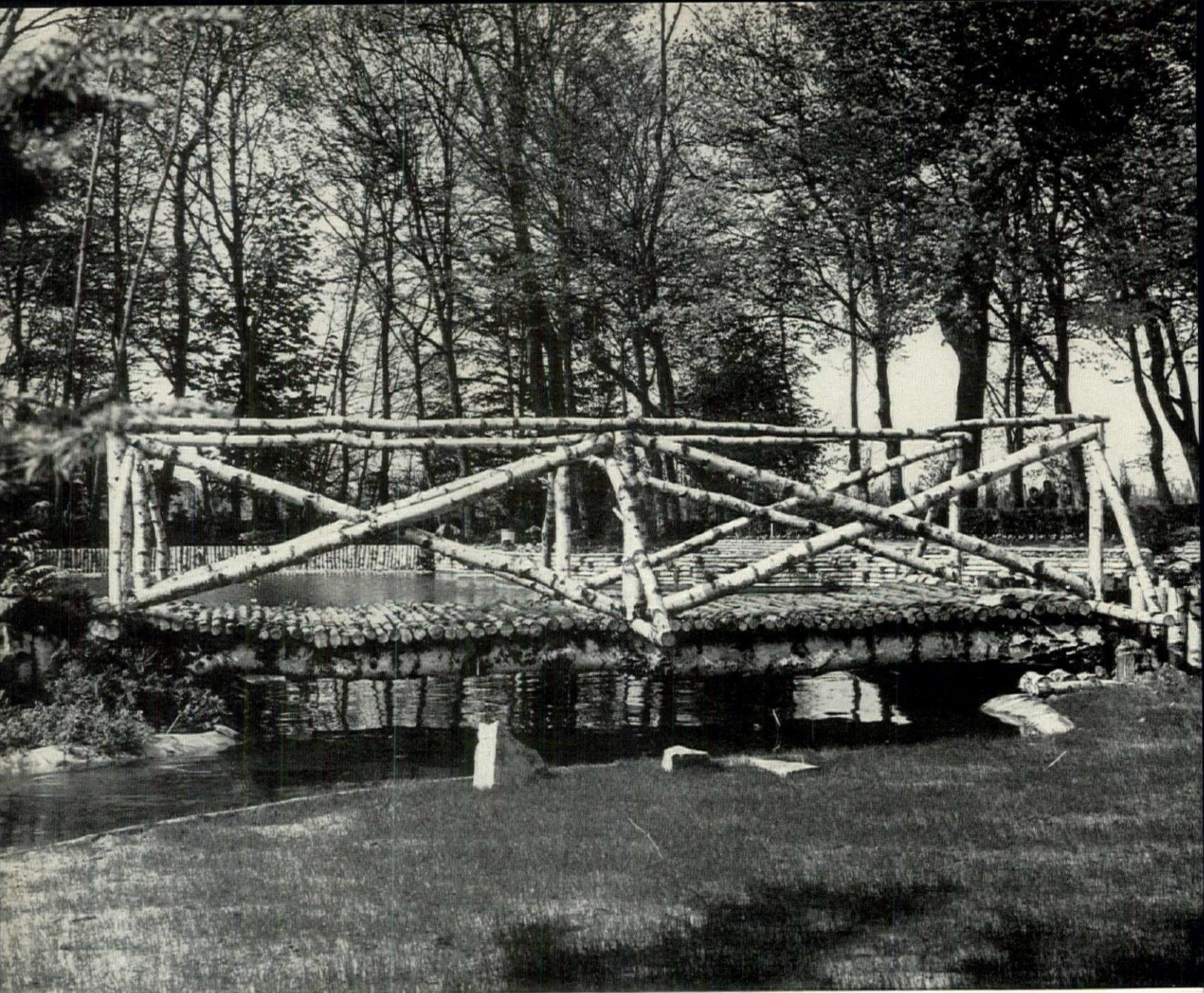
Hippendale-style library chair, leather upholstery, from about £175. From Nord Furniture, 52 George St, W1



Three-seater settee from the 'Atherstone Knowle' suite by Art Forma Upholstery, about £425 for the suite. From Waring & Gillow, Oxford Street, London W1



Corner cabinet in waxed pine No 41A by Harold Board, about £100. Harold Board, Merivale Road, London SW15



OPENING UP AND KEEPING OUT...

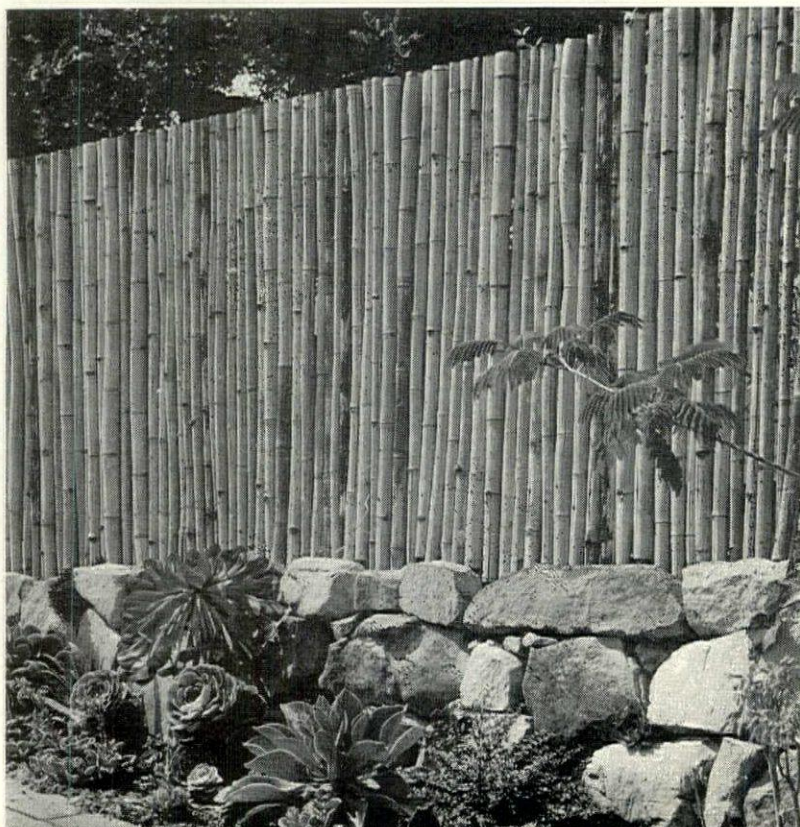
NIGEL KENDALL LOOKS AT MORE DECORATIVE WAYS OF BRIDGING AND FENCING

ALMOST every garden of any size, private as well as public, is apt to need a fence. Borough engineers prefer ironwork, having a well-founded appreciation of the agility of the young. The rest of us merely need some modestly defensive way of combining an indication of the territorial limits of our plots and a statement of our preference for privacy.

We can do this with ironwork, but that usually looks too pretentious in a private garden. Most of us opt for timber fencing.

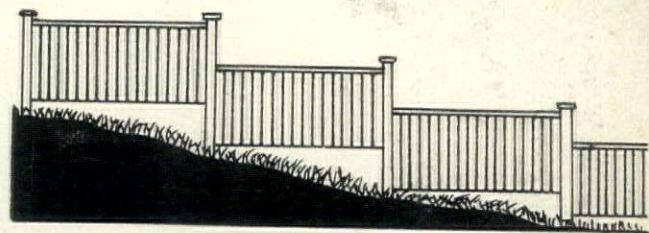
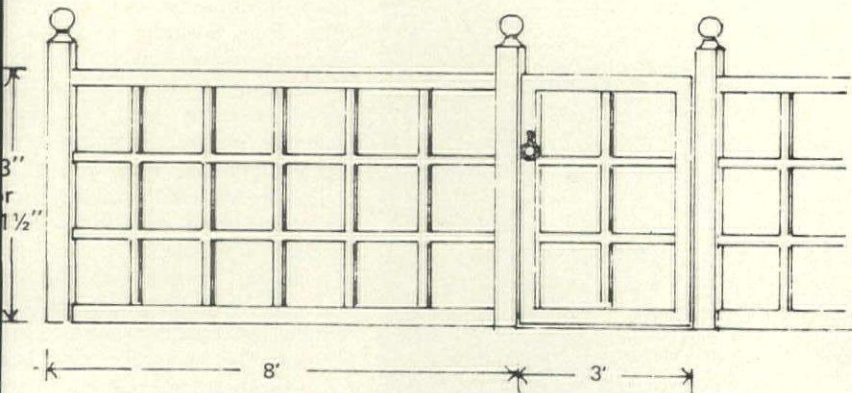
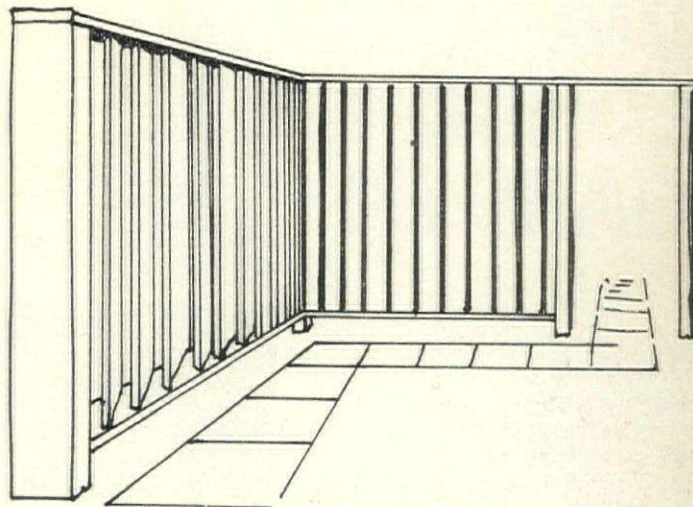
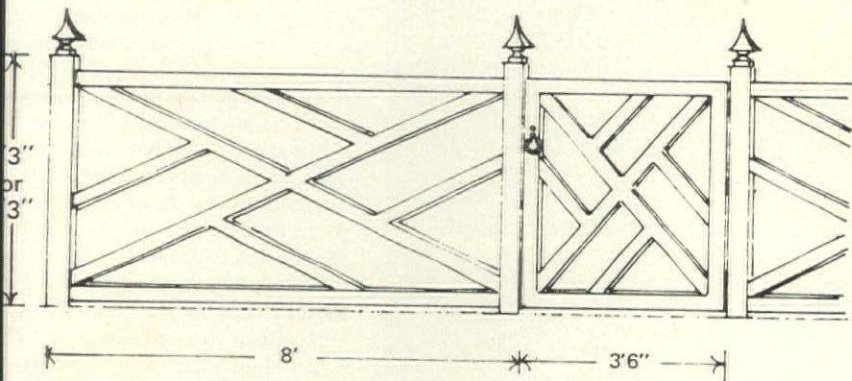
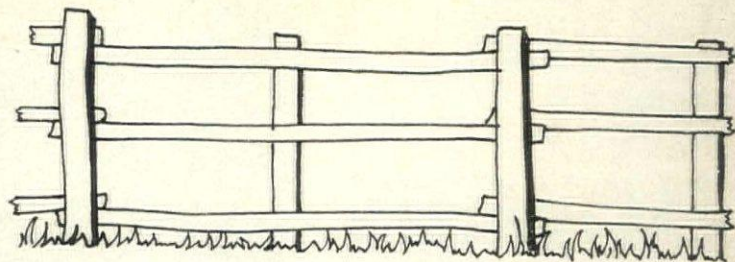
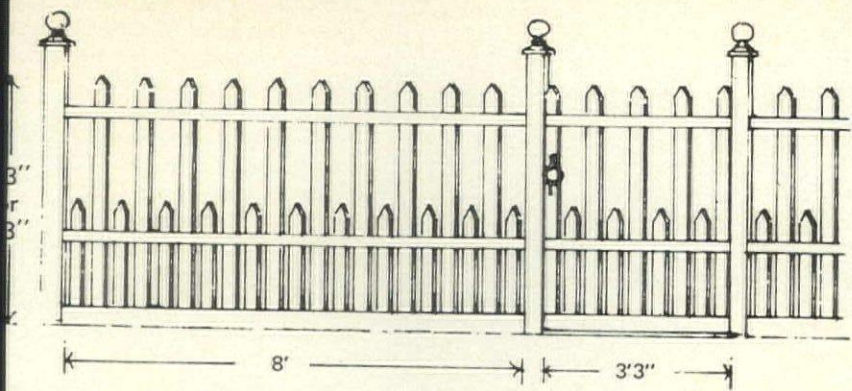
But how decorative? Why not have a fence which is a pleasure to look at as well as a practical proposition.

For the do-it-yourself enthusiast, there is ample scope. The McCulloch Organization, whose chain saws are used throughout the world, produces a booklet, *Rustic Woodwork*, which offers dozens of ideas for fencing, bridges, pergolas and the rest of the decorative garden architectural features, apart from skilled advice on



how to fell a tree without actually maiming yourself.

Most of this information is confined to rustic woodwork, although the bridge shown above could be adapted for the small town garden. One of the most recent and rewarding incursions into this special sphere of garden fencing has been made by the United Africa Company through their Cresta Fencing material of extremely durable African hardwood. This fencing, made primarily for the large user and professional specifier for such projects as houses, estates, motorways, race-courses and the rest, is also highly suitable for the smaller user. The United Africa Company has a number of local distributors and several of the signs in their very comprehensive and flexible system have considerable charm. The ranch fence, which has become so well known to hundreds of thousands of race-goers in the Western world and to millions more thanks to the continuing popularity



opposite page (above) Decoratively painted bridge of birch poles across tree-lined span of water in France
(below) Bamboo fence, set on rough stone wall, gives an almost tropical look to a garden designed by E Leslie Kiler

this page (above left) Three designs of fencing and gates, based on nineteenth-century forms, are made by Anthony Mazoley in the heights and lengths indicated.

For more details from the makers at 10 Belgrave Square, London SW1
(above right) Three very different forms of fencing. From top, they are: 'Lincolnshire', an inexpensive, traditional farming design, available with three or four rails, by Holmes & Wragby, Lincs; 'Lowred' design, a paintable decorative screen (also by Holmes & Wragby); and the 'Vesta' close-boarded screen made by the United Africa Co, United Africa House, Blackfriars Road, London SE1

(right) White-painted fencing at Pylewell Park, Lymington, Hampshire



Western films and television serials, is one of the leading designs in the United Africa range and cannot be excelled for paddocks and larger country garden ●

LAWN AND FLOWERS IN AN UNUSUAL LONDON GARDEN

BY TOM BING

SIR ANTHONY and Lady Burney's house in St Johns Wood has a conventionally-shaped garden on the street side, with a laburnum, cherries, crab apples and almond trees along the road frontage. Most of these spring-flowering trees now have climbing roses growing up them—roses such as Pink Dawn, Kiftsgate, and a free-flowering filipes. One very special one the Burneys found—a white rambler, vast and strongly scented—they have never been able to identify. The rest of this part of the garden was simplified by doing away with small flowerbeds, and laying two panels of lawn on either side of the steps up to the front door. Planting is now restricted to two large clumps of Queen Elizabeth roses and a large and most effective bed of the ever popular Iceberg.

Behind the house, facing south, is a much larger garden, broader than it is long, which is unusual in London. For this reason, it was easier to lay out, and to plant like a garden in the country. Originally, there were a lot of small beds near the house. They were fussy and difficult to maintain, and so, with the help of that recognized expert, Mr John Codrington, it was decided to streamline the garden generally.

The soil varied very much in different parts of the garden, but it was soon improved by the liberal use of peat, Actabacta and Maxicrop.

Fortunately, the garden contained some good trees and shrubs. There were Magnolia soulangeana, azaleas, some camellias (more have been added and thrive on a yearly mulch of leaves), philadelphus, forsythia, viburnum and buddleia. As the garden rises from the house, one of Lady Burney's first cares was to plant evergreens to screen the next door houses. Among these were fast-growing Portugal Laurels, as well as the rarer eucryphia, and reliable shrubs such as eleagnus, osmarca, salix, Cotoneaster Cornubia, and Ligustrum lucidum, from China.

The crazy-paving terrace was lifted and relaid in York Stone, and



This page (top) The lawn is edged with wide mixed borders, in sweeping curves, with shrubs and herbaceous plants chosen for colour and leaf form. **(Centre)** Hostas and bamboos by the pool which last year was robbed of its goldfish by a heron. A stone guardian, as here, is said to keep away such raiders. **(Below)** White-painted furniture in the shade of a leafy magnolia, one of the several good trees Sir Anthony and Lady Burney found in the garden

Opposite page Four views of the garden. Long-flowering floribunda roses, under-planted with different kinds of ground cover, make for ease of maintenance

a sizable lawn created, as soon as original little beds had been removed. This lawn is now edged with wide mixed borders in sweeping curves; these are planted with a mixture of shrubs and herbaceous plants chosen for their long-lasting colour and their interesting leaf form. Here, are most of the long-flowering Magnolia roses—Penelope, Cornelia, Variegated Buff Beauty and the rest. Below them grow floribundas, herbs, Jackman Blue Rue, lavender, acanthus and the dark, glossy-leaved blueberry Viburnum davidii. Other plants which flourish here are ground cover including vincas, skimmias, Long Pride, Donkeys Ears and the valuable Alchemilla mollis. Among these, in spring, grow many of Lady Burney's favourite bulbs—grape hyacinths, snowdrops and crocuses and daffodils, especially the early ones which flower in February.

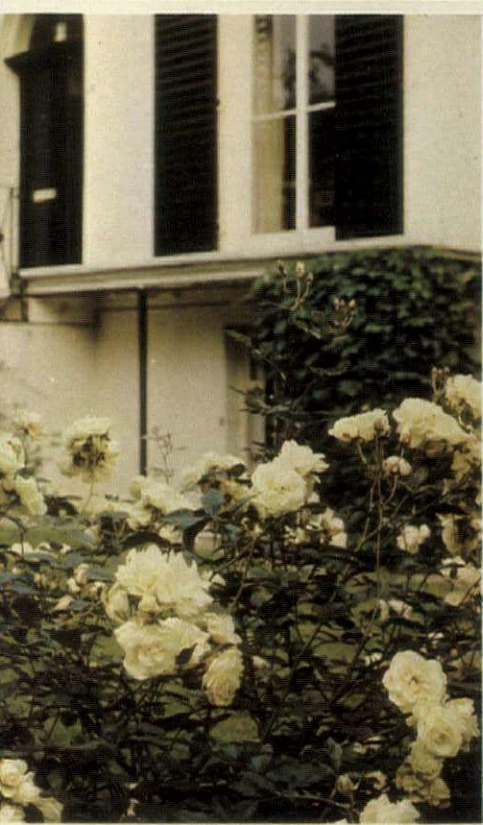
Near the magnolias and bamboos, with bamboos, is a pond, which used to have goldfish in it until, sadly, they were eaten by a heron. A feature of this part of the garden in summer is a Bobby James rose climbing over a laburnum. This is such a strong grower that it has shot up thirty feet in eighteen months.

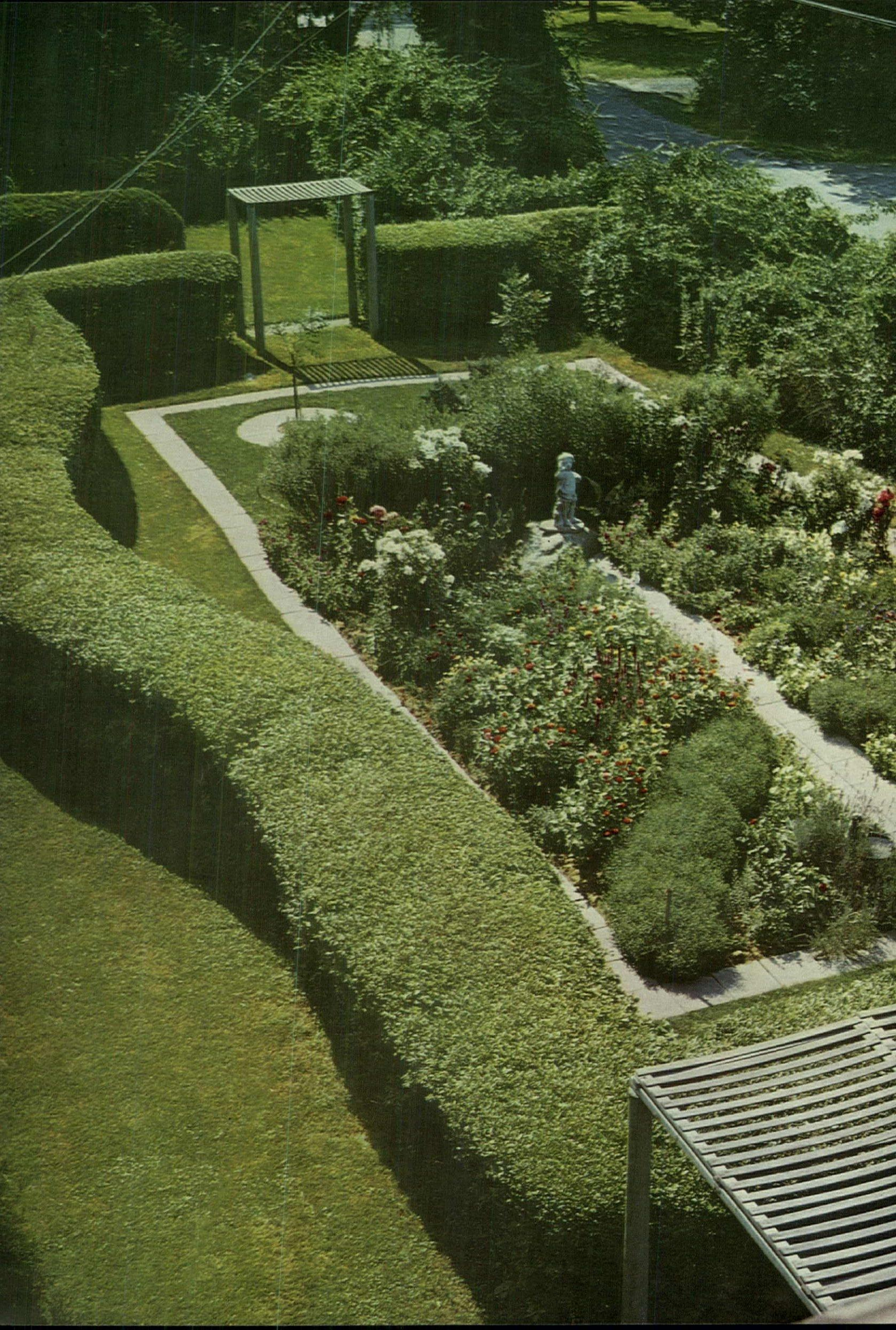
The only bedding out to be seen in this well-planned, sensibly-planned garden, are some groups of violas and pansies, white Tobacco plants and Cottage Pinks.

Whether it is due to its sheltered situation, or the soil rejuvenation, or quite simply, to the affection that the Burneys' remarkable garden receives for everything in it grows happily. Spectacular groups of white crinid flowers in a warm corner by the garden door. A fig tree produces quantities of brown figs. A newly-planted mimosa promises to flower next year. 'The garden,' says Lady Burney, 'gives enormous satisfaction—as well as offering endless opportunities for exercise. Above all, it enables us to lead an outdoor life in London.'

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PHOTOGRAPHS: PETER C.





A classic flower garden within a disused rose garden

BY ANNA SINCLAIR • PICTURES BY BEADLE

THE BRITISH, with their passion for their gardens, are apt to be surprised when they learn that many Americans, despite their urbanization, frequently share that passion, and listen avidly to the advice offered by gardening experts. Especially on television. And not all those personalities of the box are American equivalents of Fred Streeter, Percy Thrower and other English horticultural TV worthies. Thalassa Cruso, one of America's

best-known gardening TV personalities, has her own show, *Making Things Grow*, and is author of a book of the same title on how to grow plants indoors and another on *Making Things Grow Outdoors*. She is married to an archaeologist-curator, Hugh Hencken, and they commute between a house in Boston and a summer house on Cape Cod.

Miss Cruso has a passion for indoor plants and *House & Garden* will show in a future issue some of

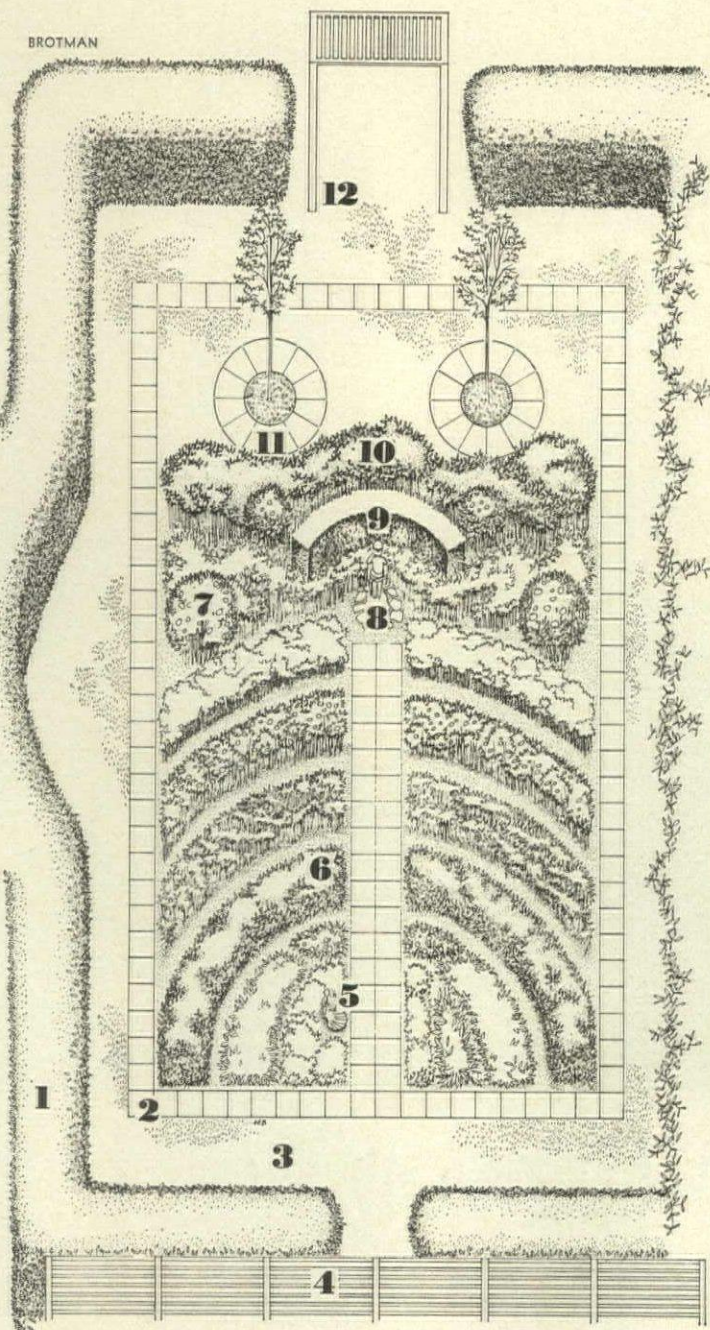
her highly individual ways of cultivating them. Meantime, we show here part of her Cape Cod garden, which she cultivates with affection but also uses as an ideal workshop as well as a place for family holidays.

Her flower garden combines convenience with beauty, 'a flower garden with elbow room' as one admirer has termed it.

The fine old privet hedge (1), originally surrounded a one-time rose-garden, which, in turn, became a large-family vegetable garden, useful when the Henckens' three children were growing up. Five years ago, Miss Cruso decided that it was time for a new venture. She and her husband began to lay the stone paths (2) and grass walkways (3) to make strolling in the garden they had planned together a mutual delight.

When they came to mapping out the flower garden proper, they decided on curved rows with mulched separations to make flower-tending convenient. They also decided to introduce 'staging' (a favourite device of Miss Cruso's for the better display of indoor and outdoor plants), so that from the simple but effective lath pergola (4) (which frequently shades tea-party gatherings) can be seen, around the birdbath (5), clusters of low-growing stachys, lavender, dwarf dahlias, white and blue petunias. Nearby are (6) symmetrical curves of powder-blue Marie Ballard asters and plantings of longer-stemmed flowers such as mixed zinnias, blue platycodon, veronica, liatrice, snap-dragons, marigolds, yellow marguerites, yellow double gaillardias. Tall asters, white phlox and heleniums (7) have been planted near the statue (8) which, by midsummer, virtually hides the evergreen yew (9) and the chamaecyparis (10). These have been; planted as a background to the statue to maintain winter interest. Golden rain trees, *Koelergreria paniculata* (11) rise near the simple wooden gateway (12) which repeats the slatted effects of the pergola.

The Henckens' flower garden is so simple and beautiful that it is unlikely that so effective a plan will go un plagiarized ●



Left The privet-enclosed garden, seen from above, showing the curving bands of flowers, detailed in the drawing above



The water-garden bird-sanctuary

BY LEE HIGHTON • PICTURES BY BEADLE

THOMAS B HESS, editor of *American Art News*, and his wife love flowers and birds. And birds – loudly and clearly – announce their love for the Hesses, who, starting with a few forlorn ducks who had a prior claim to the pond, now feed and foster some forty resident ducks and geese, plus quite a number of wilder drop-in

Above An arbour of pleached we cherries, grafted to the trunks of the upright, non-weeping kind, overlo the pond

Above right Nesting-box with r at one end of the water-garden

visitors.

Floating above the pool, like



umbrella, the Hesses' fragrantly-laden cherry blossom arbour is a feast of pleached weeping cherries fully grafted on to the trunks of an eight, non-weeping species. The arbour (designed with the help of landscape architect James Manning) marvellously shady and entertaining viewpoint from which to view the

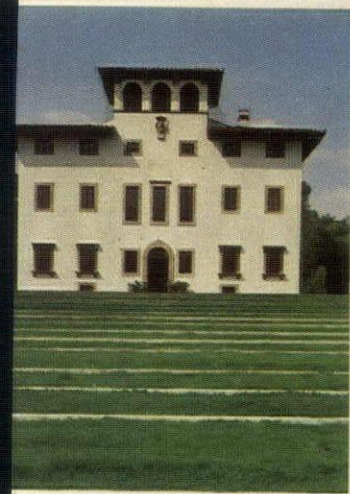
denizens of their one-time pond, which has now become a casual but highly picturesque water-garden. Apart from the resident ducks and geese, there are always visiting wild-fowl, sometimes by the hundreds.

Such creatures create their problems, of course. They are apt to become too fond of the flower gardens

adjacent to the pond. 'We put up a fence,' says Mrs Hess, 'to keep them from scrambling up on the lawn. Even so, come the fall, they're apt to fly right over the fence to get at the apples under the trees. We've given up cultivating blueberries, their top-favourite food, it seems. They never seem to bother with anything else.'

As well as providing nesting boxes with ramps for the hard-to-please wood ducks, the Hesses have built large open houses of Cuprinol-treated plywood on Styrofoam floats. (See picture above.) These, anchored to the pond's reedy bottom, have become the particular province of Canadian geese and black brant ●





Emilio Pucci's wide grass terraces world

CLISBY KEMP
PICTURES BY CARLA BENEDETTI

PICTURES in these pages show of the most untraditional gardens constructed in Italy, designed by the Milanese architect, Gae Aulenti, for Emilio Pucci at the family's 17th-century villa in Tuscany. The villa is set on the summit of a gentle gradient rising from the front of the house, which flows through the park to the swimming-pool. Miss Aulenti's garden design is composed of grassy terraces and cement borders, and extends from the front of the villa along a long *allée* of trees to the swimming-pool.

The garden was designed in close cooperation with the Marchesa and Emilio Pucci. In common with modern designers and architects, Gae Aulenti is able to rationalize designs with articulate precision: 'I didn't want to design a lush garden. No flowers, just grass. I term my garden Land Art, art which goes into the earth,

On the opposite page Grassy terraces of varying widths, outlined in white cement, lead up to the Tuscan villa (above left) Steps of varying widths and full width across the front of the villa

(Left, above) Terraces lead down from the villa along a wide *allée* of trees to the swimming-pool. **(Right, below)** Terraces at the front and sides of the villa meet to form a zig-zag



signing the earth with a certain expression.'

Her essential materials in this essay in Land Art were the house ('very clean and precise, very Tuscan with its stucco surfaces, tiled roof and numerous tiny windows') and a background of trees.

Paring down the gradient from a jumble of geometrically-planted bushes to the minutely planned and

carefully sculpted step garden dramatized the starkness of the house.

The first requirement was to bulldoze terraces so that they would conform to the contours of the land, then to lay out innumerable two-yard lengths of prefabricated cement borders, and finally to sow seed of three different types of sturdy grass to give texture and strength to the lawn. The lawn needs constant

watering, 'and since Tuscany is not good land for lawns,' adds the Marchesa, 'the process is continuous. Once the terraces have been mown from top to bottom, the grass is long again on top, and we must start again.'

The drama of this unusual patterning resides in the scale and treatment of terraces and steps. Although steps have always been an essential part of the great Italian gardening tradition, they have normally been of stone, and have never been of so uncompromising a character as the precast cement steps of the Pucci garden.

Yet, although seemingly so uncompromising, the resultant contrast of green and grass is as splendid a setting for the simple façades of the house as could be imagined. They make a garden carved into the earth like an abstract painting. Italian Renaissance gardens were influential throughout the world: in the straitened world of today, where one gardener works in place of fifty in times past, it would be strange if the Pucci garden were not a precursor of similar modern gardens.

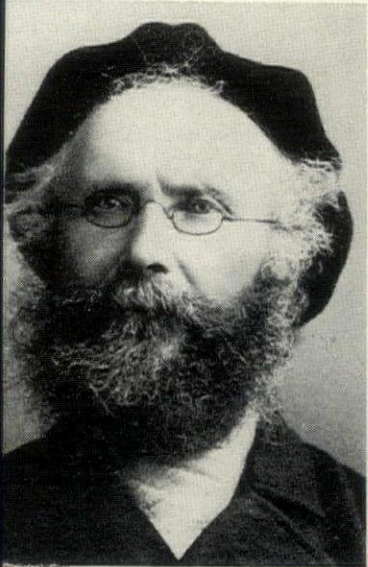
In contrast to the austere expanse of green and white, the Marchesa wanted flowers behind the house. To this end Miss Aulenti designed a garden which is virtually a miniature valley of flowers. *House & Garden* hopes to show it in a feature later this summer ●



HOUSE & GARDEN

BIOGRAPHICAL DICTIONARY OF BRITISH GARDENERS

B

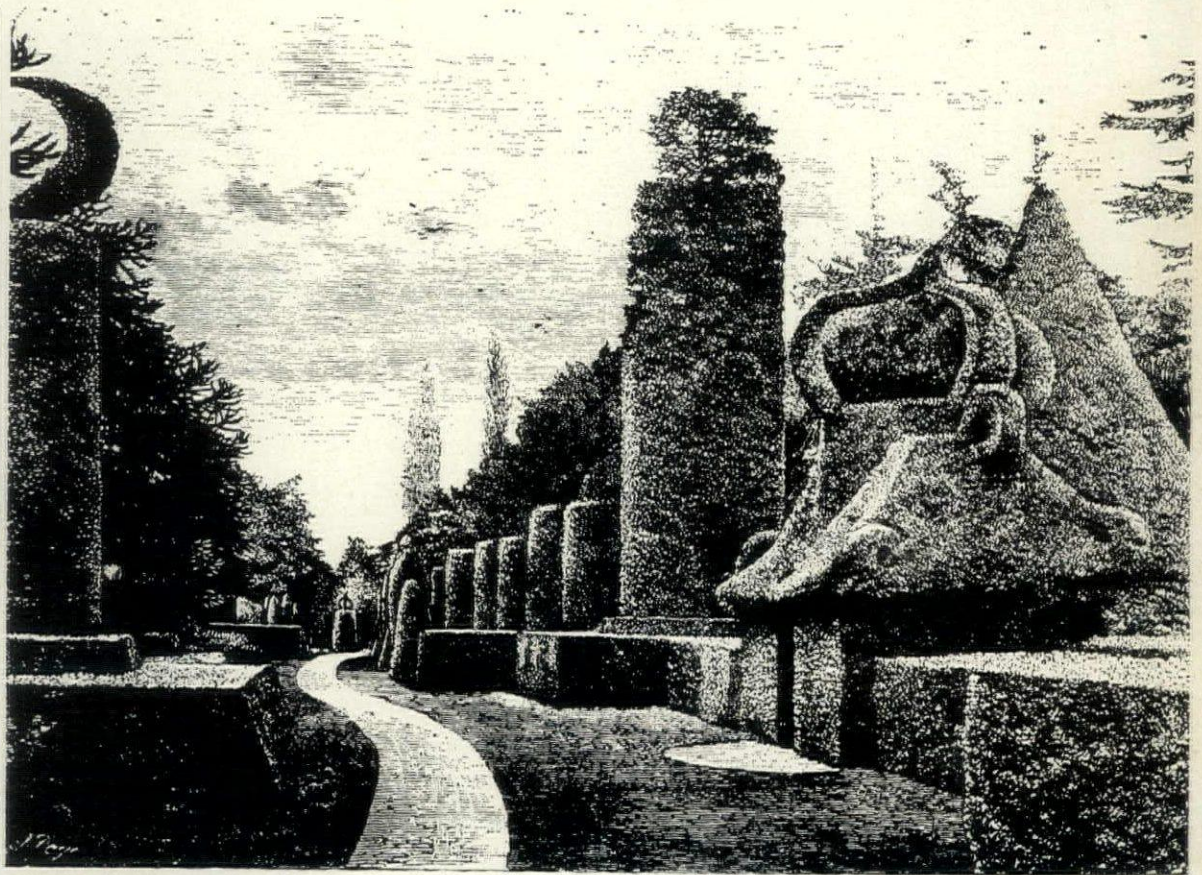


Barr, Peter (1825-1909), Scottish bulb specialist. Although Barr was born in Scotland, his career which was almost wholly concerned with the cultivation and improvement of the daffodil, was concentrated on Covent Garden. He was at first an amateur, travelling on the Continent and collecting those plants which interested him in the wild. He then became a nurseryman at Worcester, but apparently without any notable success. In 1862, however, he founded, with a partner, the firm of Barr and Sugden, of King Street, Covent Garden which soon became celebrated, specializing in bulbs. He published in 1884 *Ye Narcissus or Daffodyl Flowre*, whose archaically self-conscious title belied its real importance as one of the earliest authoritative books on the cult of the narcissus. He was in touch with other pioneer breeders, such as Edward Leeds (1802-1877) of Wendleton (qv) and William Backhouse (1807-69), the latter (qv) whose bulbs he acquired and which came to be known as the 'Barrii' daffodils. He was largely instrumental in bringing about a meeting of the early daffodil enthusiasts at the first daffodil Conference in 1884.

The firm later became known as Barr and Son with nurseries at Turbiton. Later members of the family continued to take a widely influential interest in bulbs, particularly daffodils.

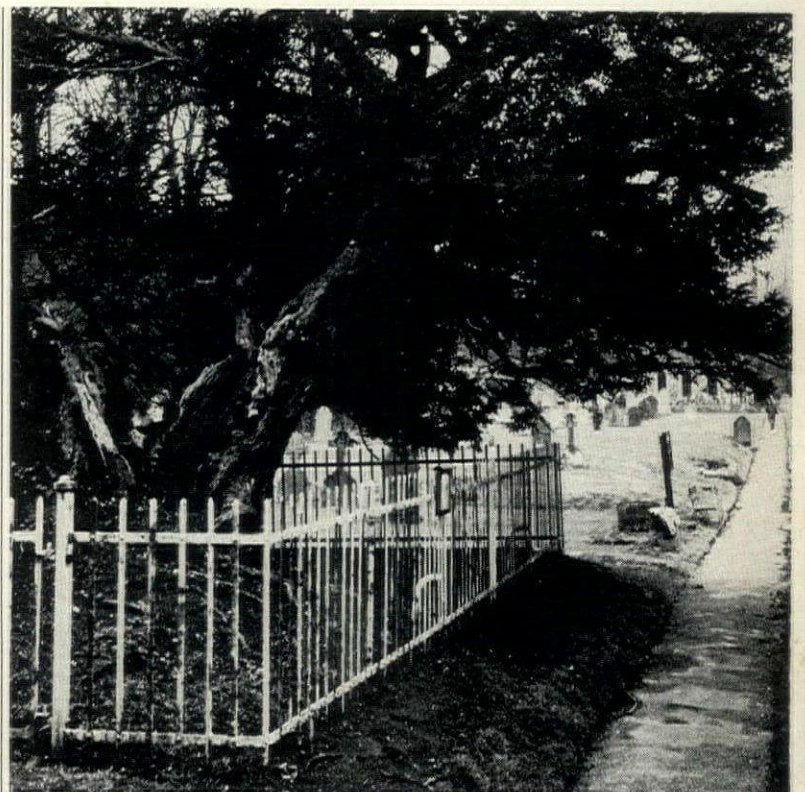
Barron, William (1800-91), English gardener. Barron was first a gardener

BARRON: *The magnificent stairway at Shrubland Park, Suffolk, designed in the early 1850s*

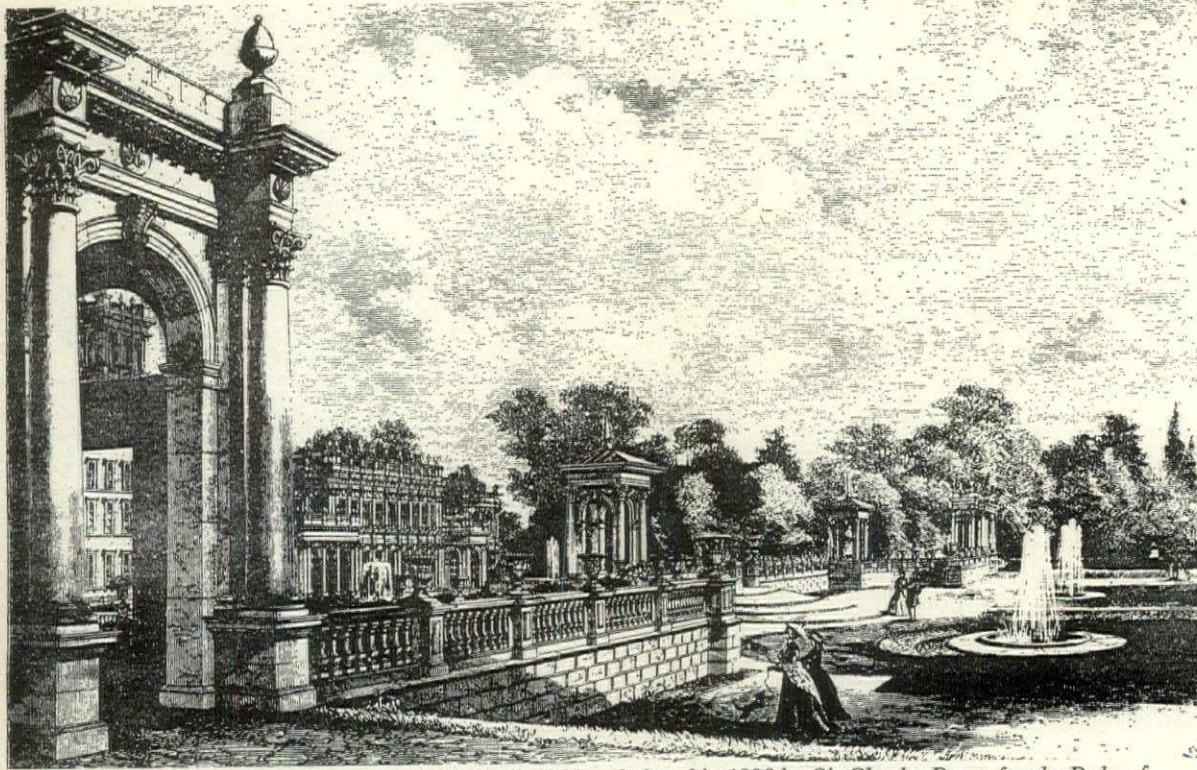


BARRON: *Topiary work at Elvaston Castle, near Derby, designed by William Barron for the Earl of Harrington*

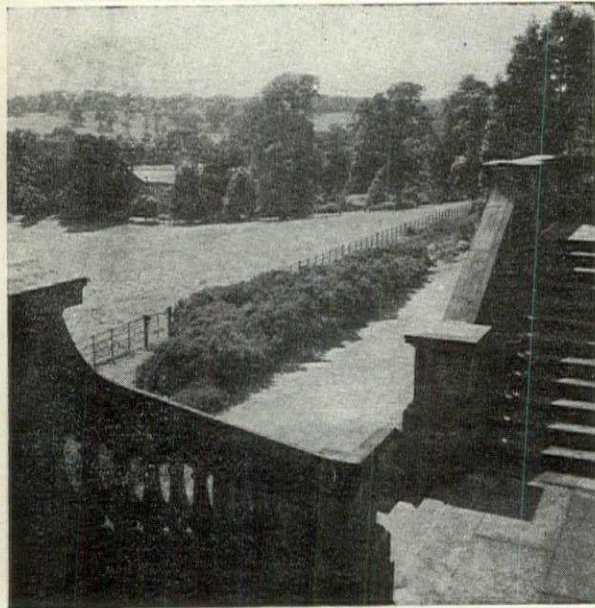
and later a nurseryman who became particularly associated with evergreens and their use. He was concerned, as gardener to the Earl of Harrington, with the remarkable plantations of every sort of conifer at Elvaston Hall in Derbyshire. These were employed in all possible manner and included such novelties as the strange Japanese *Cephalotaxus harringtoniana*, named after his employer. Barron's own name was attached to the yew *Taxus baccata* 'Barroni', described as 'one of the most showy of the golden leaved varieties, the habit being dense and the colour very rich.' In 1852 he published *The British Winter Garden: A Practical Treatise on Evergreens*. He founded the firm of William Barron and Son of Elvaston Nurseries, Borrowash, Derbyshire. One of the activities for which this gained a reputation was the transplanting of large trees, such as the ancient and famous Buckland yew near Dover which in 1880 had spread so widely that it was pressing against, and damaging, the church—a successful operation on a scale probably never repeated.



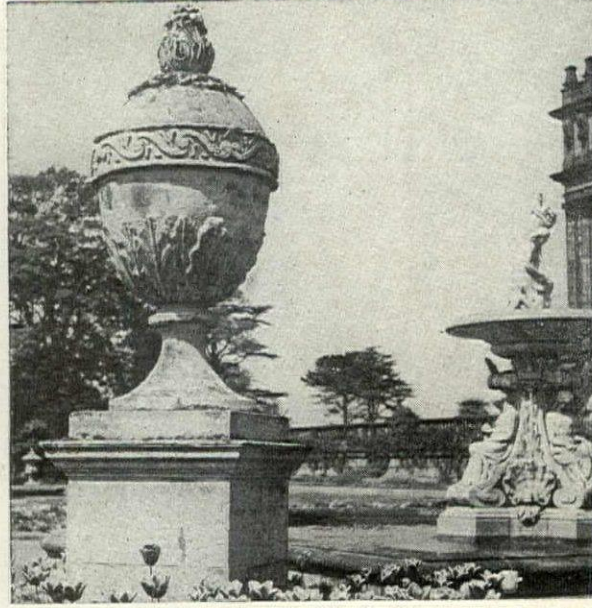
BARRON: *The Buckland yew near Dover, transplanted in 1880 under the supervision of William Barron*



BARRY: The garden terrace at Trentham Hall, Staffordshire, designed in 1838 by Sir Charles Barry for the Duke of Sutherland. (Demolished 1910)



BARRY: Two views of the garden terrace at Harewood House, Yorkshire, designed by Sir Charles Barry for the Earl of Harewood (1843-50)



Barry, (Sir) Charles (1795-1860), English architect. Barry was born in London, the son of a well-to-do stationer. At the age of fourteen he was articled to a London surveyor. The completion of his articles coin-

cided with his majority and the death of his father. He thereupon determined to use his inheritance on an extended architectural tour of Europe.

From 1817 he travelled, studying architecture in France, Italy, Greece, Turkey, Egypt and Syria. Having thus accumulated a detailed knowledge of many styles, he became the most scholarly and eclectic architect of his time. On his return to London (1819) he set up in private practice in Holborn, and having assimilated the necessary knowledge of Gothic won competitions which caused him to be particularly active in designing churches and public buildings in and around Manchester. In London his designs included those for the Travellers' Club, Reform Club, and Bridge-water House. He was elected a member of the Royal Academy. From 1840 until his death he was mainly occupied with the building of the

Houses of Parliament in the Gothic style, though most of his work had followed the classical manner. Barry makes his appearance in this Dictionary thanks to his interest in designing structures and buildings closely related to gardens on the grand scale.

An early work was the garden front at Trentham Hall, Staffordshire, carried out between 1830-40, set on the level in a 'Capability Brown' landscape devoid of any dramatic possibilities, and connecting the house with Brown's artificial lake. The house has now gone, and Barry's garden has also been much simplified.

Barry's most important design of the early 1850s its structure largely unchanged, is at Shrubland Park in Suffolk. The drop from the house of some seventy feet is encompassed by a magnificent stairway in the grandest of manners, with broad cross vistas. Once down on the

level, the formality terminates in a loggia beyond which spreads to the distant horizon a tranquil Suffolk landscape in strong contrast to the elaborate architecture.

Barry was also responsible for the terrace garden linking Harewood House in Yorkshire to another of Brown's landscapes, and also for the garden front at Holkham in Norfolk. Both these projects included fountains in an appropriate style designed by Raymond Smith. Other examples of his work are at Dunscombe in Yorkshire and Bowood in Wiltshire.

At Cliveden, Buckinghamshire, a National Trust property, in 1851 Barry rebuilt the house on the terrace of William Winde's existing terrace of the seventeenth century and it seems probable that he was concerned with the formal garden which is still there.

Barry's work has now lost most of its original horticultural connotation. Apart from an inability to provide the labour for its proper maintenance—Shrubland in its heyday needed forty gardeners—there has been a revolution in taste. Not many decades after it had been finished William Robinson wrote: 'Shrubland Park . . . was the great bedding-out garden, the "centre" of the system in England. The great terrace garden in front of the house was laid out in scrolls and intricate beds, filled with plants of a few decided colours, principally yellow, white, red and blue, and edged with box. When some particular colour was wanted in a certain spot, colour stones were freely used—yellow, red and blue . . . there were flowers in this large garden to cheer the house.' Even Barry's close friend, J L Wolfe, admitted that Barry 'seemed to think that enrichment could never be over done.'

Barry must, however, be credited with architectural scholarship in his garden designs to set against his horticultural ignorance and insensitivity to the requirements of the British climate, in singular contrast to his contemporary, Paxton. The limitations were sadly limited and exaggerated by a number of minor architects, lacking Barry's qualifications, who designed gardens attached to municipal buildings, often in the Barry style of the latter part of the nineteenth century.

Bateman, James (1811-97), English landowner and gardener. Bateman was a typical representative of a nineteenth-century type of amateur gardener, who was enabled by his wealth, aided by taste and knowledge, to create a garden on the grandest of scales.

Bateman was born at Redva near Bury in Lancashire, and completed his formal education at Magdalen College, Oxford. In his youth, the family moved to Knypersley Hall, in Staffordshire, to the north of the Potteries, an uninviting spot in which to practise horticulture. Here, however, the young Bateman registered his first success



SIR CHARLES BARRY

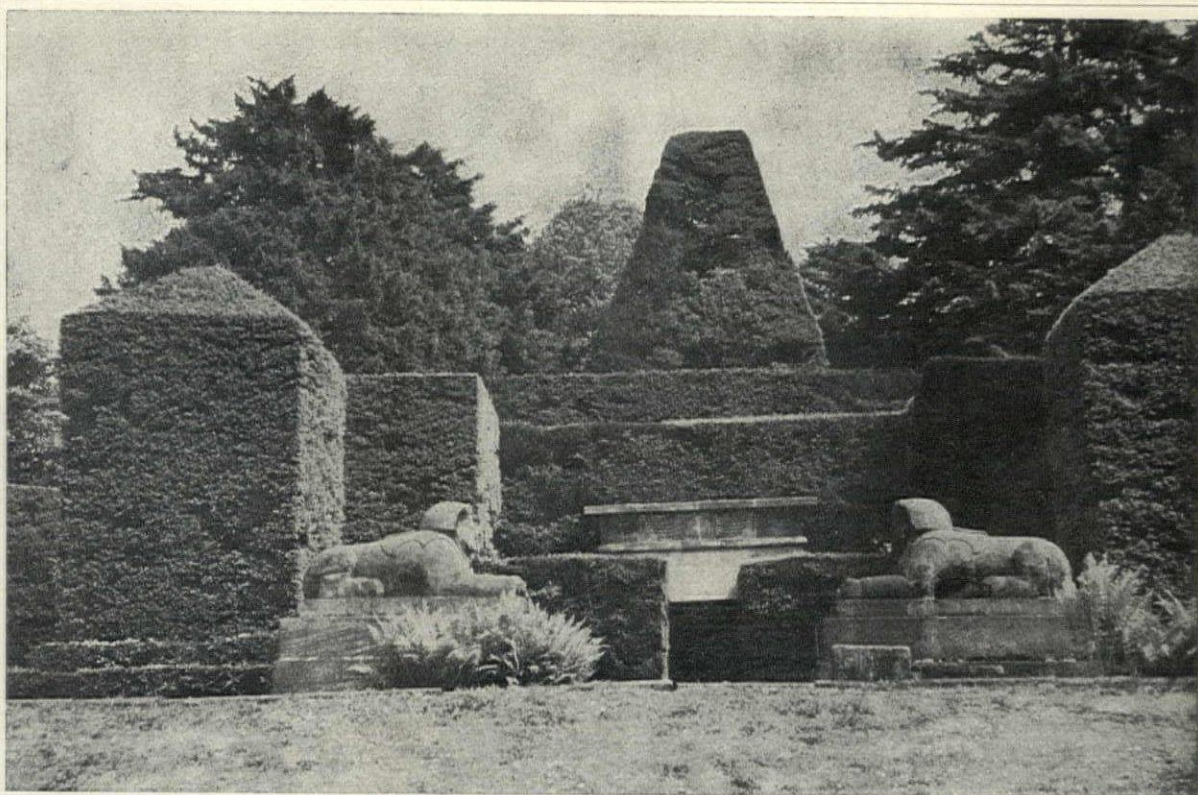


JAMES BATEMAN

...coming for the first time in England, the Carambola tree (*Aberrhoa carambola*), which had been cultivated in tropical Asia from ancient times for its acid fruit but had resolutely refused to fruit since its introduction in 1793.

Bateman went up to Magdalen College, Oxford, where he gained a reputation as a rich dandy. By then, he had become interested in tropical orchids, which were little grown in England. (The first English catalogue of these exotics was not issued by Loddiges of Hackney until 1839.) In Oxford, a former gardener to Sir Joseph Banks, named Fairbairn, had set up as a nurseryman and grew the orchid *Renanthera coccinea*. Introduced in 1816, it had been illustrated in the *Botanical Register* after Paxton had flowered it at Chatsworth in 1827. Bateman saw this rare plant and eventually purchased it. This proceeding and no doubt much other horticultural discussion delayed his return to college and as a consequence of overstaying his leave (so the story goes) he was compelled to write out the Book of Psalms. The influential botanist, gardener and draughtsman, John Lindley, an early authority on the orchidaceae, was so impressed by Bateman's ability and knowledge that he overcame his well-known dislike of bright young dandies and a close and fruitful friendship was established and developed between them.

Helped by his wealthy father, Bateman was able to expand his cultivation of, and enthusiasm for, the orchidaceae. In 1833 he engaged a collector named Colley to bring back orchids from Demerara and Berbice. The name of both patron and collector was commemorated by Lindley as *Batemania colleyi*. This expedition was the forerunner of a far more influential venture which arose out of Bateman's friendship with George Skinner (1804-67), a merchant from Leeds trading within South America. He was also a capable botanist and knowledgeable about orchids. During his travels Skinner obtained for Bateman a considerable number of new and rare kinds. Inconspicuously, the orchid houses in the bleak air of North Staffordshire soon contained possibly the finest collec-



BATEMAN: A corner of the Egyptian garden at Biddulph Grange, Staffordshire, designed by James Bateman



BATEMAN: A bridge in the Chinese manner spanning a stream in the Chinese garden at Biddulph Grange, Staffordshire

tion of tropical orchids in England.

This and Bateman's wealth resulted in the publication of the *Orchidaceae of Mexico and Guatemala* from 1837 to 1841. This ranks literally as one of the biggest garden books ever published. The plates, mainly reproduced from paintings by Mrs Withers and Miss Drake, measure 30 by 20 inches and are printed by lithography. The key line and shading was faultlessly executed by a certain Gauci, while the hand colouring was accurately copied from the originals by unknown hands. The book was further enlivened by a series of entertaining vignettes by George Cruickshank. Other outstanding books for which Bateman was responsible were *A Second Century of Orchidaceous Plants* (1867), a sequel to W J Hooker's *A Century of Orchidaceous Plants*, and *A Monograph of Odontoglossum* (1864-1874). Both these books were superbly illustrated by

W H Fitch (1817-92) acting as draughtsman and lithographer.

In 1838 Bateman married Maria Warburton, the sister of a distinguished civil servant and explorer in Australia. She was an ardent amateur botanist and grower of hardy plants. Under her guidance, Bateman took an interest in these with an enthusiasm equal to that he displayed in orchids. In the early 1840s he acquired a farmhouse on Biddulph Moor, near Knypersley, as inhospitable a site for a garden as one could imagine, but with plenty of water and much variety in the terrain. He built an impressive mansion, Biddulph Grange, and around it made one of the most remarkable gardens in England.

Biddulph Grange has now been converted to a hospital, but many traces remain to evoke something of the quality of the remarkable garden Bateman designed and made. The 'Chinese' garden with its light-

hearted bridges now contains many mature trees and shrubs introduced from China. There is also an extraordinary Egyptian tomb chamber guarded by sphinxes and clipped yews, and rockwork on an almost cyclopean scale—despite the lack of a local quarry. There are avenues of deodars and red horse chestnuts, many gnarled rhododendrons—often original introductions—as well as several kinds of holly and, finally, nine miles of hedges to be clipped!

James Bateman and his wife created one of the most imaginative and scholarly of all gardens, singularly un-Victorian in style during the heart of the Victorian era. He, with the addition of his publications, stands out as one of the greatest of all English gardeners both in theory and practice. He was elected a Fellow of the Linnaean Society in 1833 and of the Royal Society in 1838. He moved to Kensington in 1860 and died at Worthing.

BOOKS

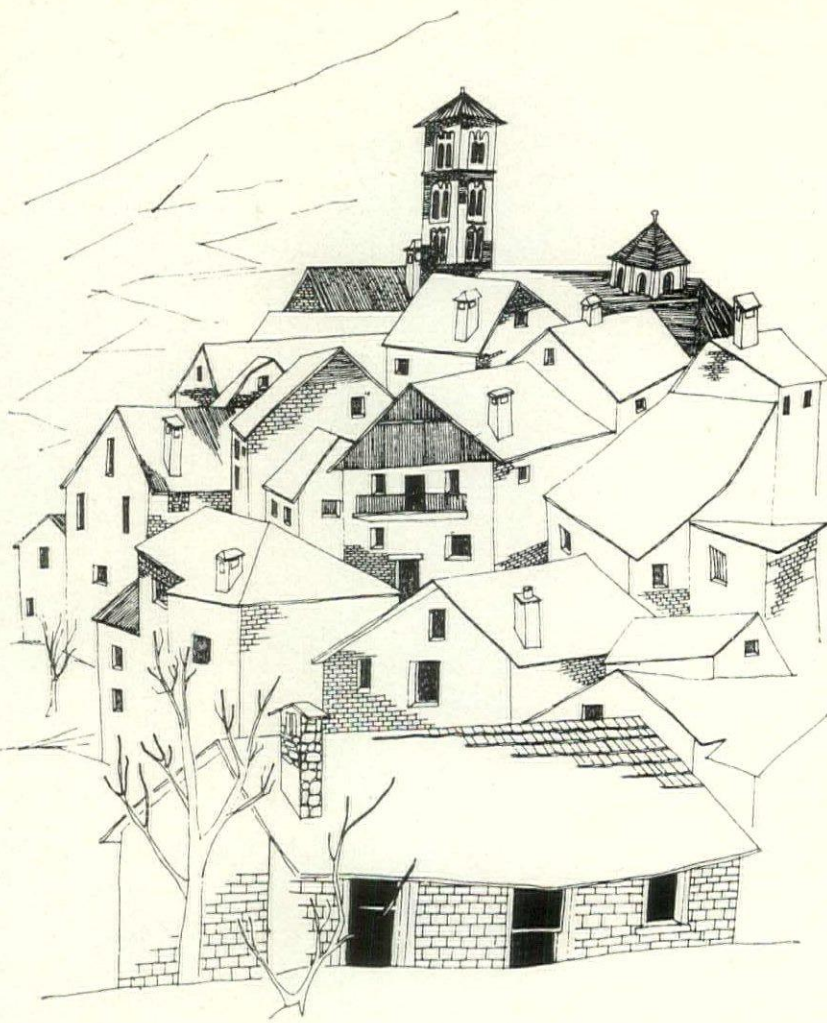
On page 134 of this issue of *House & Garden* one of Christina Gascoigne's amusing and practical ventures in painting floorboards is reproduced. This could scarcely be a more extreme polarity from some of her more recent essays: photographing the ancient fortresses and palaces of **The Great Moguls** (Cape, £4.95) to accompany her husband's highly readable account of this strange breed of warrior-poet-administrators who had overlorded the great Indian sub-continent for centuries until the rise of the British Raj. Bamber Gascoigne, as every televisioner knows, is one of the great boffins of the box: disarmingly charming, cyclopaedically erudite and invariably anchor man of any programme he graces. Here, as historian-traveller-narrator, he tells a magnificent tale with enormous flair. He has obviously steeped himself in the well-documented histories of the mogul emperors, from Babur to Aurumgzeb, and he writes well and easily, even outwitting the caprices of an unhelpful format. Mrs Gascoigne's colour pictures are a major feature of the book: technically and aesthetically accomplished in the highest degree.

Man alive

Currently, Henry VIII must be the most vividly-evoked monarch in our history. Following the Keith Michel TV series comes Neville Williams' remarkable **Henry VIII and his Court** (Weidenfeld & Nicolson, £3.00), one of the most skilful, colourful and, as far as we can judge from 1972, truthful accounts of what life must have been like in that tyrant's court, especially for wives and favourites, dependent upon his whims and willfulness. But for those with an insatiable curiosity for the minutiae of history, Mr Williams does an absolutely riveting job. 'Each morning the King's doublet, hose and shoes (though not his gown) were brought to his Chamber door by the yeoman of the wardrobe of robes and handed to one of the grooms who would warm the garments by the fire and then deliver them to the gentleman-in-waiting . . .' and so on and on in fascinating detail. This is the kind of history—of people, customs, the arts and the rest—which too few historians are capable of providing and which brings the scene alive far more vividly than any amount of scene-painting. This is a long book with not a single tired line. The illustrations are also well-chosen.

If William I . . .

La Vie Parisienne by Joanna Richardson (Hamish Hamilton, £4.00) deals mainly with the Second Empire, though Paris has continued to be the liveliest of capitals long after the fall of Napoleon III. For years, it has been the fashion to dismiss the Second Empire as garish, extravagant and corrupt. And yet, during its seventeen years France prospered: the regime was popular with the country workers and the



One of the many delightful and explicit drawings from Forrest Wilson's book **Structure: the essence of architecture** (Studio Vista, £1.90 hard-cover; 95p soft-cover) which will prove a boon to that increasing number of people who want to know more about architecture but are daunted by writers' jargon. Mr Wilson starts from first principles and describes architecture for what it is; a structural technique which occasionally becomes art. The book is extremely well designed

At the courts of Babur and Henry

middle-class, and Paris was immensely beautified. Only the Intellectuals and the Legitimists criticized.

One of the more fascinating IFs of history is 'If William I of Prussia had not lived till the age of 91?' If he had not, the peace-loving and progressive Frederick (Queen Victoria's son-in-law and the admirable Albert's pupil) might have succeeded to the throne twenty years before he did, and in all probability would have sacked Bismarck and his clique of war-mongers. There might have been no war with France, no German Empire, no 1914-18 war, and quite possibly, no Hitler. France could have been ruled by a Napoleon still.

The French certainly have no reason to be ashamed of the Second Empire. Baron Haussmann's transformation of Paris was masterly, and Miss Richardson does him full

justice, ending with a quotation of Ludovic Halevy—inventor of the immortal *Famille Cardinal*—who wrote 'Paris is a marvel, and M Haussmann has done in fifteen years what would not have been done in a century . . .'

The book is a little hard on the Bonapartes, especially the Empress Eugenie, but, except for Napoleon III, they were a troublesome lot. Looking back, the Second Empire seems to us a flowery, sun-lit and lighthearted epoch, and Miss Richardson's admirable book, with its many luscious illustrations, brings it gloriously to life.

Scots at sea

Not many books published forty years ago are worth republishing today, but Peter Anson's **Fishing Boats and Fisher Folk on the East Coast of Scotland** (Dent, £3.50) is

one of the rare exceptions. His informed text and clearly-illustrations of boats and ports a world that has now almost passed away, and his record will be increasingly valuable to social marine historians and to all who that rugged stretch of coast between Berwick and the Pentland Firth its fishing ports (now too frequently forsaken) and noble hinterland

Family gentlemen

The husband-and-wife alliance of Ann Scott-James and Osbert Lancaster has resulted in **Down to Earth** (Michael Joseph, £2.50), one of the year's less conventional of garden books. The author recounts something of her struggles to bring order and beauty to her own garden in Berkshire, but also finds time to write of aspects of other people's gardens which she has found beautiful and enviable. The result is rather an enthusiastic gardener's engendered commonplace-book, combined with a gazetteer of British gardens. Needless to say, the drawings by Osbert Lancaster ('an enthusiastic specialist gardener') add his usual pertinent comments to the proceedings.

More Pepys

Volumes IV and V of the great edition of **The Diary of Samuel Pepys** (Bell, £7.50 the two volumes) goes steadily forward and brings us to the years 1663 and 1664. It is as irresistible as ever ('1663 August Lords day: Up and to church without my wife, she being all as my house is') and as well produced as the three earlier volumes. All those hypnotized by the diarist will find this the very best edition to have near to hand. Beautifully well-edited by R. Latham and William Matthews

How they lived

Was the Archduke Maximilian of Austria—the unfortunate—Emperor of the short-lived Mexican empire the son of L'Aiglon, and therefore the grandson of Napoleon? The dates fit. It seems possible, but Joan Haslip, though obviously fascinated by the theory, does not commit herself in her new book **Imperial Adventurer—Emperor Maximilian of Mexico** (Weidenfeld & Nicolson, £3.75). Certainly, Maximilian had none of Napoleon's genius. Then there is the question: was General Maximilian Weygand the child of the Empress Carlota? Miss Haslip seems to think so and actually names her father—a Belgian officer called Der Smissen.

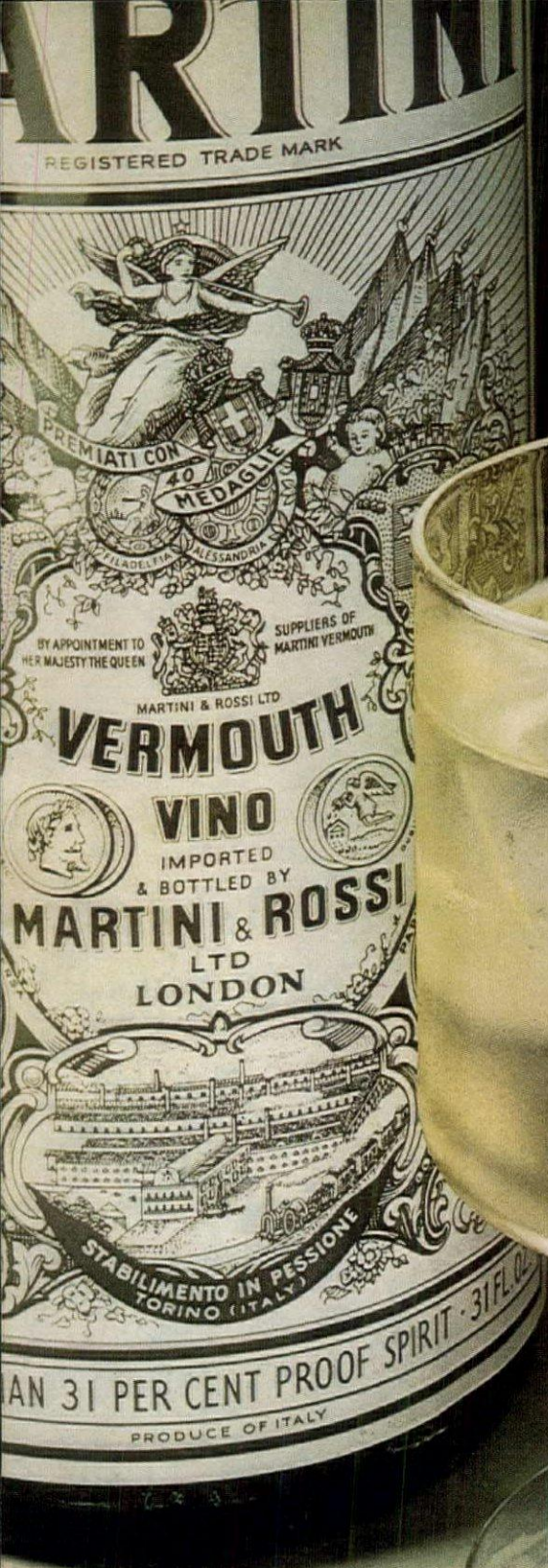
This 'sorry tale of false ambition, chicanery and treachery, with well-meaning Maximilian ending up before the firing-squad, and a madly ambitious wife locked up prompts these esoteric queries' has more interest than the story of the book which has been told so often.

Miss Haslip writes well and has done her homework, unearthed much interesting new material. The tale remains a sorry one.

WINE & FOOD

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WINE & FOOD

APRIL

19

Cover Snails have been eaten since Roman times, at least, though less now in Britain than in France, where they are frequently found on the menu in restaurants and in homes. On the opposite page, Marion Deschamps gives some straightforward recipes for preparing these delicacies.
Photograph: Bob Croxford

Articles and contributors to this issue are:

ESCARGOTS, CAGOUILLES (OR SNAILS) A LA MODE
Marion Deschamps contends snails aren't as frightening as they look, and gives regional recipes for cooking them.

SOME REGIONAL DISHES (AND REGIONAL WINES) OF SOUTH-WEST FRANCE
Elizabeth Craig offers recipes for (and accompanying wines) from Languedoc.

... AND ADVICE ON BUYING YOUR BEAUJOLAIS AT HOME AND EN ROUTE
Harry Waugh writes about some of the fine wines from this area and lists restaurants in France and England where you can taste them.

THE PLEASURES OF THE PARIS ZINC
Douglas Armstrong visits some of the French *tabacs* where you can get a good—but not too expensive—meal.

MOUTON ROTHSCHILD
Julian Jeffs continues his series on the great French wine châteaux.

MUSEUM FOR THE VINE
Dorothy-Grace Elder visits the wine museum on the island of Bandol.

OUT AND ABOUT
Penelope Maxwell reviews some of the French restaurants in London.

TABLE JOTTINGS
Wine and food notes and reviews.

Right.

The right company is important.
The right drink fractionally more so.
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Just add ice.

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The right one **MARTINI**
just by itself

ORS to France often recoil at the sight of snails on the restaurant menu, and yet in some parts of England's west country, particularly in Somerset, they are still popular.

History shows that from earliest times man has eaten snails, cooking them on open fires, as Africans do to this day, while the Romans used to practise heliciculture—the cultivation of snails is called *heliculture*, in wet, shady parks surrounded by trees. In fact, archaeologists frequently find them useful in fitting together missing links of the past.

In present-day France, the parks in which snails are cultivated ensure means of escape, and here they are given a diet of grass, thyme, mint and vegetables, while there are trees to which they can climb to eat the leaves.

In the French countryside, on wet days of spring and autumn, children go out and collect them by the bag—a great economy to their parents—readily prepared in the shops or markets, they cost around 5 francs a dozen, according to their kind. Apart from economy, however, the French people prefer to prepare the snails themselves, since unscrupulous salesmen have been known to buy the empty shells, fill the interior with small pieces of bread—a difference not always easy to detect when the pervading flavour is that of the parsley and garlic butter in which they are filled.

The most famous district for snails is Burgundy, and the *escargots de Bourgogne* or *escargots de vigne* is considered to be the finest in quality. Their flavour, however, varies greatly according to what food they have eaten.

Should they have eaten laurel or other poisonous plants, snails can be very dangerous, and so should be avoided for preference in the spring months, after their winter's fast, there is no risk of their still having any poisonous substance left in their systems. For the snail hibernates in winter, the mouth of the shell being sealed by a plug of mucus.

Although most of us are aware that they vary in size and colour, probably few people realize that there are actually nearly a hundred different varieties of *escargots*.

For those who agree that snails are just a welcome dinner for the table, but a delicacy that has been appreciated by man down the ages, and ones are easily obtainable. If you have the possibility of collecting your own, they should be starved in a cool, dry place for a kind of calcareous membrane formed across the opening (a process which can take anything up to a month). These membranes should then be removed and the shells covered with kitchen salt, a dash of vinegar and a pinch of flour, and allowed to disgorge for two hours. They should then be thoroughly washed, changing the water several times, before putting them into boiling water for five minutes.

Once drained, they should be re-



Escargots, cagouilles (or snails) à la mode

BY MARION DESCHAMPS

Don't take fright at the sight of such dishes on French menus, says this Parisienne-by-adoption

moved from their shells and the small black beard on the tip removed. They are then ready for preparation.

The classic recipe is *au beurre*, in which butter is mixed with pounded garlic, plenty of very finely-chopped parsley, salt and pepper. A little of this mixture is then put in each shell, the snail replaced, and the shell filled up with more of the mixture. The snails are then put into a heatproof dish and baked in a hot oven for about 10 minutes.

For those with an addiction for this method, it would be worth investing in a special baking-dish which contains individual grooves to hold each snail. Also worth buying are the special tongs to hold the hot snails, and the small two-pronged forks to extract them. A small garlic crusher is useful, too.

My own preference, however, for snails *au beurre* is to serve them cold, a way I have often met in the Midi.

Other recipes are as follows: in each case for $\frac{1}{2}$ lb of snails (weighed without the shells):

A la Poulette

Melt 1 oz butter, add a finely-chopped onion and stir in gradually $\frac{1}{4}$ pint dry white wine. Then add 2 egg yolks, $\frac{1}{2}$ oz cream, juice of $\frac{1}{2}$ a lemon and a cupful of finely-chopped parsley. Add the snails and heat through.

A la Catalane

Put 2 oz olive oil in a pan and lightly fry three chopped shallots with 4 oz of diced ham. Add a well-chopped chili, 1 oz of flour, and half-a-cupful chopped parsley, then the snails, re-

moved from their shells, and a cupful of breadcrumbs previously soaked in water. Just before serving stir in a cupful of garlic-flavoured mayonnaise.

A la Corsoise

Simmer the snails for 20 minutes in red wine, to which should be added 2 chopped onions, a sprig of thyme, a bay leaf and 3 cloves.

A la Bordelaise

Soak a large cupful of breadcrumbs and milk, squeeze out the liquid, and to the crumbs add 2 oz pounded almonds. Add the yolk of an egg and 1 oz butter. Put in a pan, add the snails and simmer for 20 minutes, taking care that the mixture does not stick.

Cacaluso à la Provençal

Cook the snails in boiling water until they can be removed from shells. Put 2 oz of olive oil in a pan and, when hot, add the snails. Fry for 2 minutes, then add 2 oz sliced mushrooms, a finely-chopped shallot, 2 garlic cloves and chopped parsley. Season, add $\frac{1}{4}$ pint white wine and simmer for 20 minutes. Now remove the snails and to the pan add a handful of fine breadcrumbs and 2 egg yolks. Put a little of this stuffing in each shell, together with the snails. Cover with browned breadcrumbs and heat through in the oven.

Escargots vendéen

For this recipe tinned snails are preferable, as the water in which they are preserved, usually flavoured with bay leaves, is useful for the sauce. Mix 4 tablespoonfuls of the liquid with 2 dessertspoonfuls of cornflour until smooth. Add a well-beaten egg. Put this mixture, together with the snails, in a well-greased oven-proof dish, top with breadcrumbs and bake for 20 minutes at 355°F (gas mark 4).

Nearly all districts of France have their own snail recipe, while in Greece they are left to feed on thyme branches for several days, which gives them a particularly aromatic flavour.

In Alsace they are cooked in a court-bouillon of its own white wine, with a little Anis added to the butter stuffing, although recently I was surprised by a delicious dish of *cassolette d'escargots à l'Anis* in an *auberge* in Compiègne.

Perhaps the most famous, however, of all snail dishes is the famous *cagoule* of the Charente, a kind of snail stew, snails in that district being known as *cagouilles*.

Cagoule

For this, cook the snails for an hour in a pan covered with water, to which has been added thyme, bay-leaves, basil and the rind of an orange. Remove from the shells and put in a pan with $\frac{1}{2}$ lb of chopped fillets of anchovy, 2 pounded garlic cloves and pepper. Stir in 1 oz of flour, $\frac{1}{2}$ pint of white wine and $\frac{1}{2}$ oz of Cognac. Served on a bed of spinach, this dish is delicious. ●

ONE OF THE greatest attractions of spending a motoring holiday in France is that in most parts you can enjoy not only a change of environment, but regional fare accompanied by regional wine.

The last time I took a holiday of this kind, I spent most of my days in the south-west of France, visiting Carcassonne and other famous parts of Languedoc and its borders, which specialize in country fare with country wine, and I collected a number of recipes for the food I had relished in that sun-soaked region, so that I could try them out at home and introduce them to my friends.

Why the dishes did not taste so good in Suffolk as they did in Languedoc I could not understand until the House of Lebègue started to import three country wines—Carcassonne, Murviel and Beaucaire—the *Vins du Pays* I had sipped in Languedoc with its aromatic fare. As soon as I mated them with the appropriate dishes they traditionally accompany, all was well.

You can dine in two ways in Languedoc, 'The heart and essence' of Le Midi. The family way usually features a main course, a meal in itself, when the meat, with which it is made, is served separately, such as the immortal Cassoulet, which has so many versions, or the popular Garbure. Sometimes, this is followed by cheese and fresh fruit, but these dishes are so satisfying that frequently only fresh fruit and coffee follow them.

Languedocians usually start their midday meal with *hors d'oeuvres* and their evening meal with soup. No true Languedocian hostess, I am told, provides *hors d'oeuvres* at the evening meal, but at luncheon they appear in different varieties throughout the region.

Now here are some of the recipes I enjoyed when last I motored through Languedoc.

Trites Marie-Antoinette

Ingredients: 2 small fresh trout; 5-6 tablespoons sieved white bread-crumbs; cream as required; salt and pepper to taste; 1 teaspoon minced parsley; $\frac{3}{4}$ teaspoon minced chives; 2 level teaspoons finely minced truffle; 1 dessertspoon melted butter; fish stock as required.

Method: Cut off the heads and clean fish, then take out the backbones, keeping the fillets whole. Rinse under cold running water, then dry. Moisten the crumbs with cream. Season with salt and freshly ground black pepper to taste. Stir in the parsley, chives, truffle, taken from a can and drained, and then the butter. Divide in two equal portions. Place one between the fillets of each fish, spreading it out nearly to the edges. Close fillets. Wrap each in buttered greaseproof paper and tie in place. Cover and stand in a cold pantry. Prepare stock from the bones, a

Some regional dishes (and regional wines) of south-west France

BY ELIZABETH CRAIG

sprig of parsley, a small bay leaf, a pinch of dried thyme, and white wine to cover. (If you have any stock left over from stewed mushrooms, strain it from the mushrooms into the mixture.) Strain stock into a shallow saucepan. Arrange trout in liquid, head to tail. Cover. Cook, just under simmering point, for about 20 minutes, then unwrap and arrange side by side on a heated platter. Measure off half the stock. Strain into a small pan. Add 4 tablespoons thick cream. Stir till piping hot. Strain over the trout. Powder lightly with paprika. Garnish with wedges or slices of lemon. Serves 2 people.

VIN DU PAYS: Serve with chilled Beaucaire from the right bank of the Rhône, just south of Avignon.

Brandade de morue

Ingredients: $\frac{3}{4}$ -1 lb salt cod fillet; 1-2 tablespoons warm olive oil; 1 peeled clove of garlic; barely 1 cup warm milk; more warm oil as required; strained juice $\frac{1}{2}$ lemon; white pepper to taste; dash of grated nutmeg; about 2 tablespoons thick cream.

Method: Wash cod thoroughly, then soak in cold water to cover for 12 hours, changing the water regularly 6 times, then drain the fillet. Cover with fresh cold water and bring to a boil. Skim if necessary. Cover and cook the fillet just below simmering point for 20 minutes. Drain thoroughly, then discard any bones

and skin. Put the flesh through a mincer, fitted with a fine blade, into a mortar. Work with a pestle or a strong wooden spoon with the warm olive oil and garlic, chopped and mashed, until the mixture begins to get smooth. Now, add alternately, still bruising with the pestle or spoon, the warm milk and a tablespoon of warm oil, mashing and stirring continually until all the warm milk is added. Now, turn the brandade into the top of a double boiler over simmering water. When hot, stir in the lemon juice, pepper, nutmeg and thick cream. Keep stirring until you have the consistency of smoothly mashed potatoes. Pile in a heated serving dish. Serve with slices of French bread, fried till crisp and golden in heated butter or oil, according to taste, as a first course at luncheon, instead of *hors d'oeuvres*. Serves 4-6 people.

VIN DU PAYS: Serve with the delightful pink wine from Murviel, a hill-top village overlooking the famous vineyards, familiarly called 'Vin d'une Nuit', because the grape skins ferment only a few hours with the juice, which gives the wine its lovely pale tint and elegance. In France, this wine is frequently served as an aperitif. Serve lightly chilled.

Potage aux herbes

Ingredients: 1 small heart of lettuce; $\frac{1}{4}$ lb sorrel leaves; 1 heaped tablespoon chervil; $\frac{1}{2}$ oz lard; 1 teaspoon

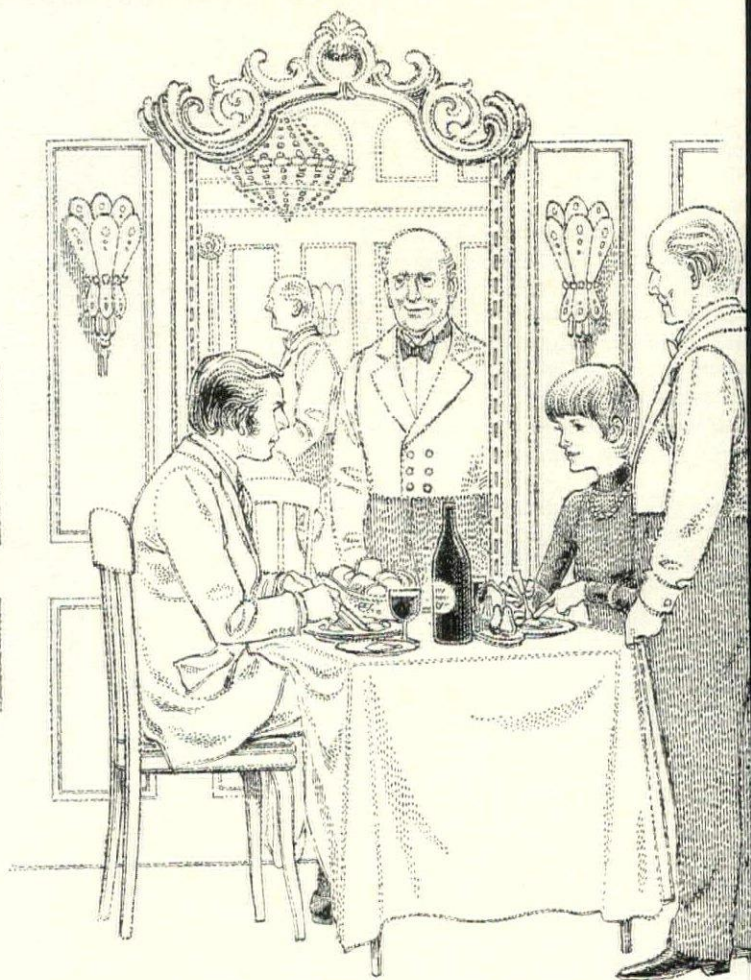
sugar; 2 $\frac{1}{2}$ pints white stock; 2 yolks; $\frac{1}{2}$ oz butter; 6 tablespoons small fried croutons.

Method: Wash lettuce and sorrel then toss in a dry cloth. Turn on a board and cut into narrow strips. Remove stalks from chervil, chop chervil. Melt lard in a saucepan. Add lettuce, sorrel and chervil. Simmer, uncovered, for 30 minutes, stirring frequently with a wooden spoon. Sprinkle with the sugar, add the stock. Stir well. Bring quickly to boil. Cover and simmer steadily for 30 minutes. Mix the yolks with 3 or 4 tablespoons of milk till blended. Remove soup from stove. Add a cup of the warm stock very gradually to the egg mixture, stirring constantly, then gradually stir this into the soup in pan. Add the butter into very small pieces. Sprinkle them over the soup. Refrigerate, stirring constantly. Serve with the fried croutons piled in a separate heated dish. Serves 6 people.

Tripe Carcassonne

Ingredients: 2 lb honeycomb tripe; calf's foot; salt and black pepper to taste; 2 bay leaves; 2 sprigs thyme; 2 sprigs parsley; 1 small sprig rosemary; 4 large peeled onions, whole cloves; 4 sliced leeks; sliced carrots; 1 pint dry white wine; $\frac{1}{2}$ glass cognac.

Method: Wash tripe thoroughly under cold running water, then blanch it. Cut into pieces about



ROBIN JAC

es by 2 inches. Rinse the calf's thoroughly. Place tripe and foot strong casserole. Add salt and ly ground black pepper to taste, leaves, thyme, parsley, rose- and the onions, each speared a clove. Arrange the slices of and carrot on top. Add wine and ac. Cover closely. Stew very y until tender. Leave over night. fully skim off fat. Remove bones herbs. Re-heat. Serve from erole with boiled or mashed toes. Serves 6 people.

DU PAYS: Serve with one of the wines from the parish of Caronne, such as Carcassonne, at a temperature. It goes equally with roast meat and chicken or ey.

ow let us sit down at table, tuck pkin under our chins and attack famous Cassoulet de Castelary, the pride of the Languedons. There are many, many ons. Cassoulet is as well known oughout the world as the Bouillse of Marseilles and our own t Beef. It is very filling and s a long time to prepare, so I am g you a simple version presented e by Marius Dutrey, who used eign over the Westbury cuisine.

Cassoulet de Castelnaudary

Ingredients: 2 lb Cazères haricot s; 6 oz fresh pork rind; 1 quet garni; salt to taste; 1½ lb lder of mutton; 1 chopped ium-sized onion; 8 peeled to- pes; ¼ teaspoon crushed garlic; confit d'oie (see below); 1 lb ch sausages.

Method: Rinse beans in a colander er cold, running water. Soak night in plenty of cold water. n ready to make Cassoulet, n off water. Place beans in a e saucepan. Cut the pork rind inch cubes. Add with the quet garni (1 bay leaf, 1 sprig ry, parsley and thyme, tied in a lin bag). Cover with cold water e depth of at least an inch above beans. Add ½ teaspoon salt. g quickly to boil. Simmer for ut 2 hours until tender. Cut mut- into 2-inch pieces. Season to e. Fry in a little hot fat, tossing sionally, until an even golden wn, then remove pan from stove. onion. Fry for a minute or two browned, then add tomatoes, ped, and garlic. Transfer meat ure to a casserole. Simmer for a minutes, then add beans, confit e, and cover. Place on the middle f of a slow oven, heated to 250°

... and advice on buying your beaujolais at home and en route

BY HARRY WAUGH

BEAUJOLAIS can be utterly delightful, but, to put it mildly, all too often the wine masquerading under this attractive label is disappointing. You have to search for the genuine article, but the search can be most rewarding and, once you have found it, you feel you can go on drinking it for ever. It is now an accepted fact that when you are looking for wine, not only is it advisable, but absolutely essential, to put yourself in the hands of a reliable merchant. This adage applies particularly when buying burgundy. Provided it has been stored properly, château-bottled claret is always the same, but red burgundy is a different matter altogether.

As a result of the manner in which the Burgundian vineyards are parcelled up, it is possible to order a bottle of say, Nuits St Georges 1969 from half-a-dozen different firms and receive half-a-dozen different wines. The quality of the burgundy the merchants sell depends upon the source from which they themselves make their purchases. The standard of the firms in England as well as those in Burgundy can vary greatly. In addition to this, the amount of fine burgundy available is distinctly limited, and following the advent of the great demand from America, the world supply has become increasingly inadequate.

Exactly the same principle applies to the Beaujolais district and this attractive nomenclature has suffered more than most from the activities of unscrupulous people. Thus, it is all

the more important to be certain of a reliable source of supply.

In Romanèche-Thorins, not far from Moulin-à-Vent, there is a firm which takes its name from its founder, Georges Duboeuf, and within the space of but one decade, the name of Monsieur Duboeuf has swept across the gastronomic scene of France.

In a land of connoisseurs, this talented young man has a palate far above the average and that is why, following each vintage, such an unusually large proportion of the wines he has bought are awarded gold medals and similar awards at the Official Exhibitions. For instance, of the 1969 vintage, no less than thirteen wines of Monsieur Duboeuf's stock were awarded Gold Medals. His busiest time—for tasting that is—follows immediately after the vintage when for a period of about two months, he tastes on an average, up to two hundred samples a day.

The proof of this is to be found in Monsieur Duboeuf's tasting room, skilfully fitted with cabinets where the samples are kept chilled to exactly the right temperature for tasting. There, instead of the usual single Beaujolais-Villages, there are three or four quite different ones to be tasted, likewise Fleurie, Morgon and so on, for they all come from different growers.

So as to avoid the extra duty, the usual practice has always been to ship our beaujolais over to England in cask, and generally it arrives in the autumn of the year following the vintage and it is often shipped under the heading of Bourgogne Rouge, which, of course, can mean anything. In fact, we have always treated our beaujolais as we do red burgundy and this is altogether wrong, for by bottling it a year after the vintage, it loses much of the freshness which is one of its principle charms. The sale of beaujolais in cask will soon be prohibited for, within the next five years or so, all beaujolais will be bottled within the district of origin; this is to avoid the fraud which has been widespread. It means that our beaujolais will cost more on account of the extra charges of freight and duty but, apart from that, it should not cost much more to those who have been in the habit of buying the genuine article.

In the Beaujolais district, Monsieur Duboeuf, in company with the other reliable *negociants*, begins his bottling of the *grands vins* during the month of January (about nine months before we usually do in England) and according to their individuality, the bulk of his wines are in bottle by the end of April, six months after the vintage. That is why they have this delicious freshness and charm, but this, of course, has nothing to do with the *vin nouveau*.

The *vin nouveau* is a specially light wine intended for immediate con-

sumption. Bottled just after the vintage, around the middle of November, it is delightful to drink for a period of about three months, by which time the regular beaujolais, the *grand vin* of the same year, is coming on the market. In England, it is still not sufficiently appreciated that beaujolais should be drunk while it is young and fresh. In France, for example, the connoisseurs have mostly drunk up their beaujolais of the year by the time the bulk of the English consignments in cask are being shipped!

If only for reasons of authenticity, domaine bottling is superior to bottling elsewhere, and, in addition, the less wine is moved about the less chance there is of its being affected by oxidation. Unfortunately, unlike the majority of château proprietors in the Bordeaux area, few of the growers in the Beaujolais possess the necessary equipment for this.

Monsieur Duboeuf, who specializes in domaine bottling, has been able to overcome this difficulty by devising his own mobile bottling plant. At the appropriate moment, each wine lying in its original cellar is analysed by a competent wine chemist and then is fined. When it is ready for bottling, he despatches one of his mobile bottling plants to the domaine concerned, where it is piped direct from the casks in the cellar into the plant standing in the courtyard. Here it is subjected to the customary light filtering, is bottled and cased on the spot. Under these circumstances, the handling of the wine is as perfect as possible and there is an absolute guarantee of authenticity.

His methods of sale also differ from those of the usual *negociant*, because, apart from La Maison de Truffe, that mouthwatering establishment in the Place de la Madeleine in Paris, he sells his wine mainly to the great *restaurateurs* of France, names connected with the finest gastronomy of the world. Since there is insufficient fine wine available, his policy is not concerned with mass sales, but is restricted to supplying only a discerning clientele.

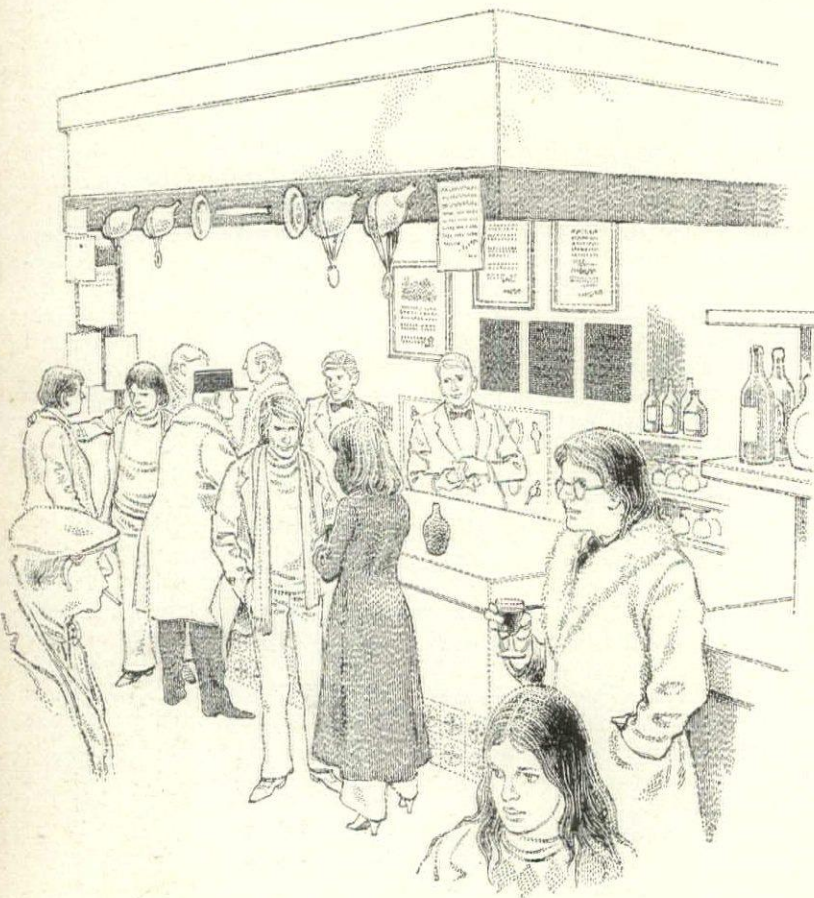
In England, Jackson's of Piccadilly have been able to persuade Monsieur Duboeuf to spare a proportion of his finest wines for the English market. Beginning with the 1969 vintage, and now continuing with 1970 which is equally good, their reception has been so unprecedented it shows that English palates are as ever highly discerning ●

A LIST OF RESTAURANTS IN ENGLAND AND FRANCE WHERE THESE WINES CAN BE FOUND IS GIVEN ON PAGE 182

YOU WILL FIND SOME MORE REGIONAL RECIPES ON PAGES 178

Practical pleasures of the Paris 'zinc'

DOUGLAS ARMSTRONG



Robin Jacques' drawing of the interior of the Tabac Henri IV, Paris

THERE AREN'T many readers of this magazine, I'm sure, who haven't debauched themselves in Paris at one time or another. With such a concentration of fine restaurants, it is not difficult to live to excess, but the root of the ensuing indigestion, heartburn, dyspepsia, or whatever, can invariably be blamed on two large meals a day. The average Anglo-Saxon stomach finds it hard to take—particularly when the wine is so plentiful and relatively cheap.

A good way to stay healthy in Paris—indeed in any French town—is to have one *main* meal per day, and take the other *sur le zinc*. The expression conjures up a mental picture of a zinc-topped bar loaded with good things to eat and drink, as indeed it should, but the beauty of the plan is that one can restrict it (or should) to a single course, snack, call it what you will. There are many variations on the *Sur le zinc* theme.

The establishments purveying such collations all started off as humble pubs, but some have acquired *chi-chi* along the way. Broadly speaking, you will get value for money in most of them, and not only will you be able to eat simply, deliciously (and with restraint!), but in many of them you will be able to

sample wines of certain regions—even beers from all over Europe. *Sur le zinc* establishments can be found both on the Right and Left Banks of the Seine in Paris, and, for my money, mid-day is the time to see the characters and to absorb the ambience.

And what characters! The regulars pop in for a glass of wine, a snack, and an animated chat. They come from the offices, factories, pubs and wherever, and you really see a cross-section.

One of my favourite places is the **Tabac Henri IV** at 13 Place du Pont Neuf, actually on the bridge in the middle of the *Ile de la Cité*. It is the seat of *l'Ordre des Chevaliers de St Bacchus*, no less, but if you want a seat of your own get there early—just before noon. There you will see all sorts of *pâté*, *andouillette*, ham, sausage, and cheeses like Cantal and Camembert. They also specialize in Beaujolais and Loire wines at the 'Henri', and there is thirty-year-old port—if that's your tippie in the middle of the day.

It soon fills up, and if you have a seat you are likely to find a gendarme on one side of you, and a student couple on the other. Last time I was there I got the student couple who were having a bread and cheese

lunch, but it was obvious their thoughts were far more carnal. This pub closes at 9.30pm, as do most of the *zincs*. Not so far away in the Avenue Rapp (No 22), on the Left Bank, is **La Sancerre**, which, as you might suppose, concentrates on the wines of that name. There are Touraine wines as well, and the decor is based on grapes, barrels and so on including a terrifying clock with large bottle weights! Madame is rather impressively built, and amongst her counter goodies you will find *terrinerie du vigneron*, cheeses, etc, but she will also produce an omelette quickly. It closes at 9pm.

On the other side of the river, in the Boulevard Haussmann (No 133) is the **Ma Bourgogne**, probably the poshest of the *zincs* but really worth a visit. There is a full-blown restaurant behind the bar parlour but for the moderates there are tables and chairs near the window where one can watch the world go by with a glass of good wine.

The Bourgogne carries a huge selection of splendid beaujolais—Chiroubles, Julienas, Morgon, Moulin à Vent, and so on. You can have a cooked meal if you want it, but a good mid-day bet is an *assiette de charcuterie*—and the selection of ham, *pâté*, garlic sausage and so on is excellent. If one of you chooses *salade de tomate* you can share and add to the variety. The wines are superb and the service quick and friendly. Lunch for two with a 50-cl *pichet* of beaujolais will cost about £1.55, but the Bourgogne is a rather special *zinc*.

If you want class around the Rue de Rivoli, there is **La Tartine** at No 24 where they specialize in Touraine wines and beaujolais, not to mention *jambon* and *chevre*. At the **Bar des BOF** at 7 Square des Innocents (Paris 1e) there are the wines of the Maconnais, Beaujolais and old port, as well as *boudins de campagne*, and *chevre* cheeses. Very reasonable prices here.

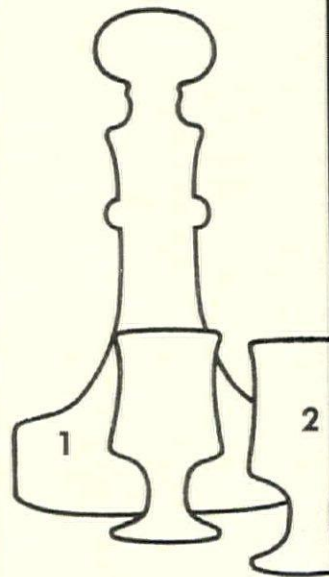
At the **Au Sauvignon** at 80 Rue des Saint-Peres (Paris 6e) they concentrate on the *Cochonnailles* of the Auvergne, and with it you sip Quincy, Sancerre, and of course, beaujolais. Not all at the same time, of course.

The **Brasserie la Cigogne** (5 Place Henri-Barbusse, Hts de Seine) offers not only *charcuterie* and *eaux-de-vie* from Alsace, but beaujolais and the cheeses of the country. And if you are *really* trying to keep the lunch-time alcohol intake reasonable, to condition yourself for dinner-time, make for the **Bar Belge** at 75 Avenue de Saint Ouen (Paris XV11e) where they stock twenty-seven different brands of Belgian beer, and there is always something to eat! There are many more *zincs* but these are the pick of the Parisians. They are usually full of people who enjoy and know about wine, and the food is delicious, but leaves space for the serious eating of the evening. The francs don't disappear quite as quickly either! ●



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BY APPOINTMENT TO
THE ROYAL DANISH COURT



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2. Sherry glasses: £1.78 ea

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- Bromley:** Dunn's, 20/22 Market Square.
- Ferndown:** Lezardo, 555 Ringwood Road.
- Glasgow:** David Elder, 332 Argyle Street.
- Leicester:** Harris, Granby Corner
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Curry. What it is. How you use it.

Kari is a Tamil word; it means, quite simply, *sauce*. But in English, *curry* has come to mean much more. It's the combination of aromatic, pungent spices – sometimes sweet, sometimes fiery – with which meat, fish or vegetables are cooked to produce a stew-like dish, that's not really like stew at all.

An Indian housewife buys her curry spices in the market, and roasts them herself. This requires skill – every spice needs a different roasting time, and too much heat can destroy the subtle aromas. Then she blends the spices, selecting from the many shown here, and slightly varying the combination for each dish.

Finally, she pounds them to a fine powder, painstakingly using a pestle and mortar.

You, too, could roast, mix and grind your own curry powder. Or you can buy one that's already blended. Do make sure that it is authentic, that the roasting and blending have been done by experts.

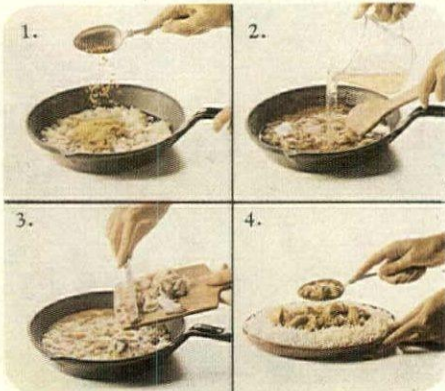


Turmeric, coriander, chillis, pepper, cinnamon, cummin, saffron, mustard, cloves.

An easy recipe.

Meat Curry

1. Peel & chop 1 onion, 1 apple, fry in 2 tbs oil. Add 1 tbs Vencat Curry Powder, 1 level tbs flour, fry gently 1 min.
2. Blend in $\frac{3}{4}$ pt. stock, bring to boil, add 1 tbs chutney, 2 oz sultanas, simmer 30 mins. You now have a basic curry sauce.
3. Dice 8 oz cooked meat/chicken, add to sauce, season with salt, simmer very gently 10-15 mins.
4. Serve with boiled rice and Green Label Mango Chutney.

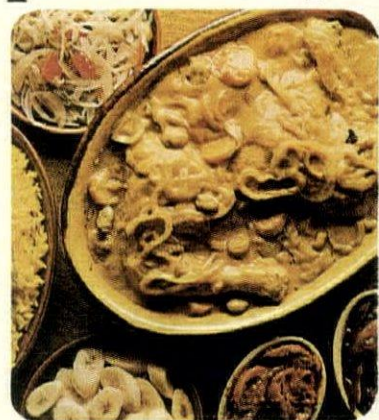


Another special recipe.

Chicken Korma

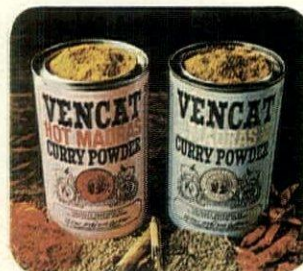
- Fry 1 lb sliced onions in oil, put aside. Fry 4 chicken joints for 2 mins, place in a casserole. Add 1 tbs Vencat Hot Madras Curry Powder to the pan, (plus 1 level tbs flour) if you prefer a thicker sauce, cook gently 1 min. Stir in $\frac{1}{2}$ pt. stock, 1 carton natural yogurt, salt, 2 sliced carrots, 10 oz can broad beans. Pour over chicken, top with onions. Cover, cook for 1 $\frac{1}{2}$ hrs in moderate oven. Serve as illustrated.

Write for more recipes to J. A. Sharwood & Co. Ltd., 10 Victoria Road, London NW10 6NU.



Why you should use Vencat.

Vencat Curry Powder is prepared to a special recipe, known only by the Vencatachellum family, of Madras. The recipe is traditional, the combination of spices unique, the quality consistent over the 73 years Vencat has been imported to England, by J. A. Sharwood & Co. The stone-ground turmeric is from



Chittagong, the coriander from Kerala, the chillis from Orissa. All seven spices are roasted fresh, ground and blended by masters. There are two subtle Vencat variants: Blue tin – warm and mellow; Pink tin – hot and fiery. Discover which, either alone or in combination, is best suited to your taste.

Authentic Vencat Curry Powder. Sharwood's import it from India.

Mouton



Rothschild

BY JULIAN JEFFS

MOUTON is unique in practically everything. In 1855 it somehow failed to get classed with the best growths and was put at the top of the seconds, but it prefers not to notice this and to stand apart. In price it has much more in common with the first growths than with the seconds and its quality is consistently impeccable. But its uniqueness is by no means confined to its position. I mentioned its wine first, for to that it owes everything. Nowadays it is almost famous for its museum, which is unique indeed: a museum of works of art connected with wine and the vine. And even if the connection in some instances appearsenuous, all the exhibits possess the connecting theme that adds to their beauty a further fascination. Perhaps, too, it is unique in that the proprietor has abandoned the château (a small Second Empire house built by his grandfather in 1880, known as Petit-Mouton) and lives above the one-time stables which have now been converted, with striking individuality and taste, into one of the most enchanting houses imaginable.

Mouton is a vineyard with a very long history; and it has had a whole series of illustrious owners. In 1350 it was owned by le Seigneur de Mouton; then, in 1430, it passed into English hands as the property of the Duke of Gloucester. Following his fall, it was owned by Jean d'Albret, the Bastard of Orléans, and then by Gaston de Foix. From 1740, for ninety years, it was owned by one of the great Bordeaux families, the Barons de Brane, whose name, like that of the Médicis, is immortalized by a château: Brane-Cantenac. During the time of the Barons de Brane, the château was called Brane-Mouton, and it was they who brought it to its glory. The last of them was known as 'The Napoleon of the Vines.' In 1853 it was bought by Baron Nathaniel Rothschild and its present enthusiastic owner is his great-grandson, Baron Philippe.

It is a pity that the Rothschilds did not get hold of it a little earlier. When they bought it, its wines were unquestionably superlative but it is said that the Rothschild enthusiasm, backed by unlimited funds, soon made them even better: too late, though, for the 1855 classification. Writing in 1970

it seems extraordinary and even eccentric that this great château was ever classified with the second growths. Admittedly it was placed at the very top of the list, but a miss is as good as a mile. Even in those days I think it would have been far wiser to have placed it fifth of the first. For years its wines have been commanding prices comparable with those of the first growths. As far back as 1907, for example, the Army and Navy Stores catalogue included a list of twelve clarets ranging from Château Pomys at £1.05 per dozen bottles to Mouton Rothschild at £2.40, Lafite and Latour at £2.50, and Margaux at £2.80. Even without the cachet of being a first growth, Mouton was very little behind. It devised a motto: *Premier ne puis, Second ne daigne, Mouton suis* ('First I am not, second I do not deign to be, I am Mouton'). In any future classification it will be rated as a first growth for sure.

The great value that has been attached to Mouton is illustrated by a story told by Paul de Casagnac. In the 1830s the British Consul in Bordeaux was a Mr T G D Scott, who was a gourmet, a *bon viveur* and above all an English gentleman, much addicted to society. Everything in his dining-room had to be perfect. The glass and china were the best available. Even the carving-knife and fork were kept in boiling water so that the meat would not be injured by contact with the cold steel. And the wine, of course, had to be superb. One day he was entertaining the mayor, a M Duffan-Dubergier, who was known as 'The King of Aquitania.' One great wine followed another until the butler presented the wine that was to crown the banquet.

'This wine,' said Mr Scott, 'is Mouton 1828.'

'Have you much of it left?'

'Alas! only a dozen bottles.'

'I'll make you a proposition.

Twelve bottles, twelve thousand francs.'

The company was astounded. A hundred dozen wine at that price was equal to the whole value of Château Lafite, as claimed by the state in litigation.

'Sorry! I can't do that. But I'll split it with you as a favour. You can have half a dozen bottles for six thousand francs.'

'My dear Scott,' replied the King, 'if I buy a wine at that price it is on the assumption that my friends can drink it only at my table.'

'Right, we'll say no more about it.' He turned to his butler. 'Bernard, decant us two more bottles of the Mouton '28.'

Is there any more perfect example of the *flegme britannique*?

The wines it grows today are magnificently old-fashioned. They rather put me in mind of a coach-built Rolls-Royce. We are assured that modern pressed steel bodies are in many ways much better, and no doubt they are, but they never look so good and there is a certain tedious sameness about them. In contrast, the châteaux clarets have retained their individuality but are mostly vinified from several grape varieties which helps to ensure fairly consistent production when one variety does badly and to give the wines balance and softness; moreover, they are fermented in contact with the husks of the grapes (which impart their colour and tannin) for a relatively short time of less than a fortnight. Mouton will have nothing of this and is utterly uncompromising. Its vines are nearly all Cabernet Sauvignon and the husks are left in contact for a month so that the wine is truly old-fashioned in the best sense: it is big, hard and takes years to mature, but when it is mature, it is magnificent.

Mouton is one of the most delightful châteaux to visit. Both the Baron and the Baroness are intensely interested in the arts, and

the interior decoration of the château is as near perfect as any can be. He is a poet and the translator of Christopher Fry; she is an American, educated in France, and in an earlier generation would have been the heroine of a Henry James novel.

One of the most enchanting aspects of the château is the striking integrity of period. The *salle de réception* is pure Victoriana, magnificently rich and red, while the Rothschild's library is as modern as can be. If the visitor be a wine lover he will make haste to the *chais*, which is a sheer joy, with cask after cask of exquisite wine in perfect order, and subdued lighting that shows the whole to best effect. Then he will descend to the 'library' of wine, in cool, cobwebby catacombs where over a hundred thousand bottles of ancient vintages, not only of Mouton, lie undisturbed for a hundred years or more — or at any rate almost undisturbed, for they are periodically recorked, otherwise they would perish. Even the almost abandoned Petit-Mouton is full of good things, like the Baron's collection of English needlework pictures and a fantastic carpet presented by Napoleon III to Queen Victoria in 1860. The two monarchs hold either end of a scroll inscribed 'THE TREATY OF COMMERCE — A further proof of our FRIENDSHIP.' Why or how it was disposed of by the Royal family is unknown. But if the visitor be an artist his real pilgrimage will be to the Rothschild's great museum.

The idea of forming the collection came quite by chance: the Baron was inspired by inheriting a group of ceremonial silver vessels from the collection of his great-grandfather, Baron Carl von Rothschild. Although now including works of art of every possible kind, it is still particularly strong in gold and silver. It is a very individual affair; not at all like the other museums of wine. It is not a place of crooked bottles and dismembered antique wine presses, but a museum of the fine arts, with the qualification I have already mentioned: that each work must have some connexion with wine or the vine. There is, for example, an ancient Roman bust of Silenus, crowned with ivy; a gold jug and beaker from Iran, dating from the ninth to eighth century BC; a

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Established 1870

A SALE OF FINE WINES. The Wine Growers Association have been established over 100 years. Their experience and knowledge, acquired over this time, enables them to select highest quality, value-for-money wines, today. Although we must admit the proof is really in the drinking. Below is a small selection from our list of over 200 wines.

A selection of wines purchased from the Hertford Wine Company

This leading shipper and supplier of wines to the hotel and catering trade recently rationalised their valuable stockholdings. We acquired part of these surplus wines at very favourable terms as you can see below.

BORDEAUX RED	
CHATEAU CLINET, Pomerol 1960	1.15 <input type="checkbox"/>
CHATEAU LA FLEUR MILON, Pauillac 1962	1.40 <input type="checkbox"/>
CHATEAU LE BOSCO, St. Estephe 1964	1.50 <input type="checkbox"/>
BURGUNDIES RED	
VOLNAY, Lebegue 1966	1.10 <input type="checkbox"/>
CORTON, Lebegue 1966	1.50 <input type="checkbox"/>
GEVREY CHAMBERTIN LES CAZETIERS, Sichel 1964	2.00 <input type="checkbox"/>
BURGUNDIES WHITE	
POUILLY FUISSE, Hertford Wine Co. N.V.	0.80 <input type="checkbox"/>
PULIGNY MONTRACHET, Thorin 1967	1.20 <input type="checkbox"/>
CHASSAGNE MONTRACHET CHATEAU DE LA MALTROYE, 1er Cru. 1968	2.00 <input type="checkbox"/>
VINTAGE PORT	
COCKBURN 1967	1.85 <input type="checkbox"/>

Spring offer of French Sparkling Wines

PERRIER JOUET, Special Reserve N.V.	1.90 <input type="checkbox"/>
MERCIER, Private Brut N.V.	1.90 <input type="checkbox"/>
LOUIS ROEDERER, Extra Quality, Extra Dry, 1964	2.40 <input type="checkbox"/>
MOET ET CHANDON, Dry Imperial 1962	2.40 <input type="checkbox"/>

The presentation of Club Prestige is magnificent and the wines should be treated in exactly the same way as Champagne - fairly well chilled.

CLUB PRESTIGE FRENCH SPARKLING WINE Brut (Dry)	0.87 <input type="checkbox"/>
CLUB PRESTIGE FRENCH SPARKLING WINE Demi-Sec (Medium Sweet)	0.87 <input type="checkbox"/>
CLUB PRESTIGE FRENCH SPARKLING WINE Rose	0.87 <input type="checkbox"/>

(Please insert quantities required)

A dozen wines for everyday drinking - all costing less than 80p.

All have been carefully chosen as sound, unpretentious table wines - excellent value - good drinking at economic prices.

RED	
PERE JEAN VIN ORDINAIRE	0.62 <input type="checkbox"/>
MACON, Choyer Selection	0.69 <input type="checkbox"/>
ST. EMILION, Paul Deloux	0.72 <input type="checkbox"/>
ST. JULIEN, Paul Deloux	0.77 <input type="checkbox"/>
FLEURIE, Paul Deloux 1969	0.79 <input type="checkbox"/>
WHITE	
PERE JEAN VIN ORDINAIRE	0.62 <input type="checkbox"/>
GRAVES, Le Caprice	0.70 <input type="checkbox"/>
MACON BLANC, Hertford Wine Co.	0.74 <input type="checkbox"/>
SAUTERNES, Le Caprice	0.78 <input type="checkbox"/>
ZELTINGER RIESLING, R. Langguth 1970	0.79 <input type="checkbox"/>
ROSE	
PERE JEAN VIN ORDINAIRE	0.62 <input type="checkbox"/>
ANJOU ROSE, Chanson d'Anjou	0.73 <input type="checkbox"/>

Liebfraumilch Wedding Veil

Fresh but full bodied with a light, delicate bouquet this is truly the wine for every occasion - either with a meal or for drinking just by itself.

LIEBFRÄUMILCH WEDDING VEIL 1969	0.90 <input type="checkbox"/>
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(Bottled in Germany).

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Bottled in the traditional pichet this wine is fuller, darker and heavier than others from the Beaujolais district. Maturing early this wine is now perfect for drinking.

MOULIN-A-VENT, J. Mommessin, (Bottled in France) 1970	1.40 <input type="checkbox"/>
---	-------------------------------

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LA MAJESTAD FINE	1.02 <input type="checkbox"/>
LA MAJESTAD CREAM	1.02 <input type="checkbox"/>

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2. All orders must be for multiples of cases of 12 bottles - but the contents of each case may be assorted. Minimum order - 1 case.
3. Please return this advertisement complete - together with your cheque.
4. The prices we quote in this list include delivery in England and Wales (Scotland 75p. extra per case, N. Ireland £1.25 extra per case) and include free insurance against loss or breakage. If goods are broken, money will be refunded provided that:
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 - (c) The carton and bottles are retained for inspection.
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Signature.....

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Please send me your complete wine list (tick box)

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As to the manor born

Much lies behind the name Mouton-Cadet: superb wines, hard work, great experience and the Rothschild association, with all that that implies.

Mouton-Cadet is a true claret: wine from Bordeaux vineyards carefully selected and scrupulously balanced at Pauillac in the Médoc. A process under the personal scrutiny of Mouton Rothschild's own head cellar-master.

Result? A magnificent claret: light, dry and aristocratic; delicate, subtle and satisfying.

MOUTON-CADET
APPELLATION BORDEAUX CONTROLEE

NOVAL LB



'The style is vintage but not the price'



Continued from page 173

Rhineland pitcher with English silver-gilt mountings, dated 1591; a gilt wood bed decorated with vine leaves and clusters of grapes that was made for the last Doge of Genoa. And that is the merest sample. To my own taste, the most immediately striking thing was a set of five tapestries representing the different stages in the production of wine, made in Strasbourg or Nederweiler, C. 1500; and the most intriguing (even if hardly the most valuable or aesthetic exhibit) was a picture, *Les Trois Ages de la Vie*, Italian, eighteenth-century, which was painted on a series of triangular vertical slats connected with a key-actuated mechanism which rotated them to give three pictures in one.

But how did Mouton get its name? That remains a mystery, but one explanation at least can be denied. In 1877 Charles Tovey told the following story:

'The day previous to my leaving London, in the course of conversation upon Claret, I was informed by a member of the Reform Club, where he drank Château Mouton, that the wine had a decided taste of wool, which it derived from the vineyard being manured with sheep's dung. From this peculiar character I was told it derived the name of Mouton. This statement was supported by others present, and anything I could say in refutation of such an absurdity was treated with contempt, and the discussion waxed warm. But I kept the statement in mind, and when I visited the Mouton Chais I narrated the discussion to Mr. Daniel Guestier; he, suppressing his laughter, communicated it to the chef, who related it to the workmen engaged in drawing off the new wine. The merriment which such nonsense created was a sufficient answer to my opponent. The vines are manured in the ordinary way from oxen and the usual stable refuse.'

Of the many explanations that have been put forward from time to time, two sound more probable than the rest: it could be derived from the old French word *mothon*, meaning hilly land, or it could simply be the place where sheep grazed in the olden days.

Even the label on the bottle is a work of art. In 1924 and 6 a new style of label was used with a bright design by Carlus and since 1945 a different famous artist has been employed each year to design the strip at the top of the label. These include Jean Cocteau (1947), Braque (1955), Salvador Dali (1958) and Henry Moore (1964). Since 1934, moreover, the bottles have been individually numbered. The label for 1945, for instance, bears the following legend (which I quote from Edmund Penning-Rowsell's superb recent book *The Wines of*

Bordeaux, which is a *must* for all wine lovers):

*Cette récolte a produit
24 jeroboams numérotés de A à Y.
1475 magnums numéro de M 1 à M 1475
74,422 bout. et 1/2 bout. numér. de 1 à 74,422
2000 Réserve du Château marquées RC.*

*Cette bouteille porte le No. . . .
Philippe de Rothschild*

There are two other Moutons. In 1930 the Rothschilds acquired the neighbouring Château Mouton d'Armailhacq, which lies between Mouton Rothschild and Pontet-Canet, and which until about two hundred years ago formed part of a single great Mouton estate. At the time they bought it, it already had a very high reputation but the Rothschild care and skill has so improved it that although it was classified as a fifth growth in 1855, it now makes as fine a wine as most second growths and fetches a similar price. In 1951 it was renamed Château Mouton Baron Philippe as the older name was unpronounceable to a modern generation of wine drinkers.

Mouton Rothschild must not be confused with Mouton Cadet. Unlike the Carruades de Château Lafite, which do in fact come from the Lafite vineyards, Mouton Cadet is merely a blended wine. That is not to say that it is a poor wine. On the contrary, of its class it is admirable, but its class is a very different one from that of Mouton Rothschild. It is bought in from the local co-operatives and small growers, and is blended to give a pleasant wine of consistent quality that is intended for early drinking.

The oldest vintage of Mouton Rothschild that I have drunk was the 1924. In 1968 it was very fine but was certainly beginning to fade. The 1928, on the other hand, was still a massive wine in 1968; hard, as were most 1928s, and browning around the edges, it had softened down greatly over the years and was wonderful claret. One of the most delightful vintages I remember was that rather delicate year, 1933. When I helped to finish my father's last bottle in 1964 it was beautiful and fully mature, though there was still some tannin left and it looked like lasting - if only there had been any more to be given the chance. I have not tried the 1934 or 1937. To write about the post war vintages would take too much space. Suffice it to say that in all the good years, Mouton grows great wines, and it often succeeds in growing very pleasing wines in very poor years ●

Note: the museum is private but interested members of the public may be shown round on written application.



Ten for tea

The 'Burley' teaset. Distinctive satin finish, stainless steel, rosewood handled set: £18.95. Teapot £7.98. Just one of the ten Old Hall teasets, in sizes for every occasion from £9.95. Leaflet from Old Hall Tableware, Walsall WS3 3HH.

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When the search for new palate stimulants finds you seriously considering curried yak.

You're suffering from a dreadful malady.

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But do not despair. Punt e Mes was invented to put that right.

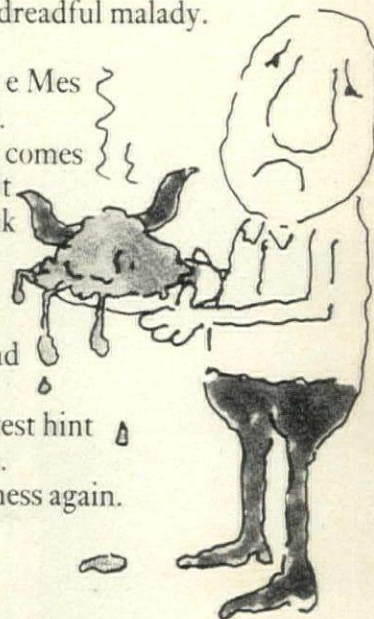
Bitter-sweet Punt e Mes comes from Italy. There they drink it deeply iced, with a large chunk of orange or lemon.

Taken before a meal, Punt e Mes sharpens the taste buds, revitalizes the palate, and gets the senses going.

You can detect the slightest hint of tarragon in a delicate sauce.

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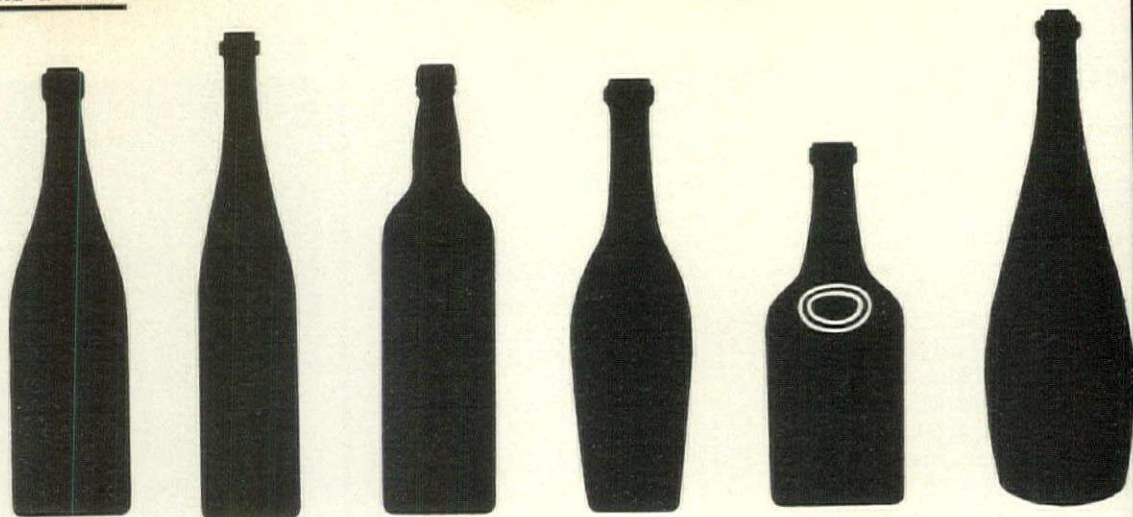
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An island museum of ten thousand bottles

DOROTHY-GRACE ELDER

TEN THOUSAND bottles on the walls from floor to ceiling. Yard after gleaming yard; their tantalizing beauty representing almost every kind of wine and spirit made under the sun.

The only snag in this drinker's dream was that all these beautiful bottles are only there to be admired—but never opened. For they are housed in a unique museum—the wine and spirit museum of the French Riviera, which is devoted to displaying the permanent *Exposition Universelle des Vins et Spiritueux* with the same reverence that other museums show Ming, Picasso and Chippendale.

The place is Bendor, an islet jewel seven minutes (by ferry) off the Côte d'Azur and thirty-five kilometres from Marseilles. Here, with French flair, the good things of life are elegantly placed on pedestals. The islet is owned by M Paul Ricard (of Patis fame) who converted it in the fifties from a deserted strip into a holidaymakers' paradise and international conference centre, where delegates can sleep in anything from rooms styled like ships' cabins to the silk and gilt luxury of the first Empire.

The museum was built in 1958 as a twin tribute to international enjoyment and the importance of liquor to the economies of many lands. The size of the exhibition has grown gradually to its present 10,000 bottles through donations by governments, firms and individuals. People who have spent a holiday on Bendor sometimes return the following year with a gift from their own country. At present, the products of some forty-two countries are represented, and the permanent exhibition's committee of patronage includes officials from six ministries of the French

government; seventeen foreign embassies (including Mexico, Greece, Argentina and Vietnam) and nine bodies connected with wines and spirits, headed by the International Wine Office.

The museum is now a very serious institution, attracting visits from connoisseurs from all over the world, who also appreciate a trip to the lush wine-growing valleys of Provence after sampling the delights of the Côte D'Azur. The museum is also of types of drinks are exhibited there, from the rarest champagnes, cognacs, hocks and whiskies to the more humble national tipples from across the globe.

Light and temperature are carefully regulated in the spacious halls of the museum, to preserve a collection which is now priceless in total. Behind the bottles, the walls are boldly decorated with five-hundred square metres of murals, painted by Parisian artists to depict scenes of wine and spirit manufacture. Alongside the ranks of bottles, there is a splendid display of exquisite French and Venetian glasses, jugs and carafes, some of which are several hundred years old.

The only 'empty' among all the bottles is a green bottle too giant to hang on any wall. Made in 1871, it contained 105 litres, considered a respectable amount for a wedding breakfast!

The Museum has some 'historic' bottles—like the champagne which commemorated the birth of Napoleon's son, the little King of Rome, in 1811. The inscription *Le Roi de Rome* and the date can be clearly seen in the old glass and the precious bottle has never been opened.

If you find yourself on the Riviera, don't miss this museum, with its

clean architectural lines and well-designed displays. Admission always free but, for staffing reasons, there are odd times of the year when the doors are shut, although a reception at the island's Hotel Delos or the Palais will (as in my case) soon produce a charming guide only too glad to take you over the Museum, which is a short walk from either hotel. Anyone interested in obtaining more information should contact M. Bendor, Director of 'L'Ile de Bendor', France.

Bendor is opposite the hotel town of Bandol, on the mainland of the Côte d'Azur, and the brief trip there is a small adventure in itself for anyone who, like me, is an island lover. Bendor has many attractions (although it's tiny) including a nature museum, an international dance school, and *ski nautique* club, a sailing school, cultural centre and a good beach.

I chose to stay overnight and find that waking up in the Hotel Delos (four star 'a') was a joy. Its nine rooms are individually decorated in various period styles, from Louis XIV to Napoleonic, and the morning view of a sapphire sea, lushly framed by golden silk bedcurtains, is something splendid to remember. Prices at the Delos range from about £7.50 (and breakfast for two) out of season to around £10.00 in season. The three-star Palais is about £5.00 and £7.00 respectively.

If you haven't time to spend the night, the ferry service from Bandol is half-hourly until 1 am, and 30 minutes free run of the island, except for hotel swimming-pool. There are no restaurants (picnics are banned) but the meals there are good for gourmet's in standard and for gourmets in size ●

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Why don't we do this more often?

MARTELL
the great cognac brandy

SOME REGIONAL DISHES OF SOUTH-WEST FRANCE continued from page 169

F (gas mark $\frac{1}{2}$). Simmer constantly for at least 1 hour. Keep checking the simmering. If it stops, increase oven heat a little. Now fry the sausages, using Toulouse sausages if possible, cut in thick slices. When evenly browned all over, add to Cassoulet, stirring gently with a wooden spoon. Remove muslin bag. When mixture is blended, sprinkle with a few breadcrumbs and return to oven. When crumbs have browned, serve with boiled or mashed potatoes. Serves 10 people.

(Note: To vary the Cassoulet, substitute bacon rind for the pork, add 3 whole cloves to the bouquet garni, substitute knuckle of pork for the mutton, use farmhouse sausages, moisten the crumbs with the gravy from the sausages before sprinkling over the mixture.)

To make a confit d'oie (potted goose): Fry the legs and wings of a goose in goose fat, after removing any bones that protrude. Season with salt and pepper. Place enough goose fat or lard in a saucepan to cover the legs and wings and cook for 5 minutes at boiling point, turning frequently. Place the legs in an earthenware bowl. Season with salt. Add a bay leaf. Cover with the wings. Sprinkle with salt and add another bay leaf, then pour the boiling fat over. There should be enough to make a layer of fat about $1\frac{1}{4}$ inches thick. Cover with a wet piece of parchment (cooking foil could be used) and leave in a

cold dry place until required.

VIN DU PAYS: Serve with Carcassonne at room temperature.

Garbure

Ingredients: $1\frac{1}{2}$ cups small dried beans; 4 medium-sized peeled turnips; 5 medium-sized peeled potatoes; $\frac{1}{2}$ head cabbage; 4 medium-sized scraped carrots; 1 ham bone. *Method:* Rinse the beans and soak them overnight in plenty of cold water, then drain off water. Slice the turnips and potatoes. Shred cabbage coarsely, then slice carrots. Place the vegetables, ham bone and beans in a large casserole. Cover with cold water. Bring to boil. Skim if necessary. Salt very lightly. Cover and simmer for at least 3 hours, until the beans are tender and blended with the vegetables. Remove ham bone. Pour into a large flameproof casserole. Sprinkle lavishly with grated Gruyère cheese. Place under a moderate grill or near the top of a very hot oven till cheese melts. Add fried croûtons, and more seasoning if required. Serves 6 people.

VIN DU PAYS: Serve with Carcassonne or any other red full-bodied regional wine, at room temperature.

Alouettes sans têtes de Roussillon

Ingredients: 4 long thin fillets of veal; 2 tablespoons minced boiled ham; 2 tablespoons minced raw pork; 1 teaspoon minced parsley; 1 beaten egg; salt and cayenne pepper to taste; 1 oz butter; 2 tablespoons

arachide oil; 2 medium-sized onions, chopped; 3 peeled tomatoes, chopped; pinch of grated nutmeg; 2 coffee cups regional red wine; 1 clove of garlic, finely minced; 1 cup boiled green peas; 8 oz spaghetti.

Method: Have fillets cut to the same shape and size. Mix the ham with the pork, parsley, egg, salt and pepper. Divide in four equal portions. Place each on the middle of a fillet. Roll up tightly. Tie with thick cotton. Melt butter in a shallow saucepan. Add oil. When blended and hot, add veal rolls. Fry, turning occasionally, till evenly browned all over. Add onion, tomato, nutmeg, wine, garlic, and a minced truffle if liked. Season to taste with salt and cayenne pepper. Cover. Simmer very gently for $1\frac{1}{2}$ hours, then dish up rolls and untie. Arrange the green peas round the rolls. Have the spaghetti boiled in salted water and thoroughly drained. Add it to gravy in pan. Bring to boil. Pour the liquid over rolls, or around, as you prefer. Serves 4 people.

VIN DU PAYS: Serve with Tavel.

Pêches Izarra

Ingredients: 4 firm ripe peaches; 3 cups cold water; $\frac{1}{2}$ lb castor sugar; 1 piece of vanilla pod, 2 inches in size; Chantilly cream; Izarra (optional).

Method: Peel, halve and stone peaches. Place in a basin and sprinkle with lemon or pomegranate juice. Pour the water into a 12-inch

enamel saucepan. Add sugar, vanilla pod. Bring to the boil at moderate heat, stirring until sugar has dissolved. Add peach and any juice in bowl. Lower heat. Cook gently at a slow simmer, uncovered, for 15-20 minutes, until fruit is soft but not mushy when tested. Baste the fruit on top with syrup. Let it cool in the syrup for 5 minutes. Remove fruit to a serving-dish or to four champagne glasses. Bring syrup to a brisk boil and continue boiling until it thickens slightly. Cool a little, then pour over the fruit. Chill. Coat each portion with a tablespoon of the syrup. Serve with Chantilly cream, flavoured with Izarra, the liqueur of south-west.

Serves 4 people.

(*Chantilly cream:* Whip $1\frac{1}{2}$ cups of double cream with a rotary beater till it almost holds its shape, then whip in sugar to taste and 2 teaspoons Izarra. Use with any fruit or for decorating sweets.)

Now, before sitting down to Languedoc meal, have a Vermouth Cassis.

Vermouth Cassis

Place 2 ice cubes in a tall glass tumbler for each member of party. Add $1\frac{1}{2}$ tablespoons French vermouth or Beaucairé, 2 dashes of Crème de Cassis, and a twist of lemon peel. Fill glass nearly to the top with soda water or Vichy.

Bon appetit ●

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Royal Garden Hotel 01-937 8000

The Princess Restaurant,
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The Golden Cube guide to successful soufflés.

Soufflé making is a subtle business. On the face of it, all you have to do is to fold beaten egg whites into a thick sauce. The tricky part is getting the right balance between lightness and taste.

This is the secret. The sauce is usually made with milk. But the stock you make with a Golden Oxo Cube is lighter than milk, and perfectly spiced and seasoned too.

It brings out the flavour of the extra ingredients you add, and it makes delicately balanced soufflés that rise perfectly and taste magnificent.

BASIC SUCCESSFUL SOUFFLÉ. Melt 1 oz. butter in a saucepan. Add 1 oz. plain flour, cook a minute. Gradually stir in $\frac{1}{2}$ -pint

golden stock made from 1 Golden Oxo Cube. Return to heat. Now add 3 egg yolks, seasoning to taste, and other ingredients according to recipes below. Mix well. Whisk 4 egg whites until stiff and fold thoroughly, but very gently, into the sauce. Pour mixture into a buttered 2-pint soufflé dish. Bake in a moderately hot oven (Gas No. 5—375°F.) for 30-35 minutes. Serve immediately. (Enough for 4.)

The Golden Cube
for people who like their food
and know how they like it.



CHEESE SOUFFLÉ. The classic soufflé, and the easiest to cook. Add to the basic sauce, 5 oz. grated Cheddar and a pinch of mustard powder. Deliciously light and delicate. If required, sprinkle 1 oz. grated cheese on top before baking.



HAM AND SWEETCORN SOUFFLÉ. A main meal idea inspired by American cooking. Add to the basic sauce, 3 oz. cooked minced ham and 3 oz. canned sweetcorn (drained). Has a strong ham taste and stays very moist thanks to the sweetcorn.



CHICKEN AND ALMOND SOUFFLÉ. Very subtle. Tender chicken and crunchy nuts. Add to the basic sauce, 4 oz. cooked minced chicken and 1 oz. finely chopped almonds. If required, sprinkle 1 teasp. chopped browned almonds on top before serving. Deliciously chicken flavoured.



BACON AND ONION SOUFFLÉ. Like Quiche Lorraine without the pastry. Add to the basic sauce, 6 oz. streaky bacon and 1 small onion, both chopped, lightly fried and drained. A really tasty dish, bacony, light and satisfying.



TURKEY AND ORANGE SOUFFLÉ. Imaginative idea for left-over turkey when a light meal is very welcome. Add to the basic sauce, 4 oz. minced cooked turkey and $\frac{1}{2}$ -level teasp. grated orange rind. Sprinkle more rind on top before serving.



HERB SOUFFLÉ. The soufflé for connoisseurs. Equivalent to "omelettes aux fines herbes." Add to the basic sauce, $\frac{1}{2}$ level teasp. mixed dried herbs, 1 level teasp. each of chopped chives and fresh chopped parsley. Probably the finest soufflé of them all.



SEAFOOD SOUFFLÉ. What a way to start a dinner party! Add to the basic sauce, 3 oz. drained mashed canned salmon, 2 oz. chopped prawns and 1 level dessertsp. tomato purée. Sprinkle paprika on the top before serving. Impressive but inexpensive.



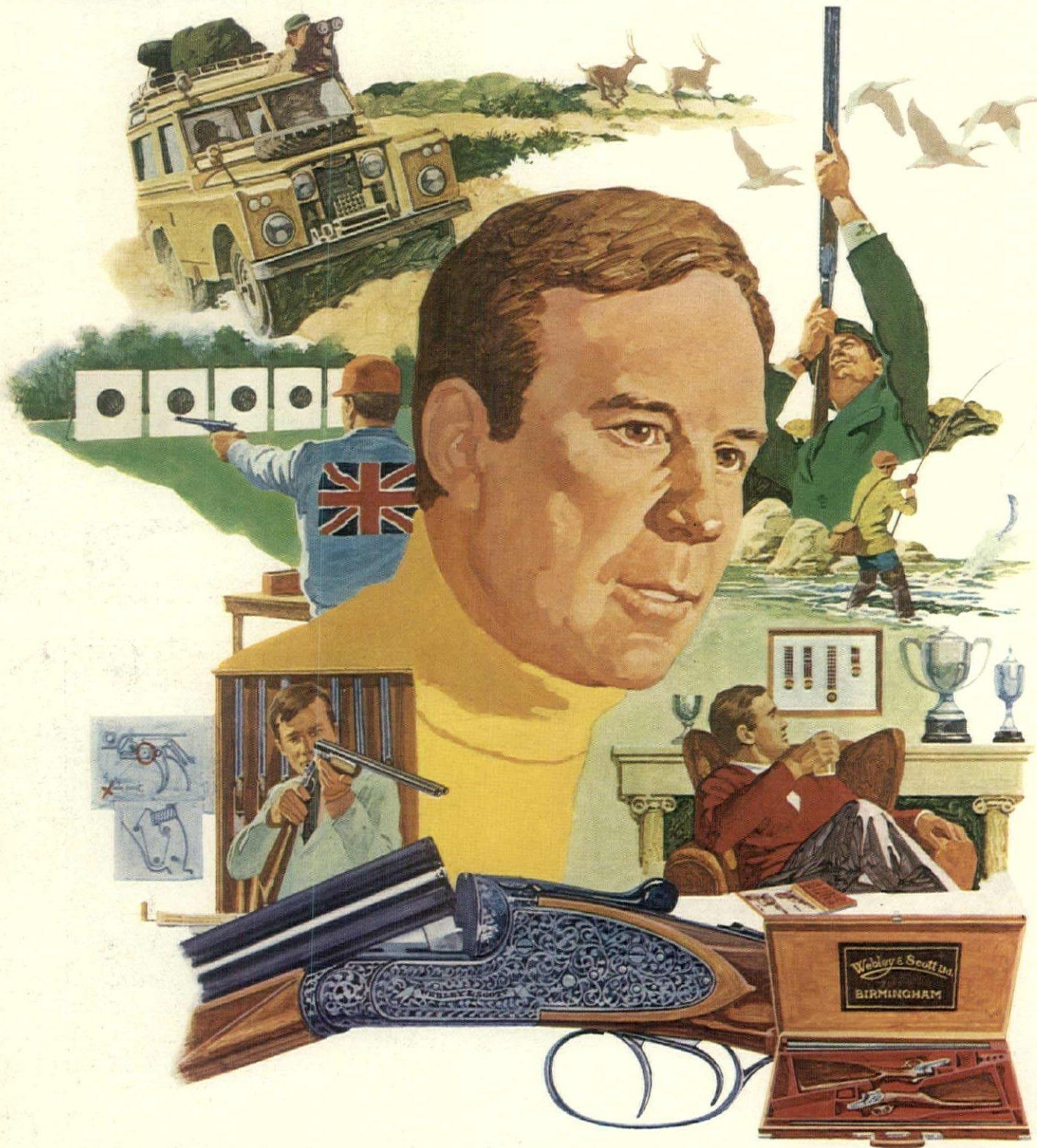
LEEK SOUFFLÉ. A new aristocratic role for the humble leek. Add to the basic sauce, 3 (4-oz.) sliced, lightly fried and drained leeks, 2 tomatoes (skinned and chopped), pinch of nutmeg. Before serving, sprinkle with 1 teasp. chopped parsley. Delicate onion flavour.



ASPARAGUS SOUFFLÉ. Light and luxurious. Add to the basic sauce, 10 $\frac{1}{2}$ -oz. can of asparagus, drained and chopped, and 2 table-sps. single cream. The asparagus comes out tasting fresh! If required, sprinkle browned crumbs on top before serving.



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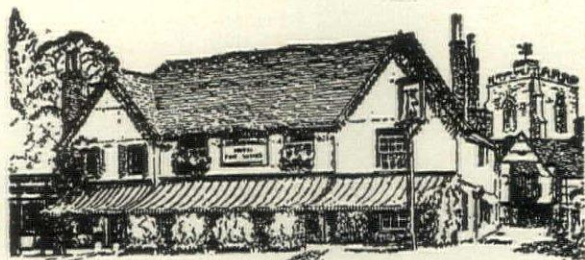
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On buying beaujolois

(see page 169)

Below are some of Monsieur Dubœuf's wines stocked in London, together with the names of French restaurants of world renown where the identical wines are available. Here we have a perfect example of how great gastronomy is linked with fine wine: all the French restaurants mentioned here are starred in the Guide Michelin, and most of the wines were awarded much-coveted prizes in 1971.

BEAUJOLAIS 1970 (Saint Laurent): available at Restaurant Le Chapon Fin, Thoissey.

BEAUJOLAIS VILLAGES 1970 (Jambon): on the wine-lists at Auberge de L'Ilhhaeusern; Relais de L'Empereur, Montelimar; Petite Auberge, Noves; Ty Coz, Rennes.

FLEURIE 1970 (Bernardot): available at Lasserre, Paris; Café de Paris, Biarritz.

MORGON 1970 (Descombes): listed at Pot au Fer, Asnieres.

MOULIN A VENT 1970 (Labalme): from among over 1100 entries at the 1971 Concours de Villefranche, this was adjudged the best wine of the year. Available at Les Maritonnnes, Romaneche-Thorins; Le Ver d'Eau, Angers.

JULIENAS 1970 (Pistorezi): on the wine-list at Le Chapon Fin, Thoissey; Le Petit Brouant, Nice; La Mère Poulard, Mont Saint Michel; Leon de Lyon, Lyon.

COTE DE BROUILLY 1970 (Geoffray): available at Brazier, Lyon; de la Poste, Avallon.

BEAUJOLAIS BLANC 1970 (Cave Co-operative de Chaintre): on the lists of Flavio, Le Touquet; Les Mouscardins, Saint Tropez.

POUILLY FUISSE 1970 (George Dubœuf): available at Troisgros, Roanne; Louis XIV, Paris.

MACONBLANC 1970 (Corsin): listed at Georges Blanc, Vonnas; Auberge Bressane, Bourg.

Monsieur Dubœuf's wines are also to be found in the following London restaurants: AU JARDIN DES GOURMETS, 5 Greek Street, London W1; L'OPERA, 32 Great Queen Street, WC2; LOCKETS, Marsham Court, Marsham Street, SW1; GENEVIEVE 13 Thayer Street, W1; THE WHITE TOWER, 1 Percy Street, W1; THE MINOTAUR, Chelsea Cloisters, Sloane Avenue, SW3. THE CONNAUGHT HOTEL, Carlos Place, W1.

Among the restaurants outside London, the wines are available at: DENHAM LODGE, Bucks; THE BELL, Aston Clinton; THORNBURY CASTLE, near Bristol ●

...and birthdays

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Out & about

PENELOPE MAXWELL

LE P'TIT MONTMARTRE: 15 Marylebone Lane, off Wigmore Street, W1 (01-935 9226)

This restaurant has had many devotees for some years and has now acquired a new owner. It seems to have kept all the good points and added a great many more. With a name like Nerio di Palma, perhaps it's difficult to go wrong! Nerio has worked through a number of restaurants and now, at thirty-three appears to be running his own very successfully. The food is really superb, presided over by chef Alain Fischbach. *Moules Poulette* (in a white wine sauce) were perfect: *Filet de Bœuf Empereur* (marinated in Marsala wine with Genevieve and Jirolle Mushrooms) definitely lived up to its name. There are unusual items, such as fresh dates, on the sweet trolley. These are delicious and, at 30p a portion, not that expensive.

Interior decoration is smart and comfortable, apart from some rather plastic-looking wood which turned out to be the fearfully expensive genuine article, with a special protective veneer. The pictures, all by Alastair Allen, are highly distinctive and original.

This restaurant has a pleasant atmosphere, and is very well run. About £6-50 for two.

LAFAYETTE: King Street, London SW1 (01-930 1131)

We mentioned in the last issue that this restaurant had recently opened and now follow up with a fuller report. *Lafayette* is in the same street as *Christies*, and should have a steady local clientele of discriminating businessmen and gourmets. It is attractive, smart and comfortable and very professional. Decoration is deep golden-yellow, brown and rich red, definitely aimed at luxury and titles, with the loos labelled 'Ladies' and 'Lords'.

At present, *Lafayette* features four American dishes, including Guacamole and Clam Chowder. The menu is fairly limited, but a longer one is being prepared. Hamburgers come under the stately name of Steak





Salisbury and there is a list of specialities from Monday to Saturday. Saturday's Giant Butterfly Prawns were very succulent.

André from the White House is Managing Director, and oversees proceedings with his natural competence. The menu may be short as yet, but the wine list remains a raret-lover's dream. Joseph Berkmann adores his wines and has even published a smart little book with comments on the whole list of the Genevieve Group wines.

Lafayette is an excellent addition to the lunch-time venues in the area. As yet it hasn't developed very much character, but these restaurants are opened to run efficiently and professionally for a long time, not to be something trendy here today, gone tomorrow. Perhaps they are almost too professional for some, but then you must go to a different sort of restaurant. Here you can always be quite sure of comfort, excellent food and super service. Atmosphere will probably arrive with time.

About £8.00 for two.

The following is a list of recommended French restaurants in London. All of them produce excellent food. Some superb.

LE GAVROCHE: 61 Lower Sloane Street, SW1 (01-730 2820)

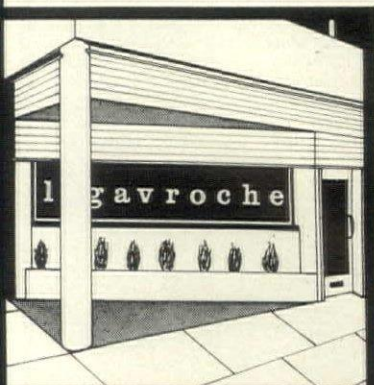
Food perfect. Atmosphere sophisticated. Service professional. Decoration smart. Extremely expensive, but worth it. About £16.00 for two.

MON PLAISIR: 27 Monmouth Street, WC2 (01-836 7243)

Tiny, truly French restaurant. Only dinner. Usually packed. £7.00.

LE FRANCAIS: 259 Fulham Road, SW3 (01-352 4748)

Normally outstanding food, but last visit not up to scratch. Monsieur Gaen discourses delightfully on each



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dish, but not at all the same when he is absent. Superb when on form. Book well in advance. £9.00.

CHRISTOPHER: St Christopher's Place, Wigmore Street, W1 (01-486 1851)

The second enterprise of the owners of La Recolte, a good-value French restaurant at 67 Duke Street, W1. Christopher is all flowery decoration and potted plants, and again good food for good value. £5.00.

LE BRESSAN: 14 Wrights Lane, W8 (01-937 8525)

A very personal and well run restaurant, where the food is correspondingly good. £8.00.

The following are all French restaurants within hotels in London, and since they all belong to large groups are able to employ highly professional chefs. Hotel restaurants—except the Connaught—seemed to have been out of fashion for a time, but they are well worth visiting for those who appreciate good food.

LA FONTAINE: Grosvenor House, Park Lane, W1 (01-499 6363)

Written up in a recent issue of *House & Garden*. Modern, comfortable decoration. Dishes can be specially ordered in advance. Expensive but high standard. £14.00.

ROTISSERIE NORMANDE: Portman Hotel, Portman Square, W1 (01-486 5844)

As the name suggests, Normandy cuisine is the speciality. Special £1.80 business executives lunch. Buffet luncheon for the family on Sunday. Another new hotel aiming to provide a restaurant attractive for outside visitors as well as hotel guests. £6.50.

CAPITAL HOTEL: Basil Street, SW3 (01-589 5171)

A small restaurant to be written up fully in a future issue. Clean, rather stark decoration, but quite superb food at amazing value. Very popular already. £6.50.

And one out of London.

COMBE HOUSE HOTEL: Gittisham, Nr Honiton, Devon (Honiton 2756).

Combe House is a home as much as a country house hotel. John and Thérèse Boswell bought it in July 1970 in a very dilapidated, unloved state. In this short time they have built up all the goodwill and good management that comes with a happy, well run family hotel. It is Elizabethan, set in a superb position in the Devon countryside, entirely surrounded by hills and woods.

Thérèse is a Cordon Bleu cook, but has that extra bit of flair and expertise from her French father. John's mother is Danish, so the cuisine varies accordingly, but basically the Boswells are not setting out to create a temple of gastronomy, simply a menu that offers the best local produce cooked to the best advantage. The *table d'hôte* menu has some original dishes, such as *Petits Soufflés au courgette* and *Faisan en Cocotte*. Price is a modest £1.50 for three courses. They also prepare delicious picnics. ●

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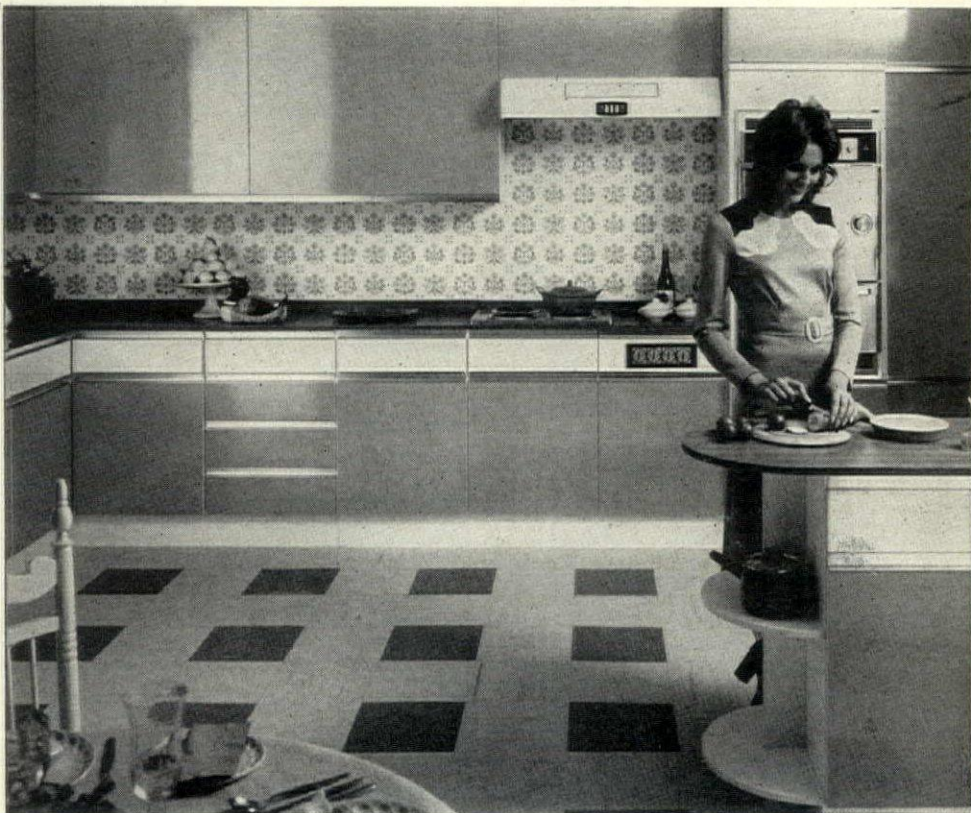
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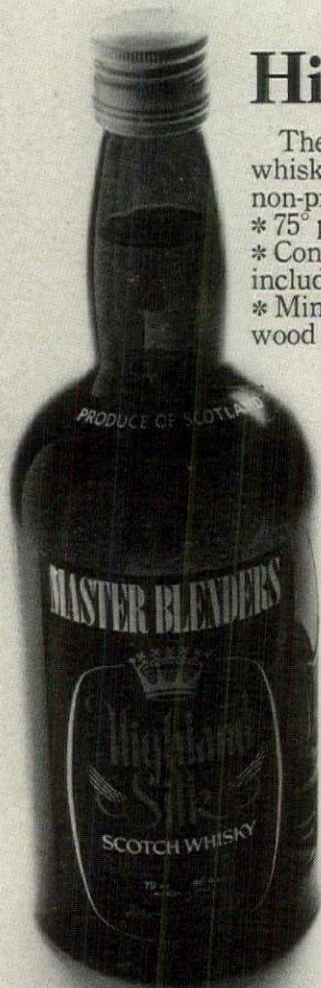
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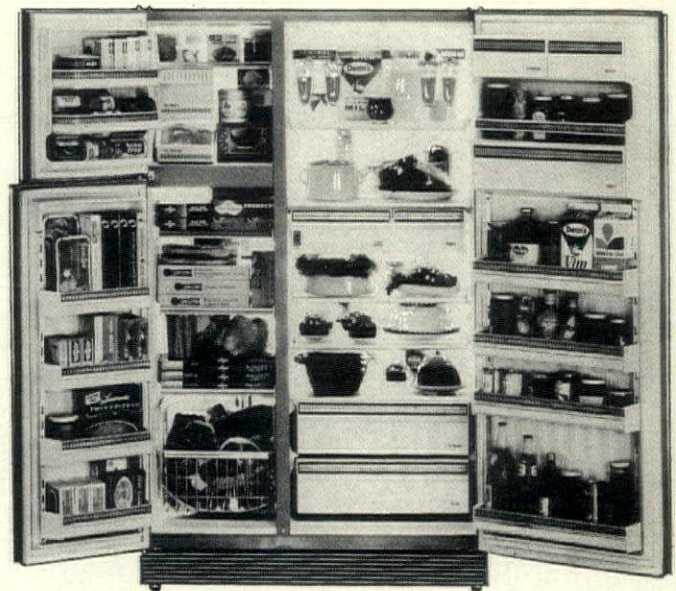
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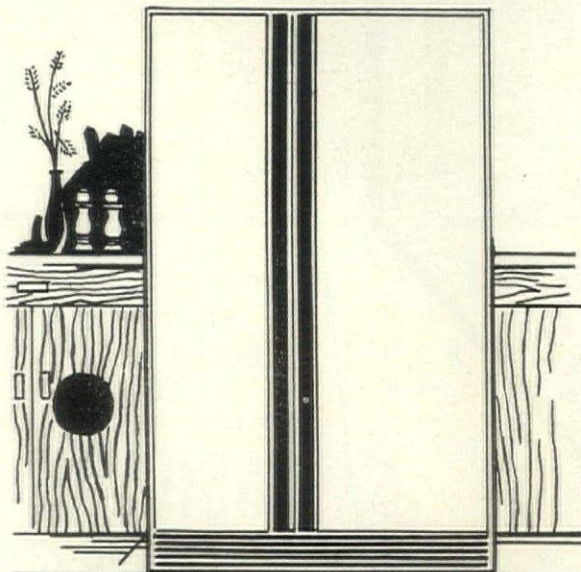
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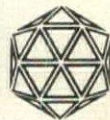
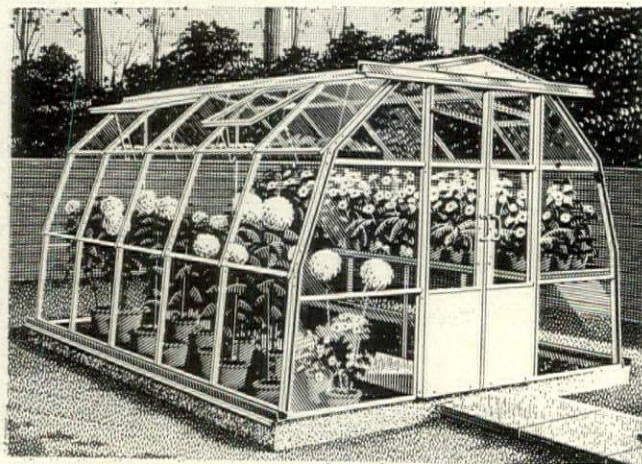
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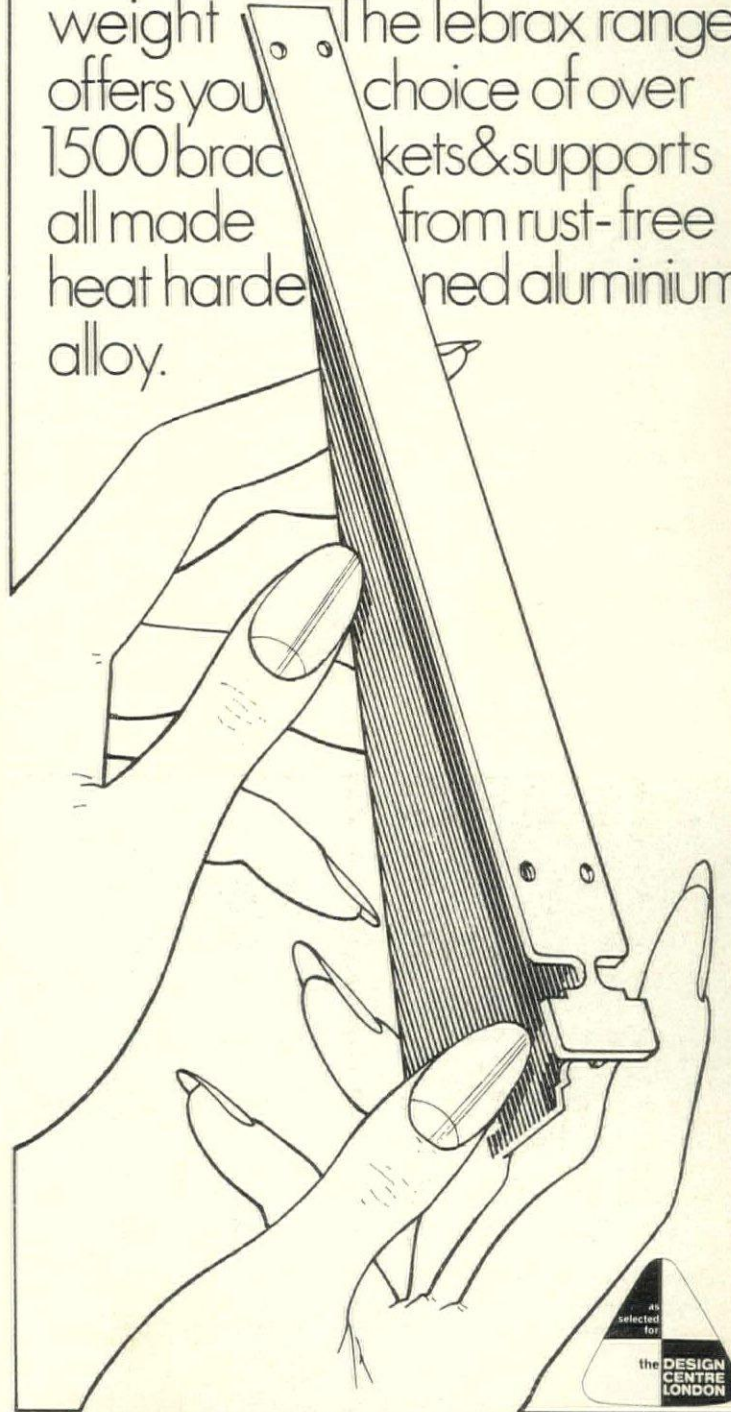
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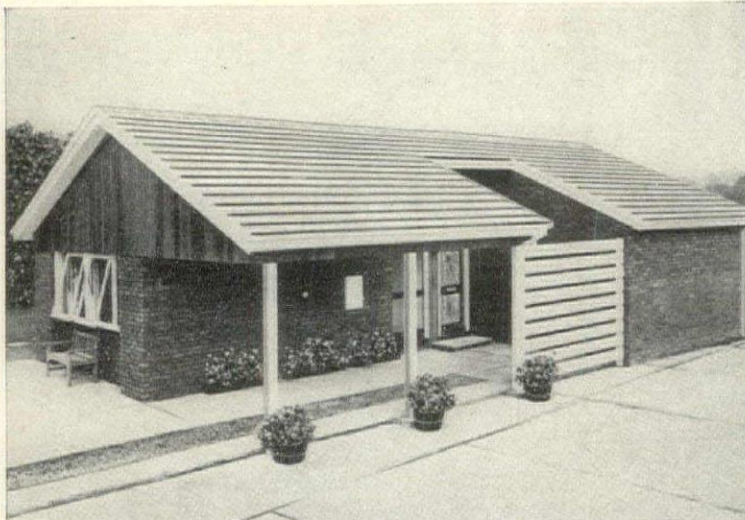
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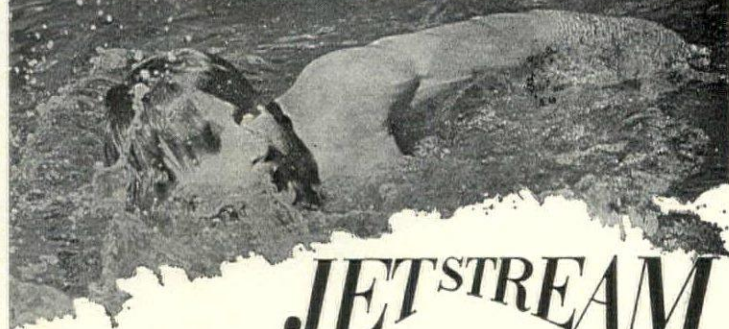
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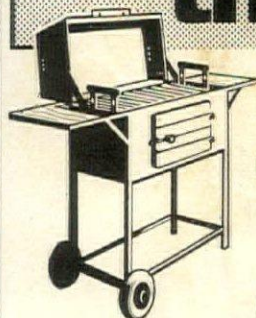
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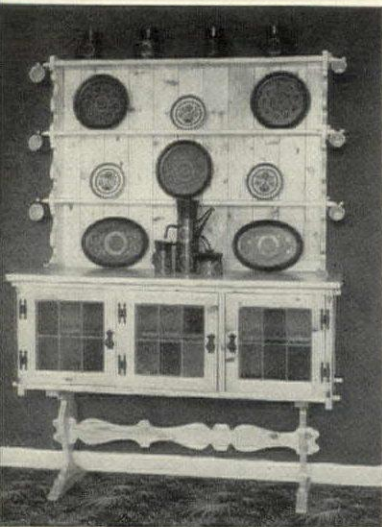
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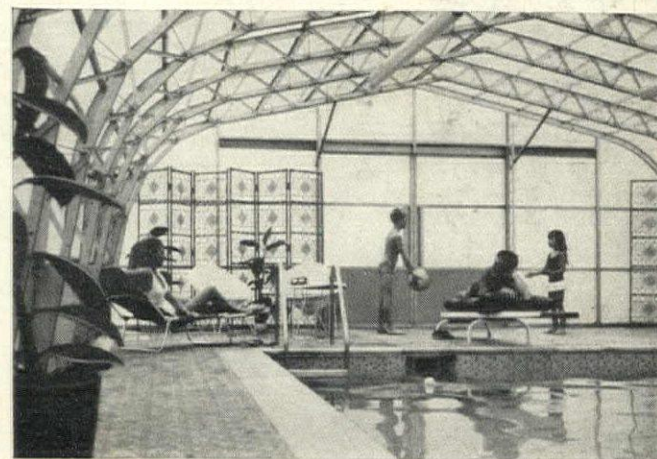
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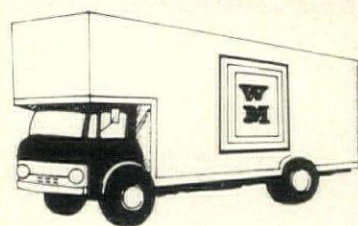
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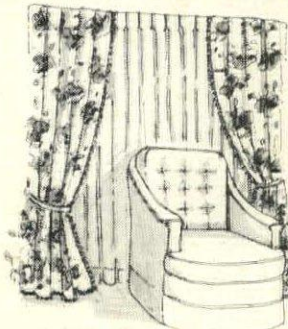
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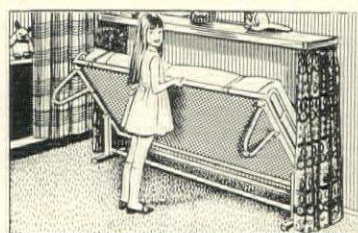
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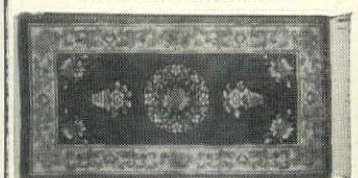
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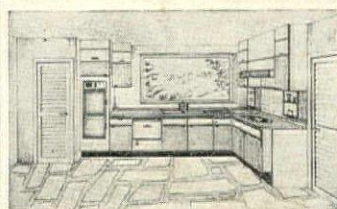
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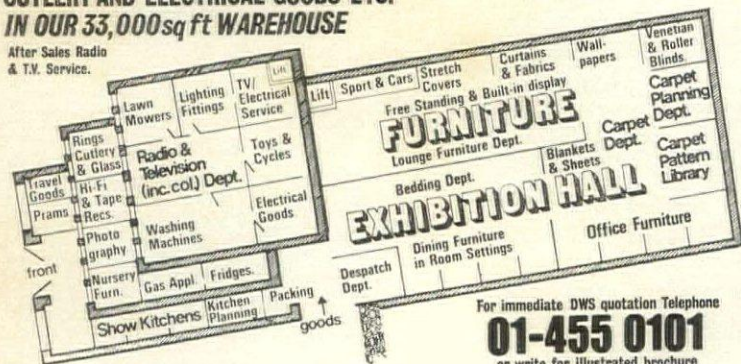
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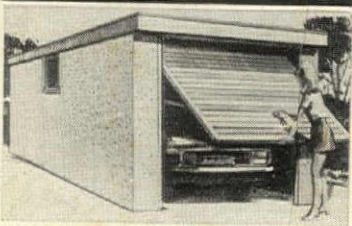
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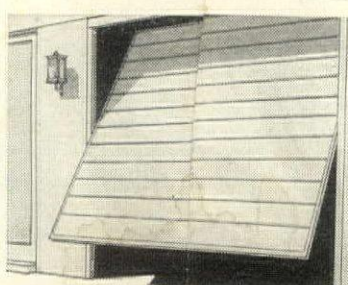


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82AP/2	STAG CABINET CO.	226AP/2	BENTLEY'S	262AP/2	COMBE HOUSE HOTEL	263AP/2	GAIRLOCH HOTEL
83AP/2	STAPLES (CAMELLIA)	227AP/2	COMBE HOUSE HOTEL	264AP/2	HINDS HEAD HOTEL	265AP/2	LA RECOLTE
84AP/2	BOOKLET 28	228AP/2	HINDS HEAD HOTEL	266AP/2	MARINE HOTEL	267AP/2	MUMTAZ
85AP/2	STRONGBOW (W.M. BARTLETT)	229AP/2	MARINE HOTEL	268AP/2	ALPINO	269AP/2	AU PERE DE NICO
86AP/2	THOMAS UPHOLSTERY LTD.	230AP/2	ALPINO	270AP/2	BENTLEY'S	271AP/2	CHURCHILL HOTEL
87AP/2	CANADA DRY	231AP/2	BENTLEY'S	272AP/2	COMBE HOUSE HOTEL	273AP/2	GAIRLOCH HOTEL
88AP/2	CHRISTIE'S	232AP/2	COMBE HOUSE HOTEL	274AP/2	HINDS HEAD HOTEL	275AP/2	LA RECOLTE
89AP/2	DANASCO	233AP/2	HINDS HEAD HOTEL	276AP/2	MARINE HOTEL	277AP/2	MUMTAZ
90AP/2	GLENDONACH (WM. TEACHER & SONS)	234AP/2	MARINE HOTEL	278AP/2	ALPINO	279AP/2	AU PERE DE NICO
91AP/2	HAFFENDEN	235AP/2	ALPINO	280AP/2	BENTLEY'S	281AP/2	CHURCHILL HOTEL
92AP/2	LA CUCARACHA	236AP/2	BENTLEY'S	282AP/2	COMBE HOUSE HOTEL	283AP/2	GAIRLOCH HOTEL
93AP/2	MARTELL	237AP/2	COMBE HOUSE HOTEL	284AP/2	HINDS HEAD HOTEL	285AP/2	LA RECOLTE
94AP/2	MARTINI	238AP/2	HINDS HEAD HOTEL	286AP/2	MARINE HOTEL	287AP/2	MUMTAZ
95AP/2	MOUTON-CADET	239AP/2	MARINE HOTEL	288AP/2	ALPINO	289AP/2	AU PERE DE NICO
96AP/2	NOVAL PORT	240AP/2	ALPINO	290AP/2	BENTLEY'S	291AP/2	CHURCHILL HOTEL
97AP/2	ODDBINS LTD.	241AP/2	BENTLEY'S	292AP/2	COMBE HOUSE HOTEL	293AP/2	GAIRLOCH HOTEL
98AP/2	OLD HALL	242AP/2	COMBE HOUSE HOTEL	294AP/2	HINDS HEAD HOTEL	295AP/2	LA RECOLTE
99AP/2	OXO	243AP/2	HINDS HEAD HOTEL	296AP/2	MARINE HOTEL	297AP/2	MUMTAZ
100AP/2	PUNT E. S.	244AP/2	MARINE HOTEL	298AP/2	ALPINO	299AP/2	AU PERE DE NICO
101AP/2	SOTHEBY'S	245AP/2	ALPINO	300AP/2	BENTLEY'S	301AP/2	CHURCHILL HOTEL
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OUTER SPACE

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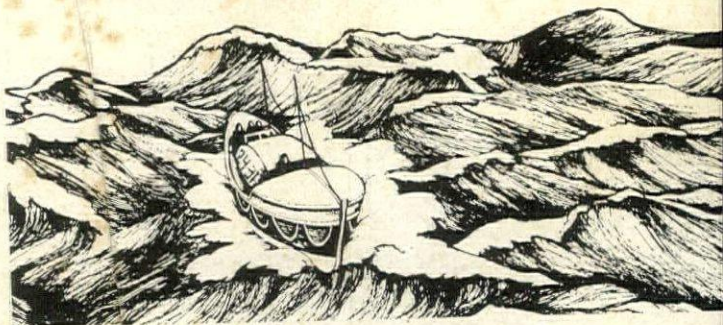
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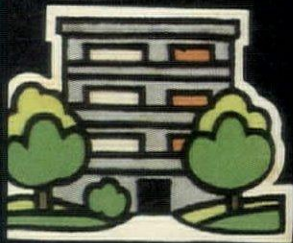
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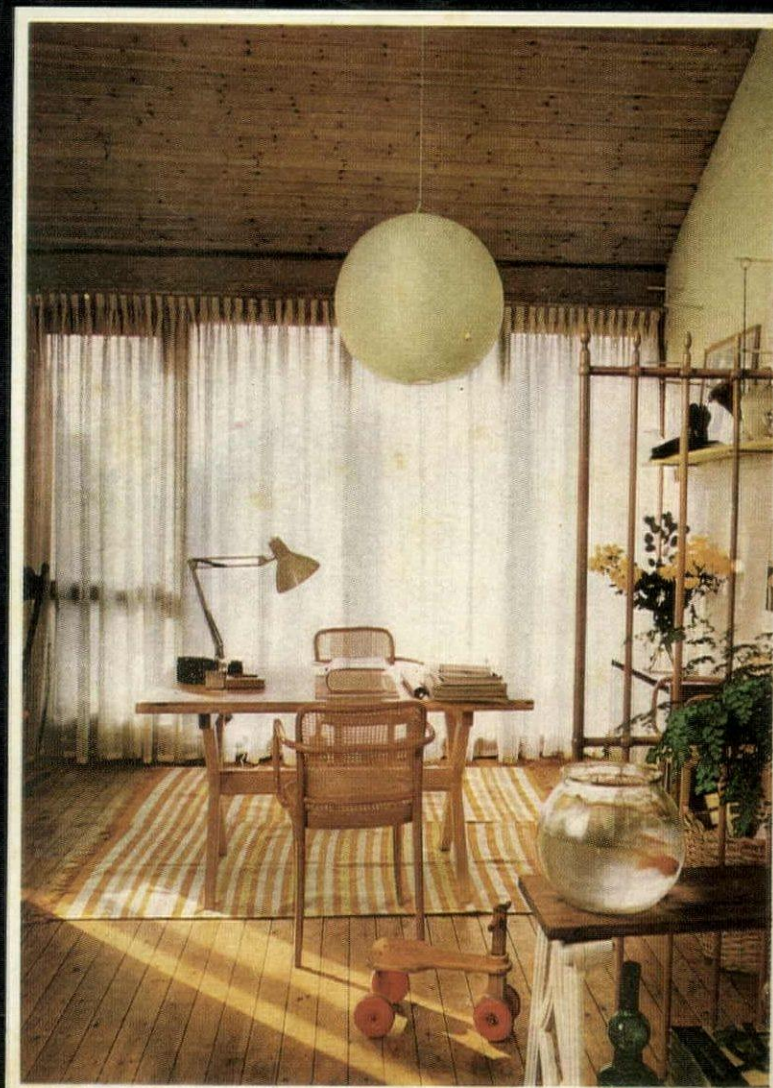
Our first house was designed by a young architect and built two years ago. The light, spacious living area (*right, above*) could be made or marred

by the choice of curtains alone, for windows form the whole one wall. Semi-sheer Dralon softens but does not intercept the light. In white with a mushroom stripe, this is one of the new British-woven Dralon fabrics. It is easy to wash, resists stains and fading, running and shrinkage – hidden virtues which are just as important to a busy young family as the more obvious fact that Dralon sets off their setting to perfection.



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