

HOUSE & GARDEN

SEPTEMBER
1972
30p

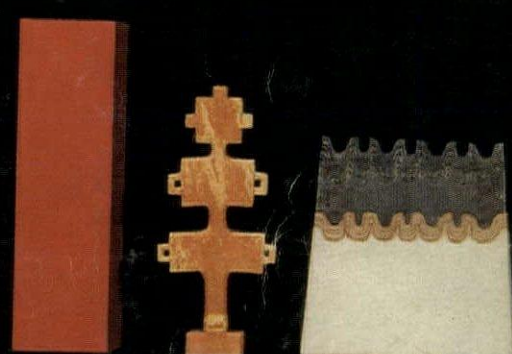
INCORPORATING WINE & FOOD MAGAZINE

New furniture

COLOUR

Italian wine & food

COLOUR



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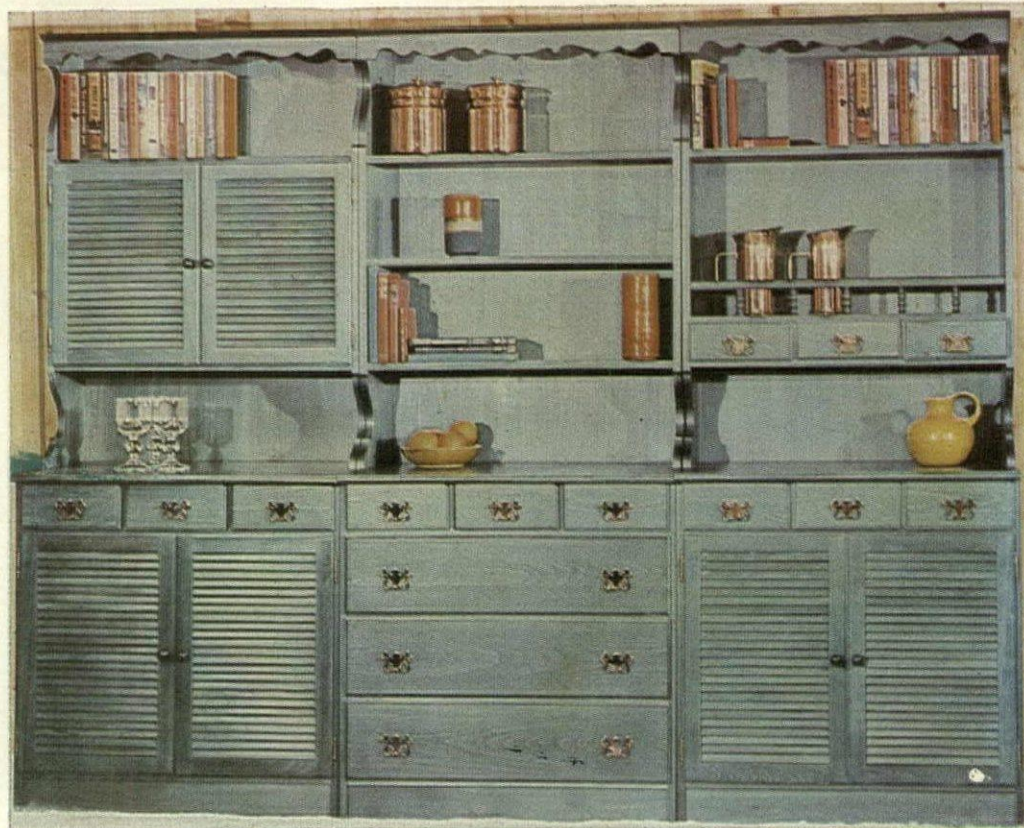
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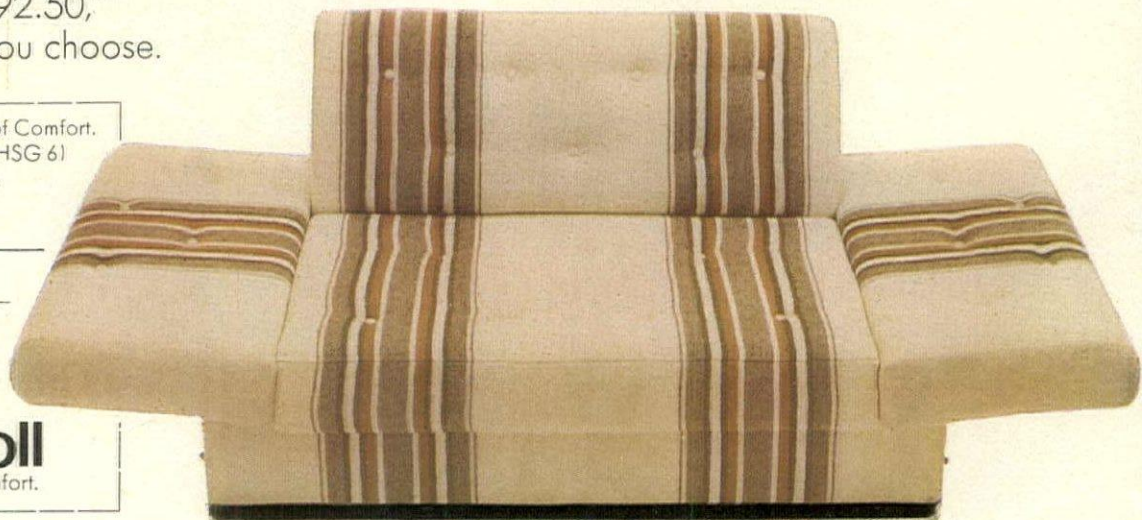
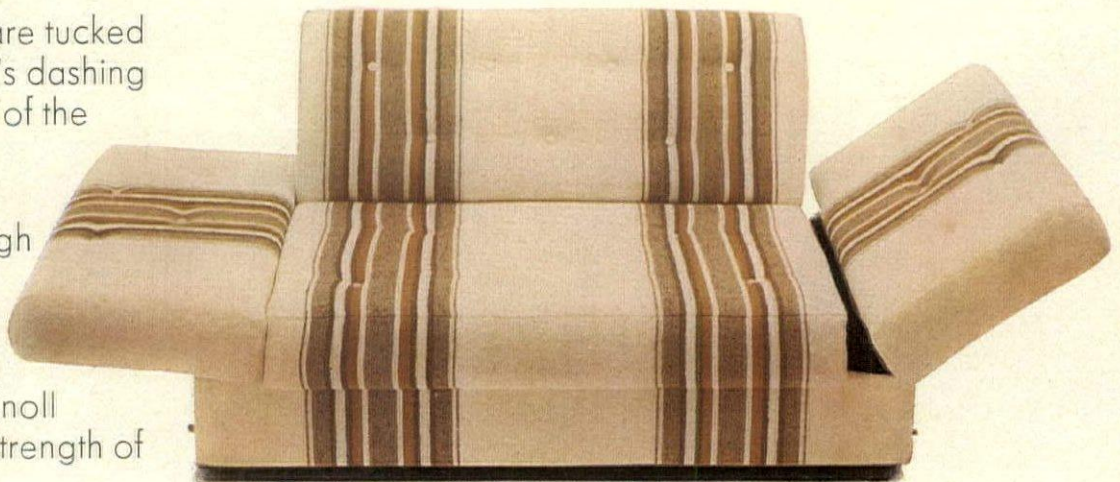
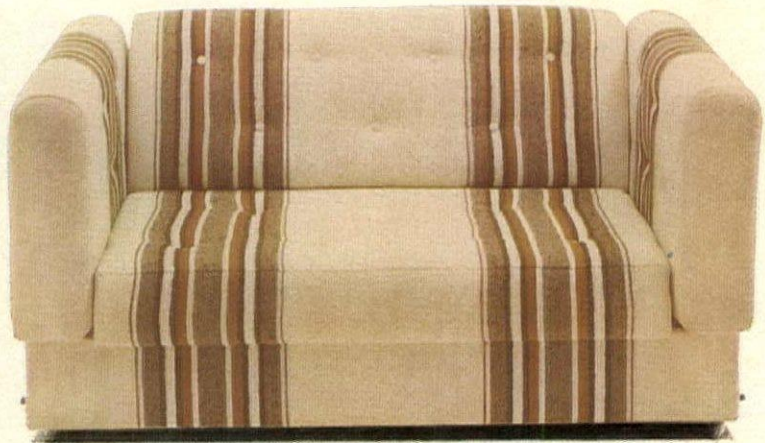
Or with open arms it encourages four people to take advantage of its ample proportions.

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* Prices vary according to grade of cover.



"Humming Top" room.

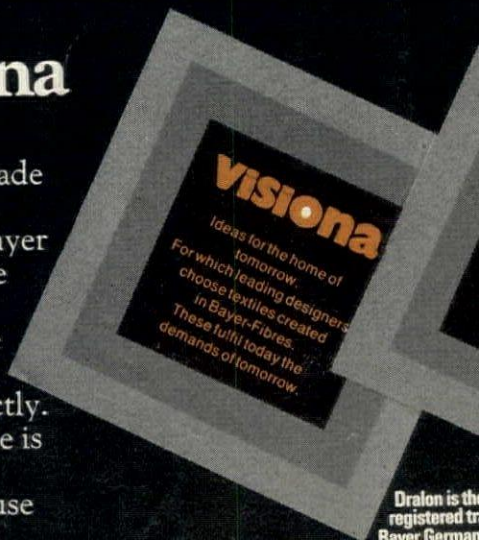
All furniture shown is made of Dralon.

Dralon is so many new and beautiful things—with Visiona

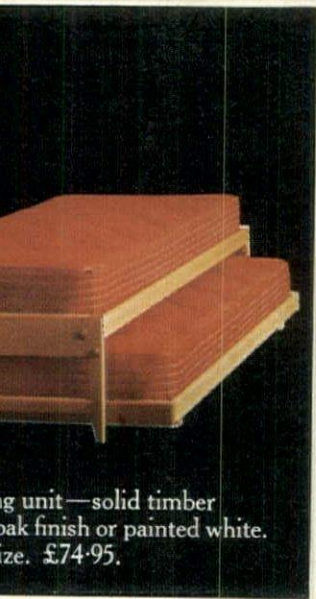
Visiona is a completely new concept in colour and design continually creating unusual and exciting ideas for homotextiles made from Dralon fibre . . . tomorrow's textiles today.

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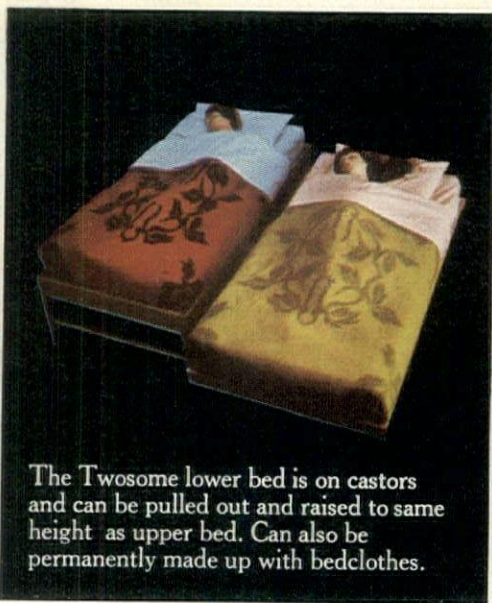
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g unit—solid timber
oak finish or painted white.
ize. £74.95.



The Twosome lower bed is on castors and can be pulled out and raised to same height as upper bed. Can also be permanently made up with bedclothes.



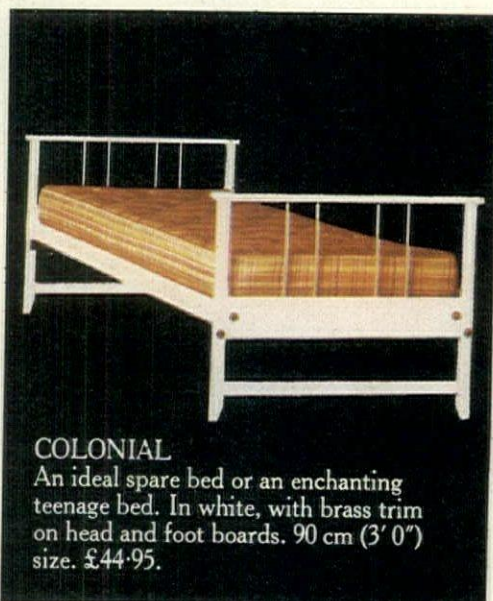
LOUNGER

Day bed in wood, white finish, contrasting brass trim. Lower bed operates as the Twosome. Side bolsters and mattresses fitted with zip off nylon stretch covers for easy cleaning. 90 cm (3' 0") size. £99.95.

They look quite different



rs with attractive brass
ily constructed with
tform in white, with
in the traditional military
0 cm (3' 0") size. £84.95.



COLONIAL

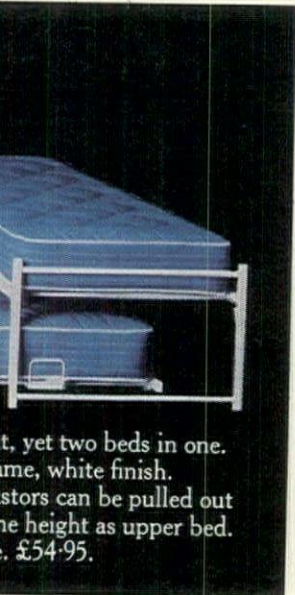
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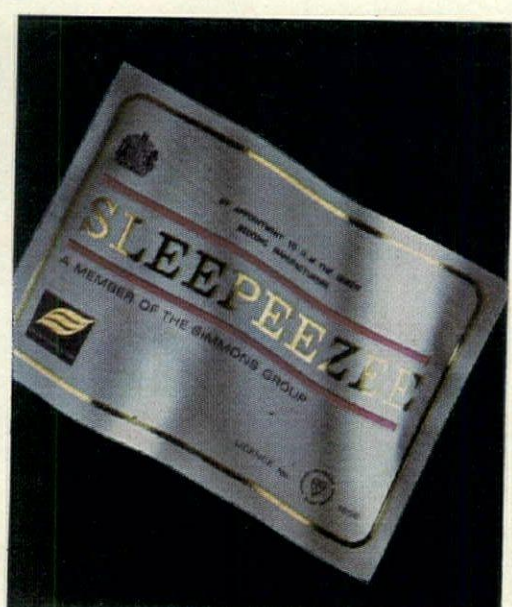


t, yet two beds in one.
ame, white finish.
stors can be pulled out
ne height as upper bed.
£54.95.



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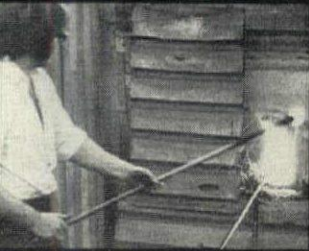
1 Timely offering: battery wall-clock in brass or chrome; 6 $\frac{3}{4}$ inches across £15.65 post 40p **2** Jug by Wedgwood, words by Samuel Johnson: black on cream earthenware, 7 $\frac{1}{2}$ inches high £5.65 post 40p **3** Indulgent present: five different-coloured stacks of chips, 41 of each, packed in a blue and gold case £6.40 post 40p **4** Scandinavian indoor grill in cast iron on a teak base; 8 $\frac{1}{2}$ inches square, ready packed with charcoal £14.60 post 80p **5** Perspex letter-rack with wells for pens and pencils £3.70 post 35p **6** Long shoe-horn - in real horn £2.85 post 22p

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The Handmade Glass

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A blob of molten glass (a 'gather') is taken from the furnace on a blowing iron.



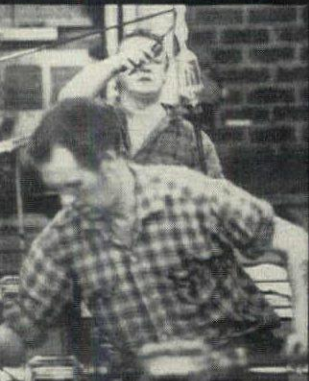
The glass is rolled (and carved) to shape it.



A bubble is blown in the gather, which is then blown into a mould.



Further molten glass is added for the stem.



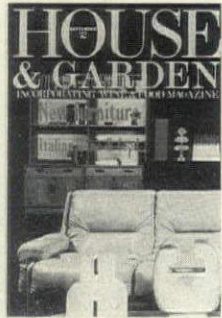
After shaping the stem, the glass is added for the foot.

Contd. top right

HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE

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Cover The deep luxury of G-Plan's settee from the 'Melissa' range and the sombre black of both walls and carpet, give an indefinable feeling of peace to this study-sitting-room. The wall units are also by G-Plan. The collection of modern British ceramics seem almost Pre-Columbian in character. Set designed by Olive Sullivan; built and photographed by John Wingrove. Merchandise details on page 34

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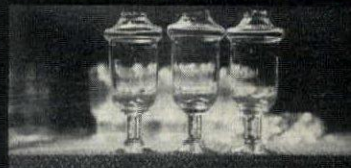
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6. The foot is shaped and the glass completed.



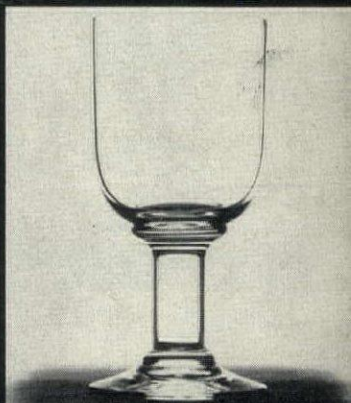
7. Glass emerging from the lehr (cooling tunnel).



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



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



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

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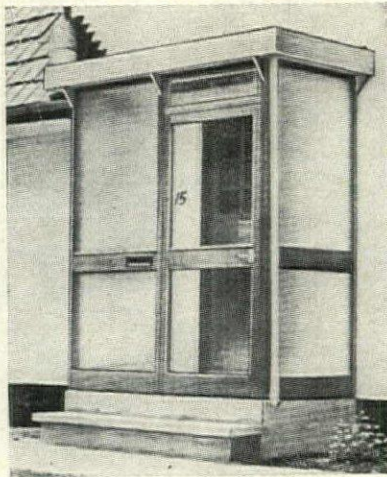
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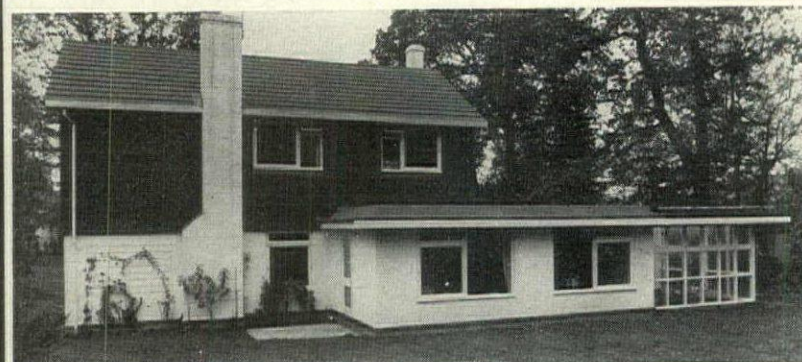
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Single-storey extension by Homematch Builders, 32 The High Street, Tunbridge Wells.



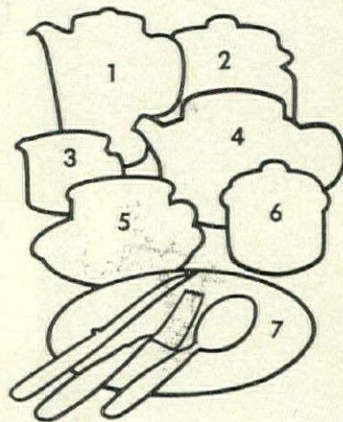
'Bermuda 26' extension, 8 feet 10 inches by 16 feet 6 inches with PVC roof, cedarwood doors and windows, £268-70, from Banbury Buildings Ltd, Sun House, Adderbury, Banbury, Oxford



Two-storey extension by Middlesex Conversions Ltd, Midwood House, Elm Park Road, Pinner.



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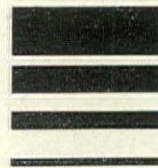


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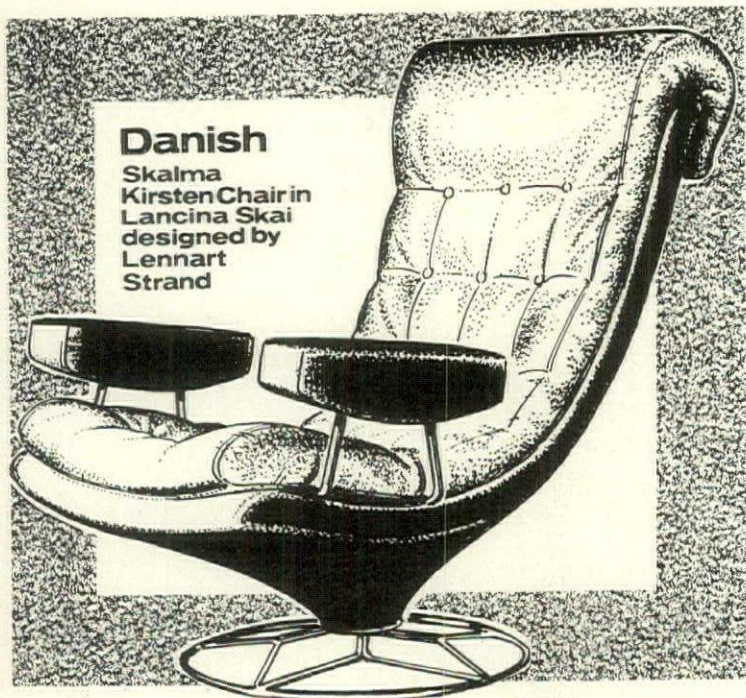
Chelsea Manor Gardens,
Kings Road, London SW3.



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Danish
Skalma
Kirsten Chair in
Lancina Skai
designed by
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Strand

*sitting
pretty*



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Suppliers: Y Methods Systems & Applications, 33-37 Moreland Street, London, EC1V 8BB.

Price: 65p for 200 cm tube, including postage and packing.

New range of light dimmers

More thought is being given to the decorative, as opposed to purely functional, purpose of lighting. When it comes to creating different atmospheres in a room, light dimmers can play a very useful role. A new range of Dimmalites, from S & T Electronics, is designed to replace existing light switches and provide an infinite variation of light, from a soft glow to full brilliance, at the turn of a knob. A dimmer can, for instance, provide a low but reassuring level of light using a standard high wattage bulb in a child's or invalid's room, or can be adjusted to provide the right amount of background lighting for coloured television so that picture definition is as good as possible. In a room used for dinner-parties, or in one which has several functions, light dimmers can effectively act as mood changers. The D500 model can handle from 40 to 500 watts and has an ivory coloured front plate and matching knob. The Dimmalite D 1000 model handles from 40 to 1000 watts and has a satin chrome front plate with matching aluminium knobs. Both models are interference suppressed.

Manufacturers: S & T Electronics, 26 The Crescent, Hipperholme, Halifax, Yorkshire.

Safe drinking-water

Finding a sufficient supply of reliable fresh drinking-water when holidaying abroad, on yachts or in remote cottages can be something of a problem. To meet this, Safari Water Treatments have produced a range of kits (approved by the Counties Public Health Laboratories) which could be very useful under such circumstances. These units are guaranteed to remove harmful bacteria, amoebic cysts, detergents, rust, dirt and algae, suspended matter, organic tastes, colours and odours, chlorine and radioactive solids, so they are useful not only where water is unreliable from a health point of view but also where water, although safe, has an unattractive taste.

The Aquaflo senior model purifier is for mains installation and is particularly useful for large yachts or cottages, or for anyone who needs a lot of pure water for safe photographic

Continued on page 17

At last.
A venetian blind made specially for
the rooms that really need one.

Everyday, the sun's ultra violet rays are destroying the pigments in your carpets and furniture.

(You'll have noticed how there's always a dark patch of wallpaper behind a picture that's been hanging up for some time.)

Any venetian blind would enable you to control the light.

But you might not want a venetian blind in the same room as all your best stuff.

With this in mind, Sunway introduce the Sunway Symphony.

It's a beautiful thing.

And when you go and see one, you'll probably want to do rather more than just look at it.



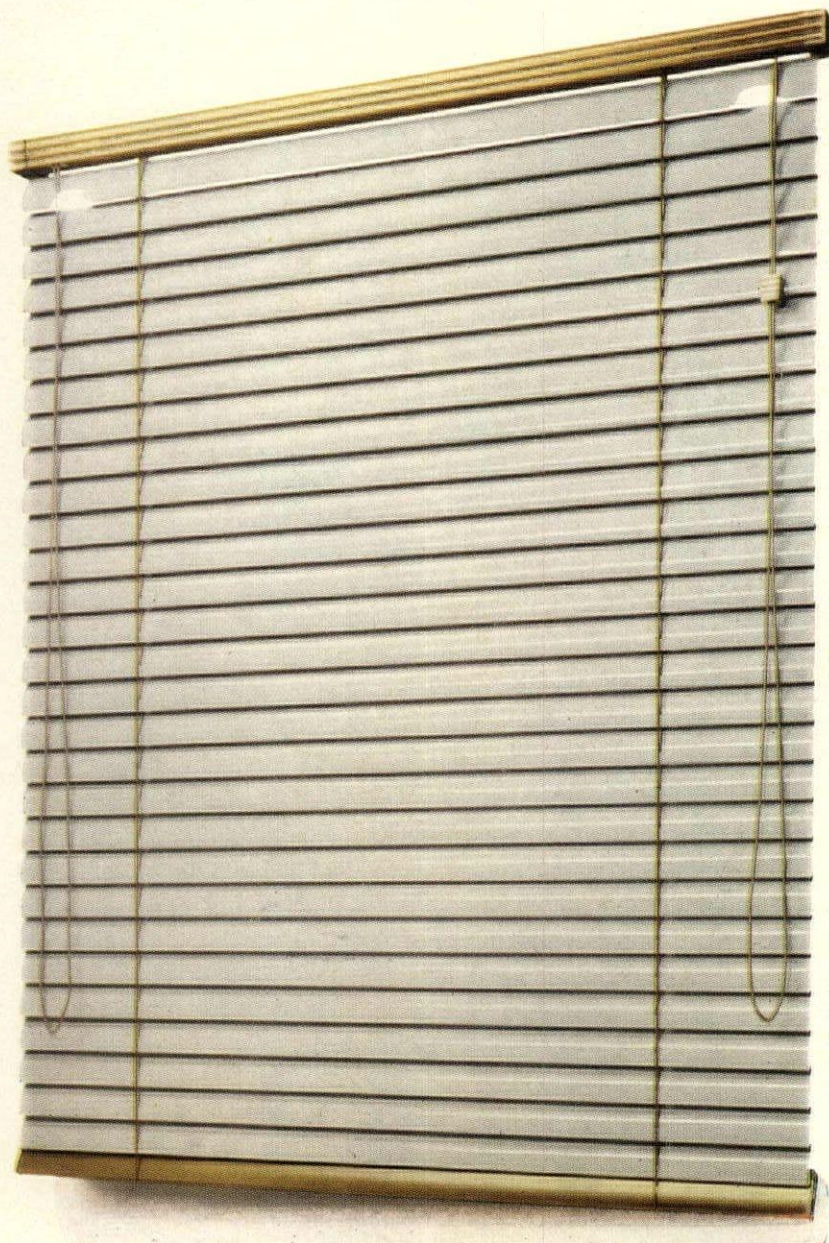
Without a venetian blind in your bedroom, an expensive bedspread can fade up to 9% a year.



Without a venetian blind, a Persian carpet can fade up to 7% a year.



Without a venetian blind to control the light, a lot of furniture can fade up to 5% a year.



The top and bottom rails could easily be mistaken for solid gold bars. And they are fluted, in much the same way as classical columns.

The cords look as if they are made of fine gold wire. While the cord equaliser looks as if it is hidden inside a small gold box.

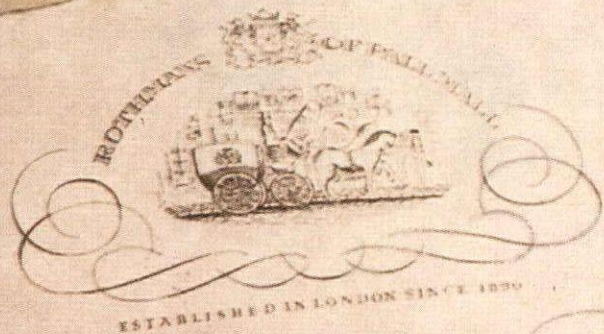
The Symphony looks particularly good in white — and you won't even have to change your existing colour schemes to accommodate it.

You'd be forgiven for thinking you might have to take out a second mortgage to afford a blind like this. Prepare for a pleasant surprise.

The New Sunway Symphony.

SUNWAY®





Pall Mall
21th July 1903

R. Carlisle
21 Curzon Street

My Dear Sir,

A valuable consignment of costly Virginia leaf, matured not one, but three full years has been made available to me.

This tobacco has a roundness, a maturity and a character, which I venture to suggest would be as much to your taste as it is to mine.

I should be glad to make up personally a sample of cigarettes for your approval,

I am, Sir,

Your most obedient servant,
Louis Rothman



A cigarette blended with costly Virginia leaf, matured not one but three full years; wrapped in filigrain paper and presented in sealed packets.

Louis Rothmans Select. 35p*
The finest cigarette in all our eighty years

*Recommended price

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING



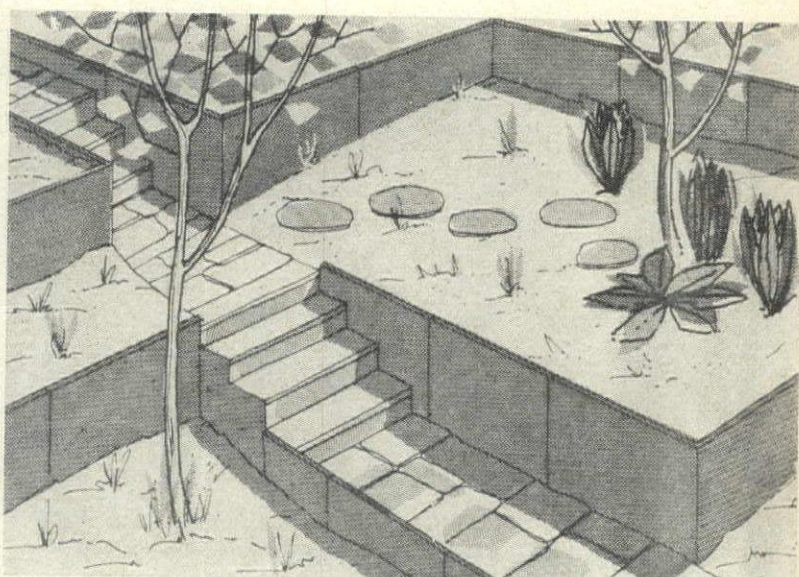
Continued from page 14

work. These units are available singly or in groups, from two to twenty, each capable of producing a gallon of pure water per minute. For caravans and smaller yachts, there is a stainless-steel Ogden water purifier, model AFP1, which produces 1½ pints of pure water per minute. The Aquapac portable model, lightweight and pocket size, will purify approximately 20 gallons of water from its disposable cartridge before running out.

With all these units, the water passes through a special filter media which traps or destroys harmful ingredients letting healthful salts and minerals pass through unchanged. The cartridges are disposable and easily replaced.

Agents: Safari Water Treatments Limited, 299-301 Ballards Lane, London, N12 8NP (01-445 8911).

Prices: Aquaflo units £39-95; model AFP1 £34-95; portable model £4-95.



Prefabricated retaining wall

Changes of level can create variety and interest in a garden of any size, whether there is an existing slope or not. Building retaining walls that will adequately hold back the earth is an expensive and skilled job, but Mono Concrete, well known for their good-looking street and garden furniture, now produce pre-concrete units which can be erected by unskilled labour. Two types are available, both 3 feet long, one designed

to project 1 foot above ground level, the other 2 feet. These come in six different aggregate finishes so that the colour can be chosen to blend with existing materials. The units have a projecting toe which is turned inwards towards the bank, and once this is set on a level bed, backfilling can take place immediately. The vertical joints can be left as they are or filled with mortar or mastic.

Sales office: Mono Concrete Ltd, Horton Rd, West Drayton, Middx.

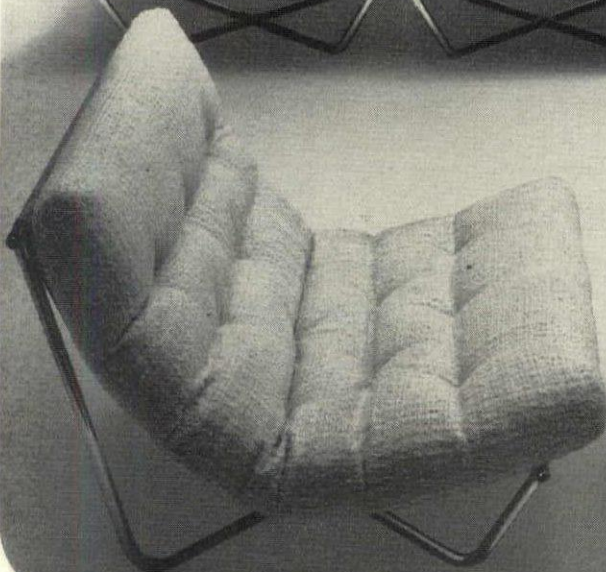
generous in size and comfort—
mean in price



that's the Formula - sling chair. Big enough to seat two at a pinch. It has an ample deep buttoned cushion on an interesting chrome frame.

Amazingly it isn't as dear as it looks because it comes to you direct from TOTUM.

The chair is from £43.35, the table £22.00 and there's a matching foot stool.



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HG 917
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Tel: Brighton 725671



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 289 High Street, Watford, Herts. Tel: Watford 23440

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 Tel Bidford on Avon. 2418 (STD 078 988 2418)

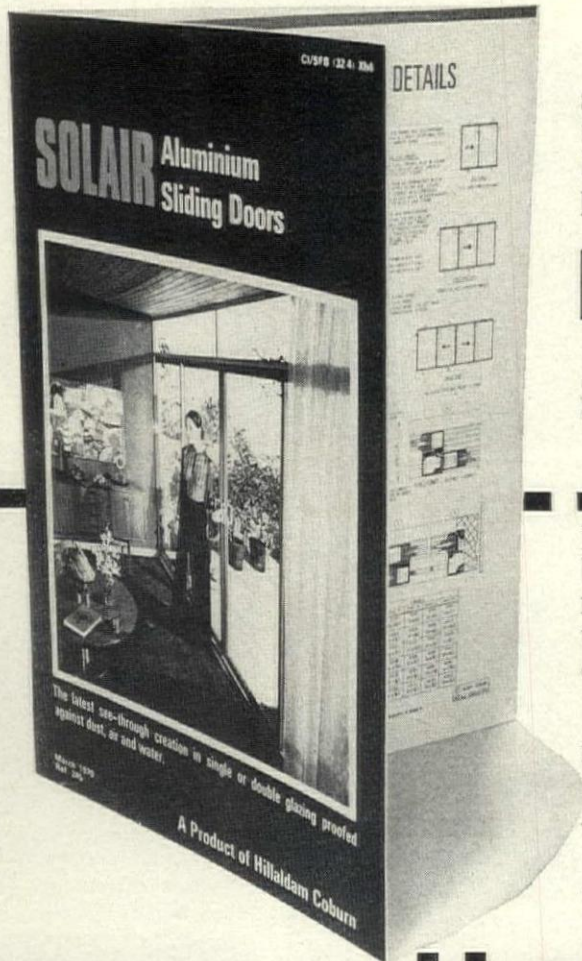
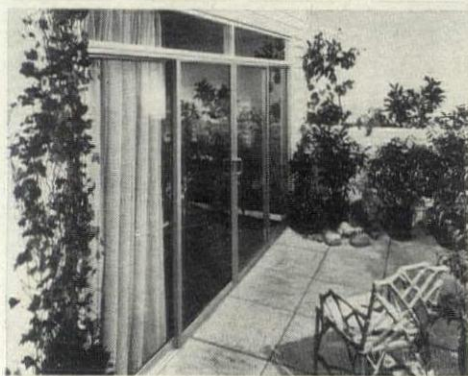
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From Hillaldam Coburn.

Solair are patio doors. Designed to allow in maximum sunlight. But at the same time, keeping out the bad weather (and keeping in the warmth if you choose double glazing).



They come in 20 different standard sizes from stock or made to your own measurements. From as little as £78. A light price for a bright new home.

Hillaldam Coburn Ltd - the sliding door people

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Please send me the Solair brochure and the name of my nearest Builders Merchant where I can see a Solair door demonstrated.

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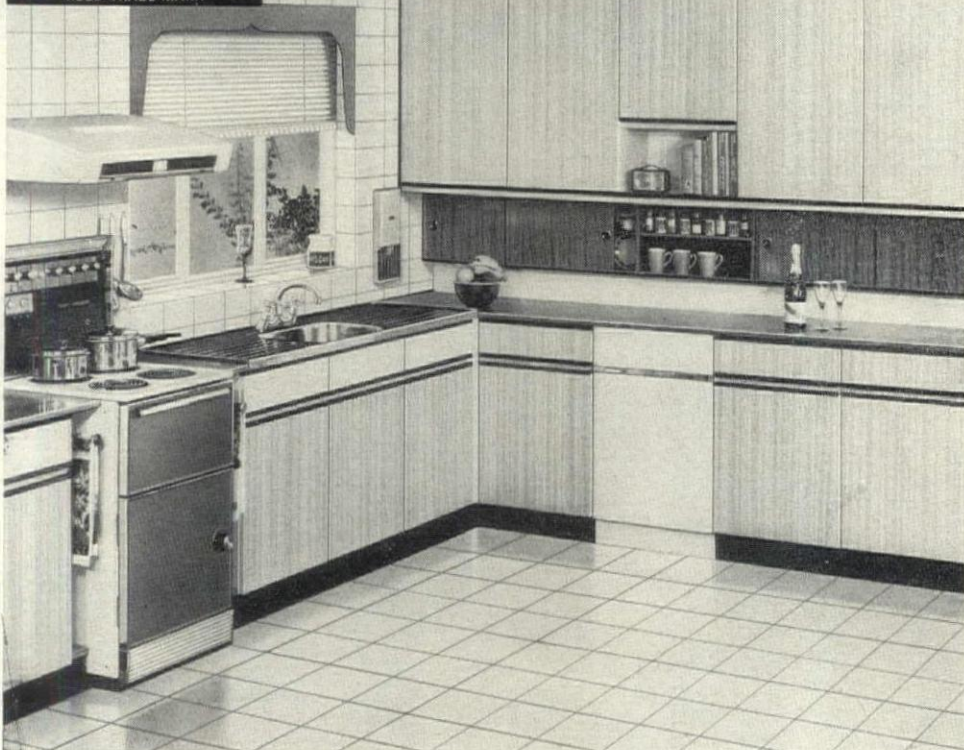
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Cut out the coupon and let in the light



PEERLESS SELF-ASSEMBLY KITCHEN UNITS NEW! DOVETAIL DE-LUXE with melamine laminated doors and drawer fronts



Real low-cost luxury. There's a big, big saving to be got from buying your Kitchen Units direct from the factory the 'Dovetail' way, prefabricated in top quality materials and delivered packed flat as sub-assembled units for you to slot together. It's so simple!—a hammer and screwdriver are all you need.

Brilliantly designed for today—and packed with quality features. All work-tops are melamine laminated. Doors, and drawer fronts are laminated outside in Champagne Cedar and inside in White, drawer fronts are reversible. New roller glide drawer actions. Fully concealed hinges, micro-adjustable. Decorative handles and trim of real Burma Teak and Afrormosia.

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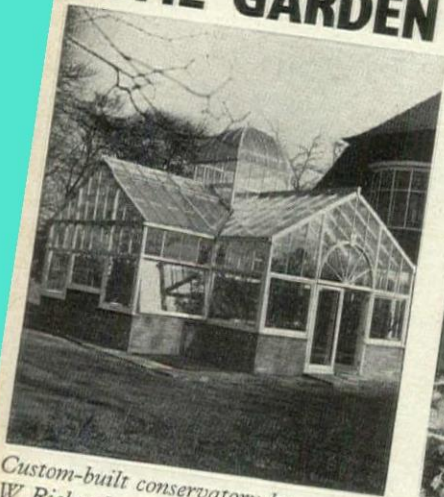
All the furniture shown in this room setting is at prices direct from the manufacturers. You can visit our showrooms and make up a suite to suit from the many items of Sheraton, Hepplewhite and Regency style mahogany furniture in our range.



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SOME GARDEN BUILDINGS



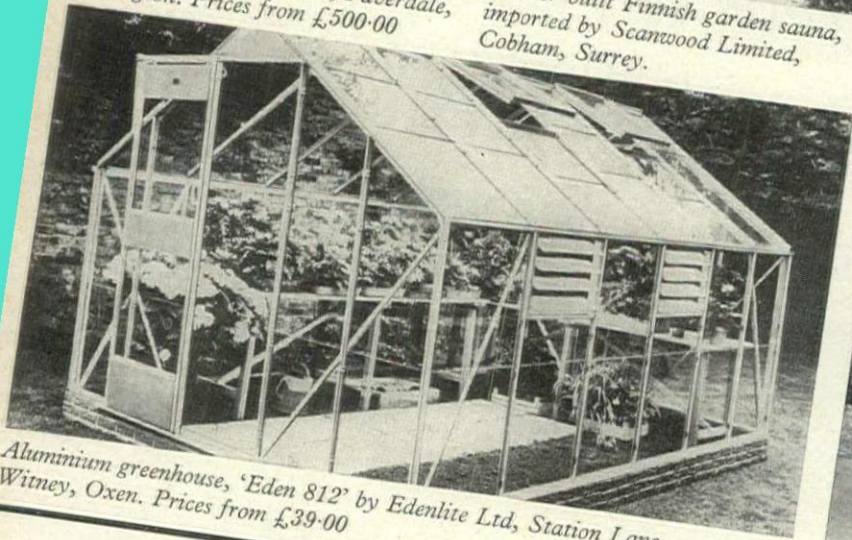
Custom-built conservatory by W Richardson & Co Ltd, Faverdale, Darlington. Prices from £500.00



Timber-built Finnish garden sauna, imported by Scanwood Limited, Cobham, Surrey.



'Amateur' greenhouse, 7ft high by 8ft wide, by Alton Glasshouses, Alton Works, Bewdley, Worcs. Price from £37.25.



Aluminium greenhouse, 'Eden 812' by Edenlite Ltd, Station Lane, Witney, Oxen. Prices from £39.00



'Windsor' greenhouse with 2-ft boarding, also from Alton Glasshouses. Price from £44.50

Simply beautiful

Lloyd Ferguson acrylic creations for the home. See them at any store that sells beautiful things. Heals, Peter Jones, John Lewis, Army & Navy Stores, Lillywhites, Fenwicks of Newcastle, GTC of Sloane Square. Or telephone us for the name of your nearest stockist.

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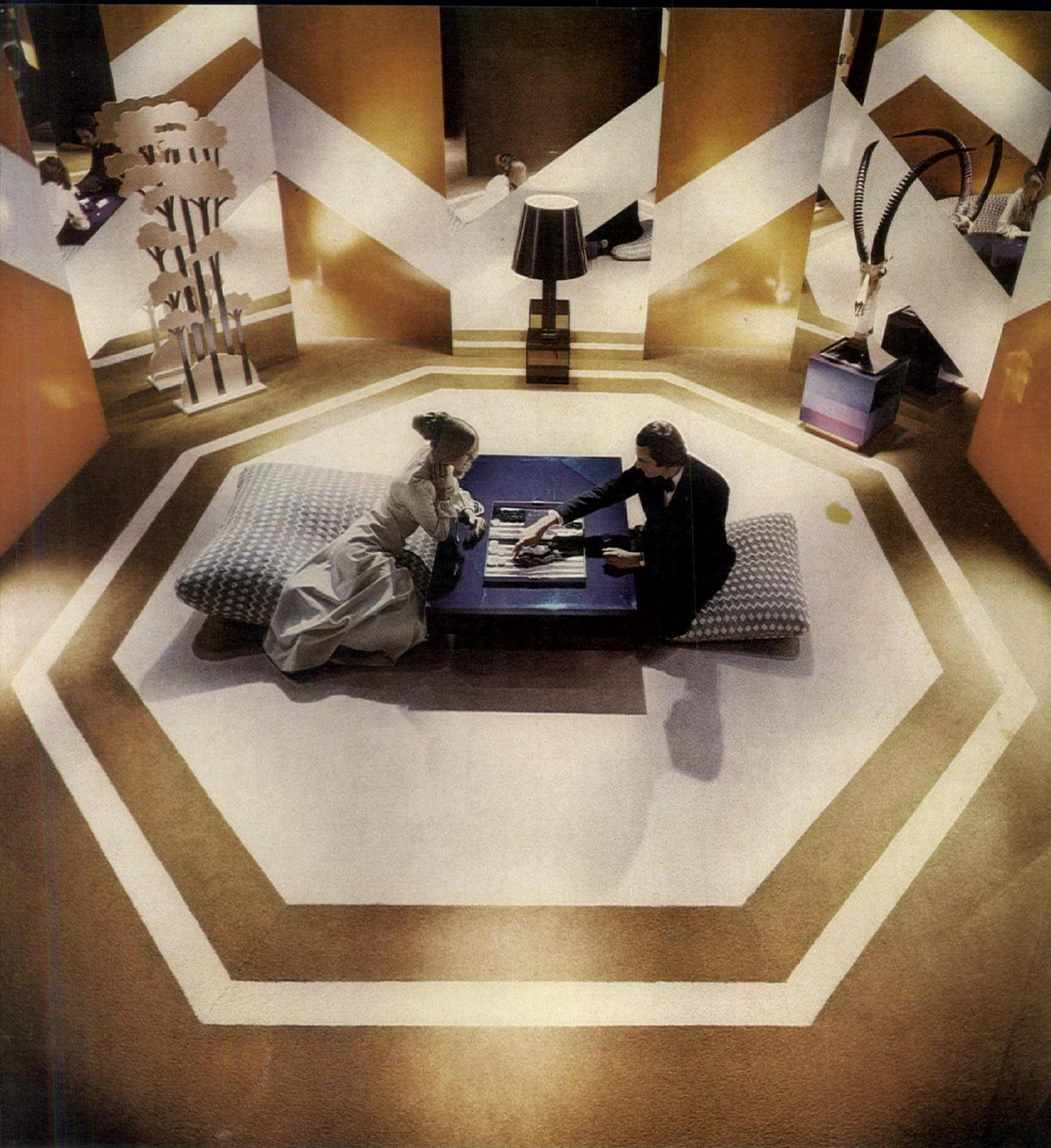
Lloyd Ferguson acrylics

Ferguson Formdesigns Ltd, 174 London Road, Kingston-on-Thames, Surrey. Tel: 01-549 1266



All articles illustrated selected for Design Centre.





Setting designed by Garnett Cloughley Blakemore & Associates

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

It's called York. And it's a superb plain Wilton carpet by Crossley. In a phrase, sheer luxury.

Like all Crossley carpets, York has been designed to lend style and elegance to modern living. Hence its range of 21 cultured tones (such as Havana and

Martini pictured above).

York is woven entirely from the finest pure new wool, with a generous twist pile for lasting good looks. Because Crossley are still traditional when it comes to standards of craftsmanship. See York for yourself at your local stockist.

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Deep buttoned Victorian style rocking Chair
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One of many photographs from our brochure

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Rooksmoor Mills, Stroud, Glos

GARDENING KNOW-HOW

SOME NOTES FOR SEPTEMBER

BY PETER RUSSELL

TRY YOUR HAND at propagating some of your hardy shrubs this month. Many of these ornamentals strike quite easily. Choose ripened wood of the current season and make cuttings about a foot long. Trim them cleanly just below a joint at the bottom. Remove soft tips. Remove all leaves from the lower third of each cutting. This portion will be beneath the soil and leaves left will only rot and possibly cause trouble in so doing. Choose a fairly sheltered place for the striking area; one free from excessive wind and the hotness of any Indian summer. A measure of sand added to the soil, especially if on the heavy side, will much assist development of new roots. Make sure cuttings are firmly installed.

In the flower garden, keep on top of dead-heading and relieve herbaceous and other plants of dead growth. There may not be a great deal of this, but its removal will help the later flowerers to be seen at their best. General garden appearances will also be improved. This is the time of the year when seasonal raggedness can begin to take a hold and spoil final phases of garden decoration.

Find space for a few seeds of hardy annuals, such as cornflowers, calendulas and Californian poppy, although there are many others. Seed sown now will produce sturdy early-flowering plants for next year. And many people find a September

sowing of sweet peas very successful. Sow them in the open, or otherwise in pots, which can be kept in cold frames and grown as hardy as possible. Frame lights are only needed when severe weather threatens. The result will be thoroughly robust sweet peas ready for planting out next year.

General clearances maintained in the vegetable garden as crops mature will also help to keep things in good order. Space should be made for planting out spring cabbage plants. Put these in at nine inches apart. Alternate rows can then with advantage be cut when large enough, to be used as spring greens. The rows left standing can be thinned in their turn, as the kitchen demands. By removing alternate plants, those finally remaining will have the right amount of room required for making full growth and development, to form full-blooded spring cabbages.

Put in seeds of winter lettuce and winter spinach. Lift maincrop carrots and potatoes. Make sure celery is well earthed-up.

September is an excellent month for sowing grass seed. Making sure the land is finally rendered firm and smooth (lawns are by no means always dead level), put the seed in evenly at 1½ ounces per square yard. Rake it in and, if possible, roll it.

Begin to lift gladioli corms, where foliage can be seen to be browning and its work of feeding the incipient flowers in the new corms is obviously finishing.

Though perhaps seeming a little premature, put dahlia labelling matters in hand, if there are individual varieties which may need to be clearly identified. And it would not come amiss to keep well on top of dis-budding and side-shooting the larger-flowering varieties. Make sure some of these do not want for water either. Simple steps taken as the season wanes, will help to keep flower production at something like full throttle until the last possible summer minute. Side-shooting and disbudding becomes increasingly relevant as the cooling season tends to produce more and more sappy, non-flowering growth.

See to early bulb supplies, especially if you have flowering bulbs in bowls for Christmas time in mind ●

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



Partners in kitchen style... Wrighton and Creda



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

Wrighton California 2

is a fully metric, modular range of fitted kitchen furniture manufactured to the same high standard of construction and finish as the international kitchen. California 2 has a top line of drawers in the base units, and base unit doors can be supplied in any one of the ten brilliant new high gloss polyester colours by Wrighton for 1972.

Partnered with California 2 above are shown the new Creda built-in oven and hob.

Beautiful New Credaplan

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

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

Tiles by Verity Tiles Ltd, 3 Ellis Street, London SW

WRIGHTON Creda

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

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

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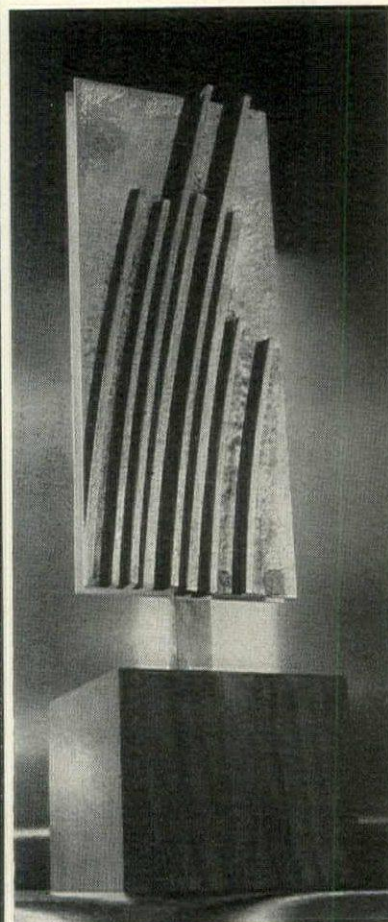
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SHOPPING

GOLD & SILVER HAVE I LOTS

BY
CHRISTINE WYLIE



Garrard trophy

Alex Styles, the senior Garrard silver designer, has achieved international acclaim for his work. The Garrard Trophy (shown above) designed by him was presented to Major John Hamsley and Frank Webber, representing the British Army, winners of the Forces Team Prize in the 1971 RAC rally. It is in rough textured sterling silver. The design suggests the tracks of vehicles being picked out in gold with the winners streaking away into the distance. Garrard's are at 112 Regent Street, W1.



Faberge specialists

Shown above is a fine carving in silver of a Siberian bear by Carl Faberge, mounted on a piece of natural rock crystal. Bentley's of Bond Street are specialists in Faberge objects and other Russian works of art as well as English and Continental antique jewellery.

Silver and silver plate

Mappin & Webb, the world famous jewellers, silversmiths, cutlers and watchmakers, have over many years established a reputation not only for the fine quality of their merchandise but also for the personal service afforded to the customer whether one is purchasing an item for £20 or £20,000.

Perhaps they are best known for their Mappin plate—some examples of which we show below—which is guaranteed to give lifelong satisfaction. Their watch and clock sections are also well worth a visit, as is their speciality department in which you find leather goods including the famous lizard handbag which still retails at under £9.00 and is available in a choice of 6 colours. Here, too, one can commission special silver models made either to your own personal design or designed by leading silver artists. Whatever your interest, any branch of Mappin & Webb, whether in London or the Provinces, is well worth a visit.



CHILTON * **INTERNATIONAL SIX**
 by Ottermill



Now – from the originators of shaver supply units – here's the brilliant new International Six! Traditional Chilton engineering quality backed by over twenty years' experience. Ask at your Electricity showroom, or write for more details and name of nearest supplier.

New shape

The elegant styling of the International Six reflects the softer line of the seventies.

New simplicity

Use common centre hole and either of the other holes for automatic voltage selection – 115v or 230v. Takes any shaver plug. No external switches or indicators.

New safety

Socket automatically 'on' when plug inserted – otherwise always 'off'. Other safety features include new double-bobbin transformer and new thermal overload device for protection against misuse. Fully approved for use in bathrooms – complies with BS 3052.

Ottermill Chilton Limited, Group Sales Office: Heron House, Wembley Hill Road, Wembley, Middx. Tel: 01-903 2166.



WRIGHTON INTERNATIONAL Fitted Bedroom Furniture

Wrighton have evolved a fitted storage scheme for the bedroom based on the expertise acquired through production of their well-known kitchen furniture.

Interior and exterior surfaces are in DECPOL a hard scratch-resistant polyester-urethane exclusive to Wrighton, in lightfast Magnolia colour.

See the ADAM range of fitted bedroom furniture at the Wrighton Showroom, 3 Portman Square, London W1H 0JB (Just behind Selfridges). Telephone: 01-486 4575 or write for illustrated brochure.

WRIGHTON

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Furniture, Billet Road,
Walthamstow, London E17 5DW
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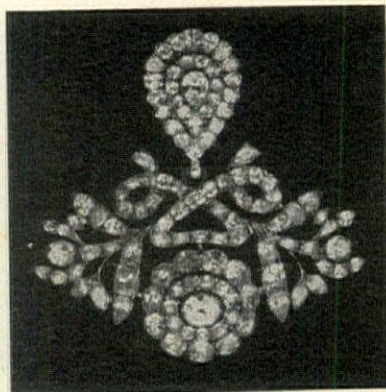
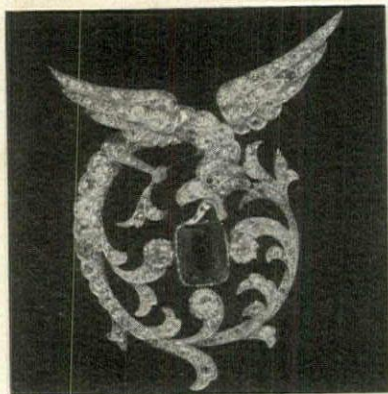
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RED/59

SHOPPING

GOLD & SILVER HAVE I LOTS



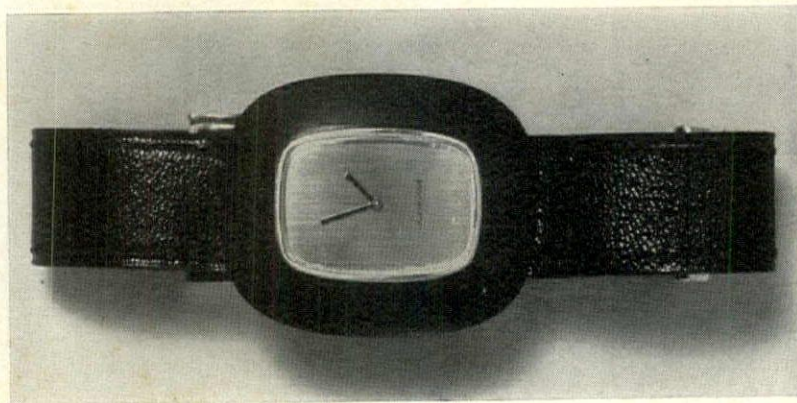
Jewellery and silver

Typical of N Bloom & Son's stock in their shop at 153 New Bond Street, W1, are these pieces of jewellery (shown above and right). Blooms have one of the largest stocks of eighteenth- and nineteenth-century

jewellery in the world, all chosen for attractiveness as well as quality and condition. In addition they have fine antique and Victorian silver and objets d'art. They publish an annual catalogue which may be obtained for further information.

Traditional and modern

Established in 1749, J W Benson at 23 Old Bond Street, W1, is a company that has created a reputation for fine quality jewellery, watches and clocks throughout its 200 years of existence. There is a wide range of *objets* to be found in their Bond Street showrooms, and the Benson interest-free terms have become world famous. The relaxed atmosphere of their Bond Street showrooms provides the customer with an ideal opportunity to browse at leisure over modern and traditional jewellery. The shop front is worthy of note because of its beautiful arched windows.



Ebony and Gold

From Boucheron of 180 New Bond Street, W1, we photographed (left) an 18-carat gold and ebony wrist-watch with adjustable black leather strap. This is also available with a sandalwood surround and suede strap at £260.00. It is just one of a wide range of exclusive watches.



A Victorian style Chesterfield

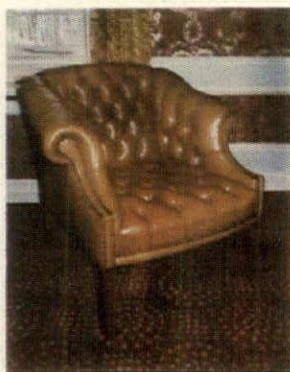
Genuine Reproduction Furniture presented by Anthony Smith & Son (Leather) Ltd.

Furniture Manufacturers and Upholsterers

Each piece of furniture is hand made in our workshops by craftsmen. We will be pleased to quote for alternative pieces including; Chippendale Wing Chairs, Regency Rocking Chairs, Gainsborough Chairs, Chesterfield Chairs, in leather or soft covering.

please contact: Anthony Smith & Son (Leather) Ltd., 81 Kingsley Road, Hounslow, Middlesex. Tel. 01-570 5689.

A Wilton easy chair



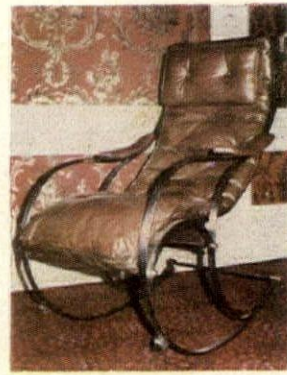
A Chippendale wing desk chair



A Chippendale library chair



A Victorian metal rocking chair





FIAT

Something very special

128

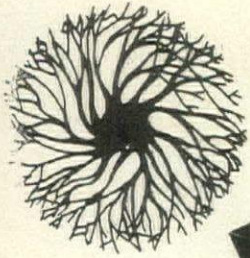
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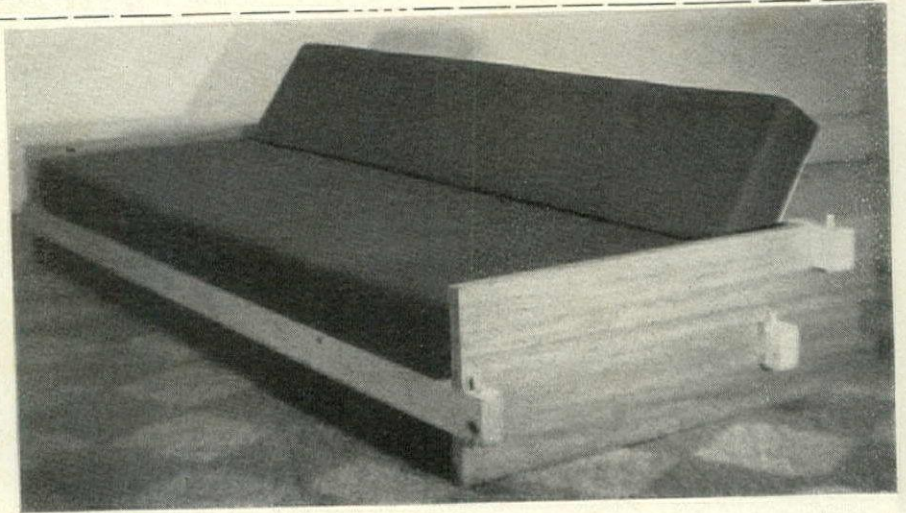
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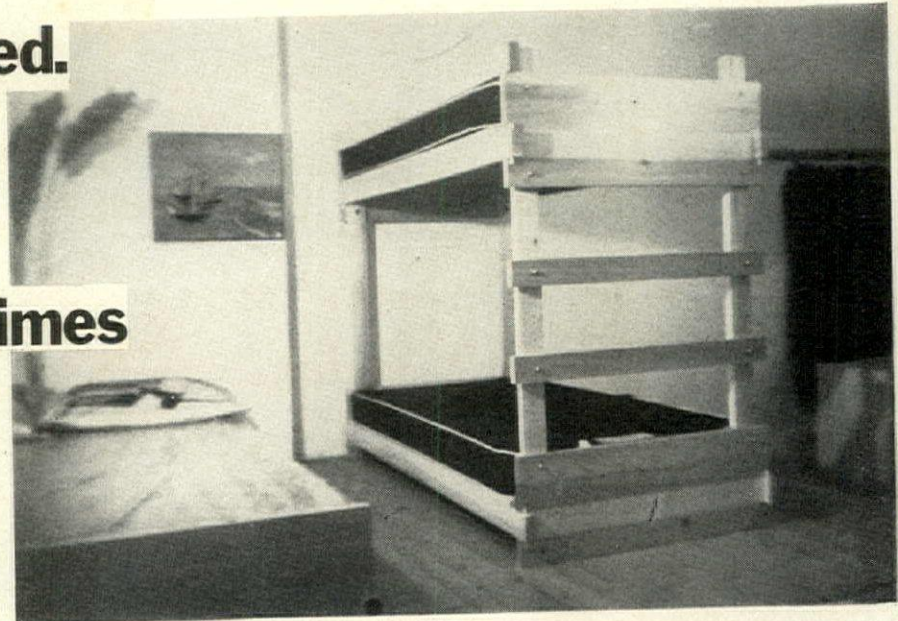
First came the feather bed.

Then the spring.

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all 'bagotbeds' supplied with

Dunlopillo



BUNK BEDS from £59

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1 Comfort

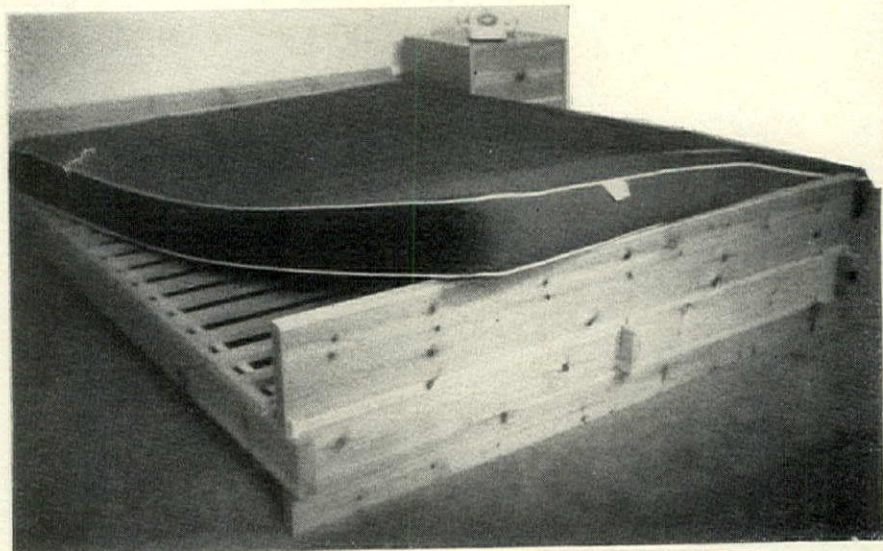
Velvetfoam mattresses and pillows give a new foam comfort and hygiene at a price within the reach of all. Millions of inter-connected air bubbles give gentle but firm support, yielding to the shape and weight of the body.

Velvetfoam mattresses and pillows are self-ventilating, breathing fresh air to every point where support is needed. You sleep on a bed that breathes—a bed of fresh air.

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CHELSEA RANGE SOLID PINE FURNITURE

KANDYA + MOFFAT CONTINENTAL GAS BUILT-IN

There's a warmth and 'humanity' to Kandya Continental that you won't find in other kitchens. The friendly good looks of polished beech wood sets off the gleaming Deepglaze finish to perfection. There's real thoughtfulness in design, too. To avoid banged heads, you'll find Kandya doors that slide. Handles are smooth to be kind to your fingernails. Inside, you can choose from a host of easily adjustable shelves, bins and trays. And, with Kandya, everything—inside and out—can be cleaned with a wipe!

Whatever size your kitchen, Kandya have a host of new ways to give you a practical work flow and the maximum stow-away storage within the space.

The Moffat 2000 series partners Kandya perfectly. These latest models, in charcoal and chrome finish are the best looking yet, with so many clever helpful ideas. The oven is not only a generous size, it's also self-cleaning. It has a fully-automatic timer, plus a time-of-day clock, plus a one-hour minute timer. So sensible! The Moffat also has a super-wide grill so you can cook evenly over the whole grilling area. The gleaming hotplate with its satin nickel finish has four burners which light automatically and feature the Moffat system of simmer control for greatest efficiency.

Kandya and Moffat. Together they will make your cooking much more fun.

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.). Thorn Kitchen Advisory Centre, Thorn House, Upper St. Martin Lane W.C.2, is open Monday to Friday 9 to 5 p.m.



To Dept. HG5, **Kandya Limited**,
2 Ridgmount Place, London WC1E 7AG.

Please send me colour brochures for Kandya
Continental and Moffat built-in appliances with the
name and address of my nearest stockist.

Name

Address

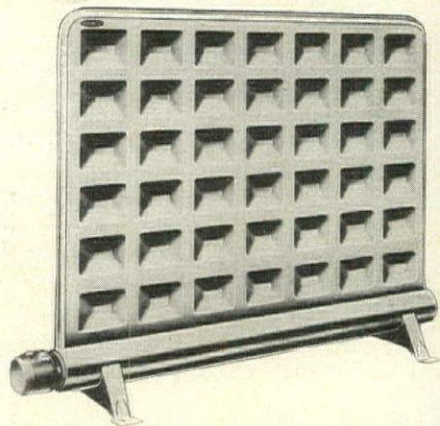
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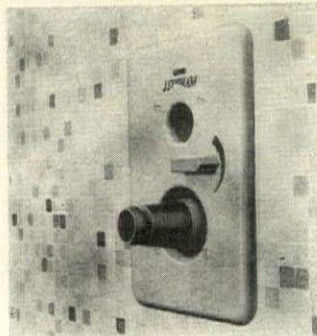
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H1

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SHOPPING

GOLD & SILVER HAVE I LOTS



Long-established

Harvey & Gore at 4 Burlington Gardens, formerly at the Blue Boar within Aldgate, must be one of the oldest established jewellers in London, dating from 1723. We show above this fine pair of antique diamond earrings. As well as their beautiful jewellery they have some handsome antique silver and old Sheffield plate.

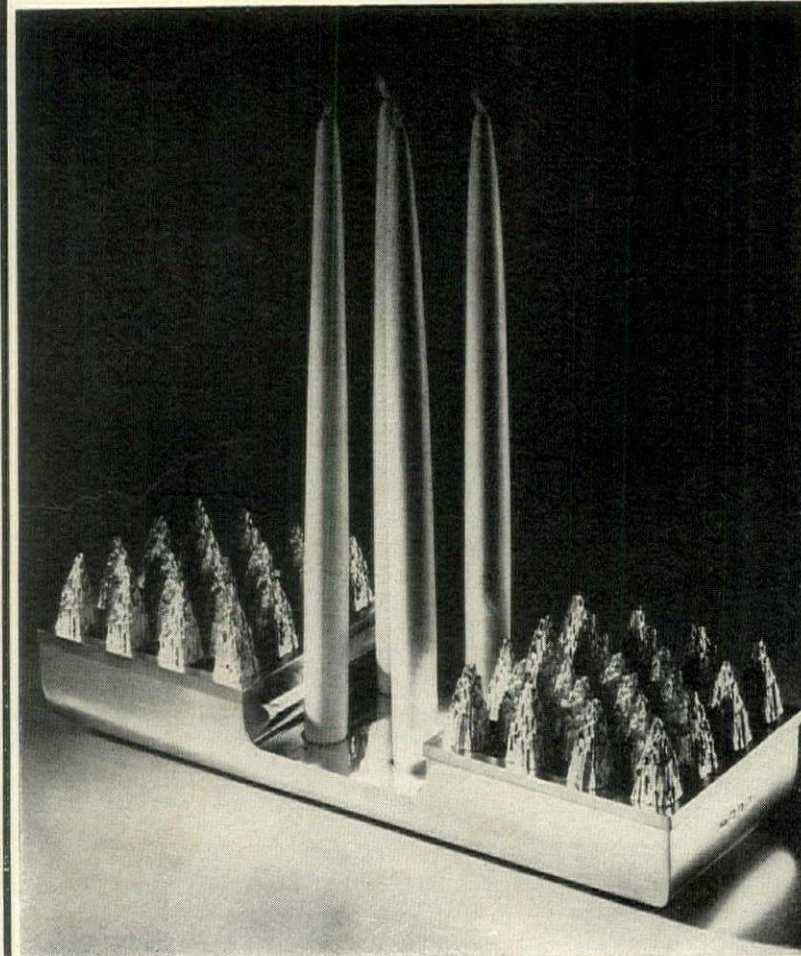
Modern centrepiece

This silver and silver gilt table centrepiece (below) by Christopher Lawrence is available at Watches of Switzerland at 16 New Bond Street. It costs £1,025 and is one of the unusual pieces of silver which they stock. They also have a great collection of watches and jewellery.



Tasselled pendant

From a varied and beautiful range of jewellery and watches at Kutchinsky, 73 Brompton Road and 174 New Bond Street, we chose this 18-carat yellow gold, diamond and coral pendant, costing £3,355.00. Kutchinsky are well known for their up to the minute designs which are exclusive to them. The designs for all jewellery are drawn in Paris and made at their own factory in England. Many of their pieces incorporate stones, such as coral tiger's eye or lapis, as well as the more traditional stones.





Anyone crazy enough to give a guarantee like this deserves to have his set examined.

Most TV manufacturers give you some form of guarantee. Like a parts warranty for 1 year. But Hitachi guarantee all their parts for two years, tube included, and in addition you get free labour for the first year. That's because we want you to have good service without paying for it. Nobody else gives you this guarantee.

So how crazy are we? Crazy enough to be supremely self-confident. And Hitachi can afford to be confident because they make Britain's most desirable colour TV's. Desirable because they're the most reliable.

Hitachi were among the first to realise the principle of better circuitry, better picture. That's why we've pioneered the development of fully transistorized circuitry. And that's not just a smokescreen of words. It's the screen with the beautiful picture.

If you go to the expense of buying a Colour TV, you won't want to see albino newsreaders or purple ski-slopes.

That's why Hitachi sets operate on PAL transmission system, universally acknowledged as the circuitry which gives the clearest picture definition and superior colour quality.

And there are some sophisticated innovations for perfectionists. By adjusting our tint control, you can achieve the most natural colour mix, especially in flesh tones. Our instant sound and vision switch means you won't have to read 'War and Peace' while you wait for the set to warm up.

Now you've examined our set. You're convinced it works and our guarantee convinces you it will continue to work. There's only one thing left to ask yourself. Can you live with it?



For a start, there's a range of three sets to choose from, the 19" model and if your tastes are on the smaller side the 17" and 15" models. Besides the benefits common to all Hitachi sets, the portable 15" is complete with carrying handle and aerial so you can watch colour TV anywhere in the house. To satisfy all contingencies, this set's also equipped with an external aerial socket.

But all our TV's are good to look at in more ways than one. Hitachi cabinets are elegantly styled in a contemporary design, finished in rich grained wood.

So how crazy are we? Examine your nearest Hitachi dealer.



15" tubed model - Approximate picture size 34.9 cm (diagonal measurement) £203. 17" tubed model - Approximate picture size 41.3 cm (diagonal measurement) £213. 19" tubed model - Approximate picture size 46.7 cm (diagonal measurement) £233. Recommended retail prices.

GOLD & SILVER HAVE I LOTS



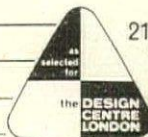
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Aluminium Shelving Brackets have a beautiful way of holding wood or glass shelves, what is more they have 909 clever ways of doing it to find out more about them, please write

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Ring specialists

Together with his love for fine antique jewellery Richard Ogden has a spirit of adventure evident in his enthusiastic backing of young designers. In many ways this family business is still run on similar lines to those which inspired his grandfather who started the firm. Great emphasis is put on a personal service in dealings with customers. In addition to the enormous collection of rings, both modern and antique, Richard Ogden also designs rings to customers' requirements. We show (above) a selection of rings from the wedding ring room specially created in 1960. It was at about this time that design in British jewellery was undergoing major changes and Richard Ogden at 28-29 Burlington Arcade must surely be included in any list of new and exciting designers.

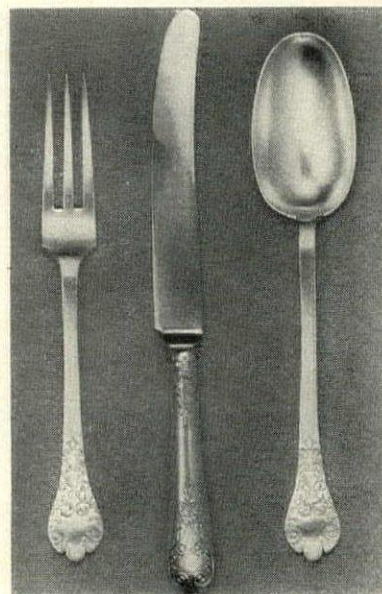
A colour brochure is available on request at 10p. This gives details of all precious and semi-precious stones, as well as ideas for their settings.

Silver coffee service

For nearly 150 years Collingwoods of Conduit Street have offered to the world elegance in precious metals and stones. They are justly famed both for the quality and the beauty



of their jewellery and for the encouragement they give to new young designers. The work of established designers, such as Stuart Devlin, can also be seen here. His name has become synonymous with the most exciting creative thinking in the world of modern silver and gold craftsmanship. From his recent and fourth exhibition at Collingwoods we show above his coffee service which costs about £575.00.



Cutlery in antique patterns

Those who really appreciate beautiful cutlery should visit a newly-opened shop at 50 Burlington Arcade. The Tableware Centre carries about 80 patterns of cutlery in the form of place setting. Many of the patterns are taken from 17th and 18th century designs and in some cases the original dies made for the Great Exhibition of 1851 have been used. Whilst mostly specializing in the more traditional English silver, they also have modern silver, and carry a selection of George Jensen stainless steel. This Charles II lace-back (above), patterned from the Restoration period, is hand forged, with scrolls and shells in low relief. Available in silver or silver gilt a service for 12 (in silver) would be about £600.00.

Heuga Carpet Squares.

They look beautiful new.

They also look beautiful old.



All new carpet looks beautiful.

Until the kids get at it. And the dog. Cigarette ends. Dinner parties. Scuffing chair legs. Thousand upon thousand of killer footsteps.

After which, it's amazing how fast the beauty fades.

Not so with Heuga Carpet Squares. They look beautiful new. They also look beautiful old. For the simplest, most intelligent of reasons: they are loose-laid: need no sticking or sewing. You can rotate them. Change them around. Forestall wear. Avoid waste.

Why waste 60% of your carpet.

This is what happens to conventional carpet. After a while, traffic lanes appear. Bare patches. That's because carpet is never used evenly. In most homes, about 40% of the carpet takes pretty well all the punishment. Which means that 60% is wasted!



With Heuga Carpet Squares, you can forestall wear. By rotating the squares. This means you use all the available carpet, not a paltry 40%. Which is why Heuga Carpet Squares stay beautiful longer. And last longer. Without waste.



Unique beauty.

Heuga have created dozens of beautiful colours. And they have created the stunning, unique chequer-board effect, so that not simply colour, but light and texture add to the beauty of your home.

There are so many more reasons for choosing Heuga Carpet Squares. They need no underfelt, for example. They make home decorating easier. They are easy to clean. Why not fill in the coupon. We'll send you our beautiful new full-colour brochure which tells you the full story. It's the most exciting carpet story you ever read.

Heuga Carpet Squares: beauty you don't waste.



Sh stains away under a cold tap.



Create your own carpet designs.



The carpet you take with you when you move.



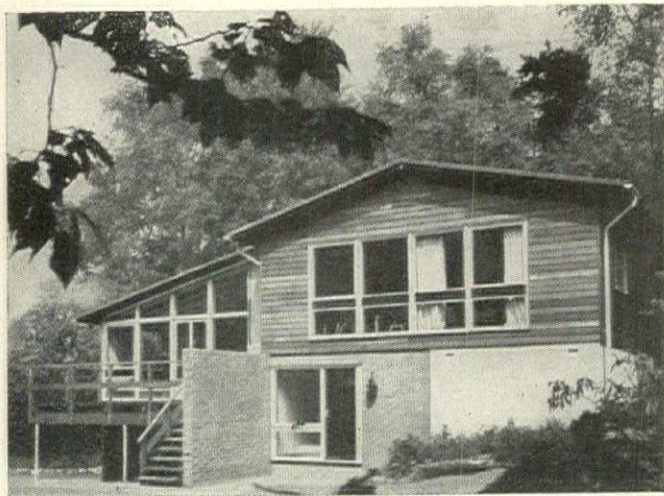
HEUGA

To: Van Heugten Brothers Ltd.,
Domestic Division, Heuga House,
1 Oxford Road, Aylesbury, Bucks.
Tel: Aylesbury 84631.

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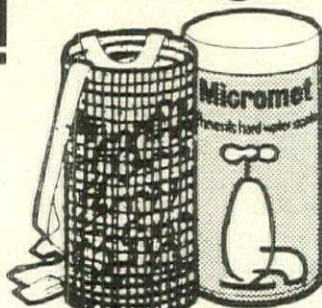


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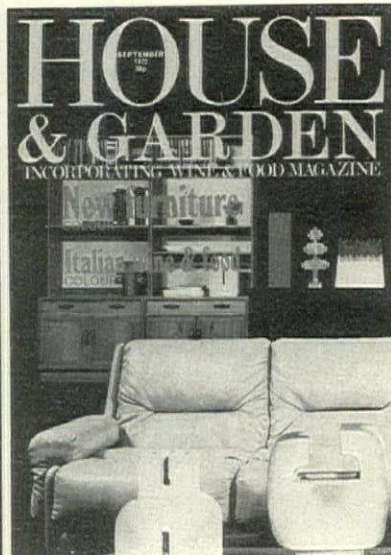
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Refills 95p.
Recommended retail prices

Micromet
keeps scale away for 1/2p a day

Send for free leaflet to: Albright & Wilson Ltd., PO Box 3, Oldbury, Warley, Worcestershire.

WHERE IT COMES FROM AND WHAT IT COSTS

ROOM-SET DATA



DATA for cover; see also page 11

Walls

Felt from Greville range, black, 72 inches wide, £1.10 per yard, from the Felt & Hessian shop, 34 Greville Street, London EC1.

Floor

Carpet by Georgan, black, No 72 from Manor range, 100 per cent wool, twelve colourways available, 3 feet, 9 feet and 12 feet widths, £7.65 per square yard to order from main stores.

Furniture

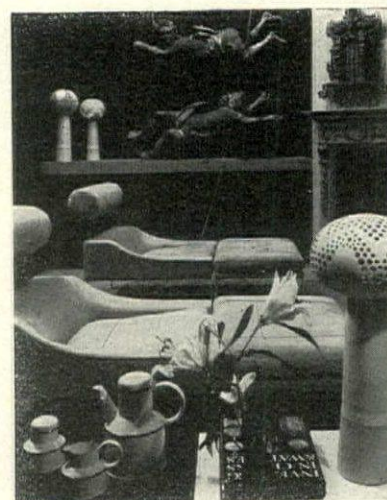
Sofa, No 7213 from the 'Melissa' Group by G-Plan, made of simulated hide, £146.00 (high back and low-back chairs to match).
Wall units from 'Sierra' wall furniture range by G-Plan, teak finish: (left) Base unit 3010D, width 33 inches, height 22 inches, depth 18 inches, £40.00. Top unit 3011D, width 33 inches, height 51 inches, depth 10 1/2 inches, £30.00. Top unit 3013D, drop front fitted with drinks cabinet, £45.00. (Right) Base unit 3000D £32.00. Swivel television platform, 8784D £13.00. Top unit 3002D with glass cupboards £44.00. Top unit, 3015D, drop front unit fitted with secretaire £50.00. (In dining-area) Extendible table 4362D £46.00. High-back chair 4540D from £17.00. All inquiries (for stockists, etc) to: G-Plan, 19 St George Street, London W1 (showroom).

Accessories

Clock with black plastic frame, £18.00 from Home Ideas Department, Liberty, Regent Street, London W1. Television, 'Ultra', 14-inch portable, by British Radio Corporation, £64.15, from main radio and television shops.
Red acrylic stand (can be used for umbrellas) £11.00 from Albrizzi, Sloane Square, SW1.
Glasses, 'Tivoli Copenhagen', designed by Per Lutken for Holmegaard of Denmark, imported by Danasco, seven sizes available from £1.50 to £2.75, from Heal's, Tottenham Court Road, London W1; Edward Bull, 16 London Road, Guildford, Surrey.
Wrought-iron basket (in fireplace), £26.00, from Fireplace Designers Ltd, 157c Great Portland Street, London W1.

Pottery

Foreground Pottery by Joan Hepworth: (left) 132, £6.00; (right) 131 £9.85, from The Craftsmen Potters Shop, Marshall Street, London W1.
On fireplace (left): Pottery with wooden base by Ian Auld, £22.50, and (right) Pottery with castellation £18.90 by James Campbell. Both from the British Craft Centre, 43 Earlham Street, London WC1.
On central wall units: Pottery by Colin Pearson, white £18.00; black (large) £15.00 and black (small) £12.00. Pottery by Joan Hepworth, 134, £8.85. All from The Craftsmen Potters Shop.
On righthand wall units: Pottery by Walter Keeler, from £5.25, from The British Craft Centre.



DATA for room-set on page 76

Floor

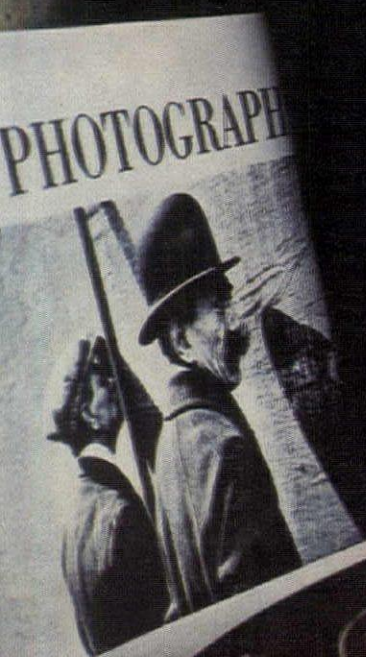
Carpet by Crossley, 'Willow Garth' 2225, Karaloc weave, 80 per cent wool, 20 per cent nylon, 3 feet, 9 feet and 12 feet widths, £5.25 per square yard, to order from main stores.

Furniture

Beige suede chairs with headrest and stools, 'Scutta', by H K Furniture. Chair with headrest about £165.00; stool about £68.00 from Liberty, Regent Street, W1; Maskreys, Cardiff; D MacDonald, Glasgow.

Accessories

Fireplace by H C Board & Sons, early Georgian period, carved waxed pine, circa 1735, height 53 1/2 inches, £184.00, from H C Board & Sons, Merivale Road, London SW15.
Pair of flying angels, from stern of ship, probably English, circa 1700, £875 for the pair, from Jellinek & Sampson, 156 Brompton Road, SW3.
Stoneware pots (can be used as lights), hand-made by Sarah Perry, £21.00 each, from The British Craft Centre, 43 Earlham Street, WC2; The Shalford Gallery, Guildford.
Oven-to-tableware 'Creation' from Stonehenge range by Midwinter (part of Wedgwood group): coffee-pot about £5.17; covered sugar about £2.18; cream jug about £1.24, from Selfridges, Oxford Street, London W1; Cole Brothers, Sheffield; Wedgwood Rooms in other large stores. Wood carving by the courtesy of Bill Blake.

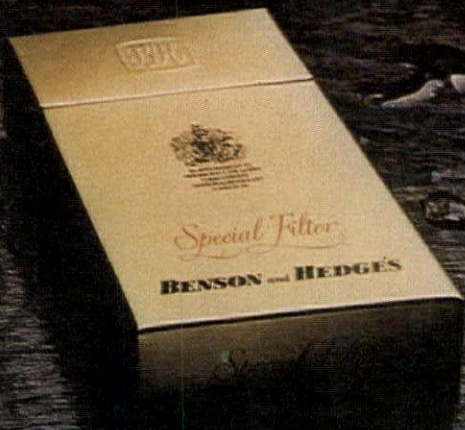


Andre Gids
Straight to the Gate

B



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CREATE A KITCHEN as you want it with SOLARBO'S NEW LINK-A-FRAME. So simple, so adaptable and SO ECONOMICAL.

For a beautiful natural pine kitchen the DORIC RANGE has louvre or fielded panel doors (as illustrated). For those who want colour, but colour you can change, the FORUM RANGE has replaceable cushion-panels in a choice of seven scintillating textured vinyls in pine surrounds.

Interiors are double vinyl-faced wipe clean shelves and floors, and a choice of drawers and basket arrangements.

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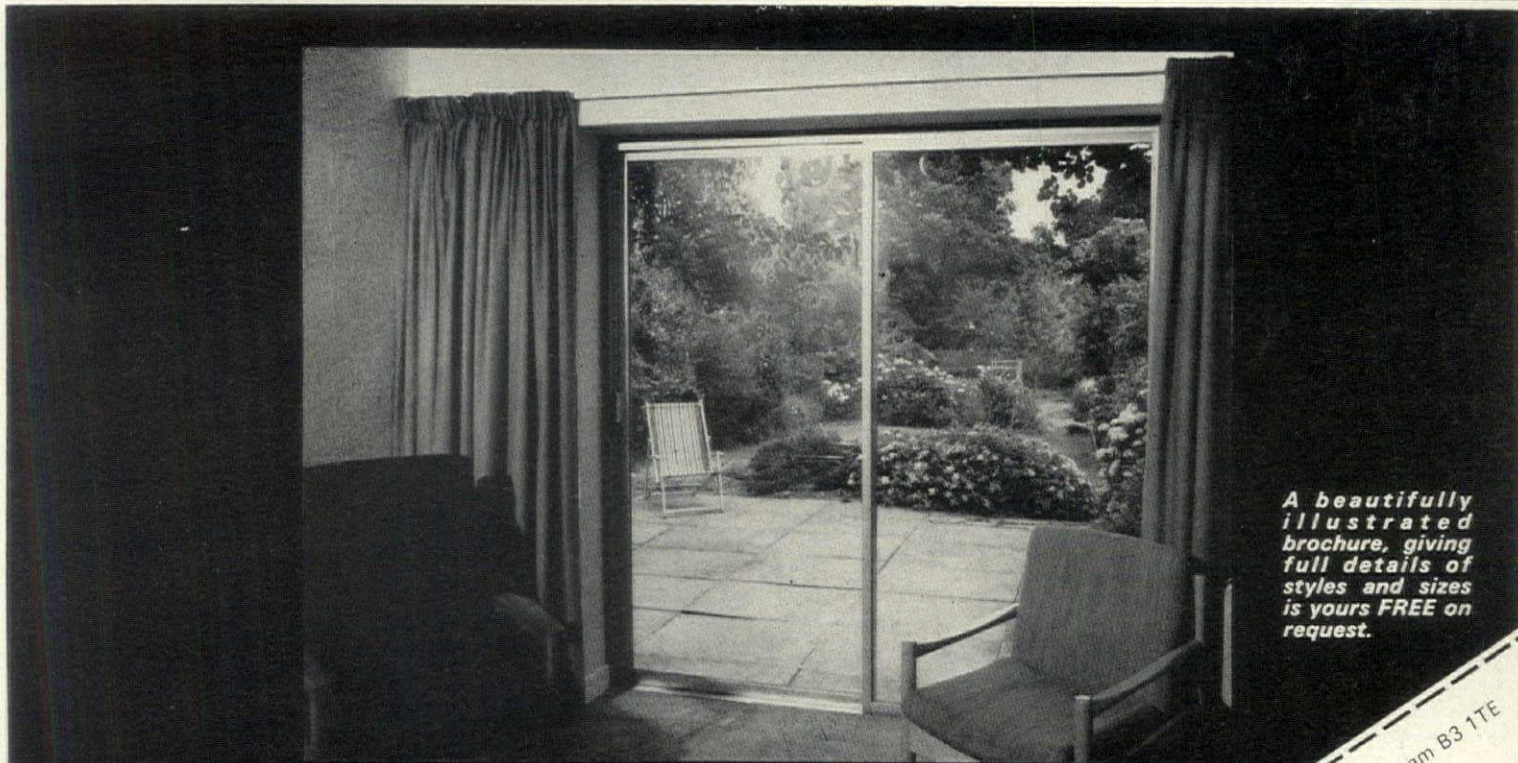
SOLARBO FITMENTS LIMITED PO Box 5
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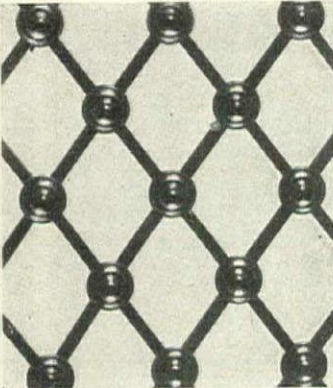
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CENTRAL HEATING

UPDATED WARMTH

BY JOYCE LOWRIE, Ariba

IT'S EASY to think that if your central heating was installed some five or ten years ago, you have missed out on a lot of the improvements and refinements of more recent systems and equipment. However, it is possible, without great expense, to improve the performance of your present system and reduce its running-costs.

There are three steps in tackling the problem: by better insulation, more effective controls and by some modification of the heating installation itself. Whatever sort of system you find yourself with, improved insulation should be your first aim. Upgrading insulation may even enable a system which at present gives only background heat to give full central heating. Double glazing and draught stripping are dealt with in a separate feature in this issue. For the rest of the house, start at the top and work downwards. If you can see your tiles inside the roof space, get a builder to staple thick plastic sheeting on the underside of the rafters to keep out the draughts. Then pack between the joists with loose fill or quilt and be generous—give it four inches while you're at it and give your cold water tank an insulating jacket at the same time but don't insulate *under* it. Where you can't get into the roof space, line the top floor ceilings (cork, tongue and groove boarding or panels of non-inflammable polystyrene papered over) especially the one over the stair well as this is where the heat funnels up and tends to gather.

Walls provide the greatest area for heat loss, so if yours are the cavity type, get them filled with one of the approved systems. For the average house, this will cost somewhere around £100-00, take 2-3 days to do and cause no disruption of the decoration as the filler is inserted from the outside. If solid walls are damp, they will be cold. Rising damp can be checked by one of the proprietary systems (Rentokil), dampness coming through from the outside can be checked by lining them (Newtonite, Synthaprufl, etc.) or by painting the outside with colourless silicone or a permeable wall finish or hanging with weather boarding, tiles or slates. The inner faces of the walls can then, if necessary, be given additional insulation by lining them with finishes such as cork, tiles and sheet, tongue-and-groove boarding and so on.

Suspended floors can be covered with wall to wall finishes to trap draughts so long as they are thoroughly well ventilated underneath—otherwise it is easy to set up dry rot.

With solid floors as with solid walls, it is essential to make sure they are thoroughly dry. Once dry, choose the most insulating floor finish you can find, cork tiles, foam backed lino or vinyl sheeting, or carpet with a thick backing or underlay.

It pays to go round your house to check whether you're not losing warmth in other unnecessary ways. Warm air will escape up over large flues. If you have an open fire, fit a throat restrictor which can be kept shut when the fire is not burning, and provide as well an underfloor draught to the hearth so that air to keep the fire burning is drawn from the outside rather than the warm room. Where the flue opening is a very large one, as with a log fire, it may well be worth blocking it off completely when the fire is not in use. Closed porches, greenhouses, draught lobbies all help to trap the heat in houses. So do banks of cupboards set against outside walls and hanging floor to ceiling wall to wall curtains, lining them with Milium—an aluminium backed curtain lining which reflects back escaping heat—makes this additionally effective. Wooden shutters provide excellent insulation so check whether you have them and they could be put in order. If you have a panel below your sash windows, it may conceal a pair of vertical sliding shutters. If your windows have venetian blinds, close them at night so that they reflect the heat back in.

Sufficient ventilation is essential for comfort but don't overdo it. Avoid open windows in cold weather; rely on extractor fans in bathrooms and kitchens to pull out fumes and steam. Hit-and-miss ventilators fitted into the flues of rooms where the fire has been blocked off will provide sufficient air change.

The next step is to see whether your system can be fitted with more sophisticated controls. These will enable the best possible use to be made of your heating system's output. They won't enable the system to produce more heat but simply allow it to distribute it more advantageously and more economically. With boiler and systems fired by semi-automatic gas and oil boilers and gravity fed solid fuel boilers, a room stat set in an appropriate room can be used to govern the temperature of a whole house. In medium to large houses where different temperatures are wanted in various parts of the house, two or more separate room stats can be fitted. Where there is a radiator system, thermostatic valves can be fitted to individual radiators. These valves can be used in conjunction with the

Continued on page 44

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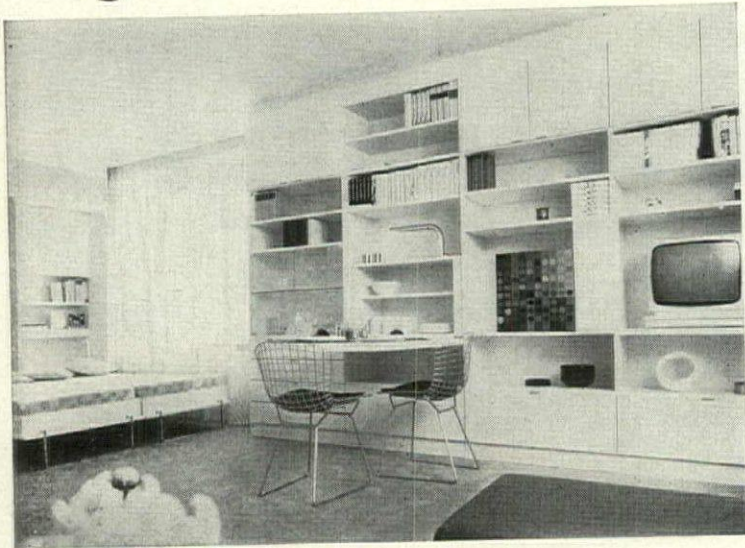
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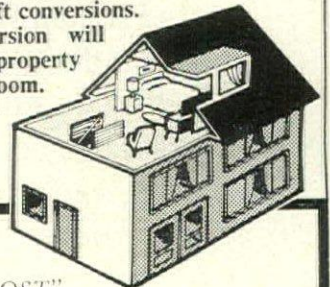
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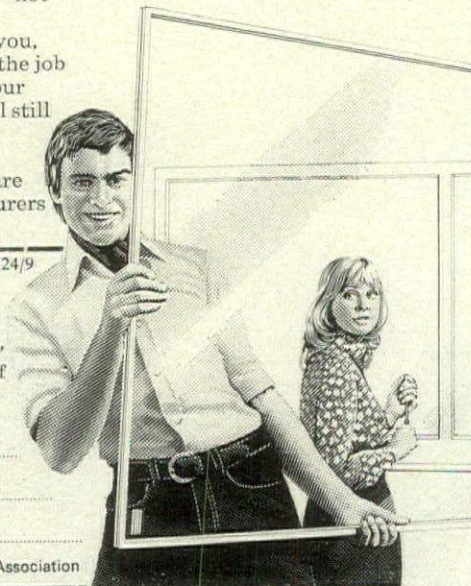
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UPDATED WARMTH

continued from page 40

overall control offered by a room stat or on their own.

A room stat linked with a night set-back saves money yet gives more comfort. It maintains the house or zone at one temperature during the day allowing the temperature to fall back some five to ten degrees at night.

Thermostatic control of the hot water cylinder will give very good economy of fuel as well as avoiding the danger of scalding water. Fuel will also be saved if a circulating pump is put into the primary system which carries hot water from the boiler to the primary tank of the hot water cylinder.

If you have an aged solid fuel back boiler, you could change it for one of the high output kind now available, some of which burn cheap household coal smokelessly. Or you could replace it with one of the more sophisticated gas- or oil-fired models to which more precise controls could be added.

Where the radiator system is still sound but the boiler rather elderly or more space is needed in the kitchen there are several possibilities. Where gas is available you could change it for a balanced flue type which could be well hung, tucked in a cupboard, fitted in the garage or even in the roof space. If the existing flue was part of the structure this could be fitted with an extractor fan to rid the

kitchen of cooking smells. The alternative is an oil-fired boiler using the existing flue.

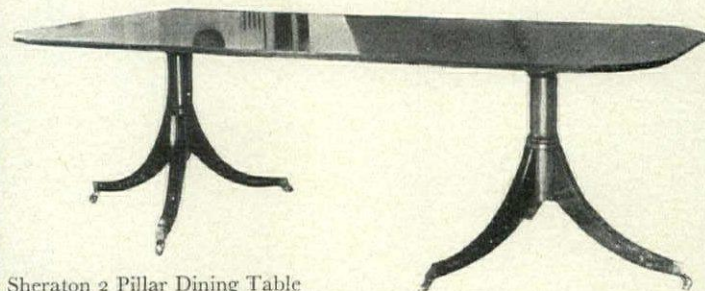
Warm air systems fall into two types: firstly, the stub duct type which stands in a central position and has grille outlets opening directly into the surrounding rooms on both floors; and, secondly, the ducted kind, which has a system of ducts which deliver warm air to each room and carry off cooled air for rearming. This sort of system should be providing enough heat, but comfort conditions could probably be a lot improved by adding humidifiers and air cleaners. The stub duct kind may well only give back ground heat, here as well as adding insulation and better controls, humidifying the air will immediately give you a greater sense of comfort at a lower air temperature. You could then rely on radiant heaters, gas oil or electric (the kind of heat warm air systems don't provide) to do any topping up necessary.

Where you already have two or three night storage radiators, you could consider extending the system. The fixed output kind can be made more flexible in use if linked together with an external thermostatic control which allows them to charge up only in relation to the outside night temperature ●

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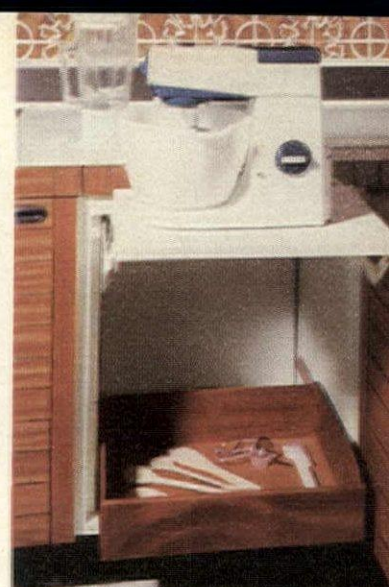
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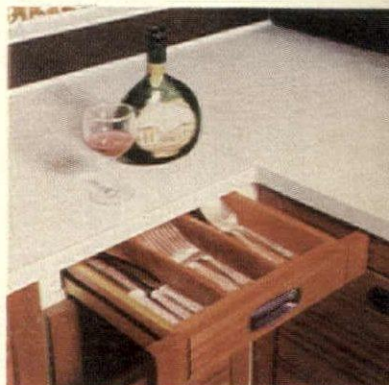
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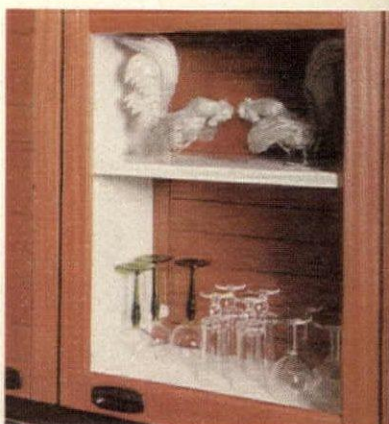
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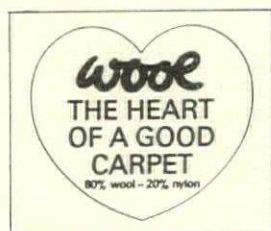
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DOUBLE INDEMNITY

BY JOYCE LOWRIE, ARIBA

I HAVE lived with one form or another of double-glazing for the past twelve years, and my experience has made me an enthusiast. My first experiment was in the icy winter of 1961/62 when, without fuel, we knocked up timber frames, covered them with a stiff transparent plastic like Polyglaze and fixed them to the architraves of our elderly and extremely draughty sash windows. Although the outside temperature remained the same icy cold the temperature in the room shot up 10° without any additional heating, thanks to those rudimentary double-glazing frames.

My second experience was when I added a room to a cottage we had in the country. The room had two completely glazed walls, facing west and north, and a skylight in the roof. 'Far too cold to use in the winter', everybody said, 'even with central heating'. By fitting the window frames with double-glazing panels and fitting a twin-skinned plastic skylight, we maintained 68° with no trouble at all, however deep the snow outside.

My latest excursion into double-glazing has been in the terraced house we now have in Oxford. This time the window frames were too decrepit to rescue, so I replaced the old wooden sashes with slim aluminium ones of the same proportions but without the intermediate glazing

bars. These are fitted with their own draught-stripping and let no air through when completely closed. A lot of the noise we get from traffic is airborne and I was delighted to discover how much noise we had already cut out by this first move.

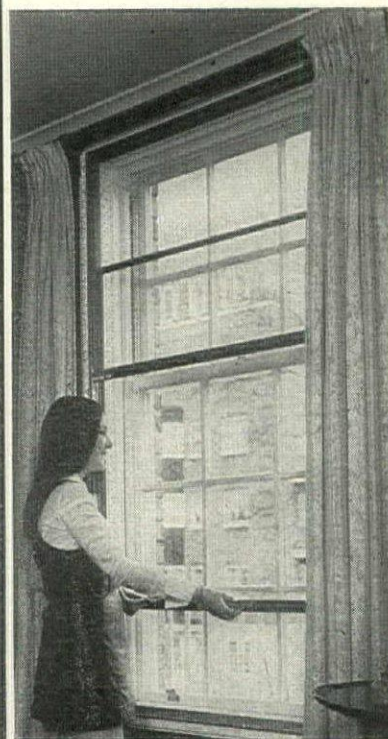
My next step was to have a set of aluminium double-glazing sashes fitted on the inside, their frames designed to coincide exactly with the outer ones. The space between the inner and outer sheets of glass varies between two and four inches and this has taken the sharp top decibels off the traffic, reducing it to a gentle but not disturbing rumble. Needless to say, with two sets of sashes and both of them extremely well draught-stripped, the heat-insulating effect is considerable. Everywhere in the house is warm, our fuel bills have gone down and the house is quiet despite the traffic outside. There is also the bonus that curtains and paintwork stay as clean as they did in the country.

I did one additional thing which is not strictly double-glazing but employs the same principle. I blocked off the sitting-room door which opened into the entrance-hall and fitted glazed doors at the point where it opens into the staircase area. This provides a draught lobby which stops both noise and cold penetrating into the body of the house. Similarly, in converting the basement, the entrance into the kitchen is via a small utility room. Conservatories, porches and room extensions of all kinds can be used to provide the same buffering effect.

What type of double glazing will suit you will depend on a lot of things: your pocket (naturally); the size of the windows; their aspect and their condition. The first step is keeping out cold, dust and noise is to draught-strip your windows. If they are in fairly good shape, the bronze strip kind is the best but best but there may be situations where foam strip is more adaptable and if you have metal windows, you will have no alternative but to use it. However, if your windows fit badly it would pay you to have this put right first—draught-stripping can't work miracles. You can either have this done by the builder or go to a firm like British Hermeseal who are past masters at the insulation game and will take on any kind of window even frames with the frailest diamond panes, put them into order, draught-strip them and give you a year's guarantee at the same time.

Draught-stripping, although not essential, is the way to get the best

Continued on page 5



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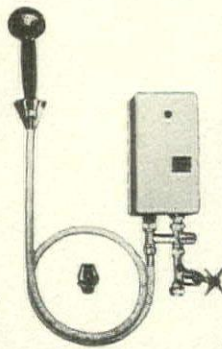
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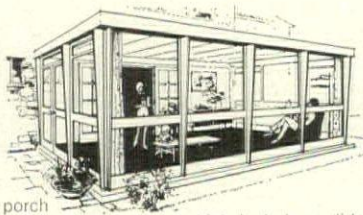
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DOUBLE INDEMNITY

Continued from page 48

value out of your double glazing. Otherwise draughts will penetrate the space between the two panes of glass and reduce its insulation value. This applies to both heat and sound.

There is no need these days to make up a timber frame as we did in our first house. The simplest and least expensive system is to clip an additional sheet of glass over the existing frame or sash by means of plastic clips. The edges of the glass are slotted into a plastic channel to provide a tight fit. This is a good system for small cottage windows, say, when the pieces of glass are small enough to be taken down in the summer months and simply stowed away. The question of ventilation won't be a problem if you have an open flue in the room. Without a flue, you could leave one opening panel of one window out of your double-glazing treatment. The problem with fixed panels for larger windows is the difficulty of removing a very large sheet of glass when windows need cleaning or for summer storage. Good do-it-yourself and hardware stores will show you examples of this kind of system and will provide and cut to size the glass to go with it. Of course, if you draught-strip your outer frames thoroughly, dust shouldn't get through to dirty the inside faces too much.

With larger windows, or where, because of noise outside, you need double-glazing all the year round, it is worth choosing a system which will allow you to slide the inner frame or open it on hinges for easy cleaning and for periods of ventilation. Sliding frames are obtainable to move sideways and up and down. When you are considering which make to have, be sure you insist on and get confirmed in writing that the framing of the inner sashes will coincide with the outer ones. Too many firms disregard this aspect of double glazing completely. Most sliding types are capable of being removed entirely for cleaning and incorporate their own draught-stripping. Note that the heavier the glass, the more effective its capacity to insulate. Be sure too that you find the sliding mechanism easy to manipulate, particularly if it's a window that you want to open daily for ventilation.

If you are building a new house, adding an extension of any kind or renewing windows completely, the two types of double-glazing to consider are double-glazed units or close-coupled frames. Double-glazing units are made up of two sheets of glass with a sandwich of dry air or a vacuum between them. Their edges are hermetically sealed and they are glazed into the frame in the same way as a single sheet of glass, the only difference being that because of their thickness the window rebate must be deep enough to take them. However, most firms who



Fitting a custom-made window by Alpine, following sight line and applied direct to existing frame. More details from Alpine Everest Group, Alpine House, Honeypot Lane, London NW9

make window frames make a range specifically to incorporate them Double-glazing units of this kind are most useful when it comes to heat insulation, but are only marginally useful where sound insulation is needed. For sound insulation coupled sashes are the better proposition. These consist of one large oval frame carrying an inner and an outer sash which locked together can be moved as one or unlocked, can be opened separately for cleaning. This sort of window is very common in Scandinavian countries and several types are available in this country. They have timber frames which are totally proofed against rot and movement and are available with roller, venetian and various other types of blinds set between them. Within this group is the invaluable Velux rooflight which operates on the same principle and can be used in any roof with a pitch between 30 and 70 degrees. Roof lights are notorious for making rooms cold and for leaking round the edges. The double-framed Velux not only produces good ventilation but comes with its own prefabricated flashing and can be as easily opened up for ventilation and cleaning as the wall type of coupled sash.

For detailed advice and information on every kind of double-glazing, you can't do better than to go to the Insulating Glazing Association of 6 Mount Row, London W 1 (01-629 8334). Your nearest Building Centre will also be helpful or a well-stocked do-it-yourself shop for the fixed panel kind ●



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SEPTEMBER 1972

BRICKBATS (AND A FEW BOUQUETS) FOR SIR BASIL

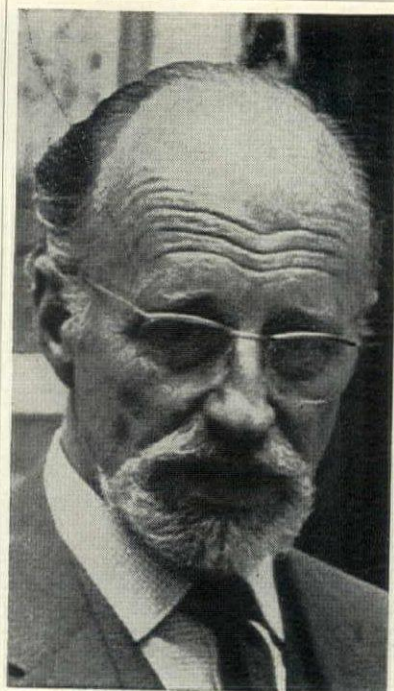
Artist—poet, painter, pianist or actor—is likely to feel aggrieved when his work is criticized—even privately by one of those well-meaning friends. But if he offers his work to the public, then he must expect public criticism as well as praise. Not everyone is likely to share his particular aesthetic philosophy.

The more public the artist's performance, the more open he must expect to be to public criticism. And among all artists, the two most likely to be the most public performers are probably musicians and architects. We can delight or affront our ears, but not other our eyes. Ultimately, however, we will probably forget the performance of a poor pianist or mezzo-soprano. We are unlikely to be allowed to forget a new and grand building: it will be around for a lifetime, at least.

The architect ought, therefore, to be prepared to be criticized as well as praised for the buildings he designs. He has grave responsibilities towards the community. He should also be prepared to attempt to rebut, calmly and authoritatively, criticism provoked by his designs. When an architect becomes as touchy, tetchy and unreasonable as Sir Basil Spence in reaction to criticism of his designs for the new Queen Anne's Mansions, the public is entitled to ask whether he isn't doing his integrity-of-the-artist. Especially when the architect utters such utterances as: 'the public criticism of this building is a fundamental affront to my reputation as an architect'.

Richard Wagner, Tchaikovsky, Diaghilev, O'Casey, John Galsworthy and the rest suffered far less from their public critics without becoming anywhere near so contentious in their grief.

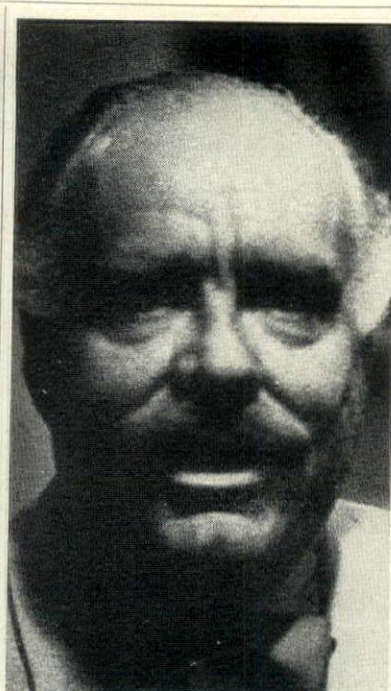
What should Sir Basil be surprised? For all, of the three most controversial buildings planned or built in



Sir Basil Spence

London during the past decade—Centre Point, the Knightsbridge Barracks, and now the Queen Anne's Mansions—Sir Basil has been the architect for two of them.

Thanks to his achievement at Coventry with his designs for the Cathedral buildings, Sir Basil has had a good deal of artistic and material success in this country and a fair share of praise, but he now seems to have reached a point in his career when he objects to lay criticism of his buildings and confesses himself 'mortally wounded' when others show somewhat less enthusiasm for his designs than he does himself. Yet the criticism comes from many disparate quarters—The Architects' Journal, Osbert Lancaster, Lord Reigate (a former



Osbert Lancaster

Minister of State at the Board of Trade). Even the Royal Fine Art Commission, which approved the original design in 1964, is now less than ecstatic over the revised design.

Sir Basil's resentment was extreme. He seems to have reserved his most explosive outburst for Osbert Lancaster. 'Why should Osbert Lancaster command respect as an architectural critic?', he demanded. 'His drawing of the Mansions is libellous. It added about nine floors to the building. If people listen to Osbert Lancaster, then it is tragic. He should stick to Maudie Littlehampton.' Such an outburst seems to suggest that Sir Basil believes that only technically-trained so-called experts should be allowed to criticize the work of other so-



Lord Molson

called experts, which would suggest that all theatrical critics should be RADA-trained and all music critics have done a Conservatoire stint.

Of Lord Molson, a former Minister of Works, who had opined that Sir Basil Spence would go down in history as the perpetrator of two monstrous buildings on the edge of London's parks, he could only retaliate by saying that Lord Molson would go down in history as the worst Minister of Works we had ever had. (Civilized controversy surely demands better than such juvenile retaliation.)

Fortunately, Sir Basil had his defenders and apologists apart from himself. Ian Nairn in *The Sunday Times* made a curious series of double-edged references to Sir Basil's works (Coventry Cathedral he termed 'an E-type Jaguar in sandstone' for instance) and spoke of the architect as 'the perennial student whose final thesis has been turned down'. Not, perhaps, the kind of defence Sir Basil would have chosen, but there it was, a kind word in an unkind world.

What the controversy seemed to demonstrate pretty clearly was that quite a number of quite intelligent people seemed to think that architecture is too important to be left to architects. The present London scene seems to confirm their views. British architecture was at its best when the amateur and the informed dilettante were most deeply involved. Perhaps we need a few more astronomers-turned-architects in high places and landowner-developers on their own estates.

The trouble is that architects have made such a hash of our environment in the post-war years that the public has become sceptical of architects and their achievement and obviously feels that it needs to have a far bigger say in building than ever before. Architects, developers, planners, councillors and the so-called experts have given us

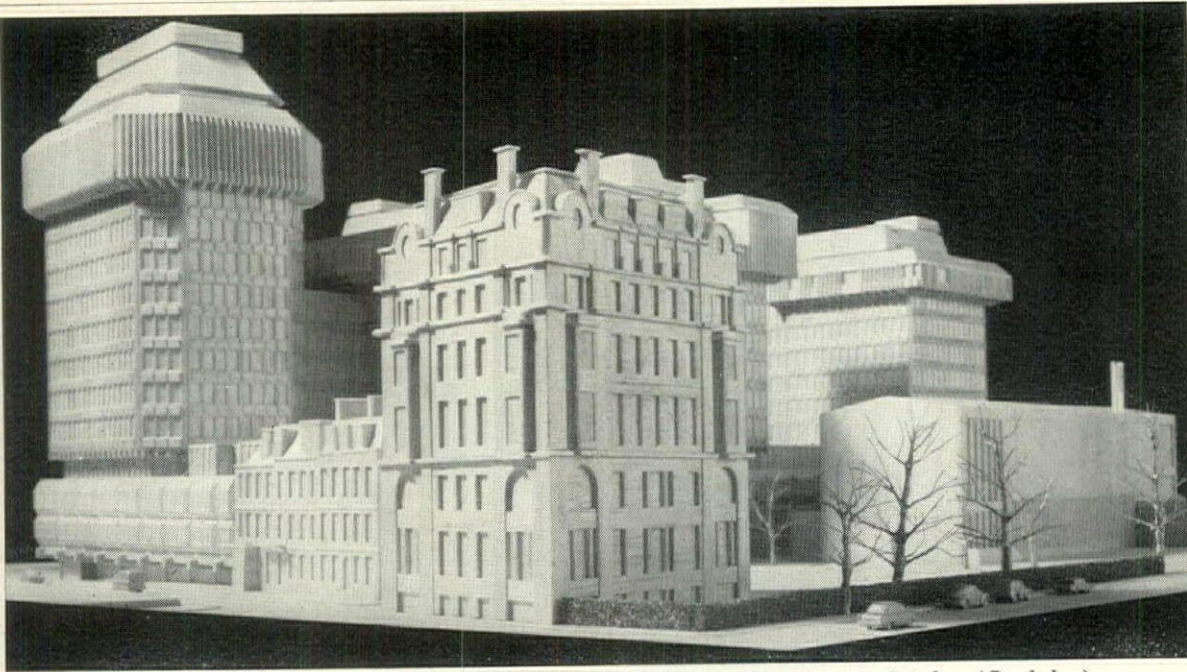


'Would it be a criminal offence to offer some architects a substantial financial inducement not to put up buildings?'



'It looks as if they'll have to slap a preservation order on Sir Basil Spence.'

How the cartoonists see the architects. Left: Osbert Lancaster. Right: Marc



The architects' model of the proposed block for Queen Anne's Mansions, Westminster, London. (See below)

cities that are increasingly horrific. No architect protests when commissioned to design a 30-storey block of flats when all experience points to the inhumanity of such blocks. Instead, he is far more likely to rub his hands in glee, hurry back to his Georgian house (probably not quite as charming as Sir Basil's own Georgian house in Canonbury, but fair enough) and dwell with delight on the possible returns of such a commission at the going percentage rate. How many architects would turn down a commission to design a motel in the middle of Green Park or a skyscraper atop Snowdon? In no time at all we should have another of those hopefully persuasive TV interviews with the architect expatiating on the mobile 'seventies' need for motels in green spaces and

the necessity to open up Snowdonia to foreign tourists. After all, aren't there high-rise blocks at Interlaken, and so on and on? (Does the RIBA have statistics available to show how many architects have shot down commissions during the post-war years as too anti-social even to be considered?)

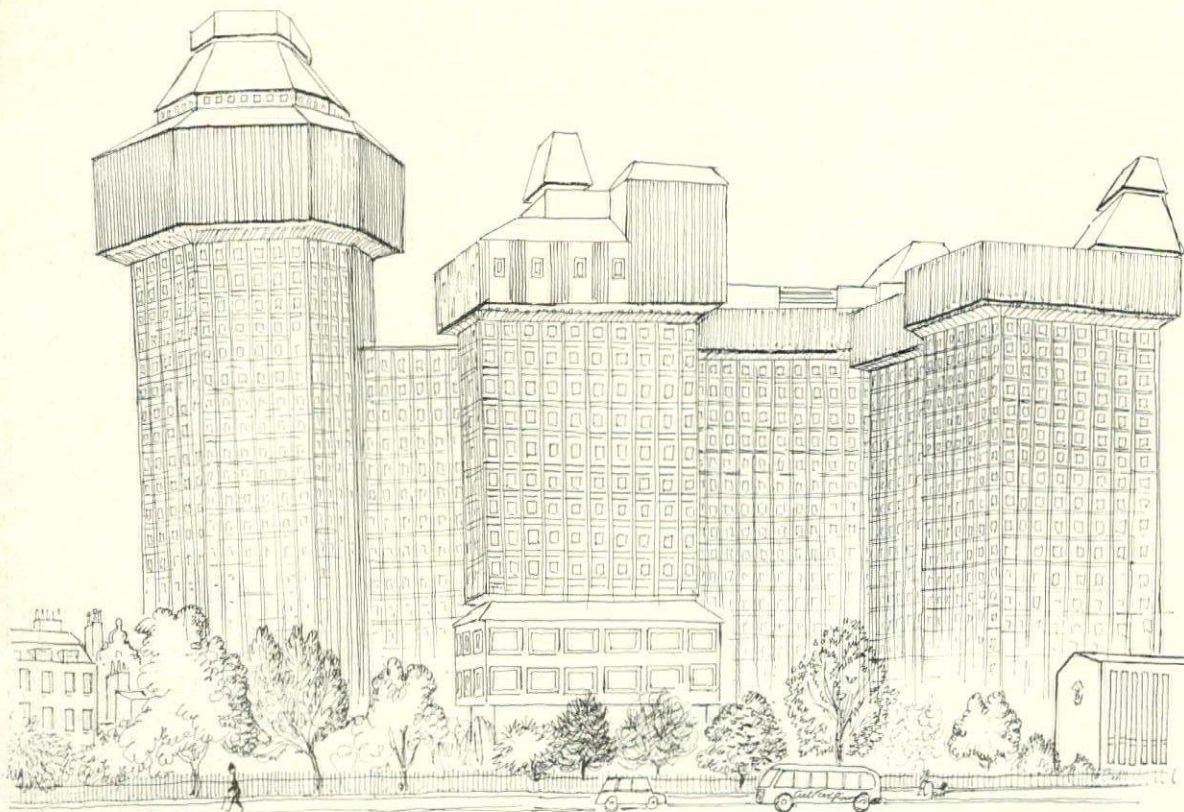
No, the answer is that wider and tougher lay interest in architecture is needed. Far more public probing into major municipal building projects is caused—as another architectural *cause célèbre* has recently indicated.

Fortunately, as is usual in any controversy in Britain, there were brighter touches, mostly in the correspondence columns of *The Times*, which originally published the peppery news of Sir Basil.

GREEN FINGERS IN HOUNSLOW

One of the more imaginative ventures in so-called adult education is the course in gardening and horticulture sponsored by the London Borough of Hounslow this autumn.

The course is designed for (but, happily, not confined to) students taking the RHS examination. Any gardener is likely to benefit from the talks given by the lecturers from the Norwood Hall Institute of Horticultural and Agricultural Education, with practical instruction in the greenhouses at Chiswick House. There is also a course in grafting, laying a lawn, flower and vegetable



Osbert Lancaster's sketch of the block. 'Libellous' according to Sir Basil Spence. (See above)

growing, with visits to Kew and Wisley.

There seems no reason why husband-and-wife teams shouldn't both be involved in this educational challenge, for there are also courses in floral arrangement.

The autumn term begins on Monday, September 25th. Full details from the Adult Education Office, 2 School Road, Hounslow, TW3 1OZ.

NOT TOO ACADEMIC

Everybody—except planners and bureaucrats—seems to be an architectural historian these days but too few belong to the Society of Architectural Historians, which is a pity, for the Society is nowhere near as intimidatingly academic and austere as the title might imply. Indeed we were gently rebuked for our suggestion to the honorary secretary, Patricia Somers Brown, that the Society might appear to the great British Public as something of a chaste secret society. Far from it, she said, we are only too pleased to bring its existence to the notice of anyone who might be interested in joining.

Now, following a highly successful symposium at the RIBA, the Society is holding its annual conference at the University of Bath from 6th to 10th September. The theme of the conference will be 'Formal and Picturesque Planning' and the programme will include lectures, visits to houses and gardens in and around Bath.

The conference is open to non-members on payment of the annual subscription of £3.15. Further details and application forms from Miss Patricia Somers Brown, 8 Belmont Avenue, Melton Park, Newcastle upon Tyne NE3 5QD.

A NOTABLE CENTENARY

The only worth-while immortality for any of us lies in the memory of our friends. On that basis, Sir Ambrose Heal, who was born 100 years ago this September, and died only eight years ago, must still have a very real life amongst those who remember his lively mind and wide interests, from furniture and fabric designing to writing-masters, pattern-books and signboards. Sir Ambrose (he was knighted in 1933) died more than most of the other names that are so frequently bandied about as the great revivers of the English craft movement. Perhaps this was because he had been apprenticed as a cabinet-maker and knew that he would one day be running the famous store which had been founded in 1810. (There's nothing like an annual balance sheet in the offering to keep a man's feet firmly on



The swathe cut through mature trees in the New Forest. See **PLANNERS AMOK IN A FOREST**

the ground.) Hence Ambrose Heal's lifelong concern with sales as well as aesthetics. Although he became a member of Arts & Crafts Society in 1906, he had joined the firm thirteen years before.

Heals are staging an exhibition to commemorate this notable centenary. The exhibition (August 29th to September 9th) will show some of the fine pieces designed by Sir Ambrose, plus photographs and books. A show not to be missed.

PLANNERS AMOK IN A FOREST

One of the most extraordinary demonstrations of the kind of madness of which so-called planners are capable is the sight of over two hundred mature trees, mainly beech and oak, lying athwart a wide swathe cut through Denny Wood in the New Forest.

This monstrous felling was carried out because the Forestry Commission wished to run a power line through one-and-a-half miles of

Denny Wood to foresters' cottages.

Under existing arrangements, local authorities are extremely reluctant to give planning permission for the erection of power lines which would involve the felling of trees in mature woodlands. Where areas of special scientific interest are concerned, applicants must consult the Nature Conservancy before such permission is granted. Even the Forestry Commission has a written undertaking to consult the Nature Conservancy before felling trees in these areas or, indeed, on a large scale even in their own enclosures. In this case, the local authority was at first reluctant to grant planning permission to the Southern Electricity Board. Only after a supporting letter from the Forestry Commission, was permission granted. This letter carried the assurance that not more than twenty mature trees would be either felled or lopped and that there would be no swathe cut through the Forest.

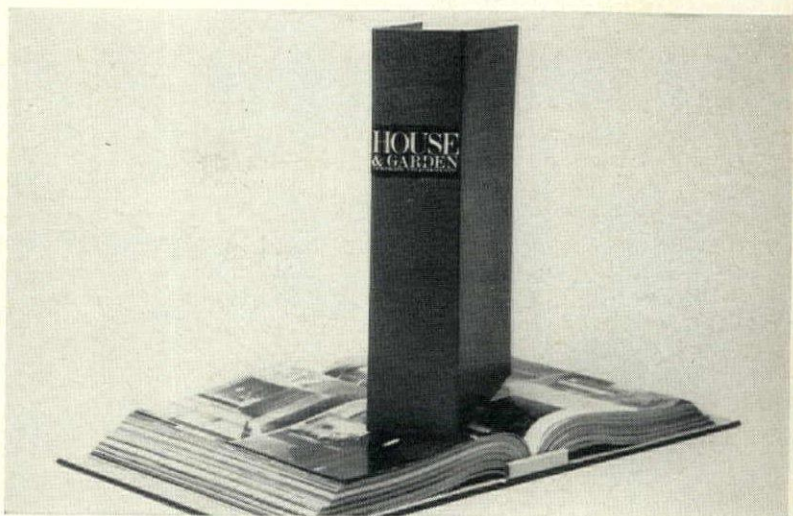
At no time was the Nature Conservancy consulted, either by the Planning Authority or by the Forestry Commission. Somewhere along the line communications completely

broke down. Our photograph (above) shows the result.

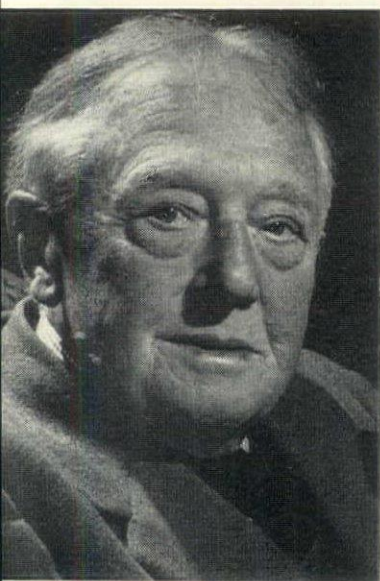
This is only the most glaring of many breakdowns in the consultative machinery which has been set up to avert such disasters in the New Forest. Where do planners get trained?

WELL BOUND

The *House & Garden* binders, shown earlier in the year, were so successful that a new order had to be placed to meet demands. These are now available again from: Binders, The Condé Nast Publications Ltd, Belmont Road, London W4.

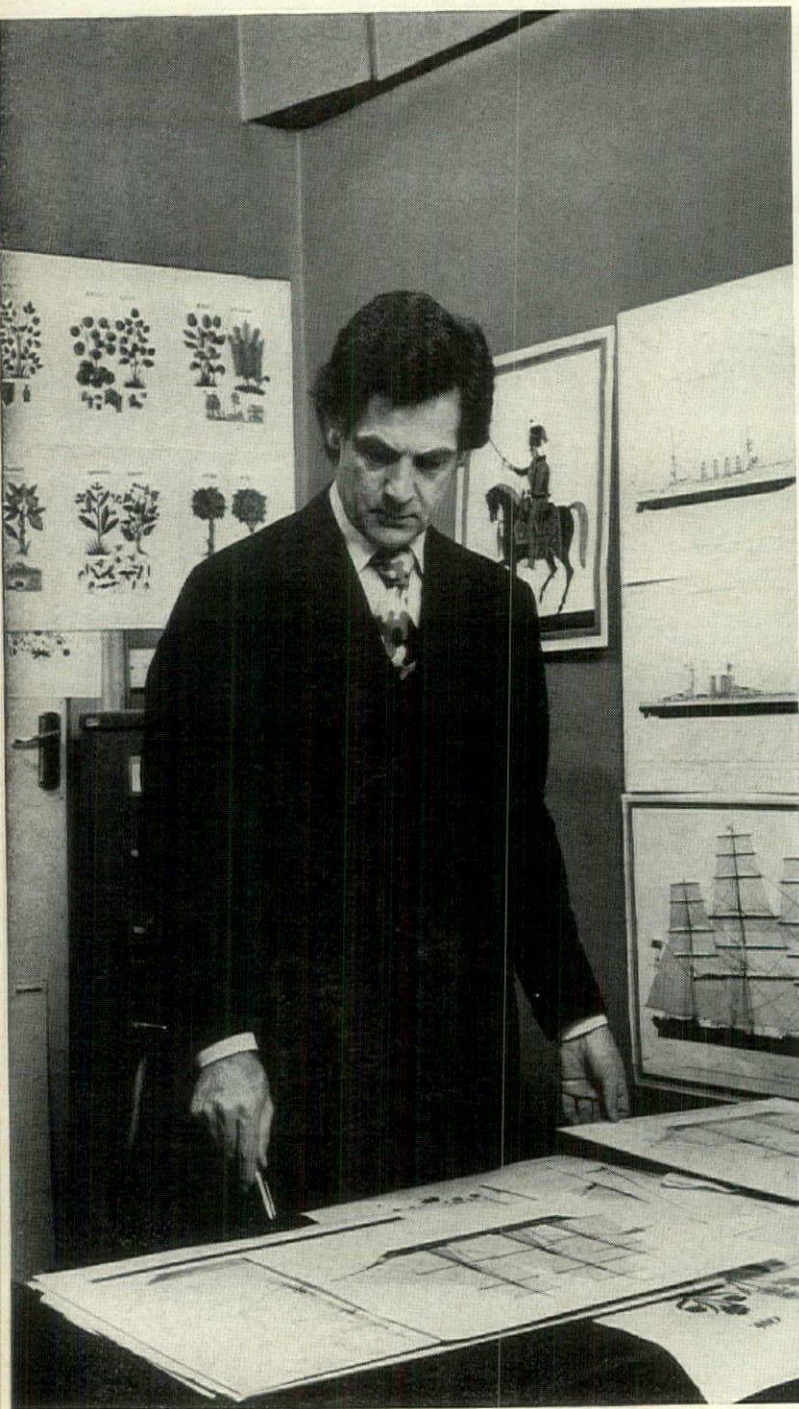


Binder to hold a year's set of *House & Garden*. £1.50. (See above)



Sir Ambrose Heal and two of his designs for left, a dressing-table in fumed unpolished chestnut (1904) and, right, a dining table with chequered walnut top and anodized underframe for British Art in Industry Exhibition (1935). See **A NOTABLE CENTENARY**

THE PASSIONS OF THE PRINT-MAKERS:



Hugh Street

After Oxford and the war at sea, Hugh Street decided that he wanted to be a publisher. Not 'in publishing', but a publisher in his own right. It was a courageous decision which has led to his also becoming a print-dealer in his own right.

His interest in prints grew out of the novel idea with which he started—and has continued—his publishing firm, Hugh Evelyn. That idea was to publish very large folios, each containing a dozen prints, beautifully drawn, textually accurate, and magnificently printed and presented.

The subjects of the early volumes ranged from old steam locomotives and vintage cars to tea clippers and ocean liners. Each drawing was concerned with the exact delineation of a side elevation of a ship, railway engine or sports car. The result was that the prints had an individual and aseptic charm utterly different from

the more conventional and sentimental renderings of Bentleys thundering through the sleeting night at Le Mans, or the Flying Scotsman throbbing majestically across the Vale of York.

The prints were so decorative that Hugh Street soon found that many buyers were splitting up the books and framing the prints. The logical step was to run off extra prints and these are now marketed as Hugh Evelyn prints. They have been enormously successful and are as likely to be found in Hollywood homes as Copenhagen coffee-bars. Needless to say, his standards are so high and the artists he commissions are so good and authoritative that the plagiarists have rather fallen by the wayside. In any case he does offer fantastic value for money: *The Cutty Sark* (20 inches by 30 inches) at £1.75 and vintage cars at under £1.00. There are many other subjects from flowers to footmen.



Diane Cilento

Diane Cilento is undoubtedly better-known as an actress than a print-dealer, but she is determinedly serious about her new career with its personal interpretation of the Tarot cards in limited editions of giant, wall-hanging sized posters. Here she is shown standing beneath her print of *The High Priestess*.

She first discovered the charm of the Tarot cards in a chest-of-drawers belonging to her grandmother. They exercised an immediate and magnetic pull on her. That discovery in her childhood, but the lure of the Tarot cards has been constant. 'Now I know that the Tarot is a message, a personal encounter with a world of higher dimensions where wider concepts exist and symbols have value.'

Whether the Tarot cards have that kind of significance for everyone is doubtful, although they do have a

profound appeal to those interested in symbols, the occult and mysticism generally. As every schoolgirl knows, the cards reputedly represent an Egyptian hieroglyphic system from which our own playing-cards derive and take in their various stride representations of various symbolic quartets: water, fire, air and earth; kings, queens, knights and pages; man, eagle, lion and bull, as well as the more mundane hearts, clubs, spades and diamonds.

Miss Cilento's new editions are of the utmost splendour, gorgeously coloured, magnificently printed, limited in number, heroically sized at 60 inches by 40 inches (£10.90 each), and signed by Diane Cilento herself. Or you can have the smaller size (40 inches by 26½ inches) at £4.95. From Reliant Promotions, Painters, Forstal, Faversham, Kent.

So far she has completed several cards (some cards!), but she proposes to complete the full set.

FROM ANCIENT MYTH TO SAILING-SHIP



Rosemary Simmons, Stanley Jones and Robert Thomas

Curwen Prints took over the eminence in the world of graphics vacated by Robert Erskine when he packed up his St George's Gallery. The firm now has an international renown and its prints by many of the world's leading designers and artists, including: Barbara Hepworth, Elizabeth Frink, Edward Bawden, David Gentleman and Humphrey Spender

Rosemary Simmons, managing director of Curwen Prints, started Curwen Gallery seven years ago.

Her original intention was to show only lithographs printed at the Curwen Press. 'But I soon discovered that artists were producing marvellous prints in all media—etchings, silk screen, lithographs and relief prints.' Showing this work, together with editions of Curwen lithographs, is still the Gallery policy.

Three years ago she took over the Curwen Studio as well as the Gallery. She now sees that both run smoothly, seeks new artists to exhibit and is always on the look-out for

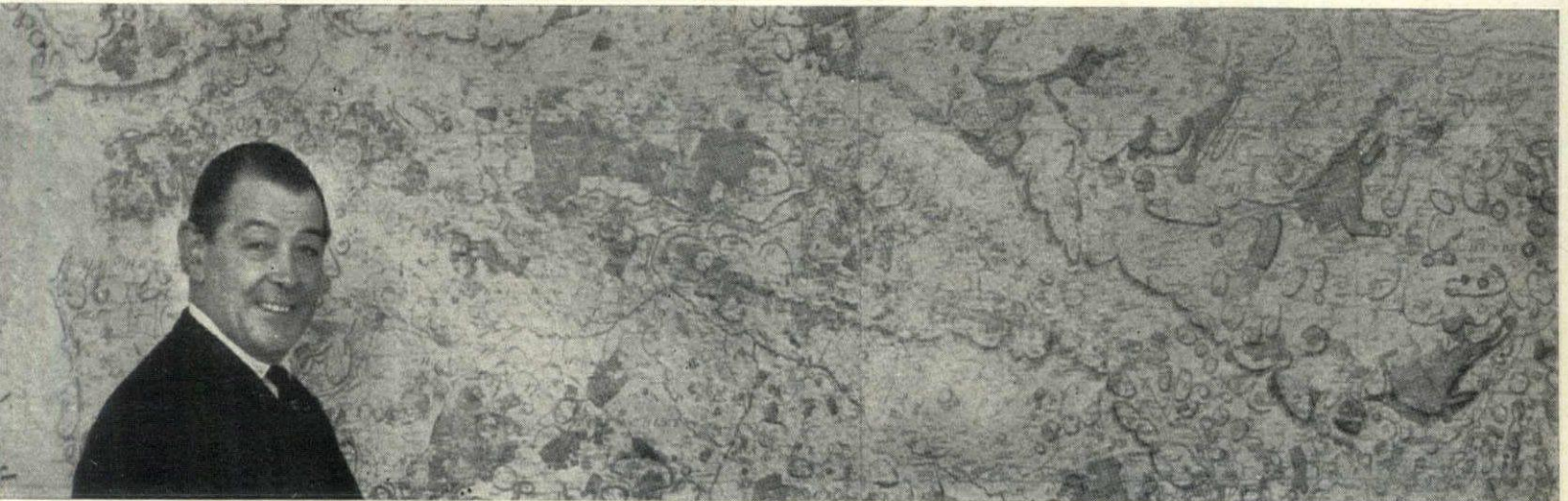
new technical notions in framing and so on.

She has two right-hand men: Stanley Jones, director of the studio, and Robert Thomas, manager of the Gallery.

After the Slade, Stanley Jones went to Paris to work on lithography. On his return to London he helped to start the Curwen Studio as a sideline of the renowned Curwen Press. He continues as an artist-craftsman and is author of *Lithography for Artists*, a standard work.

Robert Thomas makes no claims to an early artistic background. 'Any creative aspirations were finally dispelled by my school art master on seeing my version of the Coming of the Antichrist.'

Nevertheless, a long-standing interest in the visual arts drew him to the Curwen enterprise, and he was particularly attracted to graphics because of the opportunity they offered of making works of art accessible to a wide range of people.



Harry Margary

Harry Margary was trained as a civil engineer and spent some thirty or so years in the Ministry of Defence as a naval scientist.

The work was interesting, but when he came to retire, he found, by chance, a very different and equally absorbing career. He had always collected old maps, and when a friend showed him a 1769 map of Kent, in twenty-five sheets, he decided to get down to business as a publisher of

maps. Not just ordinary maps, but maps on a truly grand scale.

As he lives at Lympne Castle, one of the great and ancient castles on the Kentish coast (which he opens to visitors during the summer months), he decided that the Andrews, Dury and Herbert's two-inch-to-the-mile map of Kent (seen in our picture) would be the best map with which to start his new project.

The map was a great success and he was prompted to tackle others, which he is now doing in conjunc-

tion with Phillimore & Company of Chichester who had had similar ideas. Essex and Sussex (in the form of a collection of historical maps) have now been added to the list, and other counties of England are in preparation, as well as a large-scale map of North America.

For most people, however, the most fascinating of Mr Margary's reproductions are his 1746 Rocque maps of London, which are minutely irresistible.

The maps cover London and

Westminster (twenty-six-inches-to-the-mile) in twenty-five sheets, and ten miles around London (five-and-a-half-inch scale) in sixteen sheets. They come in various forms: as loose sheets (£7.00); card bound (£8.50) and case bound (£12.00), all from Lympne Castle, Kent. They make superb wall decorations, but hung in a dining-room would be likely to prove too engrossing for the average Londoner—the soup would get very cold indeed ●



DREAM HOUSE IN CO WATERFOR

PICTURES BY STELLA SAMUEL

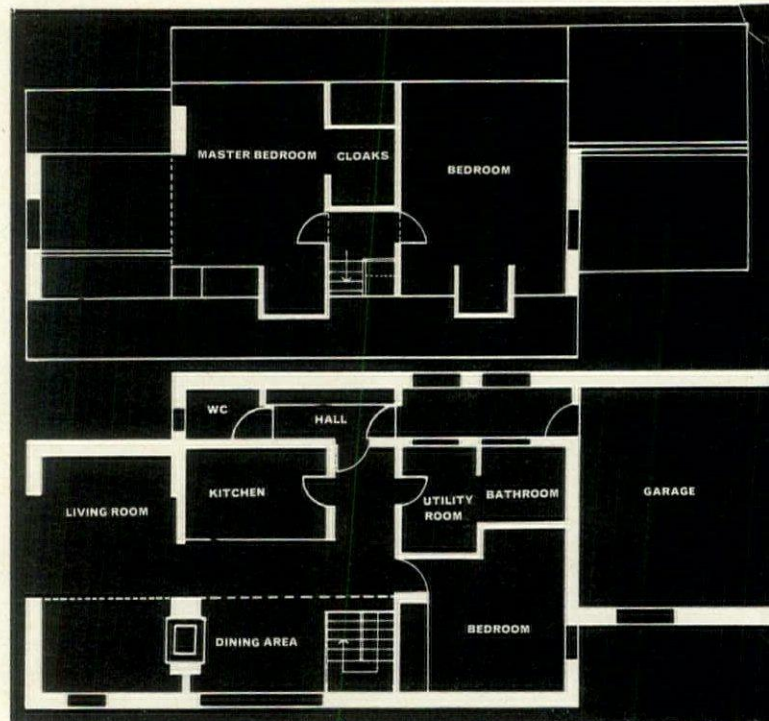
SOUTHERN IRELAND was, until recently, one of the few areas in Europe where it was possible to buy a plot of land by the sea and to build a dream house with scarcely any restrictions.

Fortunately, in 1963, the town planning authorities took action to protect this incomparable coastline with some fairly severe restrictions.

The house shown here, designed by London architect Edward Samuel, has been built since that time, but shows a house of sound design which is acceptable to the authorities. The house was designed for John Tod, a retired nursery gardener and keen sailor, who bought, some years ago, a two-acre field overlooking the busy fishing harbour of Waterford. He had the vague idea that he might build and retire to the spot.

Five years ago, in a copy of *House & Garden*, he saw pictures and plans of an Irish house designed by Edward Samuel, which seemed to him to have the simple and sturdy qualities for which he was looking.

Client and architect met and the plan evolved in discussion. From the first meeting an unusual proviso was established by Mr Tod: the house should have what he termed an adequate 'decontamination area' for removing and drying wet gum-boots, mackintoshes and for storing fishing gear and so on, plus sinks for general cleaning up of the returning fisherman before he entered the politer side of the house. Another proviso was concerned with the siting of the house. At the back of his mind, Mr Tod still cherished the notion that he might well want to take up nursery gardening again in a modest way. The house was therefore to be sited at the lower corner of the site to allow maximum



Top The house on the hills overlooking Waterford Harbour

Left Two views showing the covered way leading into the hall, thence past the dining-area towards the living-room

Right above The study-corner, built into one end of the living-area

Right Two views of the living-dining-cooking area showing the position of the open fire which heats the full area

space for this possibility.

The house plan is as open as possible and designed to make the interior of the building appear much larger than it is. The fireplace is open to living and dining-areas on either side. The main bedroom on the upper floor is open to one side and is virtually a large sleeping-gallery overlooking the living-room.

Linking kitchen, dining and living-areas has avoided the need for space-consuming corridors and cut down unnecessary walking. Food is prepared and cooked directly opposite the dining-area (see plan), which in turn adjoins the sitting-area, with its magnificent panoramic views of the

sea and rugged coastline. In the corner is a small study with built-in shelving for books and desk-top.

Interior treatment throughout has been kept as simple as possible with white-painted walls, with exposed beams and tongue-and-groove boarding to give texture and warmth of colour. The stairs, alongside the dining-area, are open-tread to avoid the impression of space. The low, narrow entrance-hall is lit by overhead, sloping windows (also set in the roof, in the exterior view of the house above).

The house has the most suitable type of heating for such an open-plan house, with the Atlantic Ocean





FOR A KEEN SAILOR-GARDENER

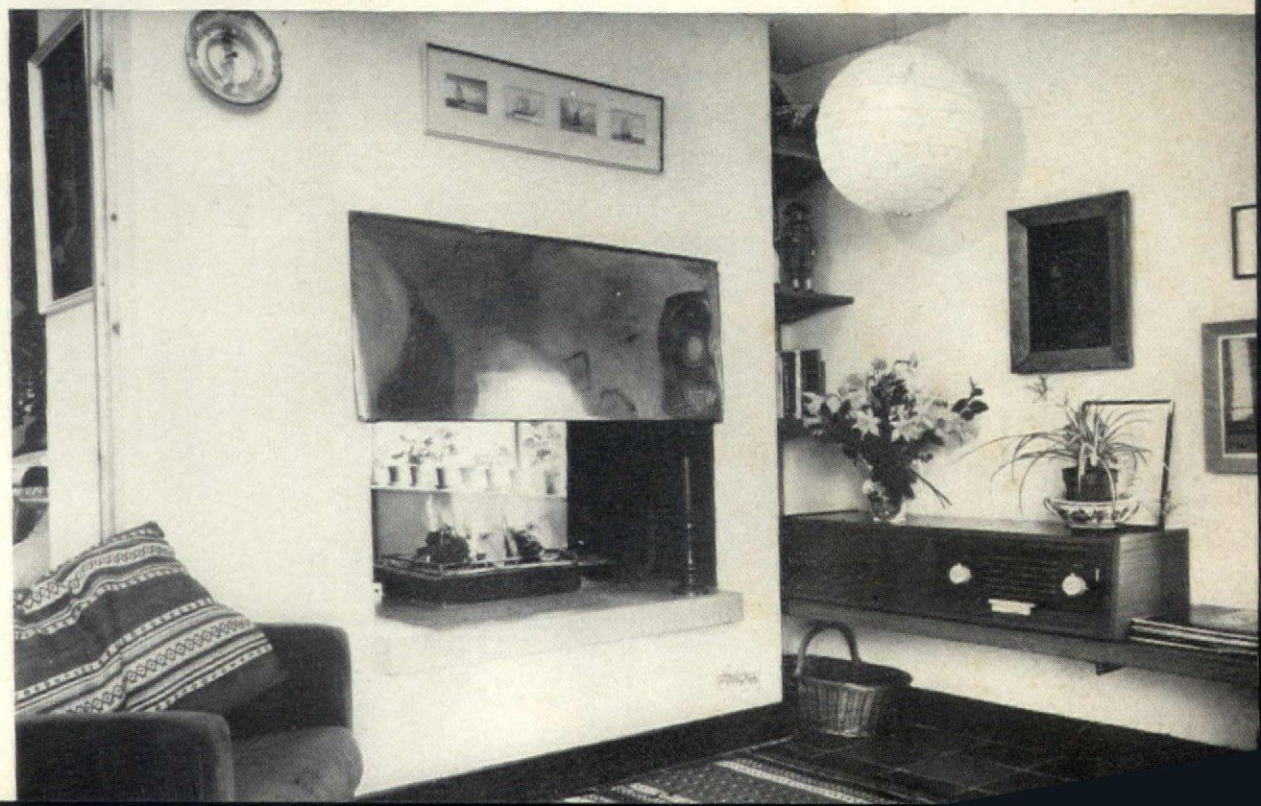


... a neighbour: electrically heated
boils bedded in the floor and worked
of cheap night-storage rates. The
whole ground floor is covered with
special large heather-brown quarry
tiles.

Particular care was taken in the
design of the exterior of the house to
ensure that it would fit in with the
surrounding landscape, as well as
with existing cottages in the area.
As a result, outside walls are rough-
cast, white, and the roof is of
slate. Indeed, as one visitor said,
this is really a modern interpretation
of the traditional Irish coastal
cottage.

Final point in the practical plan-
ning of this small structure so well-
designed for its place and purpose:
the garage is especially large and
combines a utility room to allow for
operation as a workshop and for
storage of boat, gear and tools.

This seems the way to plan for
retirement ●



The Owens even had to transport their workmen across Long Island Sound to build their

REMOTE THREE-LEVEL WEEK-END ISLAND HOUSE

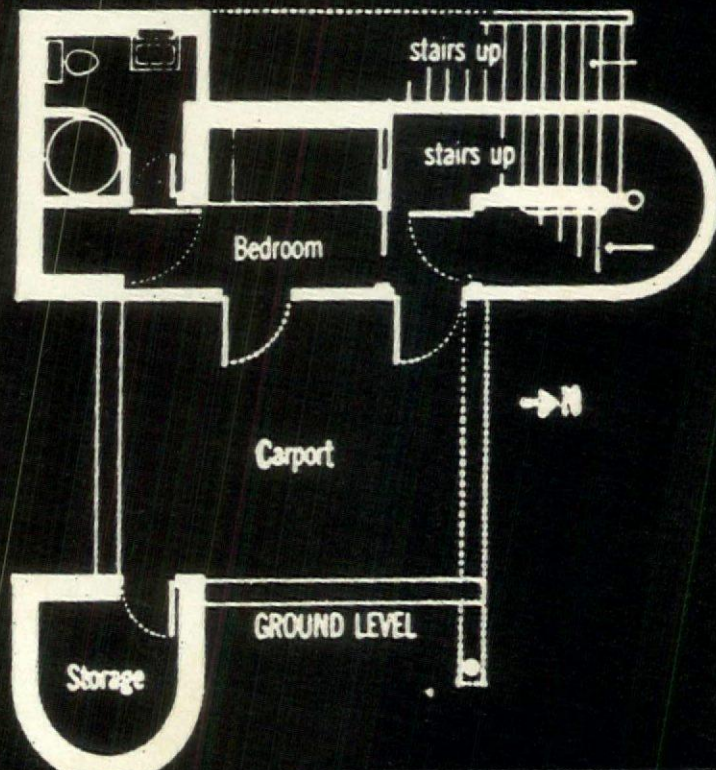
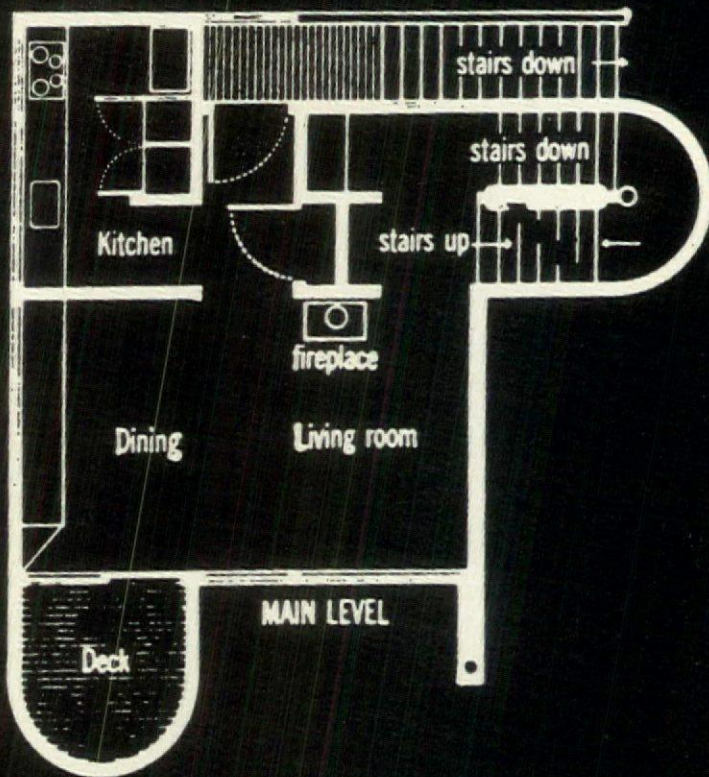
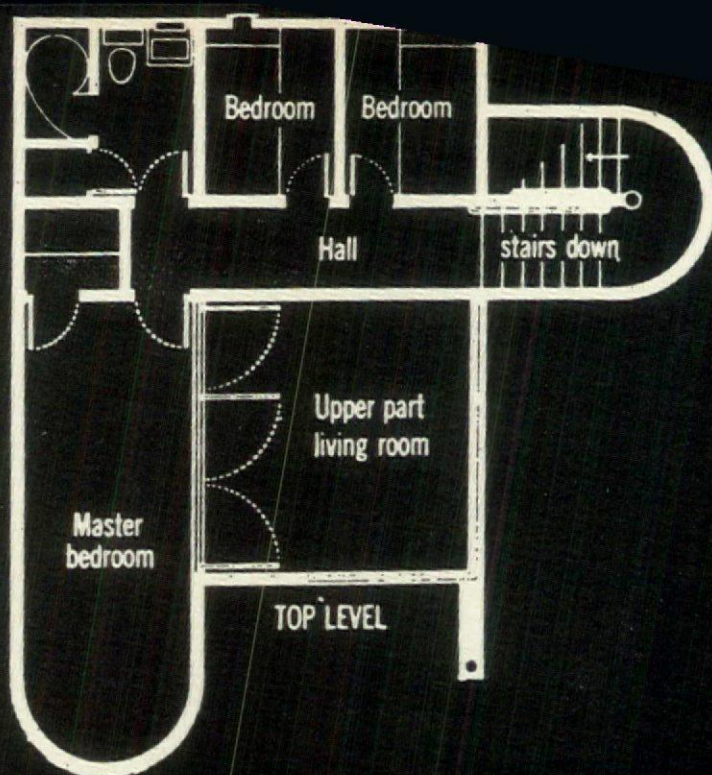
BY LAMBERTON M LLOYD
PICTURES BY TOM YEE

ANY BRITON enterprising enough to wish to build a weekend house as unusual and logical as that shown in these pages would probably have a pretty tough time getting his (or his architect's) plans passed by the local authority. Only petrol stations, churches and local sports centres are now apparently permitted such unusual forms. Indeed, *House & Garden* hasn't seen more than half-a-dozen British holiday houses with silhouettes comparable with this American house during the past decade and, of those, most have been conversions: a modern wing added to an ancient mill or warehouse.

Christopher Owen's house, designed and built for the weekend and holiday escapes of himself and his wife, Sylvia, an interior designer, from the frenetic confines of New York, is on Block Island, which is about fifty miles across Long Island Sound. Here they found an area of just under seven acres with sufficient privacy for the project they had in mind, and, equally important to a young architect with a growing practice, within their price range.

The Owens wanted their house basically for themselves, but they have their gregarious moods and could see that this was going to be the sort of place which other New Yorkers would love to visit for long weekends. Fine, said the architect, let's have guests but on no account must we let the house get too large for us.

Any possible inclination towards making the house too large was also swiftly curbed by the logistics of the



transport and the workmen, they had found for themselves a pretty remote hideout. There were no contractors on the island.

The final design is taut and compact, yet flexible enough in planning to be able to sleep eight. The house is on three levels and, despite the building difficulties, was completed at considerable speed. Indeed, their first weekend guests were invited six months after the foundations were laid.

The design is far more compact—only 28 feet by 24 feet—than the photographs here might imply thanks to spectacular glazing, the built-in spaciousness of the planning and the great open spaces beyond. No hint of this compactness is felt by visitors, for one space opens into another and the dramatic use of glass visually extends the living-area into the countryside beyond.

The salt-sprayed climate dictated the cedar wood exterior, which sturdily withstands the winter storms of the Atlantic and is already weathering to those soft silvery-grey tones which make cedar wood so sympathetic a material for domestic exteriors.

The main entrance to the house is up an exterior stairway to the first floor (see small colour picture). The living-room and kitchen are on this level, connected to the three bedrooms and bathrooms at the top of the house. A guest-room and bath are on the ground level, set by the stair well at the base of the tower.

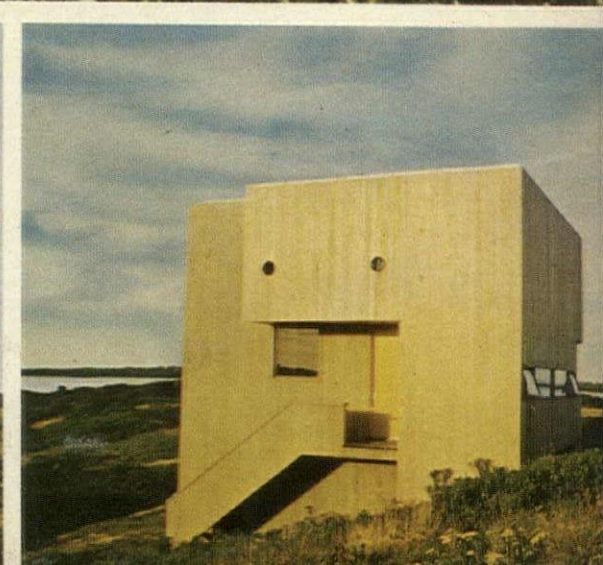
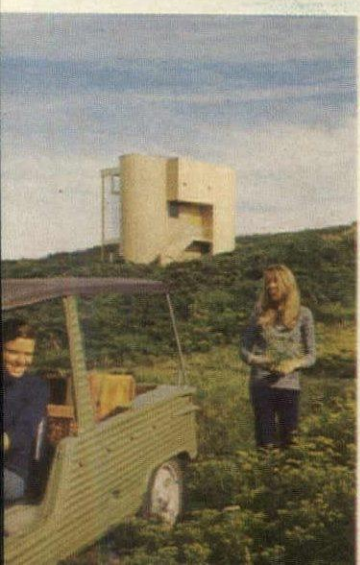
Most of the available space has been given to the glass-walled living-room that rises through two floors to a height of 16 feet. Bedroom ceilings are only seven feet high. ('In a weekend house nobody spends all day in a bedroom!' says Christopher Owen.) Apart from the master bedroom, all the other bedrooms are equipped with bunks.

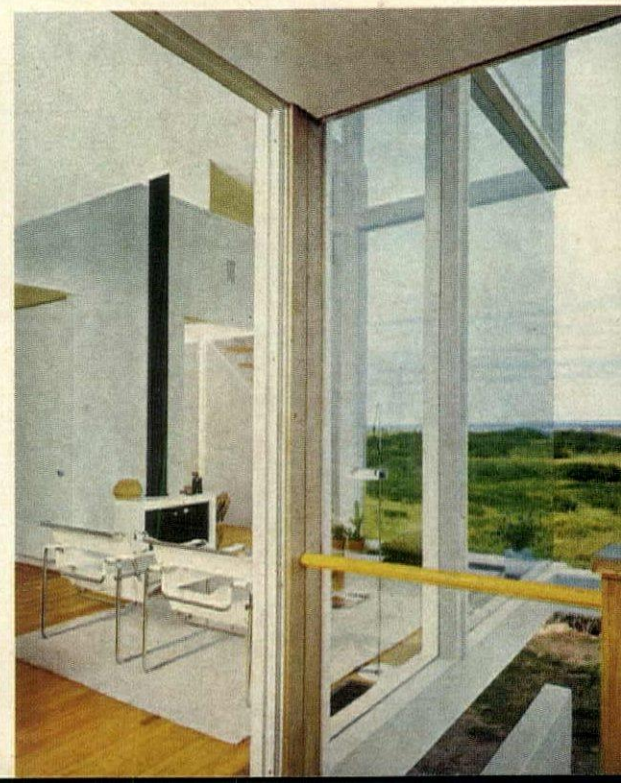
Floors are of prefinished oak except in the bathrooms and kitchen which have Italian rubber flooring that Mr Owen laid himself. 'It's soft and comfortable to walk on, somewhere between carpet and rigid floor.' Kitchen appliances and the heating system are all-electric, although the working fireplace in the living-room adds a friendly blaze on fall weekends. 'We like to stay through Thanksgiving before closing the house for the winter.'

Sylvia Owen decided to decorate with white and neutrals, introducing colour by means of the paintings—the canvas in the living-room is by Peter Dechar—and some bright up-

Left Plans of the three levels of the island house

Opposite page Views of the house—and owners—showing something of the surrounding rocky-grassy landscape and the Atlantic. The main entrance is by the outside stair (below, right)







Site page Interior view showing
 bedroom (top left) and (below)
 the dining-area of the living-room,
 table by Sylvia Owen

This page The main living-room,
 with white canvas-and-steel chairs
 by Breuer and white woollen
 Swiss rug

tery. 'Pale colours are fairly easy
 maintain on Block Island. Every-
 g's much cleaner, even the sea.
 as clear as the Caribbean, quite
 rent from the water off the
 land.' Cane-and-steel chairs by
 ter group around a four-foot-
 re table designed by Sylvia
 n in the dining-area. Other arm-

chairs in the living-room are in white
 canvas-and-steel, also by Breuer, set
 on a rug of white wool from Switzer-
 land. Stereo music is via speakers
 built into the wall.

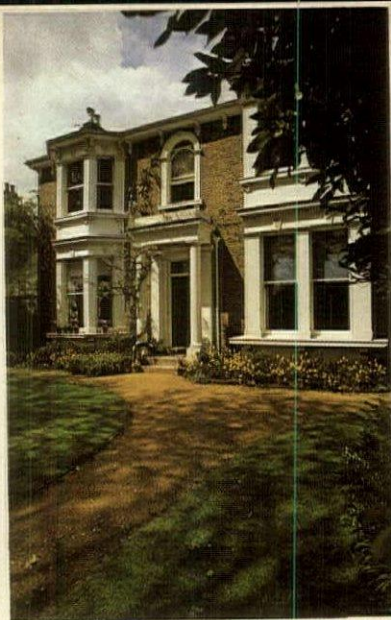
The Owens' activities on weekends
 are very much outdoors—a picnic
 lunch on the beach, swimming, skin-
 diving, water-skiing, fishing, with

lobster for dinner in the evening.
 'We are never without guests, but
 we feel they should do what they
 want to do and not feel that they
 have to be entertained by us.' One of
 the surprises to Sylvia Owen is that
 she should be enjoying all this so
 soon. 'She was quite convinced it
 would be at least a two-year pro-
 ject,' says her husband. 'But we did
 put in a lot of work ourselves. It just
 goes to show what can be done if
 you try.'

Finally, one of the most practical
 points of this ingeniously and
 imaginatively planned house will
 come as a sharp surprise to many

Britons, but is well worth study by
 other would-be weekend-house
 builders and environmentalists—
 there is no garden. 'I was deter-
 mined not to be a slave to a lawn-
 mower on Sundays,' says Mr Owen.
 'Block Island countryside is quite
 beautiful, with thick grass and black-
 berry bushes, rather like Scotland.
 So we're letting it grow right to the
 front door. We'll probably just plant
 a small herb garden next year.' The
 space beneath the living level is a
 carport. 'To keep the view un-
 spoiled, it seemed essential that we
 place the car well out of sight.'

Other architects please copy ●



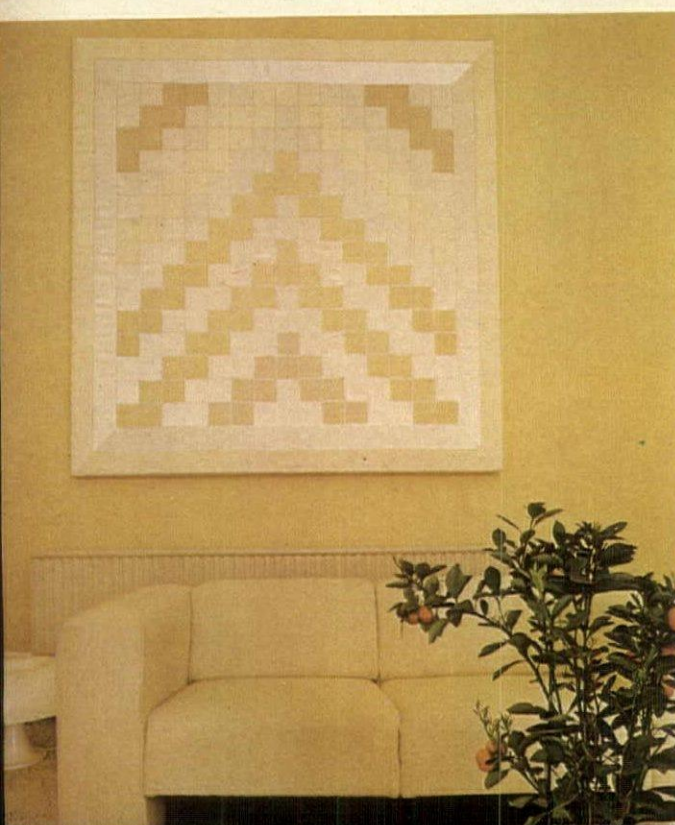
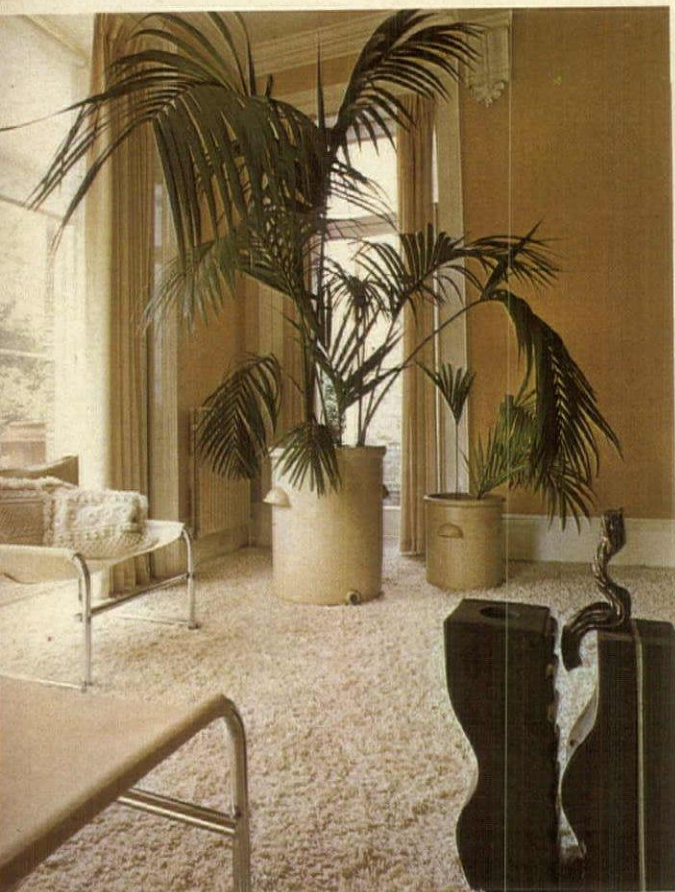
SPACE FOR ALL OF LIFE

ROSEMARY LAMONT
PICTURES BY
GRAHAM HENDERSON

THE TWICKENHAM HOUSE which is now the home of interior designers, Peter and Juliet Glyn Smith, was the proverbial lucky find, first heard of through a friend living next door to the then-dilapidated hulk. But the house promised to be large enough for them and, above all, it possessed a garden that backed on to a small enclosed park. They said snap. They had been living a few miles away, and Twickenham fell happily between their old haunts and friends and their Kensington office.

The house is large and needed all the renovating care they could give it, from rewiring to rationalizing kitchen and bathroom areas. Because the Glyn Smiths believe that the best way of getting what you want is to be on the job full-time, their refurbishing programme was carried out while the family camped in the house. But as their restoration was not only wholly designed by themselves, but, in many instances, also carried out by themselves, this was probably the only sensible if gruelling course.

Ample space has meant that each of the various strands of the Glyn



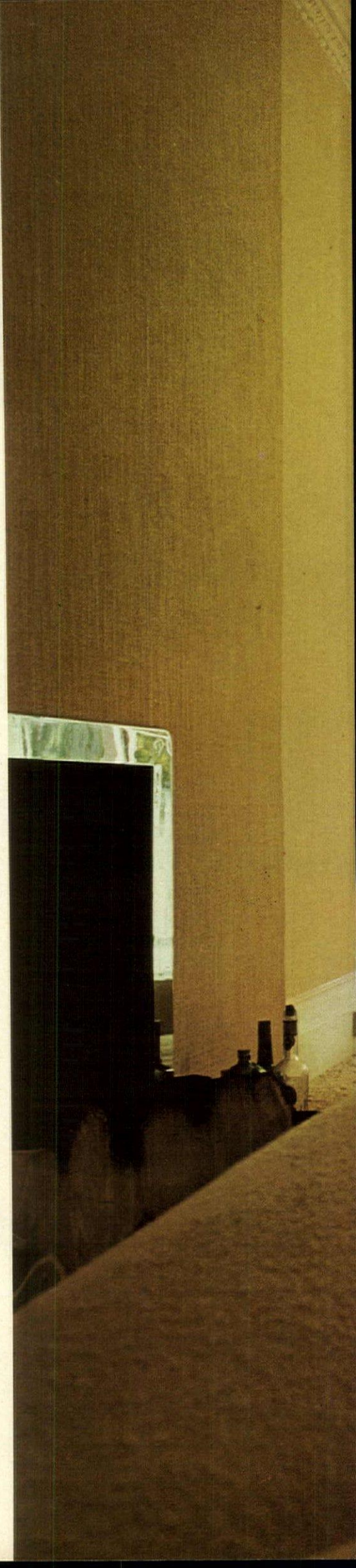
Above Exterior view of the house, built about 1860

Left (top) Corner of the sitting-room, with fireplace surround by Peter Glyn Smith and Italian Sormani moulded table

(Centre) Tubular chairs by OMK and hand-knitted aran cushions, also in the sitting-room

(Bottom) Ziggurat appliqué design by Juliet Glyn Smith

Right Another view of the light, airy, tranquil sitting-room, with sofas by Jan de Bouvries







Smiths' life—family, work, entertaining—has its full quota of accommodation and need not impinge upon another. Sitting-room and dining-room are thus a serene contrast to the bustling studio, where they both work.

In contrast to the general impression of the house as one of brilliant colours, the sitting-room is an exercise in an underplayed spectrum, from the white of lamp and table to the oatmeal-toned carpet and sofas with their novel

knitted cushions from the Aran Islands. The walls are covered in palest brown hessian and the curtains are of a delicate mushroom pink. The same pale colours are to be seen in the ziggurat appliqué picture designed by Juliet Glyn Smith and worked in a silver lurex thread. The furniture is simple: from sturdily comfortable sofas by the Dutch designer, Jan de Bouvries to the Italian moulded table by Sormani, its pockets filled with pretty shells and pebbles. Over all

This page (above left) Dining-room with felt-covered walls, canvas braid, appliqué picture and tiled floor
(Below left) Dressing-room, leading off the master bedroom

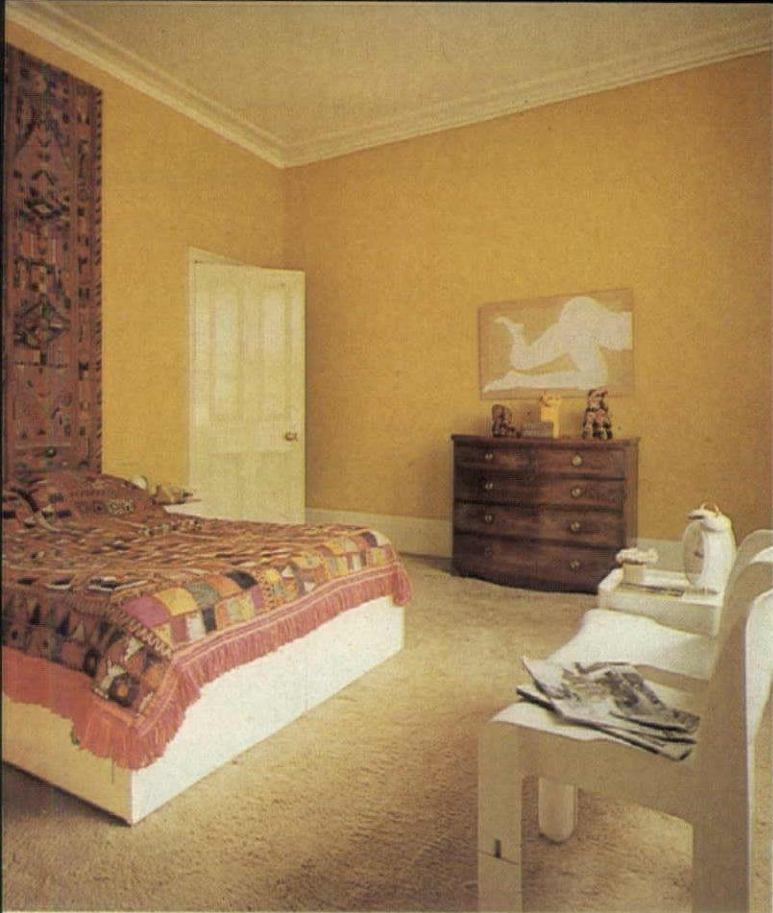
(Above right) Pine-clad kitchen, with quarry-tiled floor and cooker at original recess.
(Below right) Master bathroom, cork lined, with sealed finish around basin

looms an evocative palm tree.

In the dining-room two of Juliet Glyn Smith's earlier calendar motifs have been blown-up to giant size and appliquéd. They hang at either end of the room. By day, they are rivalled by the bright green of walls

and blue blinds; at night, spotlight

The Glyn Smiths do much of their designing at home in the large studio on the ground floor, free of designers' impedimenta. A conservatory, already there in a derelict state when they bought the house



page (above left) Master room, with Turkish bed cover. (Below left) Children's bedroom, showing the Glyn Smiths' own design twin-seat from conveyor belt of an

earlier exhibition (Above right) Guest room, with adhesive tape used for 'panelling' walls. (Below right) Jonathon and Georgia in children's bathroom. Mural by Juliet Glyn Smith.

are treated in widely different manners: children's bedrooms in strong bright colours, the master and guests' bedrooms in somewhat cooler fashion, brilliance being reserved for the Turkish bedspreads.

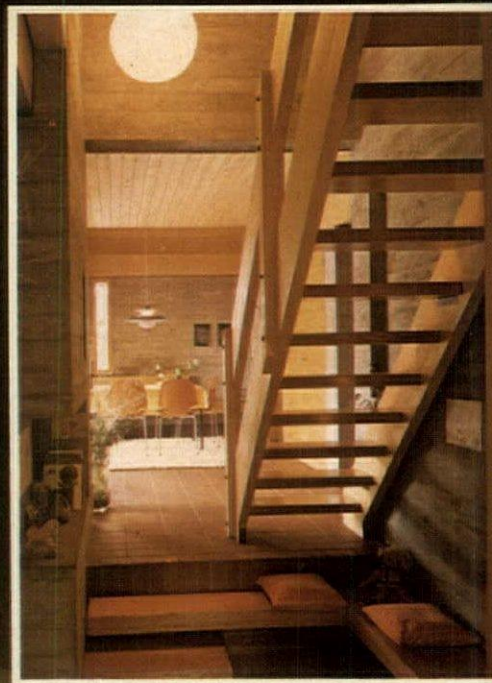
chequered look.

The treatment of the bathrooms exemplifies the Glyn Smiths' individual approach to decoration. In the children's bathroom a lively mural by their mother dominates the scene; the parental bathroom has walls and floor in different cork tiles, giving the room an amusing

Throughout the house evidence of the inventiveness of this husband-and-wife team prevails: braid (to their own design) makes emphatic bands of colour around the ceiling; furniture that they either designed or altered; a double seat in the children's bedroom, relic of an exhibition in Heal's; pictures and murals of their own design. At all points the house gives the lie to the legend that designers never carry out their own ideas ●

now happily restored, is reached doors on either side of the fireplace, and makes a pleasant extension to the studio. The kitchen, long and narrow, has the original quarry tiles but now fitted with pine ceiling and

storage fittings. The garden end of the room has a dining section with long bench seats for the children and, adjoining, a playroom or family sitting-room created out of unwanted awkward space. Upstairs, the large light rooms,



HOW TO USE EVERY AVAILABLE CUBIC FOOT IN A HOUSE—EVEN IN THE ROOF

BY NICHOLAS DREW
PICTURES BY RICHARD EINZIG

THE OWNER of this medium-sized house in the village of Oferdingen, near the prosperous textile town of Reutlingen, in Wurtemberg in Southern Germany, is Wilhelm Haug. He also happens to be an architect, which is apt to make things easier. With the collaboration of structural engineer, Detlef Harouth, and in close co-operation with his wife, Ferr Haug established a basic brief for his new home.

The result is the unusual family house shown in these pages. At all stages the house demonstrates something of the enterprise with which even a comparatively modest building venture can be invested when the architect is designing for himself with an appreciation of the neighbourhood he lives in, and is also possessed of the imaginative verve to exploit (or perhaps explore is a pliter word) to the full local planning regulations and/or restrictions. In this case, the necessity for the house to have a sloping roof in accordance with area controls gave the architect enormous scope for some of the more unconventional aspects of his design and latter-day domestic life.

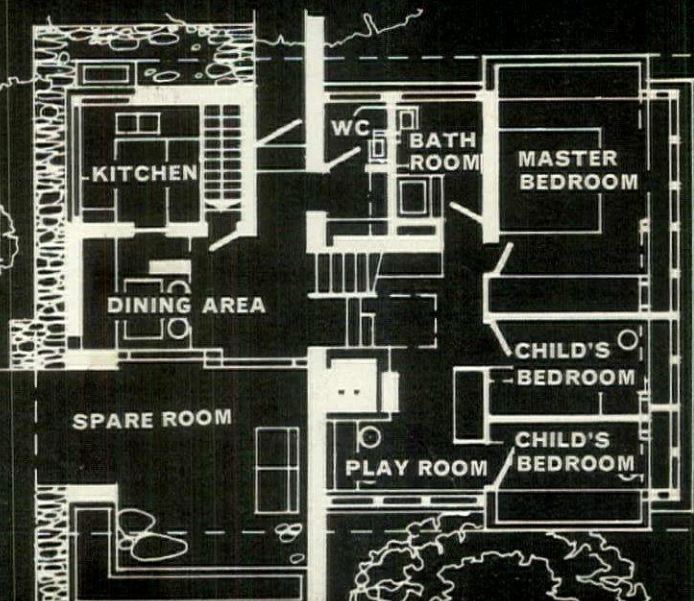
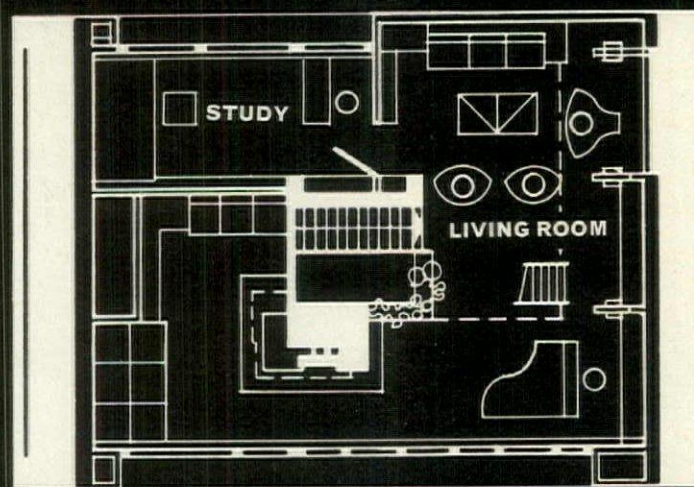
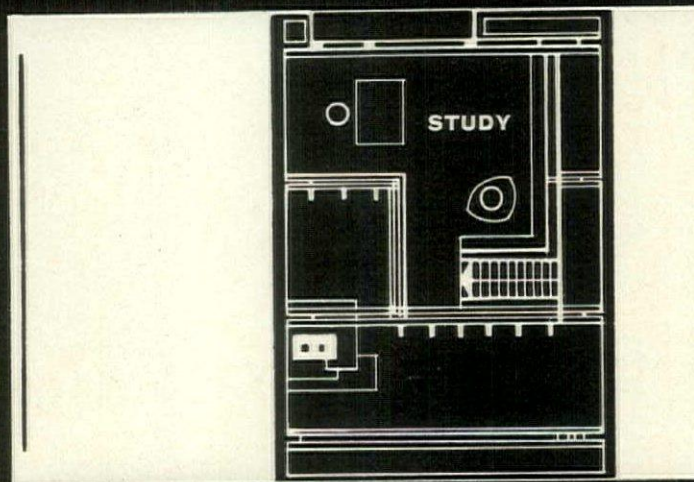
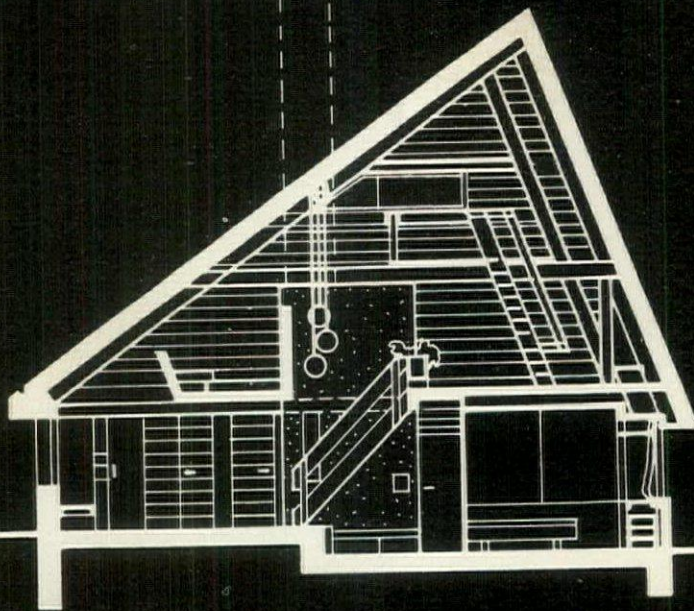
The house is of average size—just under 1,500 square feet—on a site of just under one-fifth of an acre. The garden, which was envisaged from the beginning as a key feature of the house and its living-style, was excavated in the south-western area of the site to form a sunk court and enable the surrounding terrace to be constructed.

The main elements of the brief which the Haugs gave themselves—after the usual interminable discussions—was based on the fact that the dining-room should be in closest

Opposite page The living-room, at first-floor level, with open stairway leading to the gallery-studio in the roof space

This page Exterior views of the house, showing roof—clad with terracotta tiles—overhanging the ground floor





This page The house seen from the garden and paved courtyard. Section and floor plans are shown at left, with ground-floor plan at the foot of the column

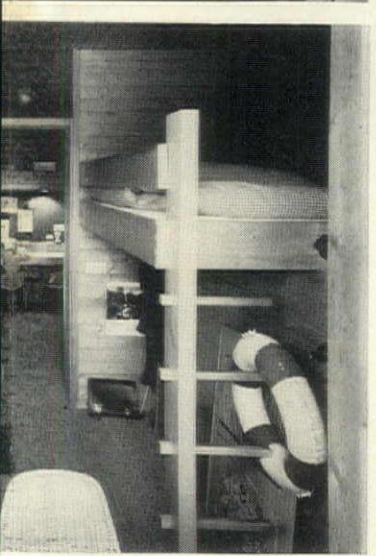
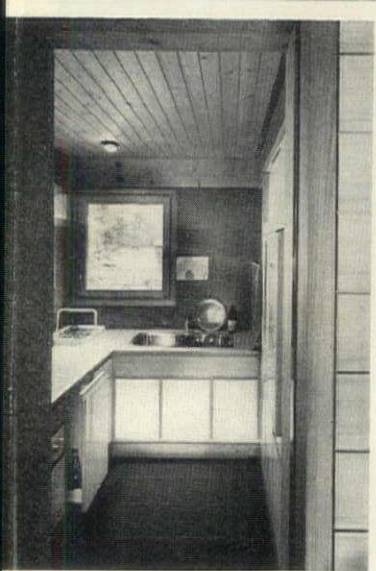
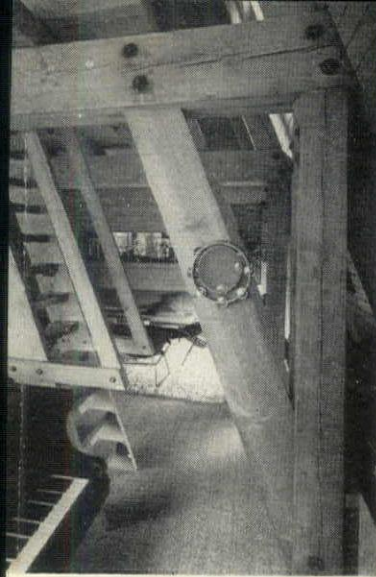
Opposite page Views of the interior showing living-room fireplace and gallery-study at right; music area, kitchen and children's bedrooms at

possible proximity to, and in association with, the garden, for it is virtually the heart of the house. During the summer months, a play area for play and casual meal times, especially at weekends. The kitchen was also to be so sited that a watchful eye could be kept on their children in the central play area. The space for the daylight activities of the growing family was, logically enough, deemed of more consequence than space for bedrooms. Each of the bedrooms is restricted to a minimal area.

A sloped roof was an essential requirement of the house for exercise, so advantage was taken internally of the pronounced pitch to incorporate within the apex of the roof structure an open gallery which acts as a study-studio. On the first floor, a large living-room with a conversation area set about the open fireplace was established, plus a workroom-study for Frau Haug.

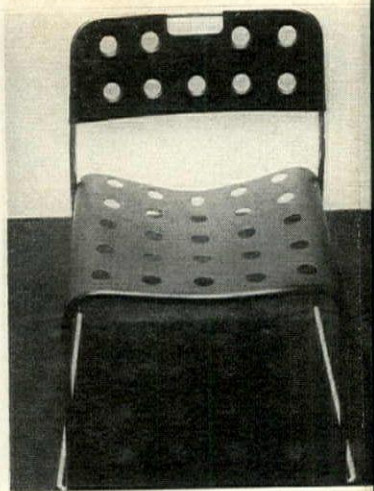
The construction of the house is divided between the use of concrete for the ground and first floors and timber in the upper storey. The timber structure, in solid or veneered spruce, is of highly complex form providing dramatic patterns which are a major decorative feature of the house. Thanks to the original planning, the rooms, from ground floor right into the gallery, merge one into another via subsidiary wooden stairways. Although the color is of a warm-hued tone, the Haus was also desirable. To this end, doors to bedrooms are painted cornflower-blue and the door frames above in brilliant red.

Not many houses, even some modern houses, have been designed so compactly yet comprehensively in order that every cubic foot of internal space can be lived in—right up into the roof. And this allied with a garden of which almost every square foot is utilized ●





Photograph showing part of the flexible range of living-room and bedroom furniture by 420 Furniture Limited. Stockists from the manufacturers at Yalton, Bristol



Sturdy pressed-steel chair, still in prototype form, OMK Stack, will cost about £8.00. Inquiries to OMK, 14 Bruton Place, London W1

TIMBER, OF COURSE, BUT TAKE A LOOK AT WHAT THEY ARE DOING IN PLASTIC

JULIANA RUSAKOVA

BRITISH FURNITURE designers no seem to be as lively and prolific as any of their continental rivals—this is my view after visits to Scandinavia and the Eurodomus show in Turin earlier this year.

Seating is the invariable guide these days to vitality in design. Here the critic can make a choice between something new that has been well worked out, both on the drawing board and three-dimensionally in the workshop, and a project that came to somebody as a brilliant thought-wave of genius in the middle of the night—and went straight into production as an unmitigated nuisance as well as a novelty.

An example of the former is the Salamander unit designed by Michael Tyler, which I rate as one of the most comfortable and hand-



Model 3031 by Ginson & Slater, in hide or soft cover, about £130.00 from large stores in the autumn



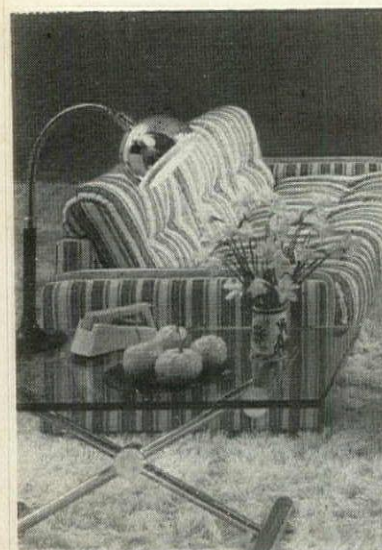
'Sultan' range by Tetrad, can be free-standing or arranged round the walls of a room. Covered in suede £151.94 each unit, stool £92.17, corner unit £206.49, from Heal's, 196 Tottenham Court Road, London W1



Corner unit from the 'Duo' range by G-Plan. Upholstered in soft fabric, from £234.50. Inquiries to G-Plan, 19-24 St George Street, London W1



'Sleeper' sofa by Martin Sylvester converts to two single beds. Zipped covers in 'elephant' corduroy or cotton repp £83.50 and £69.50. Stockists, or mail order direct, from Martin Sylvester, Little Clarendon Street, Oxford



Three-seater settee from the 'Neptune' group by R S Stevens, upholstered in striped fabric by Sekers, £165.70 to order from Harrods, Knightsbridge, SW1



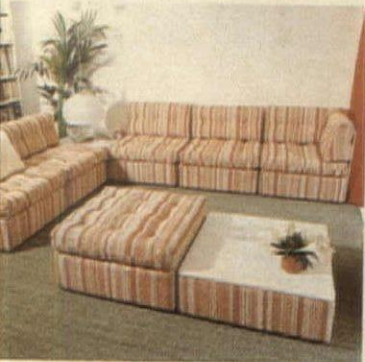
Two-seater settee covered in hide, by OMK. About £195.00. Inquiries to OMK, 14 Bruton Place, London W1



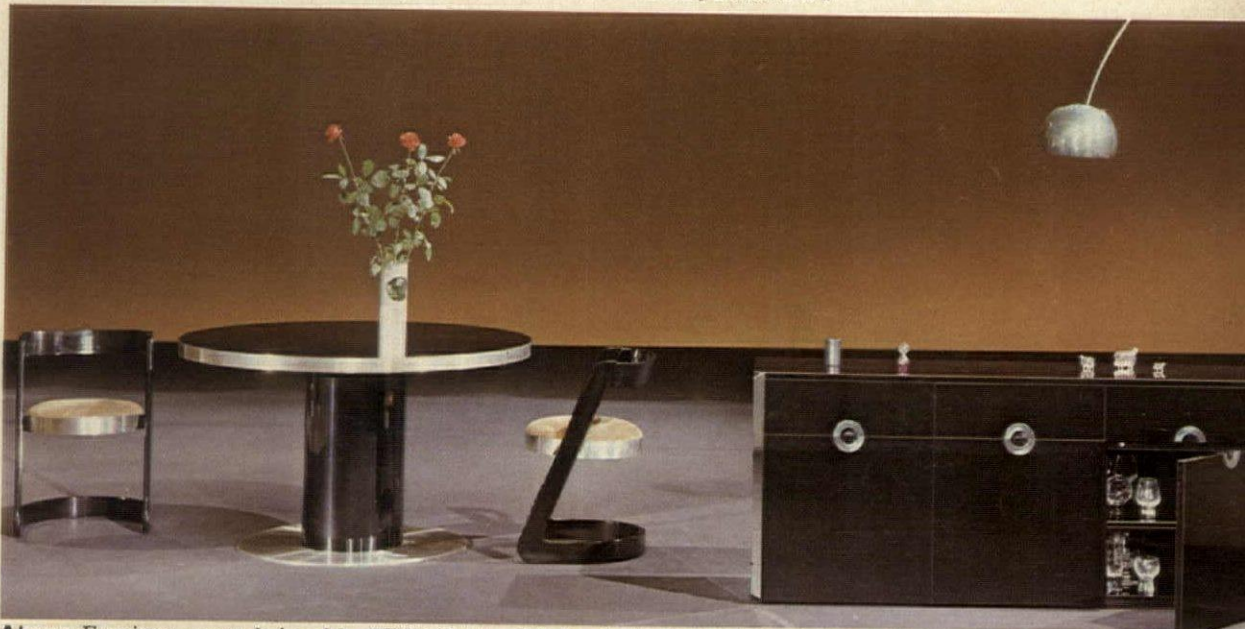
Table and chairs designed by
Arne Jacobsen for Fritz Hansen.
Table £150.00, chairs £46.00 each.
Heal's, Tottenham Court Road, W1



'Salamander' units designed by Michela Tyler for Collins & Hayes, covered in hide or textured tweed fabrics.
Seating unit, from £67.65 from Heal's, 196 Tottenham Court Road, London W1



'Satellite' range of furniture by
Christien Sell, covered in striped
fabric. From Christien Sell,
Camden Passage, London N1



Above Furniture range designed by Willie Rizzo of Italy. In laminate and stainless steel. Chair about £26.00.
Table £149.00, Cabinet £217.00. Stockists from Mostra, 357 King's Road, London SW3

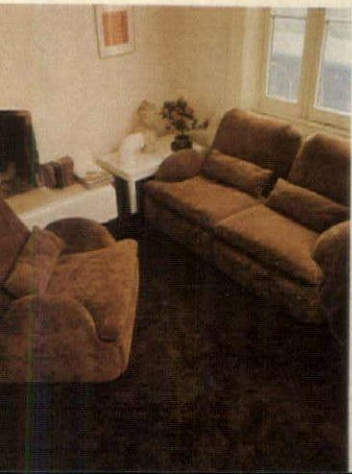
Below 'Hot Dog' no. 135 unit seating from France. Covered in jersey, nylon velour, wool or plastic. Group shown,
about £265.00. From John Cox, 96 Crawford Street, London W1



'Athenian' chair designed by
Merick Scott for Hille.

£149.50. Inquiries to
11 Albemarle Street, London W1

'Montgolfier' suite by HK,
covered in suede, chair £241.00,
seater settee £401.50. From
John Cox, 96 Crawford Street,
London W1



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Below left Furniture designed by Leif Alring for Cado. Made of

polystyrene with soft cover removable upholstery. Table £27-60,

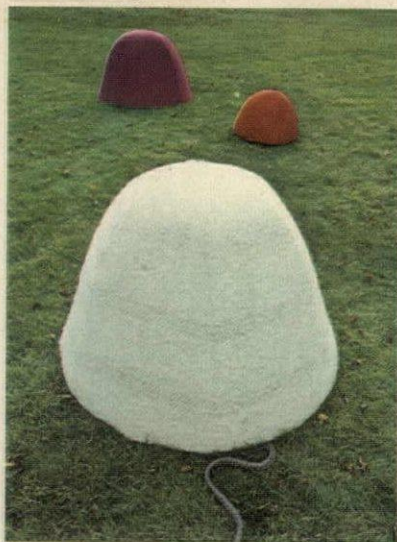
chair £48-25. From Heal's, 196 Tottenham Court Road, London W1.

Below right Wall storage system by Christien Sell. Made of solid





shelving. Prices from Christien 45 Camden Passage, London N1



'Blop' chair by David Young for Hartmann Interior Design Limited. Made of polyether with removable covers from £27.60 to £35.00. Mail order from the above at 112 Hanover Street, Edinburgh.

Left What new in plastics? Chairs, desks, lamps, shelves . . . Merchandise details on page 134

some seating units I have seen in a long time. They are utterly without frills, deeply comfortable and reasonably priced, especially the version in authentic hide.

Finding a simply-designed armchair in these days does become an increasingly hazardous affair. The Eurodomus show seemed to suggest that we are now in for what I can only call the 'roly-poly' era in the seating world - after the inflatable, balloon, sack eras of yesteryear. Those were all rather collapsible affairs, rather like deep cushions awaiting the homecoming of worn-out breadwinners. Designers of armchairs and sofas now seem to be vying with each other in trying to see how many modest-sized, well-upholstered bolster-type units they can pile one atop the other to make both seat and back. Look out, then, for what I foresee as a positive plethora of these roly-poly jobs in the High Street in the next few months.

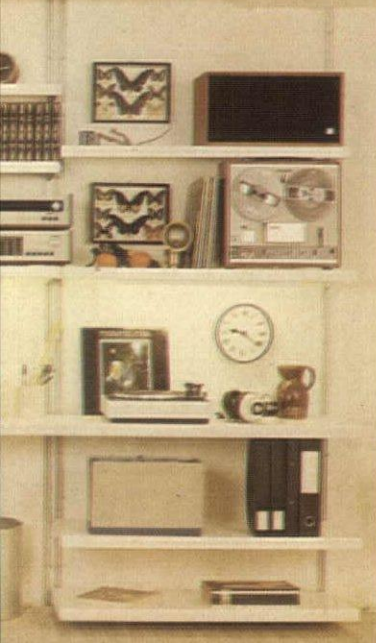
Happily, meantime, our own designers also seem to be turning out modern versions of the deep, deep comfort of deep-buttoned seating which I always consider the very best seating of all.

'Linz' seat and table system designed by Dimtri Petrohilos. Link clamps allow a number of variations, extensions and groupings. From £46.50 from Adeptus, 40 Chalcot Road, London NW1



Above Three-seater settee, two or three cushions, and two chairs, covered in sand pure wool fabric, from Theta Series. Designed by Alan Turville for Hille. Settee from £139.10, armchairs from £77.30. Hille Showroom, 41 Albemarle Street, London W1

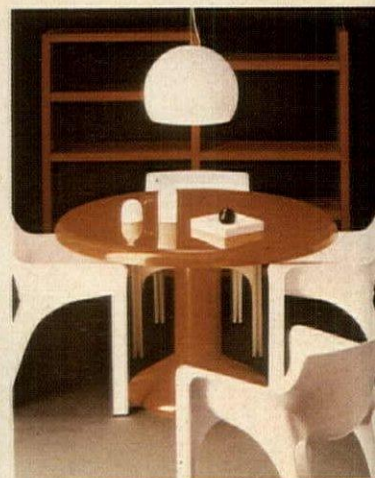
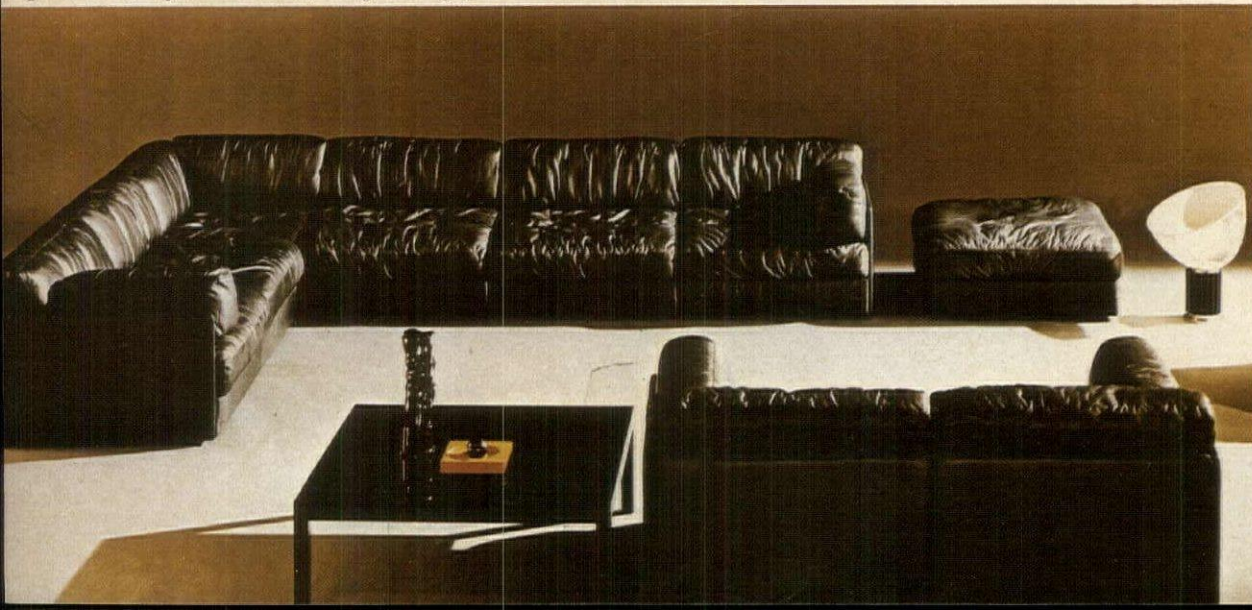
Below furniture designed by Verner Panton. Made of fine metal rods, soft cover upholstery. Occasional tables £29.00 each, Seating £96.00 from Heal's, 196 Tottenham Court Road, London W1



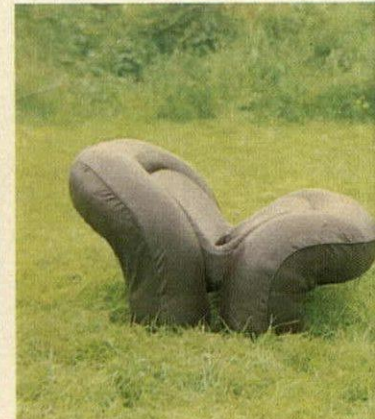


Above In an austere room two robust flying angels, circa 1700, once held a ship's nameplate. The pine fireplace is a reproduction; the suede-covered chairs by HK Furniture are as new as today, as are Sarah Perry's stoneware pots. Merchandise details on page 134. (Roomset by Olive Sullivan.)

Below DS-76 seating by De Sede. In black hide, each section can be pulled out to make a bed. From £170-00 per suit units from Harrods, Knightsbridge, London SW1



Furniture and hanging lamp by Artemide. Guadio chair £26-00, Dodona 300 shelving system £55-80, Tessera table £67-70. From Oscar Woollens, 421 Finchley Road, London NW3



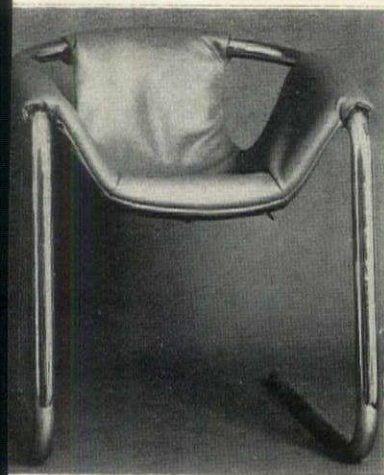
'Elephant' chair designed by Fred Scott for Hille. Upholstered in leather or fabric from £97-10. Hille Showroom, 41 Albemarle Street, London W1



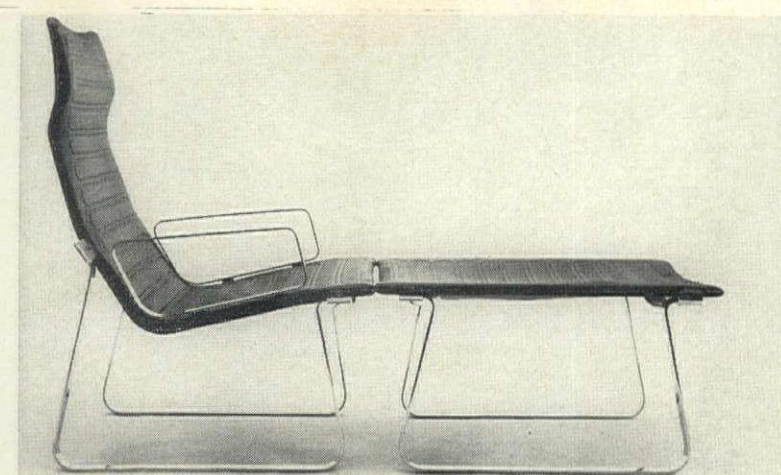
Above Dining room furniture from the 'Pax' range. Made of stained beech, upholstered seat and back. Table £35-00, chair £12-50. Branches of Habitat and by post

Below Mobile work unit with drawers in painted wood. Inquiries to Christien Sell, 45 Camden Passage, London N1





'Orbita' chair by Arkana, tubular steel frame, PVC upholstery. Comes packed flat, 2 sizes and stool, chair shown, £32.90 from John Lewis, Oxford Street, London W1



High-backed E28 chair with ES2 foot-stool by Totum. All steel construction, seat and back in canvas or PVC. Chair from £19.82, foot-stool from £12.53. From Totum, 19 Bruton Place, London W1



Furniture in plastic from Banks Heeley. 3-seater settee, £106.50, foot-stool £22.75, chair £45.80. Inquiries to Banks Heeley, 3 Sun Street, Baldock, Herts

I wish that manufacturers could be persuaded to make higher-backed seating, as this is a short-coming on the part of most furniture designers and makers. Gradually, however, I see signs that more models with alternative high-and-low-back versions are being offered.

These alternative versions are more in evidence in the other seating theme which seems to be increasing in popularity week by week. That is the multi-unit seating systems. To judge by the number coming from the manufacturers, British homes would seem to be dominated by vast sitting-rooms needing L- and U-shaped seating formations. Perhaps the growing national habit of sitting around in airport lounges has persuaded them that these shapes, are so trendy. Whatever the reason, the more flexible unit system seems to be ousting the two- and three-seater sofa.

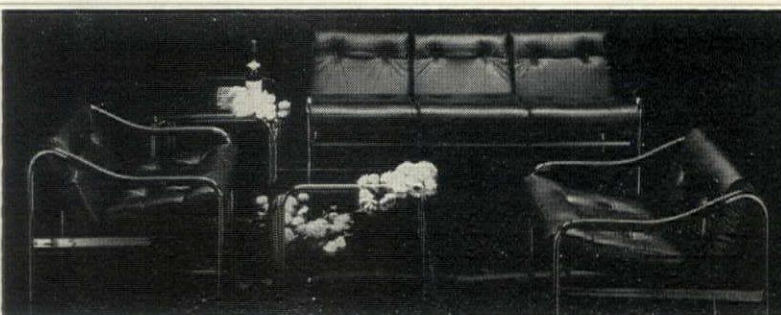
The most explosive impact on the furnishing scene is that made by the highly inventive designers in plastic. I show here a whole range of recent designs, ranging from mushroom seating—perfect for the bed-sit life—to, of all things, a white plastic table-cloth. Probably the most versatile and practical design illustrated in these pages is the brightly-coloured plastic desk which is going to find a place in many a kitchen as the housewife's very own headquarters as well as in many a hostess' own bedroom-dressing-room ●



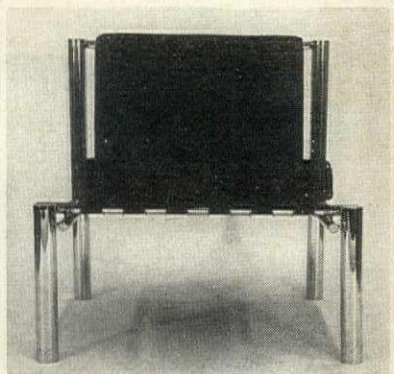
Sculptured 'Delphi' chair designed by Rupert Oliver, glass-fibre shell, polished chrome base upholstered in wool fabric by Sekers, £250.00 from Harrods, Knightsbridge, London SW1



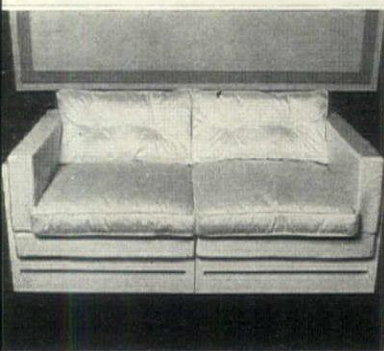
Chair designed by Richard Johnston for Tablos in hide and chrome. £120.00 from Inora Interiors, 690 Fulham Road, London SW6



'Kadia' collection by Pieff. Three-seater settee in hide, from £105.00, matching chair £43.80. From John Lewis, Oxford Street, London W1



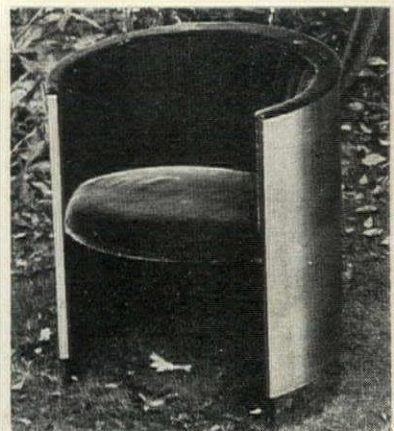
'Millbank' chair with chromium-plated steel frames, upholstered in hide, suede or wool, from £115.40, from Tamesa, 343 King's Road, London SW3



Two-seater settee, with beechwood frame, loose cover upholstery, from about £80.00, from August Furniture, 19 Cleaver St, SE11



'Scroll' suite by Vono, covered in black or antique tan Bukflex. £259.95 for settee and two chairs. From Selfridges, Oxford Street, London W1



'Neptune' chair from the 'Solar system' collection of stainless steel furniture by Robin Cruikshank, £79.00, plus 2 yds 52-inch material. From Harvey Nichols, Knightsbridge, SW1

IF YOU CAN'T AFFORD THE 1792 WHY NOT GET THE 1972 COPY?

A selection from the handsome reproduction pieces now available in shops



French walnut doors in the Spanish style, with matching walnut shutters and hand-decorated pine floor: examples of the specially-commissioned work carried out by Harold Board & Son, Merivale Road, Putney, London SW15



Sheraton-style étagère in yew, from the Reprodux collection by Bevan Funnell, about £28.00, to order from Harrods, Knightsbridge, London SW1



Chippendale-style desk chair by Anthony Smith & Son, £130.00, from 81 Kingsley Road, Hounslow, Middlesex



Mahogany side table with two drawers in Chippendale's Gothic style, by R Tyzack, No 2005, about £151.50, from Period Furniture Showrooms, 49 London End, Beaconsfield



Roman-style chair, hand-wrought by local craftsmen in bright polished and lacquered steel, £32.50, from 38 Antiques, 38 High Street, Weedon, Northants



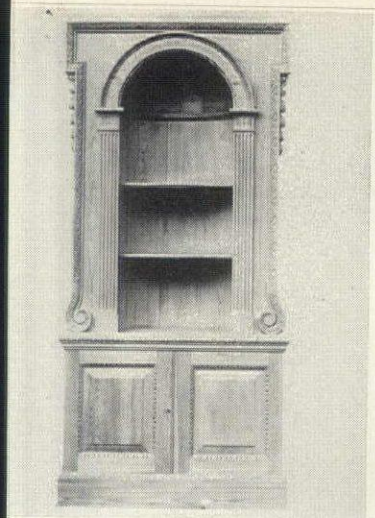
Military chest with flap, £58.00 (plus carriage), from a range of military-style furniture available from Harmans of Dorking, 19 West Street, Dorking, Surrey



Nine-drawer military dresser in yew or mahogany, with brass corner straps and carrying handles, No BY 527, by Burton Reproductions, about £136.50, from Peter Jones, Sloane Square, London SW1



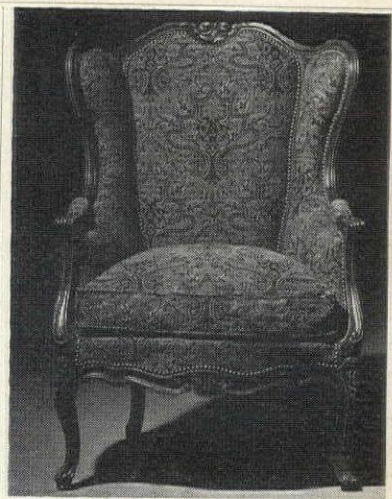
'Hogarth' chair, Sheraton style, mahogany, model SK450A by G H & S Keen, about £49.00, made to order and available from specialist shops and departments



Corner cabinet in carved waxed pine, No 424, about £180-00, from Harold Ward, Merivale Road, SW15



'Windsor' occasional side table by Mines of Downely, in solid mahogany with reeded legs and solid brass handles, about £100-60. Stockists from the makers at 5 Hanway Place, W1



'Bergère' chair, No P156, Louis-XV style, with carved walnut frame, about £241-00, from Universal Sellers, 77-79 Southgate Road, N1



Round table in 'antique' mahogany with bossed leather top, from £38-00 (30 inches across, 24 inches high) from Shaw of London, Fowler Road, Rainault, Ilford, Essex



'Devonshire' coffee-table, No FCL 60, by Foster Clarke, with leather top, fitted with two drawers, £47-30, from Foster Clarke Reproductions, 7-9 Upper Tooting Road, London SW17



Chair in oak and leather from a selection of hand-carved pieces from the David Freeman Workshops, The Granary, Leicester Grange Farm, Near Hinckley, Leics



'Carlborough' chair, No SK350A, by G H & S Keen, £58-00, made to order and available from specialist shops and departments



Breakfront chiffonier, No 9, by Ernest Hudson, in yew or mahogany (outer door with brass grilles or veneer panels) about £269-00, from Liberty, Regent Street, London W1



Folding campaign chair in solid mahogany, upholstered in 'antique' hide, about £59-00, from Thomas Upholstery, 587 Kings Road, SW6



'Elton' easy chair, deep-buttoned leather upholstery, £130-00, from Anthony Smith & Son, 81 Kingsley Road, Hounslow, Middx



Regency-style seat by Ronald Booth, in mahogany with sabre legs, upholstered in satin, about £145-00, from Ronald Booth, 14 Church Street, Twickenham, Middlesex



'Tub' chair by Tetrad, £147-00, in leather or suede, from Harrods



MAKING A SCENE ABOUT THE CEILING

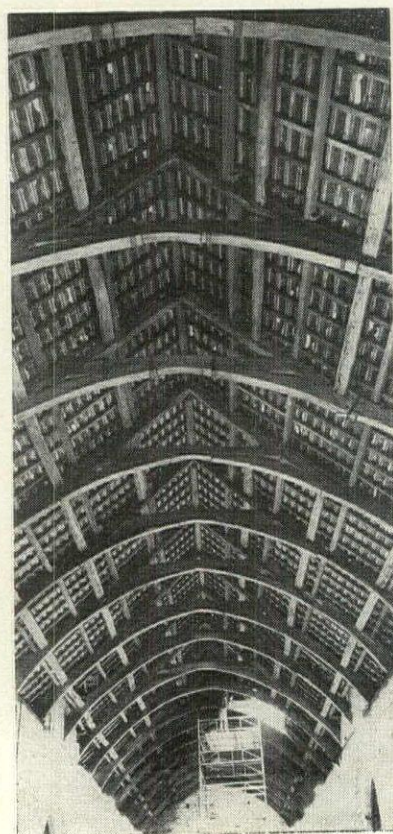
BY JULIAN NORTH

THE IDEAL arrangement, of course, is to find a house which already has a superb painted or "plastered" ceiling, or to convert a barn with a magnificent open, raftered roof. Such discoveries make things much easier. But failing that happy situation, what do we do?

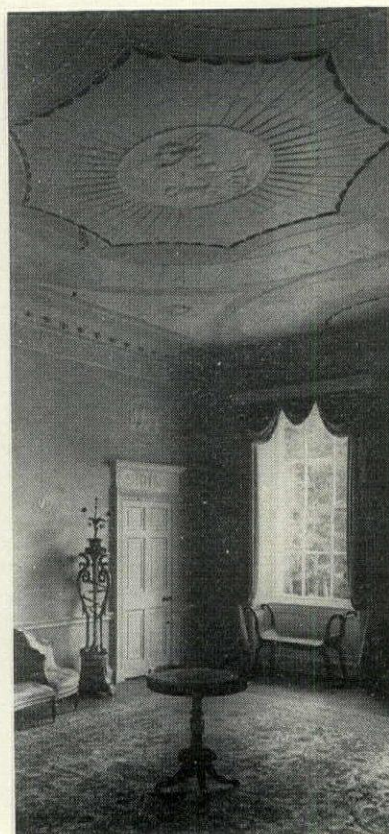
First, not listen to the decorators. Indeed, one of the more fashionable of Britain's interior decorators has given his diktat that ceilings should always be white, although he has frequently indulged his own fancy with bronze, blue and other tonal variants overhead.

The truth is that, as in the rest of the interior decorating spectrum, the practitioner can do exactly as he (or she) pleases if possessed of the necessary nerve, taste, know-how, scholarship and/or sheer wilfulness.

Nerve is certainly needed for the kind of ceiling commissioned by international heart-throb, Marcello Mastroianni, from his architect, Diambra Gatti, made in steel, glass and plastic and shown on the opposite page. And more than a hint of



PHOTOGRAPH OF BUCKLAND ABBEY TITHE BARN BY COURTESY OF PROTIM



scholarship is needed if you buy, borrow, an eighteenth-century mansion in which a painted ceiling Antonio Zucchi needs restoration and you'd rather like to give continuity to a great tradition.

For the rest, taste seems to be the only criterion and that is what, basically, you're on your own. Do you have taste or not? And has anybody ever been heard to say:

This page (above) A simple criss-cross framework, supporting random spots, is an effective ceiling treatment in a room-set shown at this year's Eurodomus exhibition in Turin

(Far left) The massive roofing timbers at Buckland Abbey Tithe Barn

(Left) Beautiful plasterwork ceiling at Ardross House, Co Armagh

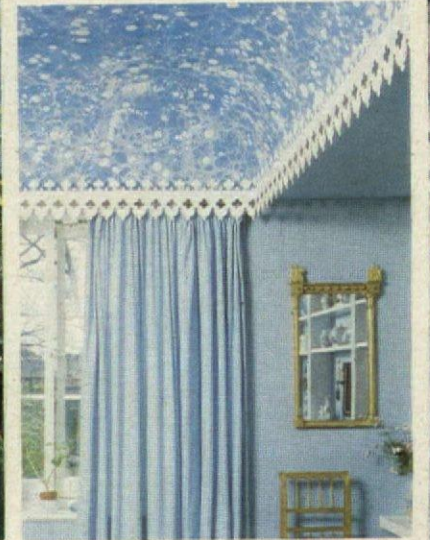
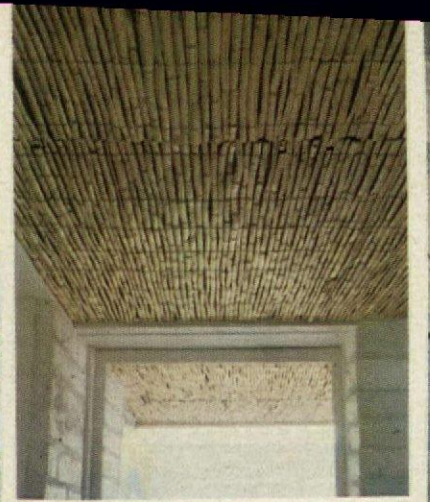
Opposite page An Art-Deco-style ceiling is the most important element in an otherwise spare room. Made in glass, steel and plastic, it was designed by architect Diambra Gatti for Marcello Mastroianni's home in Rome. The painting is by Guccione





Above Eating in the round in a room designed by Philipps and Dixon. The ceiling-hung strip-lighting echoes the shape of the room
Below An effective way of 'lowering' a too-high

ceiling is seen here in a room designed by Edward Benesch for Morris Bergreen. It is lit by indirect cove lighting and by recessed spots in the false ceiling



Top Bamboo-strip ceiling designed by Kipp Stewart. **Above** Besides reducing the height of the room, this deeply-curved ceiling gives the impression of a domed tent

taste is appalling. And if, secretly, you're mildly lacking in confidence concerning your own taste-buds, so to speak, sheer wilfulness is quite a sound substitute. Today's brazen frequently turns out to be tomorrow's *dernier cri*.

Meantime, here is a lively cross-section of international ceilings, which bear out these comments. There is a place for every kind of ceiling, although, generally speaking, it still remains a sound rule that a period-style ceiling is best in older rooms, with more dashing experiments reserved for modern rooms.

Yet even these modest guide-lines can be readily broken by a bolder spirit. A box of a room can be given the most heroic coffered ceiling and become a decorating triumph in the result. Enormous planks can be made into bogus beams in a low-ceilinged room, painted in some gaudy colour and be applauded by visitors.

And don't overlook the simpler possibilities. The enchanting ceiling shown in the second picture in this column was achieved by using a wallpaper over a generously curved cove made from hardboard. This cove was set on a cornice carrying a gothic motif also cut in plywood.

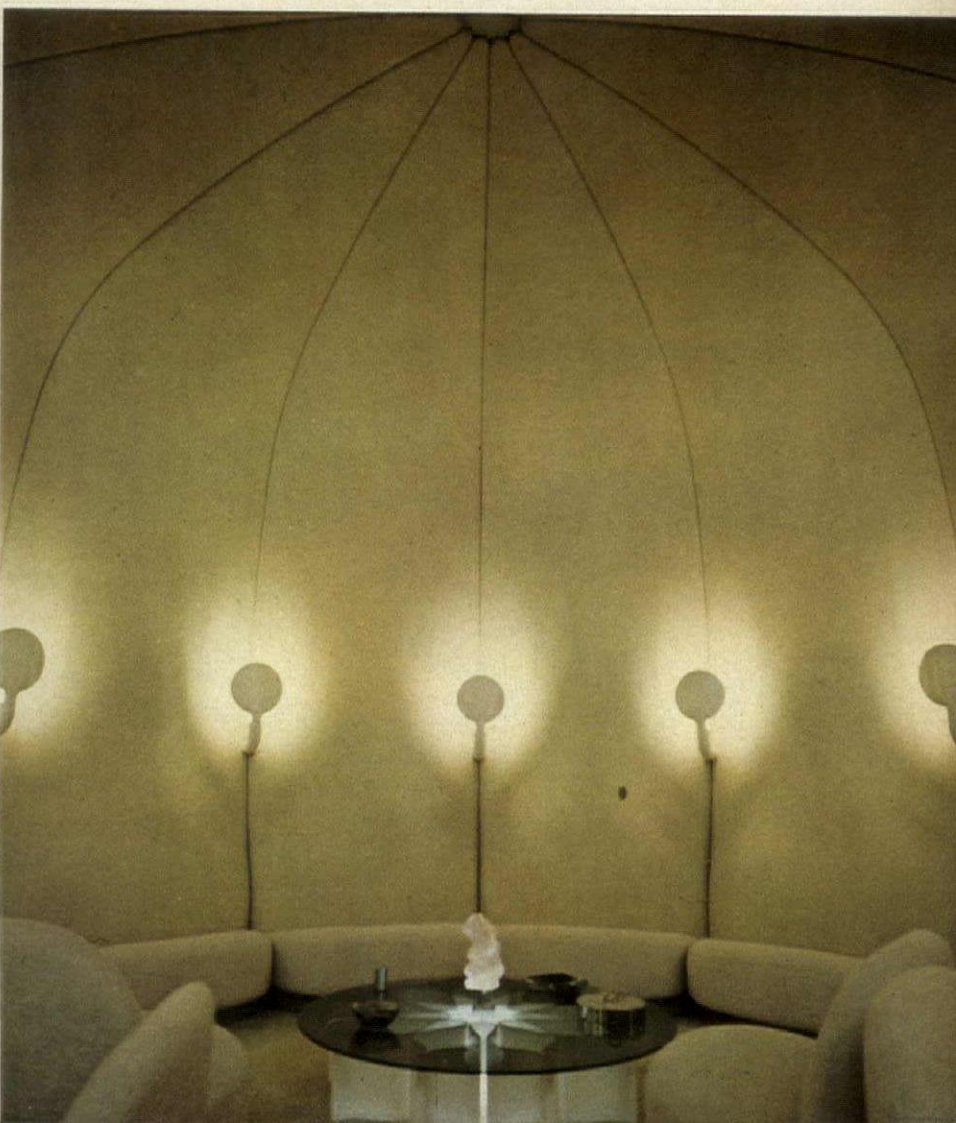
The pictures tell the stories of other people's efforts at making a scene on their ceilings. The possibilities are plainly limitless ●





Left Imaginative treatment using simple light bulbs, hung from a central point on the ceiling, in a silvered dining-room devised by Paul Rudolph for Lee Elmans

Above and below Two very modern rooms, by decorator Pierre Paulin, in the Elysee Palace, where textured and curved ceilings have literally reshaped the spaces. Above, is the new dining-room; below, a sitting-room





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HOW TO EXPLODE SPACE, RAISE FLOOR LEVELS, INTRODUCE FAIRY-LIGHTS AND HAVE ONE GIGANTIC ROOM

BY RICHARD HENRY TOLLERTON
PICTURE BY HORST



FRANK SALADINO is one of the most adventurous interior designers in New York. He believes that there are too many constrictions on space in the conventional apartment. Quite a lot of interior walls now standing ought to come down, he thinks. Before to the point, he puts his concepts into graphic practice on his own account.

To give his own apartment a greater sense of spaciousness, so that it would unfold as one continuous space ('like views in a curving street,' he says), he tore down walls and widened doorways. Mr Saladino has enriched the enhanced space by using rich, natural, yet contrasting materials throughout. In the living-

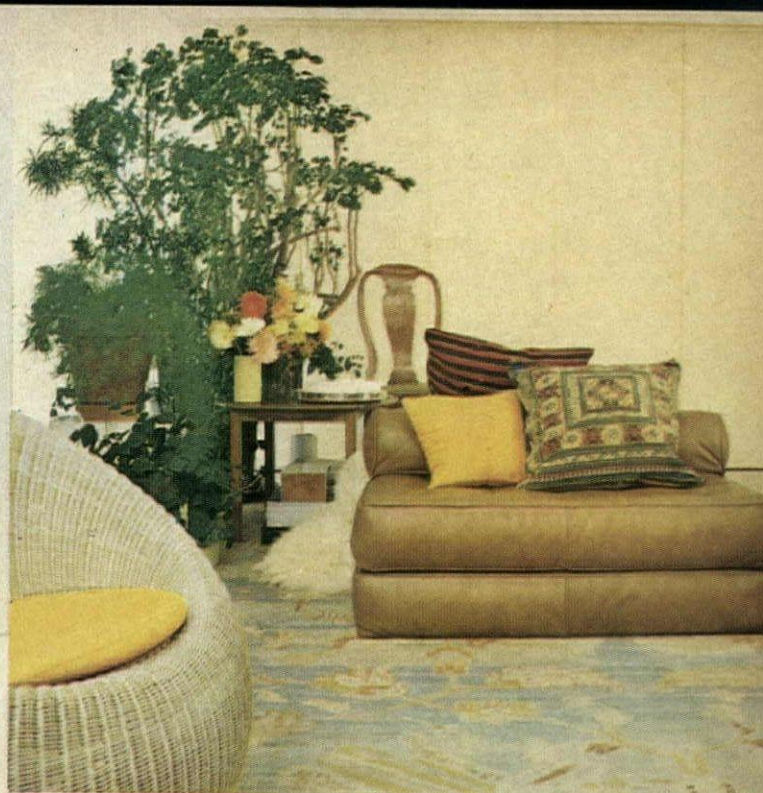
Now The living-room, with leather-and-chrome Breuer chair, cane armchairs and velvet sofa. The room extends into an area originally a second bedroom) with leather-covered mattresses (right) which unstack to form extra beds

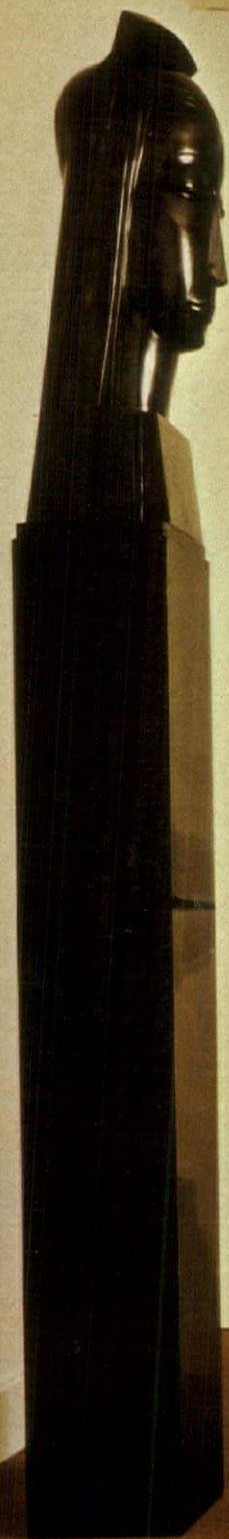
room seen in these pages he arranged his furniture, which includes a leather-and-chrome Breuer chair, a great three-seater velvet-covered sofa and various cane armchairs on two levels, one little more than six inches above the other. Yet the effect added significantly to the illusion of spaciousness. He also raised and mirrored part of the ceiling.

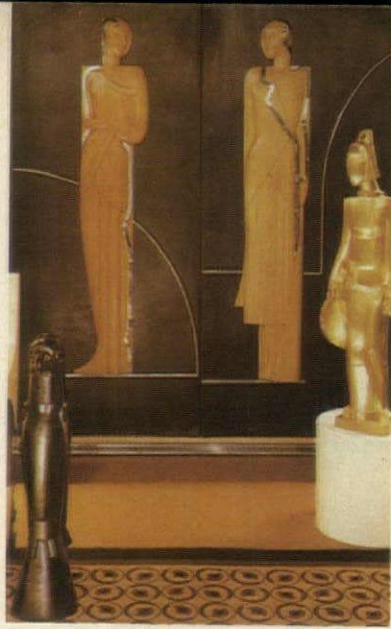
One brilliantly unusual and individual decorative touch was to line the carpeted ledge around the rare Sultanabad rug with Christmas lights, so that the couch appears to float.

The living-room now extends into an area which was originally a second bedroom (right) with a magnificent storage wall added at one end. The leather-covered mattresses, with the Caucasian saddlebag pillows, unstack to become extra beds.

All the paintings in this apartment, so filled with visual novelties, are by Mr Saladino ●







ALL-OUT ART DECO

PICTURES BY
MARIANNE HAAS

FEW ART gallery owners carry their beliefs in their specialized pursuits and studies to so consistent and logical a point as Felix Marcilhac. He is director of a Paris gallery devoted to Art Deco, that wayward, extravagant style which influenced so many things, from posters to lampshades in the early years of this century.

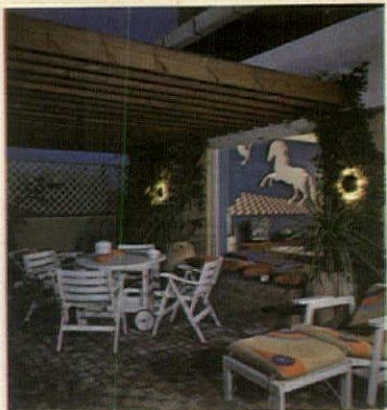
Monsieur Marcilhac's *appartement* shown in these pages reflects his interests in the highest degree, although the paradoxical elements in the Art Deco style are given full scope. On the one hand, the bedroom reflects that preoccupation with broad planes of strange pale colours set off by one enormous picture or object. On the other, the living-room reflects the kaleidoscopic nature of the style and is dominated by the rich colours, cursive patterns, complex textures—from amboyna, ivory, from bronze to sycamore—which reflect the 'raffinement barbare' of Art Deco, that rich exuberance most readily evoked for the English in the stage designs and costumes of Leon Bakst of the Ballets Russes.

Not only textures and colours are there to represent the style. Bronzes by Miklos and Csaky partner a Gobelin tapestry of the 'twenties by Defennes; a chair by Bugatti is contrasted with a silver coffer by Puiforcat.

Every corner of this rich and crowded *appartement* reflects the owner's passionate involvement with his chosen style ●

Left The bedroom with one enormous picture and few other objects and, right, the living-room crowded with colours, patterns and textures





SCRIPT MAN'S 'FILM' SETTING

BY CRISTINA GHERGO

Fiorenzo Senese is a young Roman scriptwriter who has, during the past few years, made a considerable reputation as an interior designer and decorator, his clientele, understandably perhaps, concentrated mainly in the film world.

The interiors shown in these pages were designed for the English singer Mal, and are typical of the high degree of individuality with which Signor Senese likes to invest his interiors. (One almost writes 'sets', for that is the impression prompted by his interiors.)

In these interiors, Signor Senese uses as little as possible of readily available furniture, no matter how trendy or prestigious such pieces may currently rate. He seeks to evolve furniture designs which will suit the personality of the owner.

The living room is dominated by three decorative features: a magnificent semi-circular sofa (covered in synthetic sheepskin); the steel spiral staircase, leading to the attic, used as a study; the bas-relief wooden horse on the wall, lacquered in white.

The bedroom is another spectacular room, with the bed set on a dais beneath a picture by Koramillos.

This knock-out flat is completed by its electronics: the living-room curtains form a screen over a sheet of glass, designed by Falconetto, on to which (a) psychedelic designs in blues and purples can be reproduced, or (b) films can be projected.

A flat for the Mal with everything ●



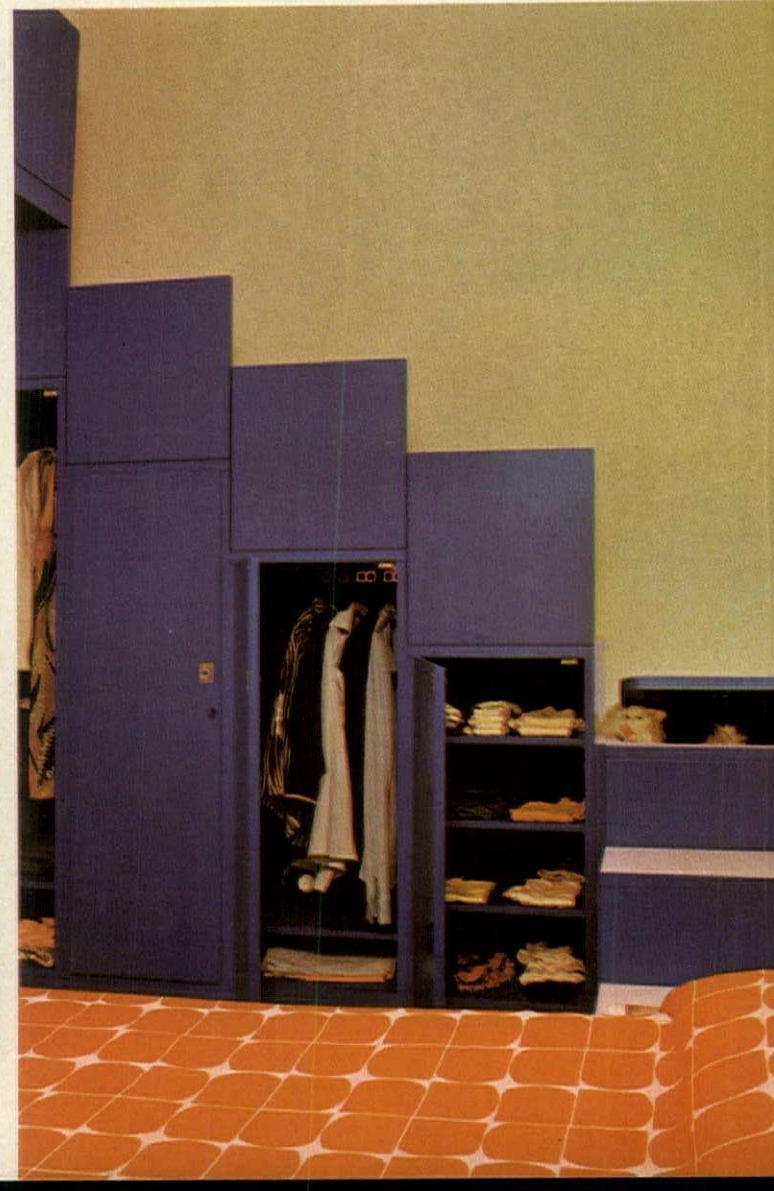
This page (above left) The steel spiral staircase leading from the living-room to the attic study

(Left) The bedroom, with bedcover of black fox

Opposite page (above) The living-room opening on to the terrace (see also picture at top of this column)

(Below) Another view of living-room, with louvred doors opening to bedroom





HOW TO BRING THE ATTICS ALIVE

BY NINO LODUCA

THE SMALL flat shown in these pages overlooks the Bay of Arenzano, north-west of Genoa, and is basically a holiday escape, but it incorporates many novel and practical ideas that would well find favour with those who, city-bound, live in similar flats far-round.

These inventive touches range from a flight of stairs which incorporates a novel series of storage units (including a box-storage unit within the riser of the stairs—see picture on opposite page) to the use of well-designed folding chairs, which, when wanted, are closed and hung—decoratively, too—on the wall.

The flat is a series of attics, comprising, in the universally optimistic and reassuring language of estate agents, hall, living-room, two bedrooms, kitchen and terrace.

The flat seems almost elastically flexible: even the divans are set beneath the slope of the roof ridge so that they are part of the low-level seating arrangements of the room—like so many divans which are



essential elements in most small family flats.

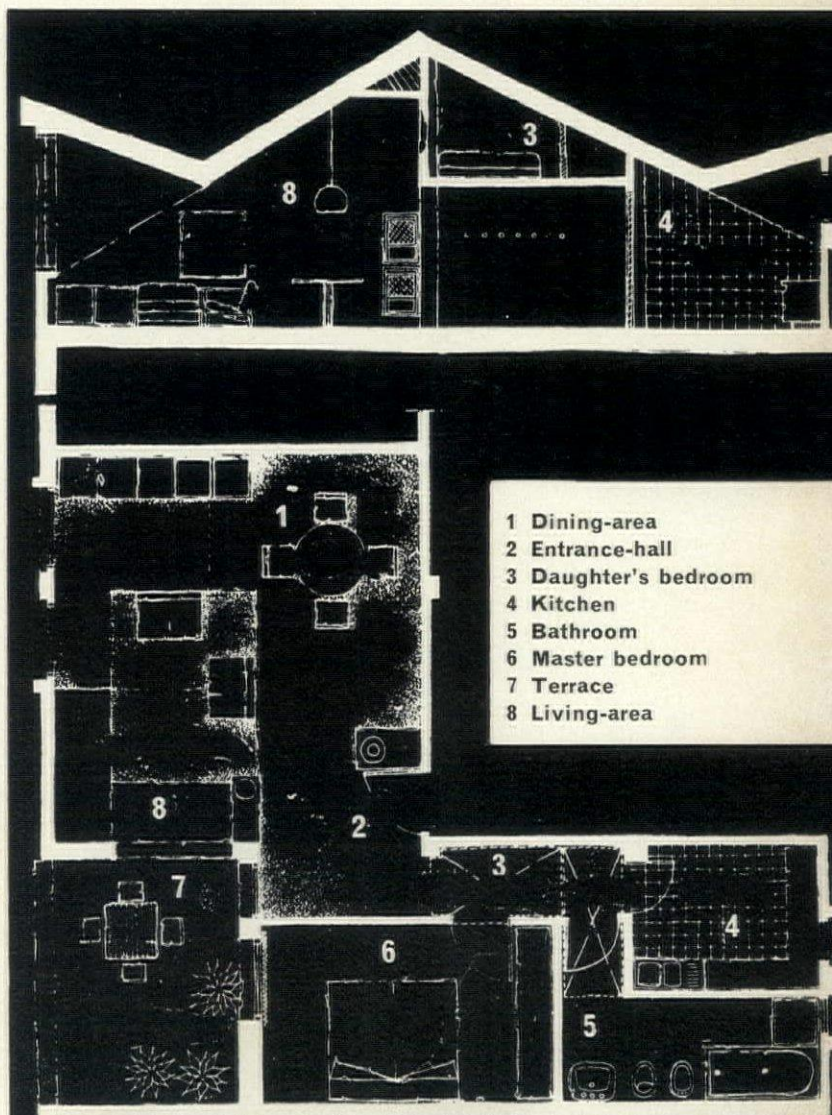
Needless to say, the terrace makes a tremendous difference to the impression of spaciousness within the flat, but this impression is further enhanced by the deliberate decision on the part of the owners to have special low-built furniture made for the flat.

The choice of colours was also the result of much thought and experiment. The main objective was to echo the colours of the sea, sun and sky, although an equally important consideration was to have colours that would hold their own against the existing floor tiles. (Only a very rich or very foolhardy man sets about ripping up existing tiles in a small flat.) Hence the choice of sky-blue paint for all woodwork and orange linen for fabrics, a decision which has proved very successful.

One major problem was that the existing so-called small bedroom turned out to be too small for the daughter of the house. The architect designed a combined staircase wardrobe leading to a space within the roof which has become a charming bedroom with borrowed light via a window overlooking the living-room.

The furniture, table and a lamp are designed by Kartell, the container by Nava, another lamp by Artemide, the seating by Cassina, the carpet by Adda, the ceramics by Sicart, the pictures by Gino Franchi and the kitchen by Boffi. ●

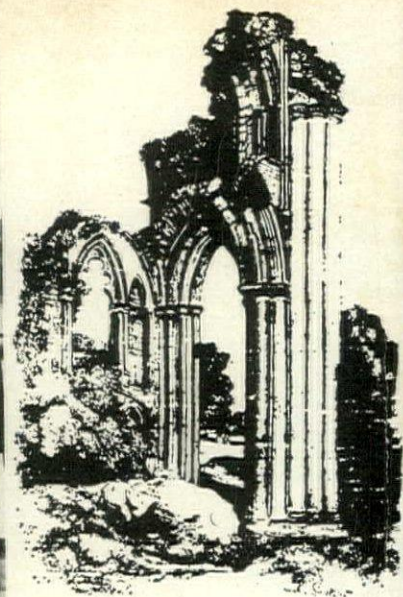
PLAN AND ELEVATION OF ATTIC FLOOR



- 1 Dining-area
- 2 Entrance-hall
- 3 Daughter's bedroom
- 4 Kitchen
- 5 Bathroom
- 6 Master bedroom
- 7 Terrace
- 8 Living-area

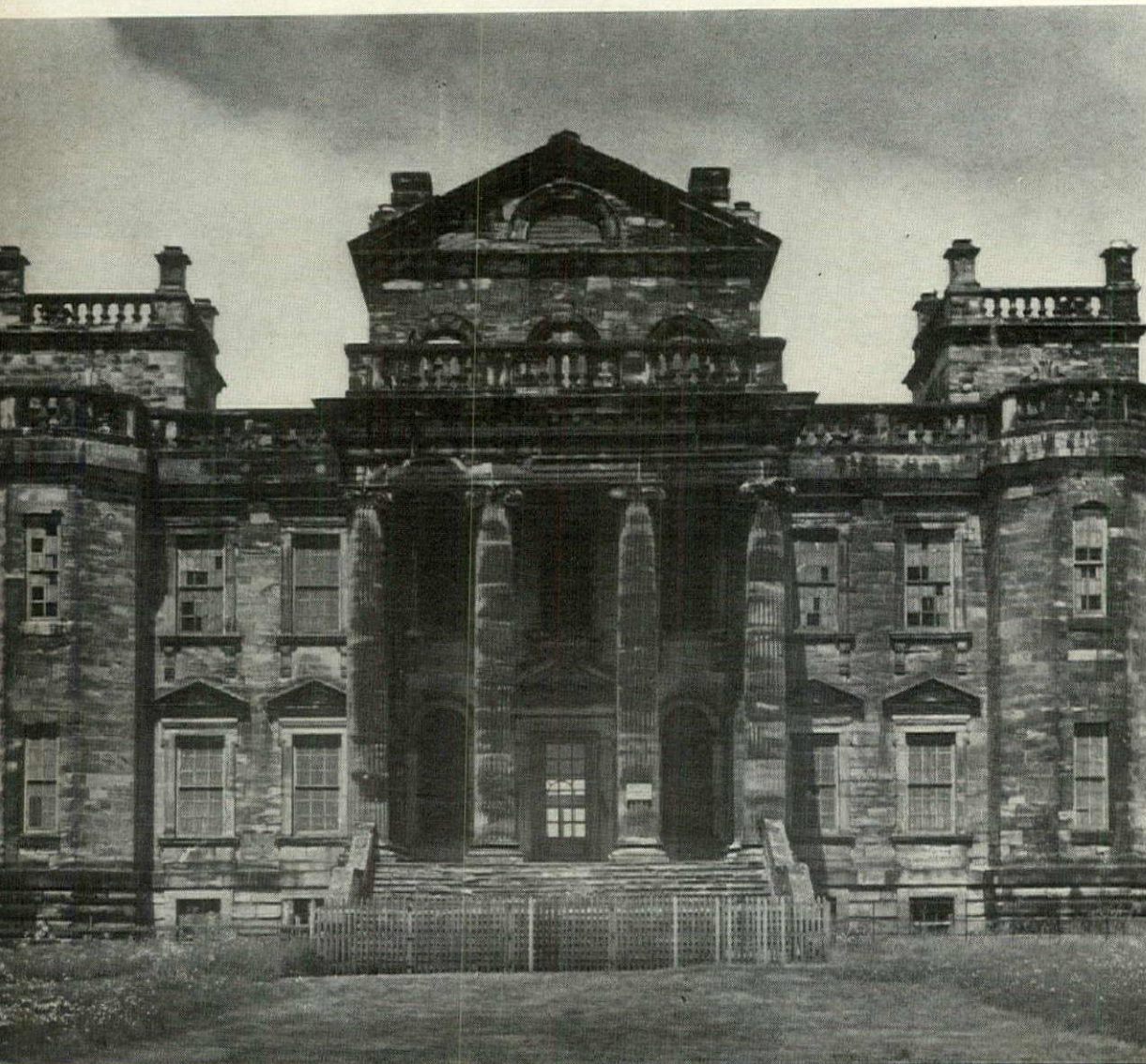
opposite page The pictures show various aspects of the living-room and demonstrate the skill which has been used in the choice of colours and design enough to complement the existing floor tiles. The picture, top right, shows the stairway-storage device

this page (above) The outlook from the terrace and a general view of the living-room



THE ROMANCE OF RUINS OLD AND NEW

NICHOLAS DREW



IN COMMON with many of their national pastimes and other affectations, the English passion for ruin is something of a class thing, rather like vintage cars. Few members of the working classes want either a 1920 Bugatti or a ruin at the bottom of their gardens. If they do happen to have a ruin to call their own it is usually because they overlook a derelict Bradford warehouse or a crumbling boundary wall to an overgrown canal which they regard as an eyesore and could well do without.

Not so the members of the more cultivated fringes of the upper and middle classes. For them a ruin was, a ruin is, a visual asset.

With provisos, of course. The ruin must have claims, not necessarily authentic, to antiquity. It must, at least, look old. Ideally, it should also have either some sacerdotal or martial provenance. The most desirable ruin to have on the nearby

This page (above left) *The ruined hall of Sutton Scarsdale, Derbyshire.* **(Below left)** *Seaton Delaval Hall, Northumberland: 'ruined and theatrical'.* **(Above)** *St Mary's, York, from an etching by John Sell Cotman*

Opposite page (above) *Witley Court, Worcestershire, gutted by fire in 1937.* **(Below)** *Gateway at Kirby Hall, Northamptonshire*

ky-line is either a crumbling ancient abbey or a tumble-down castle. The former should have at least one pointed arch stone doorway; the latter, at least one recognizably castellated tower, however ruinous.

Twentieth-century dilettantes are wishful for these amenities as any well-heeled eighteenth-century dandy or nabob, but they lack one major advantage readily enjoyed by those long-ago practitioners of the picturesque. They are no longer able to run up their run-down ruins to suit individual whims. Nowadays, some spoilsport civil servants would be sure to intervene. 'Where,' such as anybody would soon be asking, 'is the planning permit for this newly-built version of a thirteenth-century castle tower?' Or: 'Can I see your permit for building this hermit's cottage, agreeable though it may seem by the side of your swimming-pool?'

The contemporary ruin-seeker must now, it seems, find his ruin ready *in situ*, so to speak, and, if minded to reflect upon his own mortality as reflected in the mutability of buildings, must hope to find a nearby house as vantage point.

His task will be made much easier by the researches of Michael Felmingham and Rigby Graham, who have recently published their personal anthology of *Ruins*.*

Although, as the authors make clear, this country is littered with ruins, they do not, alas, offer a directory of available ruins, awaiting buyers or tenants. What they do offer is a fascinating selection of our favorite ruins that have caught their fancy.

All ruin-collectors will salute their achievement, wish to add others that the anthologists have missed, overlooked or neglected and decide to do about their own compilation. The survey has been by no means comprehensive one, Messrs Felmingham and Graham readily and disingenuously admit. 'Over the length and breadth of this country are thousands of ruins, large and small, catalogued and undiscovered.'

Meantime, the absorbing narrative and the splendid photographs in their book (from a variety of sources) give the ruin-seeker a chance to reflect once again upon particular buildings which only the most my-minded of modern materialists could view without some emotion. First among these buildings are these romantic and evocative abbeys: Rievaulx in Yorkshire; Valle Crucis in Denbigh; Tintern in Monmouth, for example—where scholars have prayed and worked, seeking to bring knowledge to the dark world they had renounced. No doubt for any a monastic scribe a somewhat better existence, in many ways, than the life he would have led outside, sometimes we must wonder whether the knowledge they gave the world has brought us greater happiness. Who can tell?

Published by Country Life, £4.00



Then come those more martial ruins. The heroic silhouette of Corfe Castle, in Dorset, the one-time adventure-playground (with lethal overtones) of Camber Castle in Sussex are magnificent memorials to our brutish forebears. The book is sadly weak in ruins of the North, which is a pity, for the rugged fells and headlands of the Borders, the Lowlands and Highlands are well-endowed with magnificently embattled and embrasured ruins awaiting the recorder and photographer.

But the best part of the book is what might be termed its record of domestic disaster and decay reflected in broken stone and shattered brickwork. These are, surely, the most poignant and pertinent of all ruins. ('The work of some architects seems to have fared badly; their buildings fast wasting to ruin or falling to the demolition gang or the ravages of war. Vanbrugh is one of these, so too are Thomas Archer and Sir John Soane.')

Here men built and established some record of themselves and their families and here, quite frequently, their overweening dynastic ambitions came to naught.

Some of these ruins are of a planning conception and structural splendour to set twentieth-century eyes and minds boggling. Kirby Hall in Northamptonshire; Seaton Delaval in Northumberland ('ruined, romantic, theatrical'); Sutton Scarsdale in

Derbyshire ('a visit is an eerie experience') and Witley Court in Worcestershire are among them. Each of these great houses has its own enthralling story of a family made mad and broke by its mania for building. Yet reading through the biographical accounts of their builders we can only wonder at the kind of men they were, men who could, apparently quite calmly, set about building for themselves houses of two hundred rooms or more. Mad, certainly, but mad in a macabre and majestic manner that is now, perhaps fortunately, beyond any one or any purse.

The anthologists capture the presence of Kirby in an evocative paragraph: 'From the outside Kirby still has the grace and grandeur of a lovely house, but once close to it one can see that all that remains is an empty, hollow shell through which the wind moans and the rain drives. Standing in that great central courtyard and looking up at the ornate porch with its mass of exuberant decoration and its family motto, one is overcome by an immense feeling of desolation and loneliness as the vast emptiness of the place bears down all round.'

To complete their record, the anthologists bring us up-to-date with reminders of the ruins occasioned by air-raids, V-bombs and the rest, but such ruins, notwithstanding the eloquent graphic work of John Piper, Leonard Rosoman and others, is too near to us in time to

arouse any emotion other than anger at the continuing folly of mankind.

Those other ruins have so much more going for them: their jagged silhouettes have been fashioned by time and forgetfulness. They are, in brief, picturesque. They give us visual pleasure. Then, too, they have been left to tell their stories, whereas the devastation of the City of London has been replaced by the aridity of the new Barbican. There's quite a difference. ●



FIRST FIND YOUR LAKE— OR A POND WILL DO

ONE OF THE first things 'Capability' Brown did when visiting the domain of a prospective client was to cast an eye over its 'configuration with a view to adding a lake or—at least a modest sheet of water—if Nature hadn't previously vouchsafed such a blessing'.

Every garden owner will understand Mr Brown's feelings. Sometimes, indeed, the British gardener must wish that his landscape were more akin to that of Finland where seventy thousand lakes pierce the tundra and the steppes. Water gives life and movement to the most featureless plot.

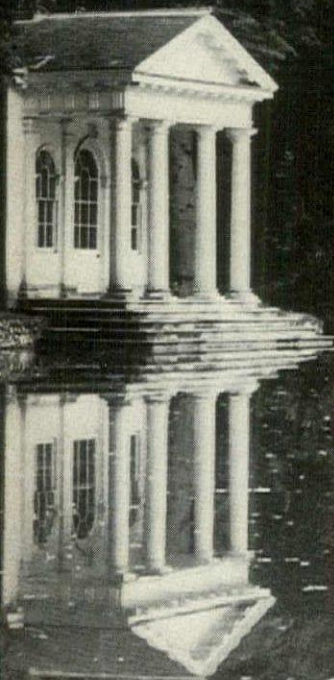
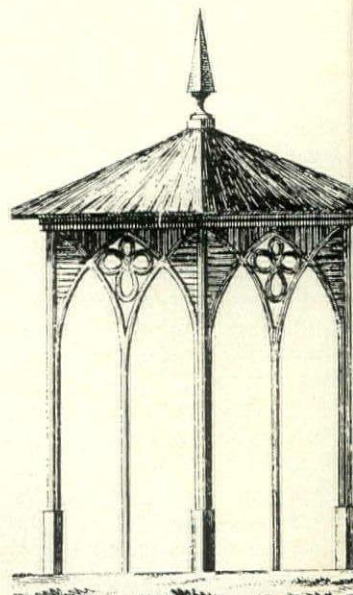
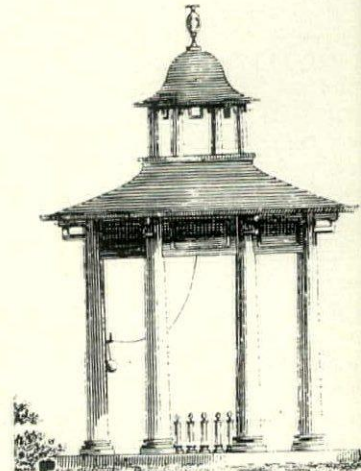
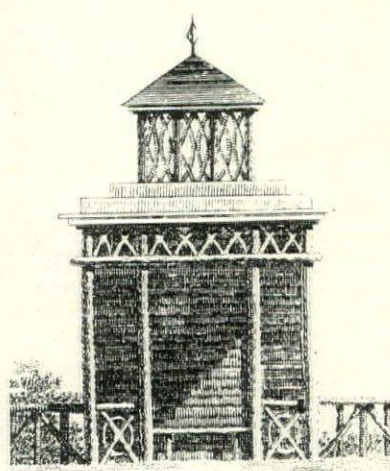
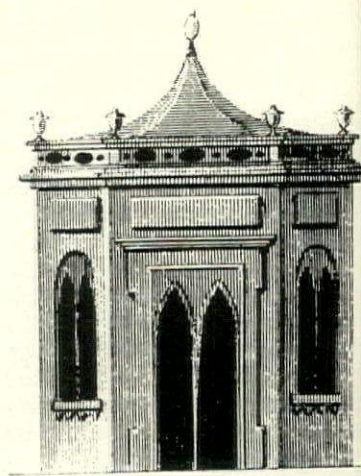
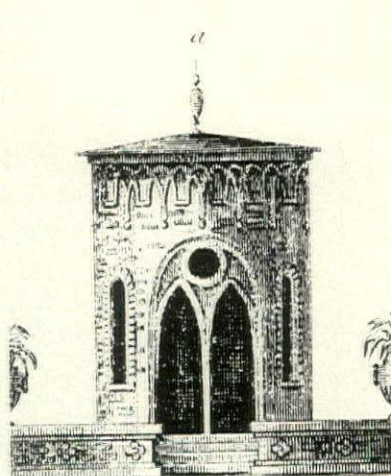
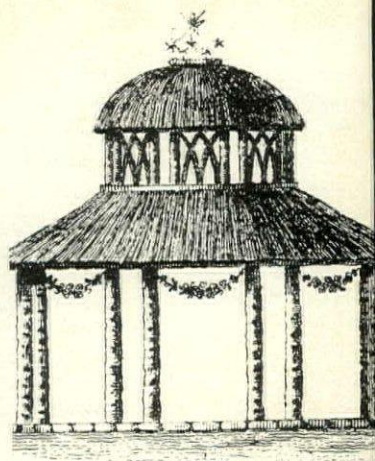
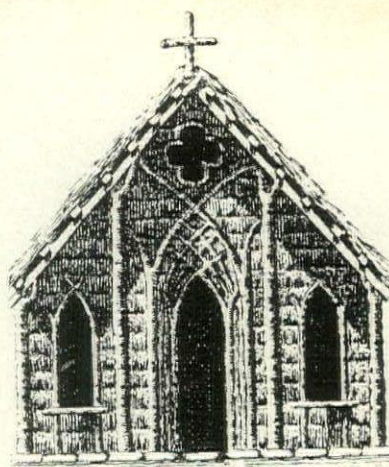
But water in turn needs its enlivening touches from the hand of man, a fact which the great garden makers of the eighteenth-century were quicker to appreciate. Hence those enchanting lakeside pavilions, such as the little classical building (left) at St Paul's Waldenbury, Hertfordshire.

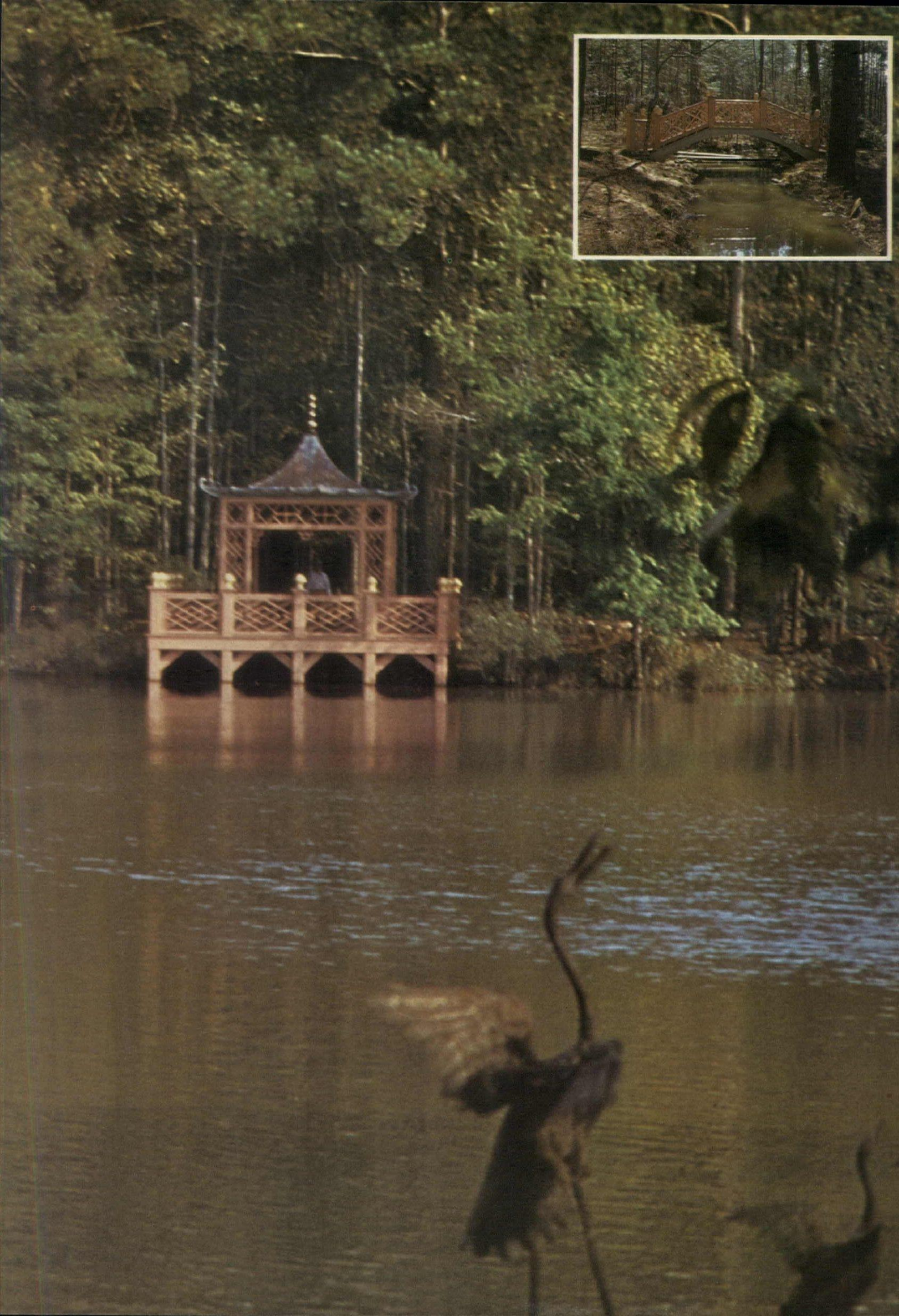
Also reproduced here are some of the designs evolved by those eighteenth-century masters, doubly delightful when reflected in water.

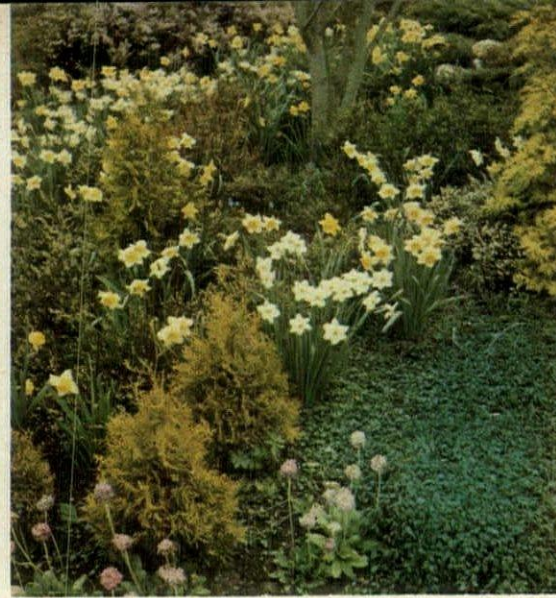
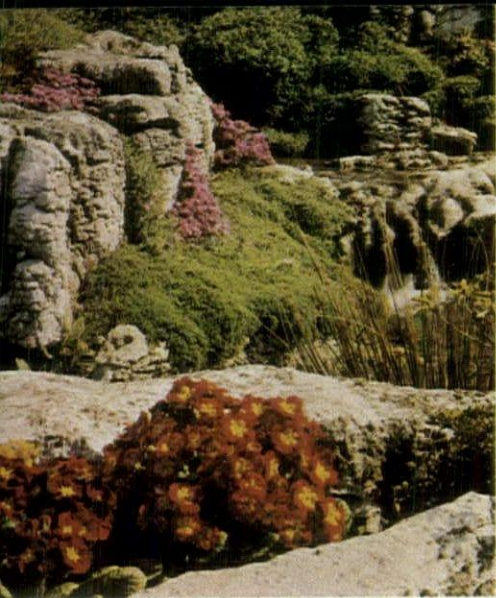
Happily, however, the practice isn't dead. Strange as it may seem, the delightful assay in Chinoiserie, shown on the opposite page, isn't a relic from some eighteenth-century Pains Hill, but a recently built extravaganza.

Felix Kelly, who is one of those fortunate artists with an equal renown on both sides of the Atlantic as the foremost painter of country houses and architectural subjects, designed this fantasy for Floyd N McGowin, one of America's leading collectors of eighteenth-century furniture as well as the letters and books of Dr Johnson and James Boswell. Mr McGowin's estate at Chapman in Alabama has the basic requirement for such an indulgence: a large artificial lake.

But, today, a man needs more than a lake for sponsorship of such a pavilion. He must have the flair, taste and nerve to counter the great march of progress with a touch of enchanting nostalgia ●







STONE AND WATER IN A SHROPSHIRE GARDEN



BECAUSE SHROPSHIRE is mildly off the county maps, with a low influx of tourists, its lush and undulating landscape is apt to be little known. So, too, are the many delightful houses set in that county. Even its great houses—apart from Weston Park (which is nearer the Midlands)—do not figure high in the Stately Homes League. Still less known are the smaller, neglected properties which are occasionally to be found there.

A few years ago, Geoffrey Rollason found such a near-derelict property in an especially beautiful part of Shropshire. Undeterred by nettles and brambles, he decided to buy the place.

The emphatic contours of the land, plus the fairly humid soil (there is a natural drainage pond at the lowest part of the land) led to a natural focal point to the whole design. The gardens are divided, yet linked, by the main features in the configuration of the land: two plateaux joined by a gentle slope. Water has been channelled into a stream which winds down the slope, between stones and boulders, occasionally breaking into small cascades; thence under a stone bridge.

Flowers are all of the simplest varieties, well suited to a natural-looking country garden, which is bounded by hedges instead of fences. The grass, going away from the house, is treated as meadowland, so that the trunks of the birch trees are surrounded by tall grass and, in spring, by daffodils.

The one-time ruined barn, which was on one of the highest points of the land, has been restored and now houses garden implements and furniture. The house is on the same level, beautifully sited with a grass path acting as an unusually delightful causeway over the gently-humped bridge over the stream. The bridge, by the way, is another example of the loving care and boldly imaginative scope of the gardening plan, for it is a faithful copy of a Roman arch. Despite its delicate sweep, it is strong and sturdy, with not a trace of cement.

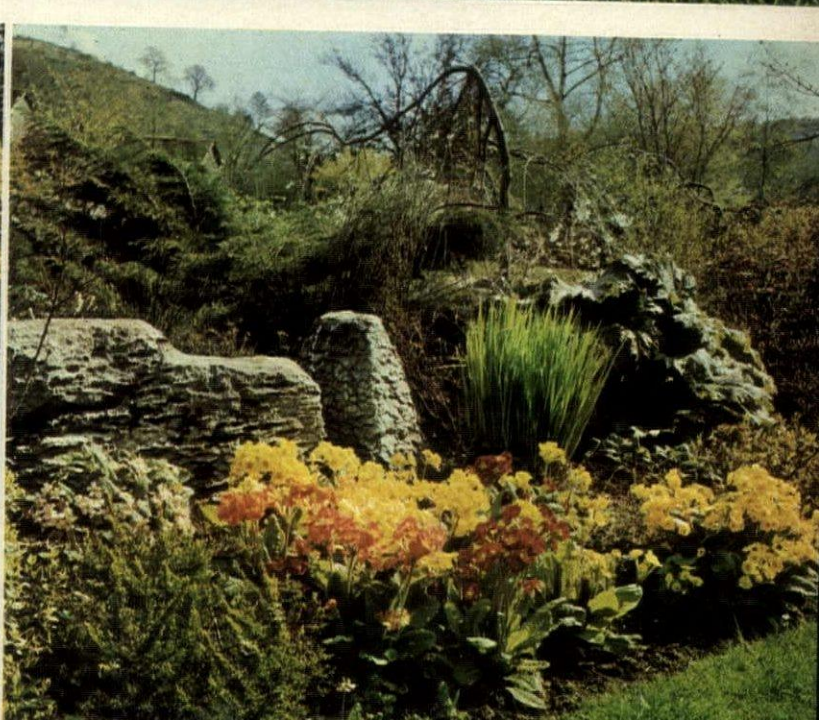
Few gardens made in England during recent years have been designed and brought to such vivid life by such a combination of energy and flair ●

This page (above left) *A bank of rocks and daffodils*

(Left and above) *The stream channeled between stones and boulders, with the barn in the distance.*

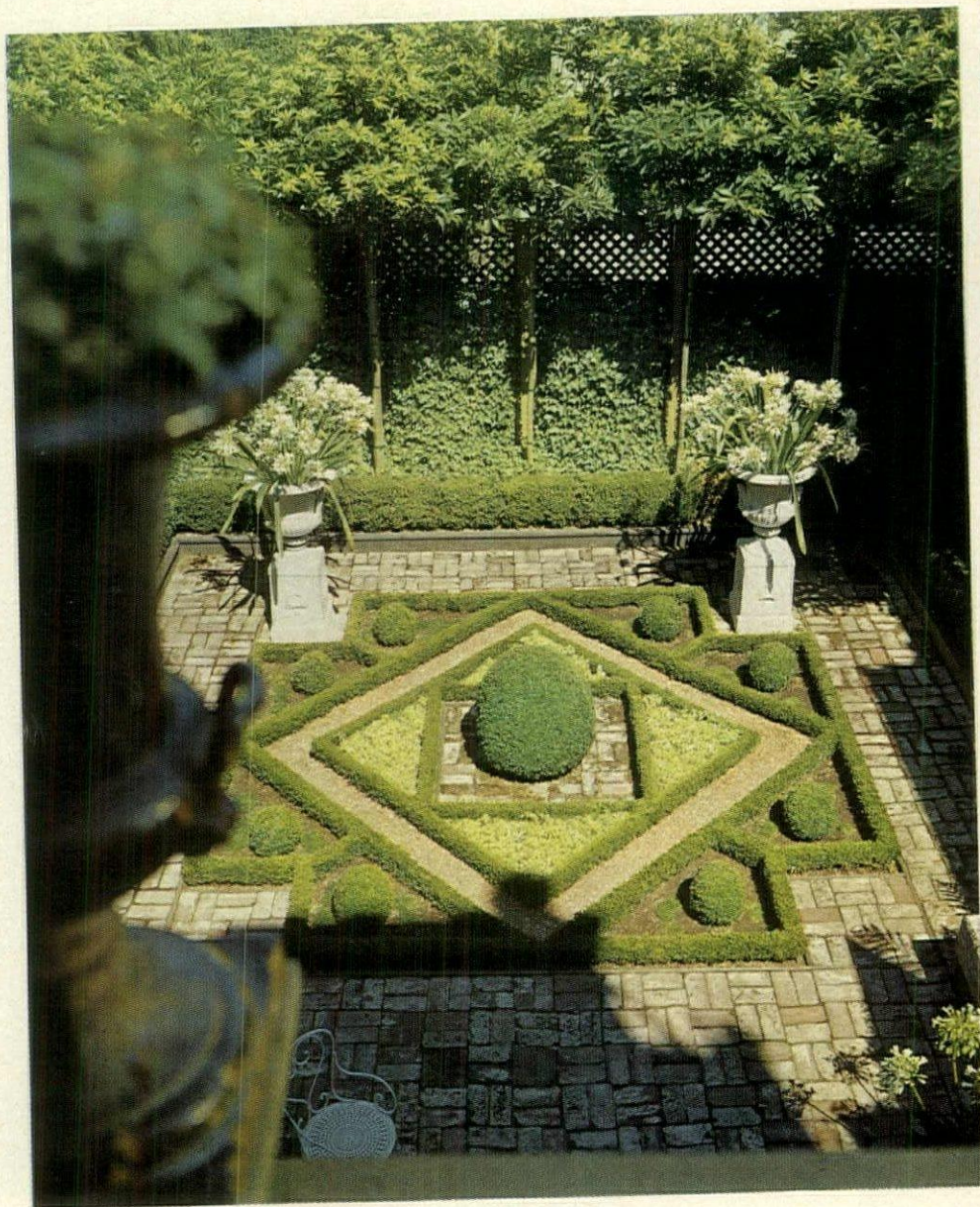
Opposite page (above) *The once-derelict house, now surrounded by blossoming flowers.*

(Below) *Two more views of the garden.*



WHITE URN, GIANT FERNS AND A KNOT GARDEN MAKE A RARE CITY RETREAT

PICTURES
BY LYON



THE FRENCH gardening formalists, following the dictates of Le Nôtre and Belanger, were the first great practitioners of parterre gardening. Then came the English plagiarists, less inclined to spectacular grandeur, but delighting in the pleasures of the smaller formal, or knot, garden which could be cultivated in the space of a large kerchief.

Ralph Du Casse, one of the leading West Coast artists, whose work has been shown at the ICA galleries, lives in a turn-of-the-century house in San Francisco which he has skillfully modernized.

With the help of landscape consultant, Charles Deaton, he also redesigned the little garden behind the house to hold a knot garden straight out of the eighteenth century.

Painted iron urns on high plinths stand sentinel at the far (or, perhaps, near) corners of Mr Du Casse's miniature geometric maze of box-wood spheres and hedges. Around the parterre, pittosporum trees have been pruned to spread a green ruff along the top of the lattice fence and ensure due privacy. Immediately surrounding the parterre, and thence to the deep shade of the colonnaded verandah of the house, old pink-toned bricks have been laid in a basket-weave pattern on sand so that minuscule bits of moss could peep through—a far more decorative element than mortar.

Giant Australian ferns have been cultivated by the stairs which lead to the verandah, and pots of French marguerites and shasta daisies are dotted here and there on the bricked

Above Looking from the balcony of Ralph Du Casse's house in San Francisco to the 'knot' garden

Right Old pink-and-white brick paving encircles the parterre and leads up to the house, with ferns clustered under the balcony

terrace. Mr Du Casse has also managed to introduce glossy clumps of rhododendrons into his enchanting small garden, and since his is a green-and-white garden, his choice of rhododendron was the all-white Mrs A T De La Mare.

It is unlikely that Mr Du Casse's garden, which so brilliantly solves the problem of designing a spectacular small garden, will remain long un plagiarized by city-dwellers on this side of the Atlantic ●







This page (above) Tapering conifers, such as *cupressus*, *chamaecyparis* and *Juniperus*, will give architectural form and an almost Mediterranean look to the smallest garden. *Cupressocyparis leylandii* is a new introduction, very fast growing (two feet a year under favourable conditions) and of a rich vivid green.

In the foreground is *Helleborus corsicus*, a hellebore of what the RHS Dictionary describes as sub-shrubby habit, with luxuriant leathery, glaucous leaves, and fascinating greenish flowers.

(Left) For a sunny dry bank there is no better shrub than *Senecio greyii*, a spreading three-foot plant with felted silver leaves, and a riot of yellow daisy flowers in June and July. *Senecio*, which originates in New Zealand, will prosper in any good soil and is perfectly hardy except in the sharpest frosts.

Opposite page (top) A corner of the famous Scottish garden at Tyninghame in East Lothian (open to the public on certain days for Scotland Gardens' Scheme, and other causes). Beyond a flight of weathered stone steps grow flowering cherries *Prunus erecta*, the Japanese *Ama-Na-Gawa*—ideal trees for any sized garden.

Below left In the well-planted garden at Cerne Abbey in Dorset, *Pieris forrestii* shows brilliant young foliage in the spring. The plumes of its young leaves are far brighter than the white lily-of-the-valley-like flowers which follow. *Pieris*, in its best form, Wakehurst, is one of the most beautiful shrubs.

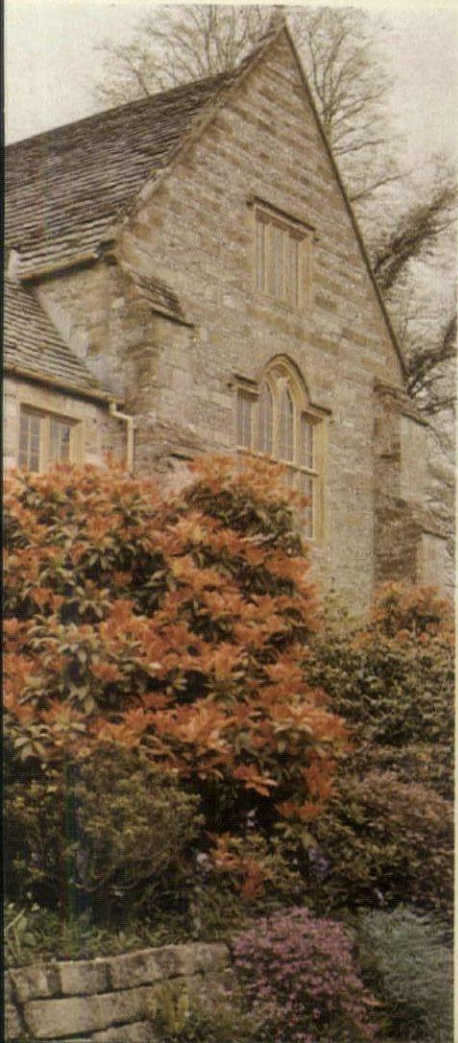
Below right Under the sheltering walls of Ince Castle on Plymouth Sound grow two first-class shrubs: the blue-flowered *Ceanothus thyrsiflorus*, one of the best of a good family, and *Euphorbia wulfenii*, with massive heads of acid-green flowers. (Recommended shrub stockists: Hilliers of Winchester, Hampshire; Notcutts of Woodbridge, Suffolk; Evertons of Lymington, Hants; Treasures of Tenbury, Worcs)

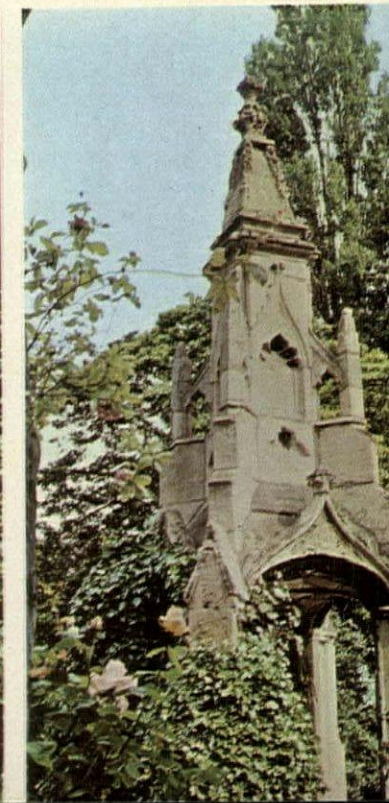
SHRUBS FOR AUTUMN COLOUR

'We are but shrubs—no cedars we'

TITUS ANDRONICUS' words may seem a far cry from the English garden, but his modest claim has a bearing. For the smaller gardens of today there is seldom room for a cedar-tree—but there is always room for shrubs. There are shrubs for every soil, every aspect and for all seasons. Even in winter there are shrubs

which bravely bear their flowers, or show a gallant leaf-colour, in the darkest days. But there are many perfectly hardy shrubs which, for some reason, are overlooked by the unenquiring gardener. In these two pages, *House & Garden* introduces a few of these admirable plants. Given the correct conditions all are easy to grow and will give the most captious garden-owner pleasure for years on end ●

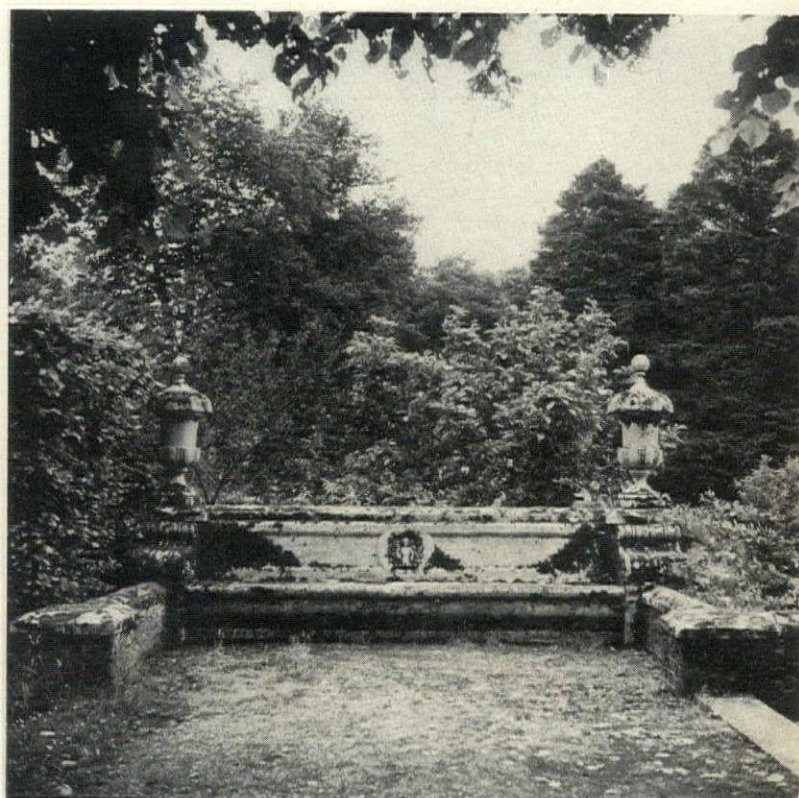
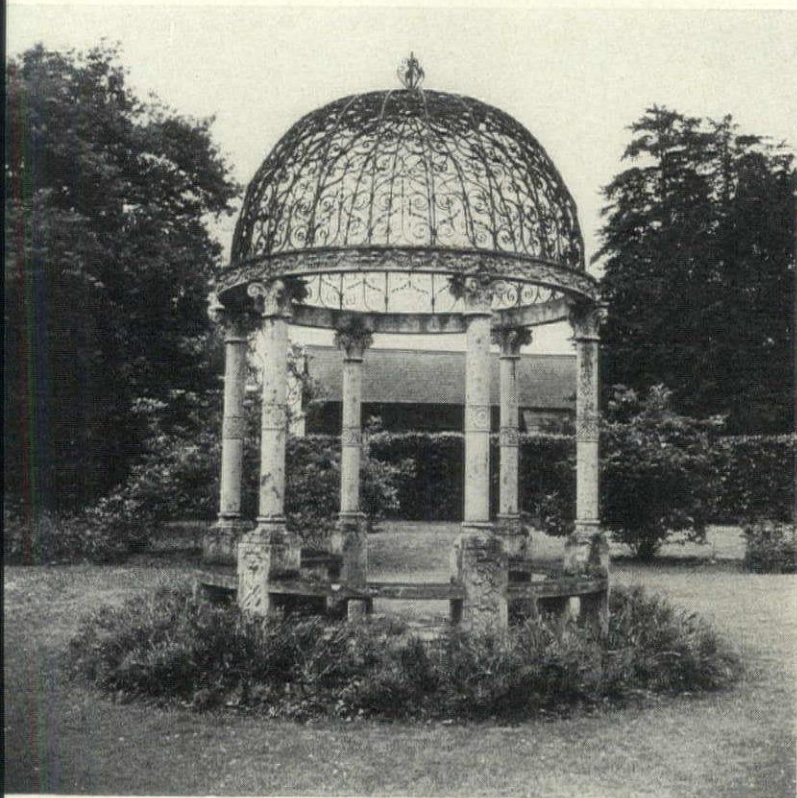




HOUSE & GARDEN

BIOGRAPHICAL DICTIONARY OF BRITISH GARDENERS

B



BOWES LYON: *Two views of the garden at St Paul's Waldenbury, Hertfordshire, the house of Sir David Bowes Lyon, one-time President of the RHS*

Booth, William Beattie (c 1804-74), Scottish horticulturist and writer. Booth was born at Scone, Perthshire, and after an excellent education, as well as 'having been bred up under one of the best kitchen gardeners in that country, Mr Beattie of Scone,' he migrated to England in 1824 and worked as gardener at the Horticultural Society's new garden at Chiswick. Booth's first concern was the construction of the arboretum under Dr John Lindley, but in 1825 he was appointed garden clerk. His particular study was camellias, then becoming increasingly popular with the arrival of new kinds from the East and early successes with hybridization. Booth published accounts of these and supplied the learned text for *Illustrations and Descriptions of the Camelliae* with the celebrated plates by Alfred Chandler (1804-96) which was published from 1801 to 1837. Following his experience at Chiswick, he became head gardener to Sir Charles Lemon at Carclew, near Penryn, at a time when the cultivation in Cornwall of plants tender elsewhere in the British Isles

was developing rapidly. By that time he was also engaged in specialized study of New Zealand plants on which he wrote for *The Botanical Register*, also contributing articles on more general subjects (such as reports on the Cornish weather) to *The Gardeners Chronicle*.

In 1858 Booth was appointed Assistant Secretary to the Horticultural Society but, due to ill health, he resigned the next year.

Bowes Lyon, The Hon Sir David, KCVO (1902-1961), horticulturist and administrator. Bowes Lyon played two distinct and notable roles in the recent history of gardening. He re-created the beautiful gardens at St Paul's Waldenbury, near Hitchin, and proved himself an outstanding administrator in the conduct of the affairs of the Royal Horticultural Society. In 1934 he joined the Council of the RHS (in which his grandfather, the Earl of Strathmore, had played an important part some years before). Thenceforth, although a man with many other important and diverse interests, he proved the Society's outstanding member, having an imaginative grasp of the necessary essential changes in horticulture in a rapidly changing world. His unusual fore-

sight was combined with a popular and persuasive personality. In 1948 he became Treasurer of the Society and on the death of Lord Aberconway in 1953 was elected President. One of his particular interests was to bring British horticulture into a far wider international sphere. He was largely responsible for the formation of a Committee for Overseas Flower Shows. The first British exhibits at the Floralties at Ghent and in Paris were consequences of this decision. Two important international conferences, one on orchids and the other on lilies, were also organized in London. In the early days of the important Joint Garden Committee of the Royal Horticultural Society and the National Trust, he acted as Chairman.

Bowes Lyon was knighted in 1959, having been awarded the Society's Victoria Medal of Honour in 1953. A pavilion, designed by Derrick Lees, was erected to his memory at Wisley and opened in 1964.

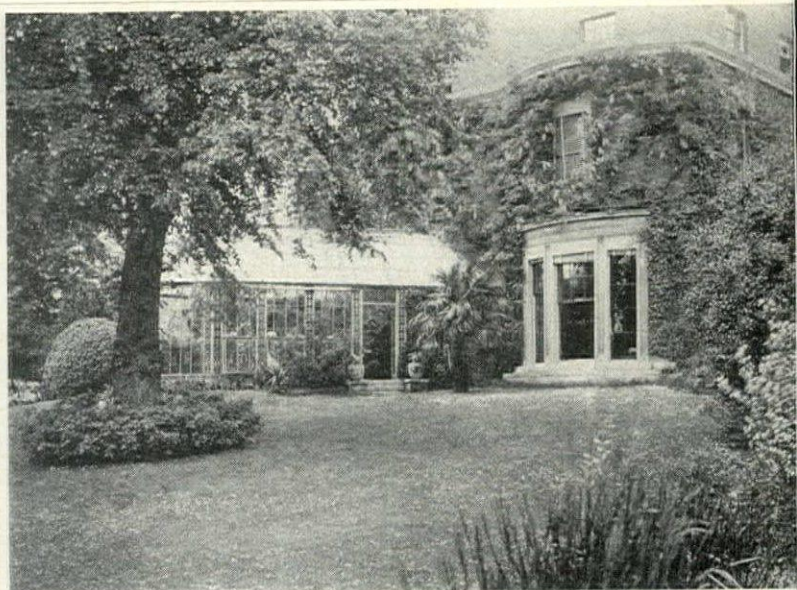
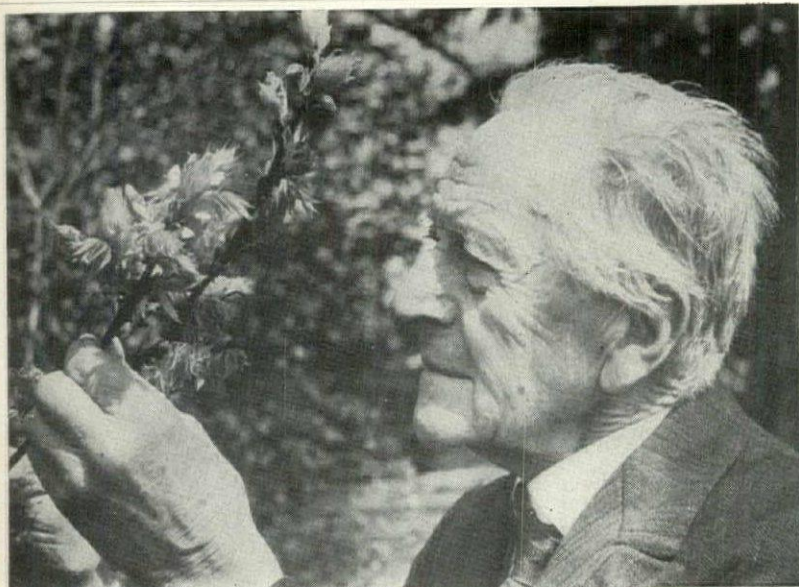
The other aspect of Bowes Lyon's horticultural activity was virtually the re-creation of the old garden which he inherited at St. Paul's Waldenbury near Hitchin in Hertfordshire. As a young man, poor health necessitated his spending a

year working out-of-doors. This he did as a student at Kew Gardens, where he was under Frank Knight, later Director of the RHS gardens at Wisley. His approach to gardening was, therefore, both practical and well-informed. The garden was a difficult one: on the top of a hill with 80 feet of clay below the house. He established lawns round the house and cut three miles of avenues through the woods which were lined with clipped beech. He afterwards confessed that he wished that he had used hornbeam. The most impressive of these avenues was nearly half a mile long.

Bowles, Edward Augustus (1865-1954), English horticulturist, writer and garden designer. Bowles was born at Myddleton House at Enfield in Middlesex, where he also died.

As he was considered too delicate for boarding-school, he spent much of his boyhood in the garden of his home. He later went up to Jesus College, Cambridge, to study theology, but had to put aside an ambition to enter the church as family bereavements persuaded him that his duty lay in residing at Enfield with his parents. His first interests in natural history were concerned with ornithology and entomology. He travelled widely, seeking to avoid

BOWLES: *Views of the garden (opposite) as it is now at Myddleton House, Enfield, transformed by Edward Bowles and largely unaltered since*



BOWLES: Edward Bowles in later life (left) and (right) Myddleton House, Enfield, Middlesex, where Bowles wrote his gardening books

hay fever which afflicted him from an early age. When he was eight he lost the sight of one eye. Despite this setback, and without any formal training other than advice from an artist friend, he produced numerous botanical drawings and paintings, all of which show his ability to seize not only the smallest details of a plant, but, far more difficult, its natural poise.

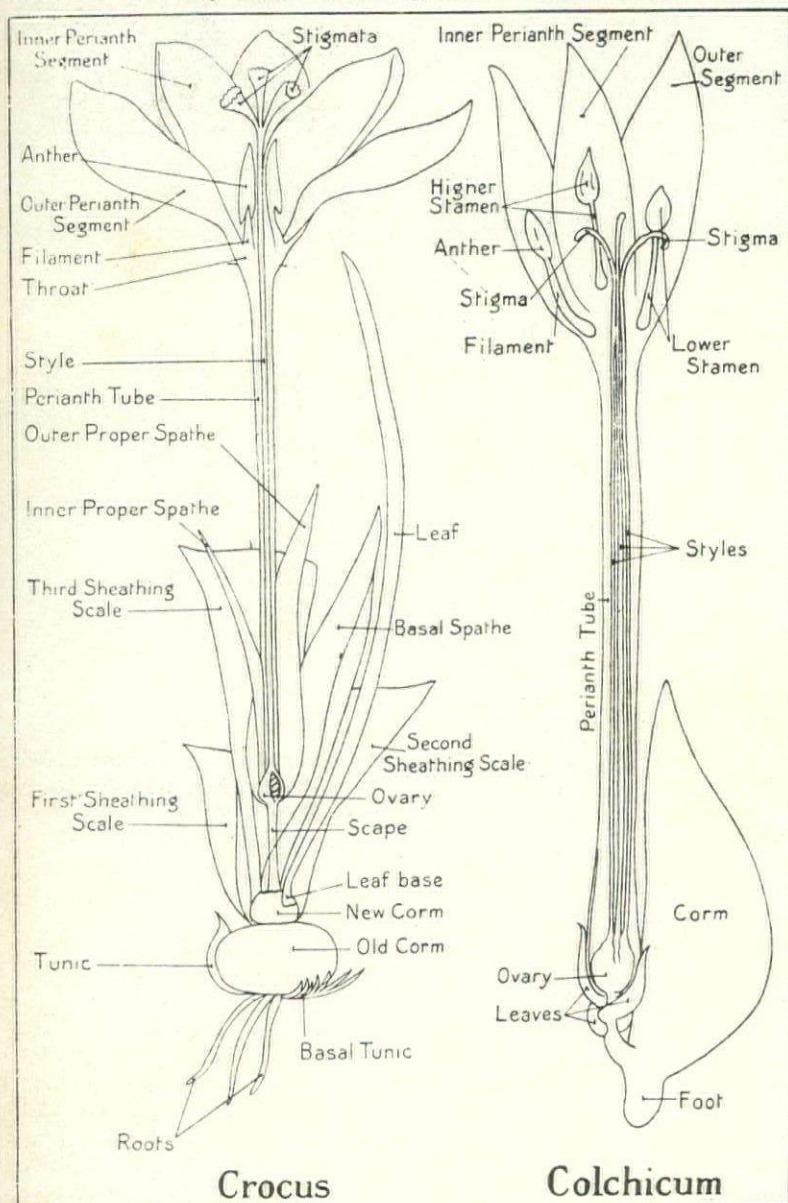
The New River, impounded between massive clay banks at the

beginning of the seventeenth century by Sir Hugh Myddleton, in order to carry water to London, flowed through the garden of Myddleton House. The water was so alkaline that it was virtually toxic to many of the plants that could be grown on the acid, gravelly soil of the rest of the garden. On the advice of Canon Henry Nicholson Ellacombe (1822-1916), a member of the board of the ancient New River Company, whose garden at Bitton, between Bath and

Bristol, was quite famous, Bowles set about uprooting the masses of sombre evergreens at Myddleton House and gradually transformed the garden into the most remarkable in England. The transformation took place at a time when plant introductions from abroad were being made on a scale previously unknown, and Bowles, particularly interested in anemone, colchicum, crocus and narcissus, to which he added an enthusiasm for odd—even comic—

plants, although the terrain in which he grew them so successfully was frequently far different from that which they enjoyed in nature. Bowles, who was immensely observant and painstaking as a grower, possessed of a profound knowledge of horticultural literature, ancient and modern.

During the First World War, Bowles published his first three books: *My Garden in Spring*, *My Garden in Summer* and *My Garden in*



BOWLES: Two drawings made by Edward Bowles for his book, *A Handbook of Crocus and Colchicum for Gardeners* (The Bodley Head, 1924)

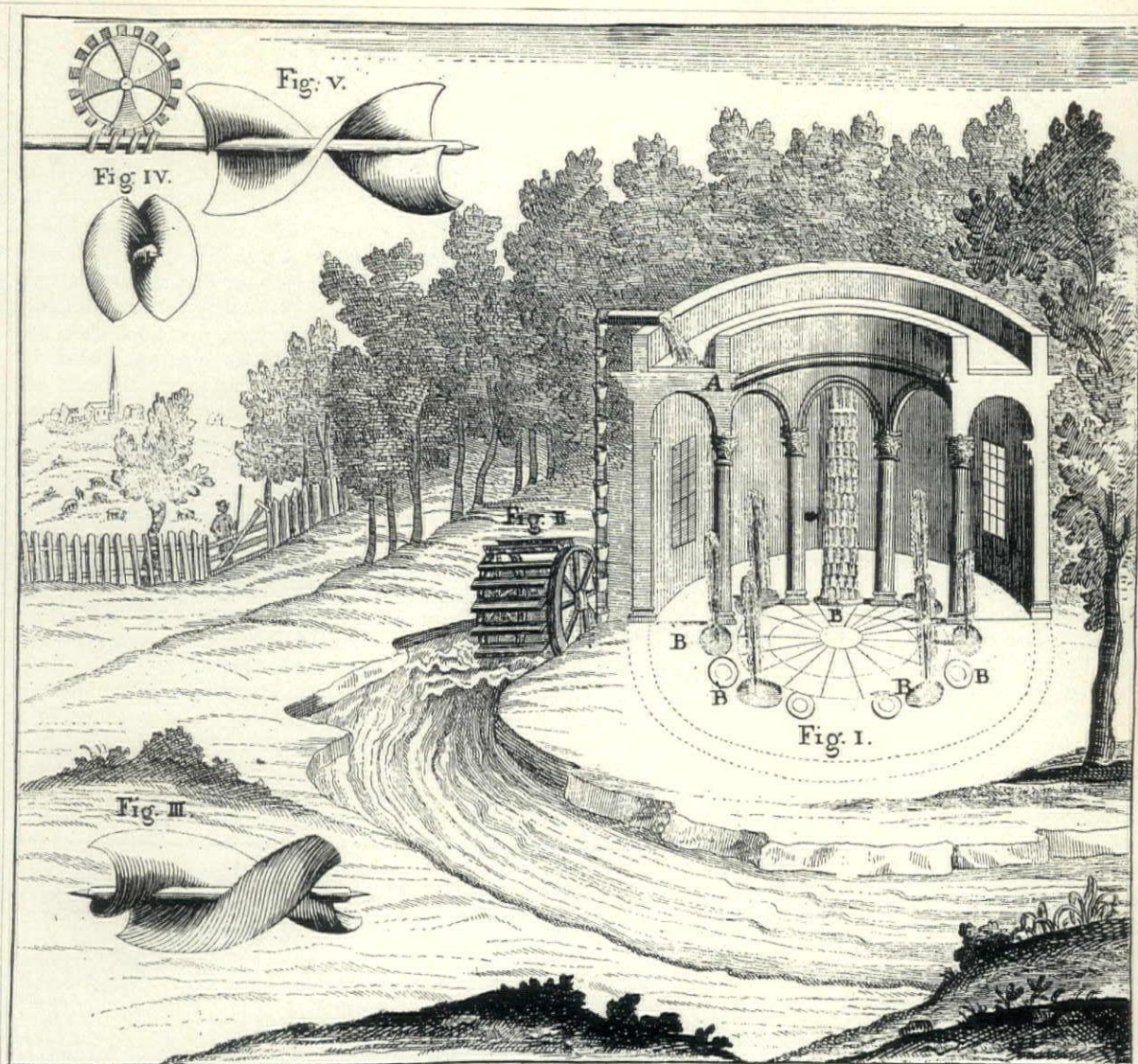
Autumn and Winter, all learned, witty, practical and a great encouragement to any gardener.

His *Handbook of Crocus and Colchicum for Gardeners* (1924) and *Handbook of Narcissus* (1934) show the same standard of scholarship and, more important, evidence of years of practical experience and keen observation. His drawings are a feature of both. He never completed proposed works on anemones, snowdrops and crocujums.

He became a Fellow of the Royal Horticultural Society in 1897 and gave to it devoted, indeed outstanding, service until his attendance at a meeting of its Scientific Committee fortnight before his death. His notable contributions to the activities of the Society can be traced in its publications. Dr W T Stearn (to whom this entry owes much) has published a list of some sixty papers and introductions of which Bowles was the author. He was awarded the RHS Victoria Medal of Honour in 1916.

A collection of some of his interesting plants is grown at Wisley in 'Bowles Corner'.

Bradley, Richard (d 1732), horticulturist, theorist and writer. Bradley has been described as a pioneer garden journalist. Of his origins nothing is at present known, though he was engaged for a time by James Brydges at his famous garden at Canons in Middlesex. He was dismissed from this post in 1717 for mismanagement of funds as well as the physic garden and the hot-houses—this despite his election as a Fellow of the Royal Society five years previously. Without any apparent university training, Bradley was elected to be the first Professor of Botany at Cambridge in 1724, making a promise to provide the university with a botanic garden. This promise he did not fulfil, though he held the post until his death. Nor did he deliver any



BRADLEY: Project for a summer-house designed by Richard Bradley to supply water for cascades and fountains by means of rotating buckets (B) fed by cistern (A). Incidental diagrams show aspects of the driving-wheel

lectures, although manuscripts of these exist as part of his prolific activities as a writer.

In spite of his misty origins, Bradley was well known to many persons of consequence in the horticultural world, who, quite rightly, held his horticultural writings in high esteem, for although not an original experimenter or thinker, he

had something of a genius for selecting the correct theories from the many that were currently under irrational discussion among his many acquaintances and friends.

His study of succulent plants, *Historia Plantae Succulentarum*, the first part of which was published in 1716, has been cited by many subsequent authors. Of his other books, the most interesting today is *New Improvements of Planting and Gardening Both Philosophical and Practical*, which was published in London in 1717. It went through several editions, the final one being 'corrected and modified' by other hands and issued in 1757, under the title of *A General Treatise of Agriculture... Displaying the Arts of Husbandry and Gardening*, the first part concerning husbandry, the second gardening. A typical example of his perspicuity is to be found in an account of hybridity, published in 1717, which clearly shows that the systematic hybridization of plants was becoming understood at that time. At a much earlier date than was held to be the case by scientists, Bradley was quite clear that new kinds of plants could be deliberately propagated.

published the letter) accepting his views, adding that the reverse must be the case: that to breed true plants from seed, cross-pollination by another kind must be avoided.

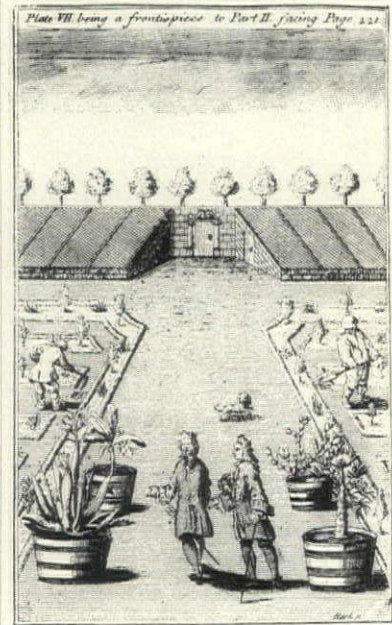
Bradley also published the first description of successfully fruiting pine-apples in England, achieved by Henry Telende, gardener to Sir Matthew Decker at Richmond Green. The triumph was due to the use of tanner's bark in the hot-bed, a practice followed in Holland but not in England. The method was soon followed by Miller at Chelsea in raising rare seeds, and was responsible for a number of his successes.

Finally, reference must be made to Bradley's study of glass houses. He was one of the first to point out that architectural merit was of little consequence if such structures were to be used for raising plants successfully. He wrote on their correct method of general management, of heating (urging the need for thermometers to measure temperatures) and other practical matters, such as correct glazing, previously ignored.

Bradley's remarkable career, largely ignored by later scientists, seems to have been due to the fact that he was continuously in touch with outstandingly successful practitioners of his day, rather than with the theoreticians.

A GENERAL
TREATISE
OF
AGRICULTURE,
BOTH
PHILOSOPHICAL and PRACTICAL;
Displaying the Arts of
Husbandry and Gardening:

IN TWO PARTS.
PART I. OF HUSBANDRY;
Treats of the Nature of the Soil, Air, and Situation; the Generation of Plants, and their Disposition in Ground; the different Kinds and Genera; the different Kinds and particular Management of Fruit and Field-crops; the Methods of Grafting, Inoculating, and Inoculating; the Disposition of Gardens.
PART II. OF GARDENING;
Treats of the Circulation of the Sap in General; the Cultivation and Improvement of the Kitchen and Pot-herb Gardens; the Management of managing Exotic Plants and Flowers, and naturalizing them to our Climate; together with an Account of STOVES, ARTIFICIAL HEATS, &c.
Originally written by R. BRADLEY, Professor of BOTANY in the University of Cambridge, and F.R.S.



BRADLEY: Title-page (left) of *A General Treatise of Agriculture... and (above), frontispiece to Part II of Gardening*

And now not only corrected and properly methodized, but adapted to the present Practice and improved with the late Discoveries, in many large NOTES, wherein the several Methods of CULTURE, and the different Systems of HUSBANDRY and VEGETATION, according to the most approved Writers of the present Period upon these subjects, are delivered.
With a Complete INDEX of all the Matters contained in the Book.
Illustrated with TWENTY COPPER-PLATES.
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Printed for W. JOHNSTON, R. BALDWIN, J. FULLER, J. WREN, W. OWEN, G. KEITH, A. STEPHAN, T. FIELD, P. DAVY and B. LAW, E. DILLY, C. HENDERSON, A. LINDE, and J. ROBINSON.
MDCCLVII.

BOOKS

Sir John Betjeman's passion for Victorian architecture is fully indulged in his new book **London's Historic Railway Stations** (John Murray, £3.50). With the aid of the skilful photography of John Gay he wanders from station to station giving us *en route* a series of his inimitable, scholarly, urbane documentaries. The opening words are typical: 'St Pancras was a fourteen-year-old Christian boy, who was martyred in Rome in AD304 by the Emperor Diocletian. In England he is better known as a railway station.' Here they all are, from St Pancras to Liverpool Street, 'the most picturesque and interesting of the London Termini'. Not to be missed.

Sir John has another book from the same publisher, **A Pictorial History of English Architecture**, (£3.00) which will prove an ideal if somewhat pricey primer for young people getting interested in buildings. The colour photographs from a variety of hands are beautiful.

Unfortunately, the section on modern buildings was produced while Sir John was abroad and he has had a admonitory slip inserted in the book dissociating himself or, at least, his approval from some new buildings, including the Post Office Tower and Centre Point. Pictures for all the other periods were, however, produced under the maestro's own appreciative eye and a rich and rewarding gallery they make.

The scholar's view

Sir John opens our eyes to the treasures and pleasures of Victorian architecture as a bountifully-informed architectural amateur with well-judged turns of phrase and a quick eye for detail. There are others who work equally steadily, if less pyrotechnically, at the job. One of them, Stefan Muthesis of the School of Fine Arts and Music at the University of East Anglia, has written an important study of **The High Victorian Movement in Architecture 1850-1870**, (Routledge & Kegan Paul, £5.75) which traces the development of the High Victorian movement as a post-Gothic Revival phenomenon. Whether the somewhat massive albeit vigorous buildings which were the result of this part-ethical, part-aesthetical movement could ever be termed beautiful is open to doubt, but they certainly have uncommon strength and self-confidence, allied with a would-be sacerdotal quality in even the most mundane of secular buildings. Mr Muthesis' study is a most useful addendum to Henry-Russell Hitchcock's surveys and his references to the influence of Philip Webb in the decline of High Victorianism are very much to the point. The book is extremely well illustrated.

De Morgan's World

William de Morgan's designs have been largely overshadowed by the works of William Morris and his coterie. Which is a pity for de

Morgan's designs had an imaginative inventiveness and intensity frequently lacking in the somewhat anaemic over-foliated frolics of the rest of the pre-Raphaelites. William Gaunt and M D E Clayton-Stamm have now rescued the artist from his shadowy background in their book **William de Morgan** (Studio-Vista, £6.40) which is both a highly readable biography of the artist and a valuable and magnificently-illustrated record of his works.

British design

Fiona McCarthy was once merchandise editor of *House & Garden* before she went off to the more abrasive worlds of *The Guardian* and *The Evening Standard*. She has now put her considerable know-how concerning industrial design into a commendable survey of design in Britain

from 1830 until today. **All Things Bright & Beautiful** (Allen & Unwin, £6.95) is for the social historian rather than the practising designer, although there is a good deal here to act as sombre warning that design is too important to be left exclusively to the designers. Certainly in Britain, generally speaking, they are an arid lot. Indeed, the main impression to be derived from Miss McCarthy's deeply and widely researched book is how profoundly design in Britain has changed since her book was completed presumably a year or so ago. Domestic design is now part of the fashion scene and change is non-stop. All that rather bleak Design Centre Index stuff, so over-influenced thirty years by our copy-cat devotion to Swedish Modern, has been knocked for six by the more extrovert and colourful influence of the

Home-based pleasures . . .

. . . and far-off houses



Rosemary Grimble, who has made many of her fine line drawings for House & Garden, was born in the Gilbert islands in the Pacific, the daughter of Sir Arthur Grimble, then Governor of the islands. Sir Arthur established a notable reputation in the 'fifties with his book A Pattern of Islands and became a highly successful broadcaster. Now his daughter has assembled many of her father's scattered writings and added her own comments and drawings, including an enchanting autobiographical fragment.

The resulting book Migrations, Myth and Magic from the Gilbert Islands (published by Routledge and Kegan Paul at £6.00) is one of the most absorbing books of the year, likely to interest a far wider public than ethnologists and explorers. The book has been beautifully printed by William Clowes

Italians and Finns. Interiors have never been the same since Columbus's explosive impact (a too brief).

The general impression left by a study of Miss McCarthy's 300 pages is that British designers are frightfully good with locomotive light aircraft and hospital beds, so hot with our more home requirements for seating, sleep and eating. The larger the part played by the engineer, the better seems the design. It is the British artist-turned-designer (or vice versa) who is so far behind his continental rivals in imaginative verve.

Georgian and Victorian London

Our preoccupation with the lives of our Victorian forebears shows signs of abating and almost a book, from John Fowle's fictional evocations to the Munby diaries whets further appetite. **The Autobiography of Francis Place** (Cambridge University Press, £5.00) edited by Mary Thrale of the University of Illinois, USA, provides yet another enthralling insight into the lives of the metropolitan Victorians and suggests that the lives of those far-off citizens were always as dark and doleful as modern contemporary sociological inquiries would have us believe. Francis Place was known as 'the radical tailor of Charing Cross', a prime mover in an influential reform group known as the London Corresponding Society. His autobiography provides fascinating details concerning the lives of Londoners in the late eighteenth and early nineteenth centuries. A rich and interesting book, produced with the dedicated scholarship typical of the foremost American social historians.

Sound shrub advice

A Year in the Shrub Garden (Faber £2.95) is Sybil Emberton's third book and she is so modest a gardener yet so practical that her book is likely to prove far more useful to the enthusiastic young gardener setting up home than many a more pretentious volume. All Mrs Emberton's advice is sound, from recommendations of species for planting to her suggested working calendar. One criticism: Mrs Emberton commends her photographer, Elsa M. Mason, but makes no reference to the artist responsible for the 50 drawings.

Captain Cook again

Alistair MacLean, better known for his adventures in and around Napoleon and Station Zebra, has taken a time off from melodrama to write yet another book on **Captain Cook** (Collins, £2.25). The author admits that he has nothing new to add to the portrait of that four-square shadowy sailor, but has obviously been hooked by the mystique of the great man. Mr MacLean's book is racy written and factually accurate but the prose is overshadowed by some well-chosen illustrations, many in very good colour.

INTEREST IN ITALIAN wine seems to be growing here generally. The DOC organization has improved its quality, and particularly its evenness of quality (which used to be notably lacking). Where the Denominazione has not yet been agreed, careful buying by British shippers specializing in Italian wines has discovered some unsuspected values. There are still serious Italian bottles being pushed in Soho, but generally the old slap-dappy ways of vinification seem to have passed, and the wine-growers—particularly those with an eye on export markets—have developed serious techniques.

I think enough has been written, for the time being, about the most famous Italian wines; for instance, about Barolo (which, given adequate bottle-age, can rival really good Charet), about Chianti, Orvieto, and the sparkling Asti. In this article I want to write about a few wines that are not yet known here so well.

I start with Verdicchio—in full, Verdicchio dei Castelli de Iesi—from the Ancona district in the Marche. This is a likable dry white wine which is a practical all-round drink. It can be used as an aperitif, with *antepasti* (provided they are not vinegary), with fish dishes and cold meats. It is specially good as an aperitif-into-cold-lunch drink.

However, there is still some pretty ordinary Verdicchio to be found in the *trattorie*. The choice of the tipper is important. Among those I like are Umani Ronchi (Hedges & Butler, 85p), Cantini Sociali Val di Revola '70 (Dolamore, 92p) and Aphilus '68 (Findlater, 97p). I am normally prejudiced against wine put up in fancy-shaped bottles, but this is not justified in the case of Verdicchio.

The best Italian red wines are the Piedmontese; I have already referred to the pre-eminence of Barolo. But Gattinara should not be overlooked. I have been drinking at home a Gattinara Spanna '65, shipped by Ravagnini, price £1.10 (Findlater). The quality of this '65 shows how much difference there is between vintages in France and Italy; in France the '65s were mostly very poor. Spanna, incidentally, is the local name for the nebbiolo, the grape of Barolo. Gattinara is kept for four to five years in the wood, but still gains bottle-age, as it starts rather acid and needs time to acquire balance. It matures to a lovely warm brick colour, and very old bottles, I am told, turn to orange, which I should like to see. This is another utility drink, for it goes with *paste* (unless served with tomato sauce), with all kinds of meat and poultry, and is even robust enough (up to 13°



H W YOXALL

writes on some of the
too-little-known
Italian wines

which are, happily, available
in this country

alcohol) to accompany game. Another attractive Spanna is Hedges & Butler's Castello di Montalbano Vallana. Their '61—by no means too old—is good value at £1.08.

The best-known of the Veronese reds is Valpolicella, but I suggest the slightly lighter Bardolino for variety. This starts with an attractive bright *robe*, and does not require great age. The Antinori '68 (Findlater, £1.05) is ready now. For those who like the traditional straw-covered, mandolin-shaped *fiaschi*, Hedges & Butler have a Bardolino *classico e superiore* (Bolla) so put up, for 94p.

Another Bolla wine from this district is Amarone, from the Cantino del Nonno. This is vinified in a totally different way. The grapes are dried for several weeks on racks, and the wine acquires thereby a very full flavour. Unlike Bardolino, this *does* require bottle-age. The sample I recently enjoyed at Hedges & Butler was a '64, and it could still do with a year or two. It costs £1.52—a bit high. But it is an interesting wine.

Moving down towards Rome, and by-passing the well-known Orvieto and Est! Est!! Est!!! (which I per-

sonally should only rate as Est! Est!!) we come to Frascati, for which I have a sentimental affection as it was the first wine I drank in Italy, nearly sixty years ago. This is a good country wine, with a rich golden colour, a pronounced bouquet, and an honest, earthy flavour. Ideal for picnics (if kept well chilled), but full enough to go with cooked white meats. Findlater's Frascati Superiore Orfevi costs £1.00, while Hedges & Butler have a Frascati Superiore Valle Vermiglia '69 for only 88p. There is also a wine from these hills called Frascati Amabile, but personally I do not find it amiable. It is not really sweet, though it has some residual sugar left in it, and the finish is quite dry, so it seems a mixed-up wine. I prefer the more forthright Secco.

Round about Naples most travellers drink Ischia or the so-called Capri (very little of which comes from that once-delectable island), but I prefer Lacrima Christi. This is made both as red and white. Findlater has a deep ruby *rosso* from P Scala and a straw-coloured *bianco* from Posterì, both priced at £1.10. Each has a perceptible and interest-

ing volcanic flavour—'scorched earth', someone has called it. (You notice the same thing in Etna wines.)

Everybody knows—or should know—the Amalfi Drive. The superb cathedral at Amalfi, the bronze doors and the pulpits at Ravello, the sea-views from Positano, used to reconcile me to the rather ordinary wines served thereabouts. But now there is a grower at Ravello, one Gran Caruso, whose vineyard is perched precariously on the edge of a cliff, steep and straight as the collar of the proprietor whose photo adorns the label, who makes a quite superior wine for that area. The Ravello Rosso has 12° alcohol, full enough to accompany the highly-flavoured dishes of the south. The Ravello Bianco, unlike so many southern wines, is of a delicate straw colour, and seems carefully made. Their Ravello Rosa has a pretty colour, a good nose for a *rosé*, and a pleasingly dry flavour. Each costs £1.13, again from Findlater.

I wrote last year in these pages about Sicilian wines, but I should like to refer to one new to me, which I have only just tasted. It is a Corvo, from the house of Salaparuta, and is appropriately called Colombo Platino, the silver dove. It has a remarkably pale colour, almost like mother-of-pearl. An elegant dry wine, really *white*, for about £1.25 (also Findlater).

Finally, for a bit of fun, I go back to the other end of Italy, to Modena, for Lambrusco. This, believe it or not, is a slightly sparkling, slightly sweet, red wine. It is made by the *cuvee close* method. To my mind it is most suitable for the young. It might help to wean them from Cola drinks. Yet I have seen grown men, in the Po valley, drinking it quite seriously. Findlater has a bottling at 80p, Hedges & Butler go to 81p. It is worth trying a half bottle, if only for the laugh.

I suppose it is essential to add the boring caution that all prices given are approximate. Wine-merchants always seem to change their lists just after I have passed proofs for press. Also I should say that I have mentioned chiefly Findlater and Hedges & Butler, for they are the principal retail outlets of their respective proprietors who specialize in Italian wine. However, many of the bottles that I have mentioned are to be found at dealers in the High Street and at off-licences. The hawk-eyed who shop around might be able to better the prices I have quoted by several pence. However, it is perhaps worth while to pay a bit more to make sure that the wine has been carefully handled; and the principal agents also offer a reduction to customers who order by the case. ●

IF YOU WANT to spend a quiet autumn holiday abroad this year, let me entice you to Tuscany in September. There, you will be able to laze in peace and enjoy the simple fare and fragrant wines of Chianti-land, which straggles Florence and Siena, and make excursions to all the exciting places on its borders when you feel inclined.

Tuscany, famous for its beef, beans and Chianti, is reputed to 'eat simply and drink largely'. If you wish to enjoy the authentic local fare of this lovely region, I would be inclined to patronize some of the small eating places, not the large city restaurants, which you will find in your excursions.

The beef, provided by the Tuscan Val di Chiana white bull, is famous not only locally but all over the world. If you do not speak Italian, look for *Bistecca alla Fiorentina* or *Costata alla Fiorentina*, when studying *la lista* in either a *ristorante* or a *trattorie*, when you wish to order either roast beef or a steak, and if you see spare ribs of beef served with tomato sauce as a first course at the next table at lunch or dinner in a *trattorie*, take it easy. Do not order your main course until you have dealt with the spare ribs. The portion is always so large. Now, order your Chianti. It would be a *faux pas* to order any other wine in Chianti-land.

It is easy to make your way to Tuscany. The first time I went, I flew to Milan, and after lunching nobly at Giannino's, where canaries sing all day long, and lingering over coffee and Sambucca, a delicious liqueur I'd never tasted before, I was driven by coach at sixty miles an hour along the motorway to Asti. There, after one or two glasses of chilled Spumante, I spent a dreamless night, and then made my way by coach again to the heart of Tuscany.

I'm not going to advise you how to plan your holiday. You may wish to spend a night here or a night there, depending on what your interests are. I chose Florence as a resting place for a few days, that glorious city on the Arno, where you are awakened in the morning by melodious cathedral chimes. From there I spent days exploring Lucca, Pisa, Siena and Verona, and had a picnic one day in the Chiana Valley where the precious white bulls grow up in peace.

Tuscany is lovely in the spring when the vines are sprouting and the air is redolent with the perfume of the herbs that go to flavour so many Italian liqueurs, such as Cerasella, and Millefiori, and the cherry and the peach trees are in bloom, but I prefer it in the autumn in harvest time.

To come to the origin of eating beans in Tuscany, it was the Duke of Florence, Alessandro de Medici, who started the fashion among his subjects of eating *fagioli* in the fifteenth century, when haricot beans were first introduced to Europe from the New World. The Tuscans were so fond of them that



ELIZABETH CRAIG

points a lively way to the Tuscan way to the table

they soon became known as *mangio-fagioli* (bean-eaters). Nowadays, they appear on all the menus 'at almost every stage of the meal except dessert' and they are combined with almost every other kind of food and introduced at every other course. You find them as a course in *antipasti*, in the *entrées* as an accompaniment, and also served as a vegetable with fish or meat. They are boiled in empty Chianti wine flasks so as to preserve as much of their aroma and flavour as possible, much of which is lost when cooking in an open saucepan. They are served hot with a sauce, or cold, dressed with oil, lemon juice, salt and pepper, and sometimes flavoured with basil, as a salad either in the *antipasti* or with meat or poultry.

Now here is a recipe for beans for serving either as a course in the *antipasti* or as a first course at luncheon or dinner.

Fagioli toscanelli con tonno (White bean and tuna salad)

Ingredients: 4 cups cold boiled white kidney beans; $\frac{1}{4}$ cup olive oil; 1 tablespoon lemon juice; $\frac{1}{2}$ teaspoon salt; freshly-ground black pepper to taste; $\frac{1}{4}$ cup minced shallots; 2 level tablespoons minced parsley; 1 can tuna fish (7 oz).

Method: After cooking and draining beans, toss them in a cloth till dry, then place in a salad bowl and leave

until quite cold. Mix the olive oil with the lemon juice, salt and pepper until blended. Pour over the beans. Add shallot and parsley. Stir gently until blended. Arrange on a platter. Use for preference, Italian packed tuna fish. Drain and break it into chunks. Arrange on top of the beans. If you have to use canned beans, drain them thoroughly in a colander. Rinse in cold running water, then drain again. Spread on paper towels. Leave till dry before using.

Enough for 4-6 people.

Serve with chilled dry Orvieto.

Fagioli fiorentina (Beans Fiorentina)

Ingredients: $\frac{1}{2}$ lb white kidney beans; 2 tablespoons olive oil; $\frac{1}{2}$ teaspoon sage; 2 sliced cloves of garlic; 4 cups cold water; 1 chopped large tomato; 1 level teaspoon salt; $\frac{1}{4}$ teaspoon ground black pepper; olive oil as required.

Method: Rinse the beans under cold running water, then drain and place in a large shallow saucepan with 2 tablespoons olive oil, sage, garlic, water and tomato, peeled before chopping. Cover pan. Cook over low heat steadily for 3 hours or until tender. Drain thoroughly. Add salt, pepper and $1\frac{1}{2}$ -2 tablespoons olive oil. Toss until thoroughly blended. Serve with roast or grilled meat instead of potatoes.

Enough for 4 people.

Bistecca alla fiorentina

(Grilled marinated steak)

Ingredients: $\frac{3}{4}$ cup olive oil; $\frac{1}{4}$ cup wine vinegar; 2 tablespoons minced parsley; $\frac{1}{2}$ teaspoon minced garlic; $\frac{1}{2}$ teaspoon dried oregano; 1 sirloin steak ($2\frac{1}{2}$ lb); salt to taste.

Method: Select a shallow baking dish large enough to take the steak without pressure. It should be cut $\frac{1}{2}$ inches thick. Mix the olive oil with the vinegar, parsley, garlic and oregano. Pour evenly over the steak. Leave at room temperature for at least 4 hours, turning frequently. Preheat grill to highest temperature. Remove steak from baking dish and drain thoroughly. Pat dry with paper towels. Arrange on grill rack a few inches from the heat. Grill it about 3 inches from the heat for about 4 minutes on each side, until cooked to taste. The best way to test it is to press it with a finger. It is ready for eating when neither soft nor firm but slightly resilient—that is when liked medium-rare. Otherwise, cook a little longer. Transfer to a heated platter. Garnish with sprigs of parsley or watercress. Season with salt just before serving.

Enough for 6 people.

Serve with a Tuscan red wine such as Chianti Rufino Vecchio (1964).

Veal is superbly cooked in Italy and so is liver. When I was lunching on one excursion in a mountain village in sight of the Jungfrau, *Vitello tonnato* was served as a first course after the hot *hors d'oeuvre*.

Vitello tonnato

(Veal with tunny sauce)

Ingredients: 2 lb fillet of veal; 1 cup rot, minced; 1 celery stick, minced; 2 medium-sized onions, peeled and chopped; 1 bay leaf; 1 sprig rosemary; 3 whole cloves; $\frac{1}{2}$ pint water; 2 tablespoons Italian white wine; $\frac{1}{2}$ lb anchovy fillets in oil; $\frac{1}{2}$ lb tuna fish; 2 egg yolks; olive oil as required; juice of 1 lemon; salt and black pepper to taste; 1 or 2 capers.

Method: Rinse and dry veal. Place in a shallow saucepan. Add capers and celery, onion, bay leaf, rosemary, cloves and water. Bring quickly to a boil. Turn into a heated casserole. Cover with buttered greaseproof paper. Place on middle shelf of a slow oven, 275°F-300°F (gas mark 1-2). Bring to a slow simmer and adjust heat if necessary because the dish must be slowly simmered. Add wine. Cook until tender but not coloured in any way, then remove veal to a platter and leave until cool. Measure liquid in pan. Return to pan and cook until reduced to half quantity. Strain and chill. Drain anchovy fillets. Pound with tuna fish in a mortar or strong basin until into a paste, then push through a very fine sieve. Beat egg yolks, adding olive oil drop by drop until the mixture thickens into mayonnaise consistency, then gradually beat in lemon juice and enough of the veal stock to make a creamy dressing. Now, stir in the tuna purée. Whisk until smooth, then pass through a sieve. The sauce should

ly liquid. If liked, beat in a little ore of the stock. Season to taste. ill. When veal is chilled, arrange h slice side by side on a platter d coat with the sauce. Garnish th capers and slices of stuffed ack or green olives. Sometimes, it surrounded with wedges of lemon, ain with fans of sweet pickled erkin. Serve with grissini (Italian eadsticks), *fagioli* salad or with unks of Italian bread and butter. Enough for 6-7 people.

NOTE: This also makes an excellent urse in a cold buffet.

Serve with Orvieto or with Chianti asiccio, according to taste, at 18°-20°C. I prefer Orvieto with this urse.

The Tuscans bring imagination to e cooking of poultry. Here is how tasted turkey one day, after sipg an aromatic apéritif, an iced artini Dry on a terrace overlooking orchard, with a robina tree burstg into full bloom.

Tacchino ripieno alla siena (Roast turkey Siena)

Ingredients: 1 medium-sized turkey; 1 pint Italian chestnuts; 1 dozen anes; 4 tart apples; 1 turkey liver; 2 oz butter; olive oil as required; 1/2 cup white wine; salt and freshly-bound black pepper.

Method: Prepare turkey for roasting. t, boil and peel chestnuts. Soak, ld, halve and stone prunes. Peel, e and quarter apples. Rinse liver d bring to boil in cold water to ver, then drain and mince finely. eld butter in a shallow saucepan. elt nuts, prunes, apple and liver. y gently for 5 minutes, stirring quently, then drain off butter and erve it. Season turkey and brush inside with olive oil. Stir wine o the fruit mixture. Season with t and freshly-ground black pep- r. Leave until cold. Stuff only the ast of the bird with the force- at. Skewer the skin on to the back r the stuffing. Place 4 or 5 rashers fat bacon in a cold frying-pan. y for 2-3 minutes, then drape over breast. If not enough to cover breast completely, fry some re. Tie in place with string. Place d on a rack in a large baking tin. owing 25 minutes per pound, st until tender on middle shelf of low oven, 300°F (gas mark 2). ove bacon about 20 minutes ore dishing up to allow breast to wn nicely. When ready, untruss. h up on a heated platter, large ough to leave room for the garnish sprigs of watercress. Serve with ters, made with sprays of robina ning into bloom and with *celery ritto*, and a Tuscan salad.

Fritelle di robina

4 oz plain flour with a pinch of and a teaspoon of baking powder. r in a tiny pinch of sugar and 1 ten egg. Beat until smooth, then dually beat in 1/2 pint milk. If too ck, add a little more milk till you e a coating consistency. Now, e sprays of robina with the vers half open, and pull off and

discard all the tiny leaves around them. Dip in the batter, and then fry in deep hot oil or fat till pale gold, when each flower will come up like a rosette. Delicious.

Celery al fritto

Scrape stalks of tender celery. Rinse and cut in short lengths. Dip in seasoned flour. Egg and crumb. Fry in deep hot fat till golden. Drain on absorbent paper.

Panzanella alla marinna (Tuscan salad)

Soak 2 slices white bread in equal quantity of water and Chianti to moisten, then squeeze and crumble finely. Mix with chopped fresh or powdered basil, a handful of chopped parsley, 1/2 tablespoon chopped capers, salt and freshly-ground black pepper to taste. Moisten with equal quantity of olive oil and tarragon vinegar. Beat well, then chill. Slice and pound 2 peeled cloves of garlic into a paste. Stir in 2, or 3 if liked, fillets of anchovies preserved in oil, drained and minced, and a dash of cayenne pepper. With a wooden spoon work a little tarragon vinegar into this mixture until you have a fairly thin, but creamy dressing. Arrange the bread salad on a platter. Surround it with slices of cold coddled eggs alternately with slices of tomato, then pour the dressing over the salad and chill. Garnish here and there round the edge with sprigs of tarragon and heart of lettuce leaves, or chicory leaves.

Serve with Riserva Ducale Serie Oro (1957).

All over Tuscany you can enjoy the most delicious pastas. One day when I lunched in Verona I started with a wedge of melon, chilled to perfection and perfumed slightly with Aurum, one of the fragrant Italian liqueurs delicately flavoured with orange, then I asked for my favourite *Lasagne verdi al forno*, one of the most seductive pastas you can choose.

Lasagne verdi al forno

To compose it, take half a package of green *lasagne*. Place in a shallow saucepan. Cover with boiling salted water. Boil for 15 minutes, then drain thoroughly. Now, place a layer over the base of a small shallow flameproof dish. Cover with Bolognaise Sauce, then with Béchamel Sauce. Top with grated Parmesan cheese. Repeat these layers, then bake on middle shelf of a moderate oven, 350°F (gas mark 4) until bubbling on top in 15-20 minutes.

I always enjoy this pasta with a green salad, tossed in 1 part tarragon vinegar and 2 parts oil, seasoned with salt, black pepper and basil, and garnished with black olives.

Then I had to have *zabaglione*. There are some versions of *zabaglione* which include water, but the genuine wine custard contains only egg yolks, sugar and Marsala.

Zabaglione

(Wine custard)

For 6 servings, place 6 egg yolks in

the top of a double boiler. Add 6 level teaspoons castor sugar. Beat with a rotary egg beater until thoroughly blended and a light lemon colour, then gradually beat in 6 half eggshells of Marsala, as they do in Verona. Pour boiling water into the lower part of your double boiler until it comes almost up to the base of the top pan. Insert top pan. Beat mixture frequently over the water till it begins to thicken, in about 5 minutes, but watch for the bubbles on top. At the first sign, quickly remove pan from above the water for if you allow it to boil the mixture will curdle. Beat occasionally till cool, then chill in refrigerator. Divide equally between 6 stemmed fruit glasses. Serve with Amaretti, scented Italian macaroons.

Amaretti

(Macaroons)

Ingredients: 1/2 lb almonds; 8 oz sieved castor sugar; 2 egg whites from medium-sized eggs; 1/2 teaspoon almond essence.

Method: Blanch and peel almonds. Spread out on a baking-sheet in a moderate oven to dry out completely. They take about 5 minutes if placed on the middle shelf. Remove to a board and chop until reduced to a powder. Turn into a basin. Stir in sugar. Beat egg whites till stiff, but not dry, and stir into almonds and sugar, then blend in the essence, very gently but thoroughly. Brush a baking-sheet with creamed butter. Dredge lightly with flour and drop the batter in 14 rounds a little apart from a small pointed spoon. You should allow about one inch between each. They are usually shaped with a spoon into ovals but in some parts of Tuscany they are made into rounds. Sprinkle each lightly with sifted icing sugar. Stand in a cool place, but not in a refrigerator, for 2 hours. Bake on middle shelf of a moderately hot oven, 375°F (gas mark 5) for about 5 minutes, until delicately browned.

The Tuscans nearly always serve these macaroons, not only when tasting wines, but when a friend drops in for a chat in the afternoon or any time after dinner, and wine is served as a refreshment. The air in the streets of Tuscany is fragrant with the aroma of *amaretti* being baked, just as we often find the air in English villages sweet with the aroma of newly-baked bread. You can serve any sweet Italian wine you like with *amaretti*, but I prefer chilled Asti Spumante or Moscattello di Montalcino, a pale gold sweet sparkling wine, light in body, flavoured with newly-gathered muscatel grapes, both served at 15°-16°.

The Tuscans, past masters not only of viticulture but agriculture, grow a large range of vegetables. I can make a meal of some of them you find in Tuscany. Most of them are cooked and served very simply. Fennel, rather like celery, with thick fleshy leaves and a crisp white root, is very popular all over Italy. It has the faintest flavour of aniseed.

Zucchini, called courgette in France and over here, is also a favourite in Tuscany. If you try out fennel for the first time, do not be put off by its flavour. It is an acquired taste, served hot or in salad form.

Finocchi veronese (Stewed fennel)

Ingredients: 6 very small fennel stalks; 1 clove garlic, peeled and sliced; 2 tablespoons olive oil; 1/2 teaspoon salt; 1/2 teaspoon black pepper; 1/2 cup white stock.

Method: Remove tough outer leaves and the ends of fennel stalks. Cut each stalk in quarters. Wash well. Drain. Place in a frying pan with garlic, oil, salt and freshly-ground black pepper to taste. Cook for 10 minutes, stirring frequently, then add stock. Cover and cook very slowly until tender in about 20 minutes. Serve with fried, grilled or roast meat or poultry.

Enough for 4 people.

Another popular way of cooking fennel is to scrape 1 1/2 lb and cut it into lengths. Simmer gently in 3 oz heated butter, turning frequently, until lightly browned. Add salt and black pepper to taste, then 1 cup white stock. Cover and simmer till tender.

Insalata fiorentina (Florentine salad)

Ingredients: 1/2 cup olive oil; 1 tablespoon wine vinegar; 1/2 teaspoon made mustard; 2 anchovy fillets, finely chopped; 1/2 heart of escarole, finely shredded; 1/2 heart of endive, finely shredded; 1 heart of fennel, cut up into small pieces; 2 radishes, thinly sliced.

Method: Mix the oil with the vinegar, mustard and anchovy fillets. When thoroughly blended, toss the saladings together in a salad bowl. Pour the dressing over and toss again, using in each case a wooden salad fork and spoon. Garnish with the radish slices. Serve with cold chicken or ham.

Risi e bisi

(Rice and peas)

This traditional dish, again a moist risotto, and sometimes resembling a thick soup, is popular in Tuscany and also in all the surrounding districts. Like *minestrone* on national Italian menus, *risi e bisi* was always given pride of place at banquets given by the Doges of Venice on St Mark's Day.

Fry 3 or 4 bacon rinds in butter, as required, with a chopped carrot, onion, celery stick and about 8 oz shelled young green peas. Stir frequently till all the fat has been extracted from the rinds, then remove rinds. Add 3 pints hot meat stock and 3 oz long-grained rice. Cook rapidly until the rice is tender, adding salt and freshly-ground pepper when nearly ready. Pile on a heated platter. Provide forks which is traditional, not a spoon, for eating with ●

Italian wines at first hand

BY PENELOPE MAXWELL

ITALY, the largest wine producer in the world, is also the largest wine consumer, and up till a few years ago, apart from the well known brands, much of her best wine was completely unknown in England—not surprising, perhaps, since ninety per cent of the production was happily drunk by appreciative natives and only a meagre four per cent found its way to consumers outside.

Wine tours through Italy are becoming very popular now, and as a way of seeing the countryside and learning about wines at the same time it can hardly be improved upon. But Italy is so vast, and most people's holidays are so short that one can only take one or two areas at a time, or fly from point to point, inevitably missing out places on the way. I am not presuming to cover every wine area in the following journey, but it gives some idea of what the best areas are for combining learning and leisure.

Start at the top. The best way to cover the trail is an approximate zig-zag, and whilst the appetite is fresh begin in the richest area—Piedmont—the foot of the mountains. If you have never particularly had a liking for Asti Spumante in England, this is the place to be converted, since it is undoubtedly true that once you have tasted the wine at its source of production, some of that atmosphere and sunshine always stays with the wine when it is drunk under the grey skies of England. It does help to drink it at the most suitable time, and in the case of Asti this is with pudding. Peaches are nearest the heady perfume of this hitherto rather maligned wine. Try a drier version if you have found it too sweet before.

Asti itself is rather an unexciting town, so best to travel on and stay either in Alba, or Turin to visit some of the vermouth houses. Villa Sassi is a sumptuous hotel just five minutes from the centre of Turin, set in a vast wooded park laid out in the style of the seventeenth century. It is owned by the House of Carpano who make Punt & Mes, and must be about the most perfect place imaginable to sit and drink this bitter sweet aperitif. Whilst in the area of Alba don't forget that this is one of the major centres of delicious white truffles. There is even a special school for teaching dogs (not pigs!) how to hunt these delicacies out from around the roots of trees, and you can visit the old fortress Enoteca del Castello di Cavour which has been made into a truffle centre, with information and maps all about this elusive luxury.

From Piedmont cross over to Verona and Venice where the principal wines are Soave and Valpolicella which will need no introduction.

It is worth noting, though, that almost all Soave comes from one vast cantina sociale which must have one of the highest standards of any co-operative on this scale. Chianti comes next on the itinerary, but instead of staying in Florence it makes a change to go a little further down and stay in Siena, not quite so overrun by tourists. It is a beautiful old town, in soft red stone, and though it doesn't quite have the treasure of Florence it does have a superb wine museum. The Enoteca Italica was a Medici castle and now displays more than 400 wines from each of the 20 regions—all DOC. There is a small bar open to the public where you can taste almost any of these wines, and they also serve food. The museum is open throughout the year to the general public. The best place to stay is just outside the town up on the hills in the most beautiful old palace. The Park Hotel, Siena, is absolute peace and quiet, with wisteria climbing everywhere over the faded yellow stone. A good place to recharge before the next step. If you do stop at Florence, you drive right through the heart of Chianti country on the way to Siena and about half way is the little village of Greve. Here there is an Enoteca del Chianti Classico, where you can conduct the perfect chianti tasting before stopping for lunch. First and foremost should be the superb Brolio from the house of the Baron Ricasoli, who was a Prime Minister of Italy. It was he who originally established the perfect formula for this wine that is now synonymous with Italy, and 100 years later his descendants still continue the tradition. (See A A Cavalli's note on page 117.) Others of particular note are Frescobaldi, Melini, Uzzano, Montepaldi and Antinori. Chianti is only red. Though with the DOC laws now in full force one is hardly likely to come across something white masquerading under the name.

From this area one could go across to the Adriatic side again and wander down through the Verdicchio area of the Marches, but to better combine the wines with the sights it is more interesting to go via Lake Trasimeno. You can take a boat across to the little island and eat at one of the homely little restaurants—definitely another world.

From there on to Perugia. This is one of the university towns of Italy and is quite fascinating. Half way between Perugia and Assisi is the one red DOC wine of Umbria, Torgiano, from the house of Lungarotti. They make a Rubesco and a white. The red is more interesting to English palates, full of body with a good strong bouquet, it keeps well, and is

perfect at about five years of age. If Perugia is ultra lively and seething with young people of every nationality, Assisi, though full of tourists, somehow has a stronger local atmosphere of its own. The steep streets could deter those without a car, but the main square at the top is one of the best places to sit and drink Torgiano. Assisi looks out from an enormous height over the vast plains below, and one of the best hotels for the view is the Subasio, particularly if you have a room with a balcony. The hotel is pleasant and well run and near the centre of the town for trying different restaurants.

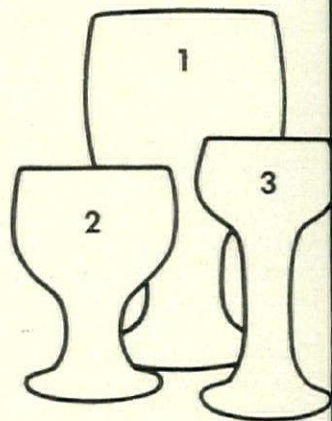
The next major stop is of course Rome, and as both Orvieto which comes before, and Frascati, which comes after, are both well known we will fly straight on to Sardinia. The wines here are being improved enormously, and have a very definite character of their own. The most unusual is Vernaccia, which has something of the style of an unfortified sherry. Very dry and rather bitter, it has a slight hint of almonds in the bouquet, and apart from its minimum sugar content it has a high alcoholic content of 17 degrees.

Other wines to try are Cannonau, made in various versions from dry to sweet, Nuragus a straightforward dry white wine that goes well with fish, and the Anghelu Ruju. This wine curiously enough resembles port. It is a sweet red dessert wine at about 19 degrees with a rather pleasant cinnamon bouquet. The wine industry here is mostly run by co-operatives and with the interest that the DOC has roused is now producing some wines well worth watching. Finally back on the mainland we come to the cellar of Italy. Apulia has always produced an enormous amount of strong dark wine, that is shipped all over the world in vast amounts, to reappear in different blends under different names, strengthening wines that had a poor year or just needed that extra boost. However, efforts are now being made to add some polish to these wines in their own right. Names to remember are Ciro from Calabria, and Locorotondo from Puglia. The one wine from this Southern area that is universally known, albeit rather out of fashion, is of course from Sicily, Marsala. Originally commercialised by a Mr. Woodhouse living on the island, its fame was subsequently assured when Lord Nelson ordered five hundred casks for his fleet anchored in the Mediterranean. An aptly named wine, it means Harbour of God in Arabic. Unfortunately it has been rather denigrated to a mere cooking aid, best known in Zabalione, which is a pity since it is a delicious end to the meal. The original Woodhouse Marsala is shipped to England by Cock Russell & Spedding and there are various others as well. For further enquiries about all these wines write to: Italian Wine Information Office, Forum House, 39 Charing Cross Road, London WC2 ●



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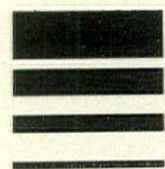


1. Large goblet: £3.50 each
 2. White wine: £2.60 each
 3. Liqueur: £1.90 each
- Decanter: £11.35 (see inset)

Danish Inn-glasses designed by Per Lütken are just one of many ranges of handmade or handblown drinking glasses from Holmegaard brought to Britain by Danasco—Holmegaard's distributor in the U.K.

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- Canterbury:** Counterpoint, 14/15 Sun Street.
- Chester:** Indesign, 34 Watergate Row.
- Chichester:** 'Good Ideas' at Emile, 66 South Street.
- Ferndown:** Lezardo, 555 Ringwood Road.
- Glasgow:** Tavlan, 147/9 Hyndland Road.
- Guildford:** Heal's, The Tunsgate.
- Leicester:** Harris, Granby Corner.
- Newcastle:** Penny Plain, White Hart Yard, Cloth Market



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Italy in London

PENELOPE MAXWELL

PIAZZA, 196 Piccadilly, W1 (01-734 744)

The latest venture by the Alpino Group. Looks expensive yet manages to be cheap. A most attractive place, with dancing and food at surprising value. Already packed. Piazza claim you can have an evening's dancing and a full meal, and still come out only £2 a head lighter. And you really can. Colours are all reds and greens and white, and though the restaurant can seat up to 300 it is well designed that you have the impression it is really quite small, only about ten other tables can be seen from each vantage point. Most main dishes are under £1. Also open for lunch when you can have pizzas or pasta for only 50p. Service friendly and helpful. Only closed on Sunday lunchtime. Bar upstairs you enter, which though aiming at an Italian style at present has an ever-hygienic atmosphere. But don't be deterred.

Other places

The following is a list of some of the better Italian restaurants in London.

They fall into clear categories; the new trendy-style Apicella decoration, and the more traditional style.

TRENDY: ABOUT £7-£8 FOR TWO:

Alvaros: 73 King's Road, SW3. 01-352 3984

Meridiana: 169 Fulham Road, SW3. 01-589 8815

Mimmo d'Ischia: 61 Elizabeth Street, SW1. 01-730 5406.

San Frediano: 62 Fulham Road, SW3. 01-584 8375

San Martino: 103 Walton Street, SW3. 01-589 3833

TRENDY DANCING: ABOUT £10 FOR TWO:

Tiberio: 22 Queen Street, SW1. 01-629 3561

Barracuda: 1d Baker Street, W1. 01-486 2724.

DANCING: ABOUT £4 FOR TWO:

Hostaria di Londra: 13 Heddon Street, W1. 01-437 6529

TRADITIONAL: ABOUT £6 FOR TWO:

Verbanella: 30 Beauchamp Place, SW3. 01-584 1107

Hostaria Romana: 70 Dean Street, W1. 01-734 2869

Gennaro's: 44 Dean Street, W1. 01-437 3950

To Brolio

A A CAVALLI

FOR a very pleasant dinner at one of our favourite restaurants, an interesting story was narrated which I am sure will be of interest to her lovers of wine.

Thanks to a very jealous husband not wanting to become a *cornuto*, a cuckold—a mortal blow to Italian male pride—we have today one of the best Chiantis from the Castello Barone Ricasoli.

Barone Bettino Ricasoli (born 1809), a dedicated man of religion, politics, and a fervent student of agriculture, was appointed Prime Minister of Italy after the death of Count Cavour, but this appointment lasted only a few months, as he incessantly quarrelled with his king—Vittorio Emanuele II, who was as aristocratically stubborn as was the Baron.

One night the Baron took his newly-married bride, Anna Bonaccorsi, to a ball in Florence and he became extremely jealous when Anna was briefly and perfunctorily courted by a young man who danced with her what could have been, at most, three consecutive dances.

Bettino immediately told Anna: 'We must be going now, my dear.' He escorted her to their waiting carriage, and told the coachman: 'To Brolio.' Now Brolio was the family seat, a lonely gloomy God-s forsaken castle, surrounded by barren infertile hills, where none of the

Ricasoli family had lived for years. They rode in silence through freezing snow until dawn.

So jealous was the Baron that they remained in this isolated spot for the rest of their lives—we hope for Anna's sake in happiness. However, to while away the time the Baron not only reconstructed the manor to a fantasy of his own, but also he experimented with planting different qualities of new vines, and after many trials of different blending processes he produced the wine that now bears his famous name. Now as every dedicated wine-bibber knows, successful indulgence in the study of wines depends on the extreme patience of oneself, and it takes approximately five years for a man to taste the first product of a new combination of grapes that he has planted. The Baron perfected a pleasing mixture of black and white grapes—Sangiovese and Malvasia—and a way of fermenting them in two successive waves which imparted a novel taste to the Cru.

After many trials of different processes he produced the delectable wine known today as Brolio.

The wine became very popular and was copied by the wine-growers of the region and time. Ricasoli Chianti acquired worldwide fame. One of the best Chiantis is still the Ricasoli, of which the Brolio Castle is the choicest and most expensive variety ●

We had a perfect dinner—
The paté was divine;
The duckling and asparagus
Were absolutely fine.

I couldn't fault the coffee,
Cigars or cherry pie...



And in the bar beforehand
The gin was High & Dry.

HIGH & DRY
Really dry gin

NOVAL

LB



'The style
is vintage
but not
the price'

Le Grand Véfour is the most expensive restaurant in London. For example, table d'hôte lunch is two pounds.

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Oh, the ennui of it all.

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When the search for new palate stimulants finds you seriously considering curried yak.

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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.

You can find true happiness again. And again. And again.

Punte Mes.

The proof is in the eating.



WINE & FOOD

Who's for spinach?— most maligned, misused and delicious of vegetables

says

WINIFRED GRAHAM

POOR MALIGNED, misunderstood spinach. Few have a good word for it yet it is nice cooked or raw. It makes a delectable soufflé, adds character to some soups. A leaf or two when cooking green peas is excellent. It agrees with cheese, anchovies, bacon, eggs, mushrooms, onions. Is accommodating in pasta or in a pastry shell. How many other green vegetables are as agreeable?

Most cooks ruin it in the cooking. They boil it for too long and when they have finally reduced it to a slimy consistency they add the ultimate insult . . . they sieve it! And then they have the confounded nerve to reheat it.

Spinach, in spite of its detractors, has survived for many centuries, and few kitchen gardens are without a couple of rows of it or better still, spinach beet, a form which lasts well into the cold weather and takes months to go to seed. Even when it goes to seed, if the long thin stalks are picked before it flowers, they can be eaten with gusto and have a delicate flavour between sprue and spinach.

In 1630, a cookery book instructed the cook to . . . 'parboile spinage and chope it fine with the edges of two hand trenchers upon a board or the backs of two choppin-knives. Then set them on a chafin-dish of coals with butter and vinegar. Season it with cinnamon, cynger, sugar and a few par-boyled currans. Then cut harde eggs into quarters to garnish withall and serve upon sippets.' In those days, to 'Parboyle' meant to boil thoroughly. What a mess.

John Evelyn was hundreds of years ahead of his day in several ways and certainly so when he gave his method of preparing spinach, or spinage, as he called it. He wrote: 'being boyl'd to a *Pult*, and without other water than its own moisture



(spinage) is a most excellent Concoction with Butter, Vinegar or Lime for almost all sorts of boil'd flesh and may accompany a sick Man's Diet.

Some very unappetising concoctions reached the tables of the rich in Victorian days, when spinach was often presented as a 'sweet'. Pure spinach could be mixed with marmalade, or prepared according to the sort of recipe which appeared in nineteenth-century cookery book. It had the modest name of SPINAGE TOASTS, and the mixture contained a sugery spinach paste with many raisins, eggs, apple, marmalade, currants, then spread on toast and baked and finally served with orange sauce. Today we can dress up our spinach but not to that extent.

Continued on page 11



**CHRISTIE'S
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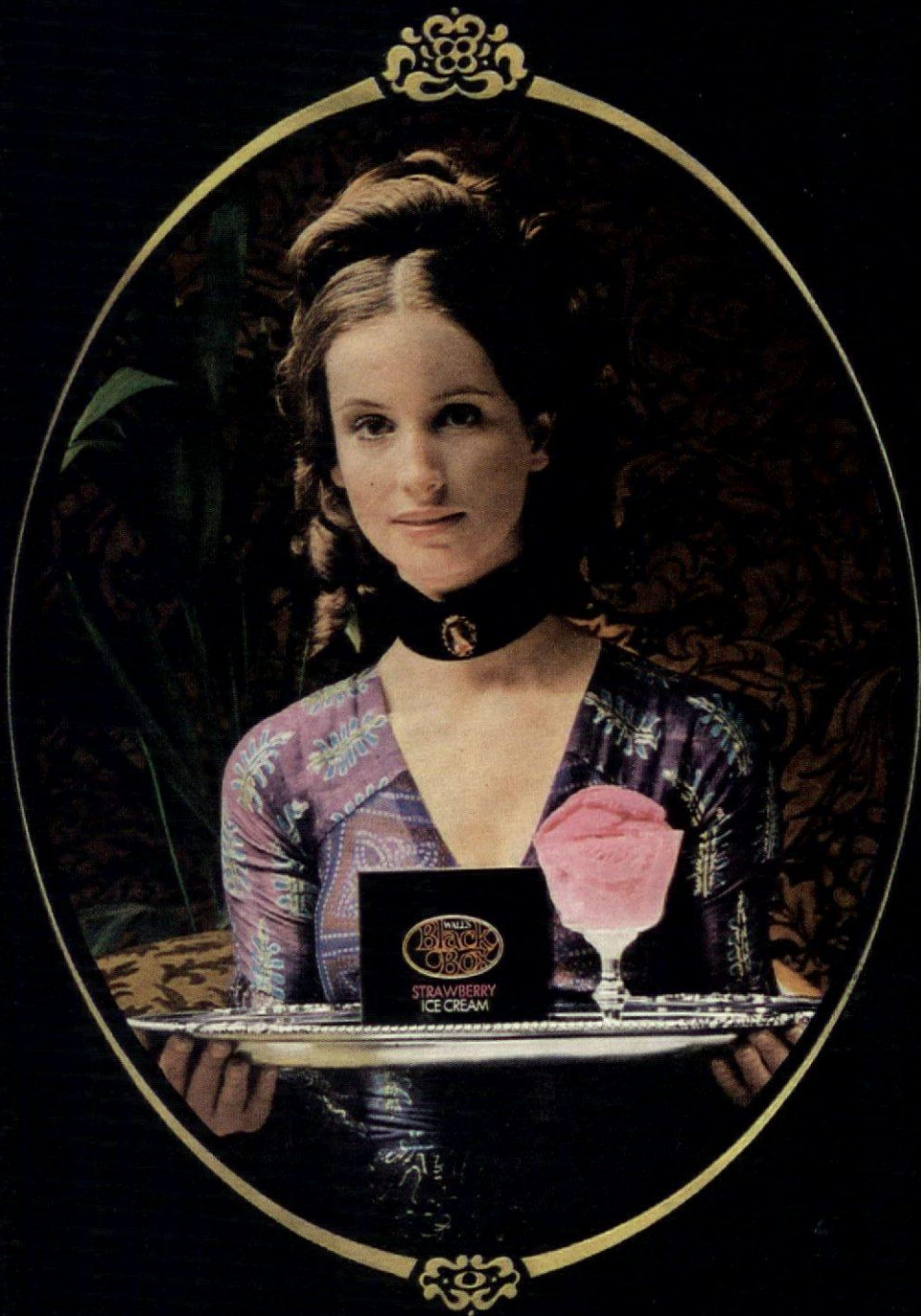
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WHO'S FOR SPINACH?

(Continued from page 118)

One attractive way of using spinach is:

Spinach Pie au Gratin

Ingredients: $\frac{1}{2}$ lb flaky pastry; 2 $\frac{1}{2}$ measuring cups cooled cooked spinach; $\frac{1}{2}$ cup thick cream; 2 tablespoons butter; $\frac{1}{2}$ cup diced mozzarella cheese; salt and pepper; slices of mozzarella cheese.

Method: Line a 9in plate or flan ring with the pastry and build up a rim. Prick the pastry all over, line with paper or foil and dried crusts and bake at 400°F. (gas mark 6) for about 15 minutes. Then remove the foil and bake until the pastry is crisp, about another 15 minutes. Mix the cooked, chopped spinach with the cream, butter and diced cheese, season with salt and pepper and put in the baked pastry shell. Put thin slices of cheese on the spinach and put the pie back in the oven for 10 minutes until the cheese begins to melt.

A good way of giving a little 'zip' to spinach cooked as a vegetable is to prepare it this way.

Buttered Spinach

Ingredients: 3 lbs spinach; $\frac{1}{2}$ cup finely chopped onions; 1 diced green pepper; 4 tablespoons butter;

salt and pepper; 1 teaspoon basil or fresh tarragon; about 4 ozs butter, extra.

Method: After washing the spinach in alternating warm and cold water, prepare the following. Saute the onions and prepared green pepper in 4 tablespoons of butter for 2-3 minutes. Add the raw spinach, salt and pepper and the basil or tarragon and cook, covered, over very low heat until tender. Add the rest of the butter and serve.

We often come across spinach and poached eggs, for a change try it this way.

Spinach with Curried Egg Sauce

Ingredients: 3 lbs spinach; thick cream; 4 teaspoons cornflour; little cold water; 1 $\frac{1}{2}$ tablespoons curry powder; 4 hard-boiled eggs.

Method: Cook the spinach in the water that clings to the leaves. Drain off as much liquid as possible and keep it and add enough cream to the liquid to make it to 1 $\frac{1}{2}$ pints. Slake the cornflour with a little cold water and add to the liquid, add the curry-powder and set this sauce over low heat until thickened. Put the chopped spinach in a heated dish and cover with the sauce, add the coarsely chopped egg whites. Press the yolks through a sieve and sprinkle on top of the spinach. This may be made in a pastry case if liked or is good surrounded by perfectly cooked rice.

Something a little more exotic is . . .

Spinach with Cream and Madeira

Ingredients: 3 lbs spinach; $\frac{1}{4}$ cup Madeira; $\frac{3}{4}$ pint thick cream; salt and pepper.

Wash and cook the spinach and drain the water off, return the spinach to the pan and cook gently until nearly all the remaining liquid has gone, then add the Madeira. Put the cream in a small saucepan and cook until reduced to half the quantity, add the spinach, season to taste and serve piping hot.

This next recipe produces something which must be eaten as soon as it leaves the oven.

Spinach Custard Lorraine

Ingredients: 4 ozs butter; 2 lbs spinach; 5 eggs; $\frac{3}{4}$ pint thick cream 2 tablespoons grated Gruyere cheese; salt and pepper; $\frac{1}{4}$ teaspoon nutmeg.

Melt the butter in a thick pan. Wash the spinach and add to the pan, cook over low heat until wilted and tender. Chop the spinach and put it in a well greased ovenware dish, a shallow one. Beat the eggs until they are light and add the cream slowly. Then beat in the Gruyere cheese, salt and pepper and nutmeg. Pour over the spinach. Set the dish in a tin of hot water and bake at 350°F (gas mark 3) for $\frac{3}{4}$ of an hour. Serve at once.

A more substantial dish comes next.

Spinach Crepes with Cheese and Ham

Ingredients: $\frac{1}{2}$ lb flour; $\frac{1}{4}$ pint water; $\frac{1}{4}$ pint milk; 2 eggs; 1 $\frac{1}{2}$ tablespoons oil or melted butter; $\frac{1}{2}$ teaspoon salt; 1 cup cooked chopped spinach; thin slices of cooked ham; some small pieces of cheese; grated Parmesan.

Method: If possible use a blender for the first part of the recipe. Put in the flour, milk, water, eggs and melted butter or oil and salt, add the spinach and blend for about 1 minute. Lightly oil a 5 inch frying pan and pour in a tablespoon of the blended batter. Turn the pancake when done on one side. They should take half a minute each side if the heat is right. Put a thin slice of ham on each pancake and top with small piece of cheese, then roll up the pancakes. Put them close together in an ovenware gratin dish, dot generously with butter and sprinkle with Parmesan. Put in the oven at 400°F (gas mark 6) until the cheese melts.

Anyone with an experimental turn of mind could try this next recipe.

Spinach and Bananas

Sieve 4 cups of cooked spinach or puree it in the blender. Mix $\frac{1}{4}$ pint of rich thick Béchamel sauce with the spinach and cook over low heat until the puree is thick and smooth. Serve in a hot dish garnished with thick slices of banana lightly sauteed in butter until golden and tender.

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Eating reasonably in New York

MURRAY RADIN

THIS SURVEY of bars and restaurants, one of which should bankrupt even a dollar-limited Briton, was made some months ago so I should think that the establishments mentioned are still in circulation. They fall into two categories: those mid-town Manhattan in the 'forties', the haunt of Madison Avenue account executives, and another group in the East 'fifties' and 'sixties' which you drop into from your nearby apartment at night. New Yorkers, unlike non-Metropolitan Americans, favour this adjacent quality for their night restaurants. It spares them the various hazards, particular to their night-scene—'mugging', having one's honey, credit cards and portable possessions removed in a taxi, and the inhalation of the renowned 'polluted' atmosphere.

It is difficult to recall exact costs of meals in the various places mentioned, but I should say that the price of a meal for two ranges between 10 and 25 dollars, say £5.00 to £14.00, unless one wishes to sit in the seat of Jacqueline Kennedy-Onassis, as did my wife on a visit last year. She took herself and a girl friend to the *Caravelle* and wound up with a check for \$100.

First and foremost in my estimation is the internationally famous *P J Clarke's* on 3rd Avenue at East 55 Street, a long bar and grill room offering hearty fare such as steak smothered in onions and mushrooms, corned-beef hash and their salad of baby raw spinach, raw chopped mushrooms and crisp bacon. The bar is decorated by a *galère* of media types, trendy looking girls and the occasional healthy type in full riding habit.

'P Js' is the sort of pub one used to find in London and still finds in Dublin but, on this side of the Atlantic, is being franchised out of existence. Less known to the world but in the same category is *Neary's Pub*, run by Jimmy and Brian Neary, on East 57th Street between 1st and 2nd Avenues which has its emphasis on the bar (bars, by the way, can—and some do—remain open for 23 hours of the day). *Neary's* is a very local pub. The clientèle know one another. It has very good grills and they make first-class Irish coffee—and so they should. Further uptown and in this group is *Drake's Drum* on 2nd Avenue between 84th and 85th Streets, run by Jim Duke and Frank Casa.

Returning to the East 50s, there is *Tony's Wife* at 150 East 55th Street which has a very pleasant semi-circular bar, a maitre d'hotel called Arturo and a French cuisine menu and adequate wine list. It has an *intime* quality; an à la carte meal costs from 10 to 15 dollars per person—£4.00 to £6.00—one should always remember that one's meal cost is greatly increased if one indulges in that second bottle. On the other side of 5th Avenue in the West 50s are the several Japanese hibachi restaurants called *Benihana of Tokyo*. My favourite was at 61 West 56 Street. For about 10 dollars (£5.00) one has a salad, hibachi shrimp, hibachi steak—the cooks who prepare the barbecued dishes on a metal heated plate in the centre of a table seating twelve are incredibly dextrous with the cooks' knives, cutting shrimps and beef into a delicate

continued on page 124



All enquiries to the Italian Division, which includes a range from the House of Bersano, and the famous original Woodhouse Marsala.

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Eating in New York

continued from page 123

julienne and, although they do not appear to speak English, they differentiate between 'rare, medium-rare through well done' for the twelve persons they are serving. There is a bar serving the several well known Japanese beers, Suntory whisky and the inevitable saké. The twelve-seating tables make for communication between guests and Benihana is good to use if one is alone.

At a higher price level and very good for lunch is the *Café Pierre* in the Hotel Pierre on Fifth Avenue, in the sixties facing Central Park. This has a *cuisine soignée* and is classic in every respect. This would be priced at between 15 and 25 dollars per person. It has a very good wine list. In the grand hotel scene one has the world-renowned *Plaza* on 5th Avenue at 59th Street. This has several restaurants, the Persian Room—a night club—and, above all, the Palm Court, the central hall of the hotel at ground level, straight out of Ludwig Bemelman's world. I have used it mainly in the evenings, although it seems to function in various capacities, from breakfast time to night-club time. The Palm Court After 8 features an *assiette froide* at \$3.75 and a large variety of pastries, compôtes and sorbets and, of course, coffee, tea and full bar service. From 7 pm the Palm Court is presided over by Mr Kruger. In the Plaza also is the Oak Bar which, I think, is an all-male institution (Women's Lib please note!).

At 129 East 60th Street is the *Veau d'Or* restaurant which is a transplanted popular Paris bar-restaurant. It has a sister restaurant in Paris in the rue Pierre Lescot. Do not go there if you have a train to catch or a later appointment. They accept reservations but there is a typical French *désordre* and one nervous oneself to this and sits at a noisy and humorous bar and drinks 'kir'; it is great fun and worth waiting for providing one is warned in advance. The menu is *cuisine bourgeoise* and the wines are reasonable for New York. I seem to recall that a dinner for myself and a companion cost around \$25, some £12.00 to £13.00 and, when I was introduced as a London restaurateur, we returned to the bar and had two massive cognacs with the 'patron' whose name, due to the volume of Franco-American voices, escapes me.

Returning from Paris to New York one comes to the world of the delicatessens. The *Stage Delicatessen* on 7th Avenue in the mid-fifties, just north of the Americana Hotel, is the prototype of all the

salt beef palaces the world over. An orgy of salt beef, pastrami, pickled cucumbers, gefilte fish and lemon tea. The evening I first visited it the Weathermen, Young Lords or Black Power activists had just blown out three floors of a new office building on 7th Avenue one block away. The waiters were accordingly in some state of trauma and my particular man was asking the receptionist if he could have some aspirin and was told that I was waiting for a Miller's beer and the next man was waiting for a Pepsi. Eventually I obliged and the waiter held forth on 'those animals' who humided for a temperature of 85° and humidity of 75° to unleash high explosive on their fellow citizens.

On a different note. Most useful is a subscription to the *Museum of Modern Art* at 11 West 53 Street, just west of 5th Avenue. My wife and I have a joint foreign members' card which costs \$20 annually. This provides constant free entry to the museum with the use of its fine sculpture courtyard (one of the few private open spaces in Manhattan) where one can have light meals; also there is a penthouse restaurant where one can sit out on a terrace in summer and a menu of three courses at about \$5 per person. If one is staying in New York for any time, the twenty dollars is soon justified by saving on midday meals—and there could not be a better organisation to support.

My greatest disappointment in New York was my eventual visit to a restaurant which I have read about since childhood, *The Russian Tea Room* (I was weaned on the *New Yorker*). Envisaged as a Slav paradise and haunt of intellectual New York, the reality proved to be about two acres of club ladies from Kansas and Iowa. The food was truly Russian—contemporary soviet rather than classic—which means that virtually everything was soggyly boiled. A half-bottle of Californian 'burgundy', having all the characteristics of an immature Bordeaux, set me back \$3.75.

From Russia back to Ireland. Lunch times in New York usually found me at a haunt of the PR and media men and girls, *O'Brien's Café* on West 41st Street just west of 5th Avenue in the Grand Central-New York Public Library zone. It is run by one Randy, with a good bar service, man-sized Bloody Marys, a daily *plat du jour* of the corned beef and cabbage variety and the company of amiable PR and advertising men, some of whom eschewed all proteins between leaving home at 8 am and returning at 7 pm. They keep body and soul together by consuming a 'fifth' of gin on ice over about an hour and a half and they stand up after it. The food costs one about \$2.50 and, as for the alcohol,

continued on page 129



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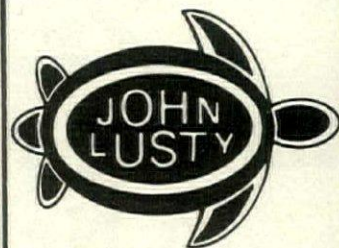
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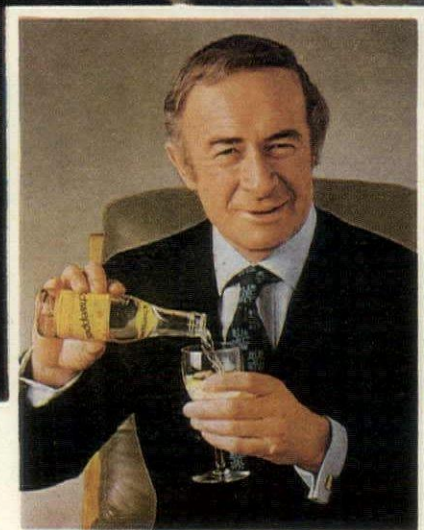
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His enthusiasm for equestrian events has made him a member of some of the country's most celebrated hunts; 'The Quorn' and 'The Cottessmore' among them. Business and sporting activities take him all over England – frequently travelling by helicopter to meet a demanding schedule.

No surprise then, to discover that his taste for the good life extends to good scotch, and that Canada Dry Ginger Ale is his favourite mixer. "When scotch and Canada Dry get together, I'm always happy with the taste", he said. And Chris Collins struck us as a man who knows what he is talking about.

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Honestly, we've never made pies as good as these before. Grandma would be proud of us.



Come round to our place.

THE NEW PIES ARE NOT YET AVAILABLE IN SCOTLAND & N. IRELAND

Eating in New York

continued from page 124

that's up to you!

In this same area is the *Algonquin Hotel*, famed in the 'thirties for its Round Table where foregathered those literary giants Dorothy Parker, Robert Benchley, Thurber and their clan. This is a good place to entertain at lunch time. There are two rooms and it is essential to reserve a table. Classic cuisine and an interesting crowd will cost about \$30 for two. A very good place to stay at if you cannot afford the Plaza, Pierre or St Regis.

Sunday brunch is a feature of New York life. It goes on from 12.30 through 3.30 pm. My absolute favourite at these hours of the week is *Charles in the Village* on 6th Avenue at 11th Street. The manager is Mr Dietrich and the decor is Second Empire. For \$7.45—about £3.25—you have their special cocktail: champagne with a dash of Cointreau in a long fluted glass. One has a choice of English country house breakfast things—kippers and scrambled eggs; kidneys, ham and things accompanied by two glasses of champagne, coffee and croissants. It really sets one up for the day and, for my money, is the perfect Sunday midday meal.

Which, as far as New York is concerned, leaves me with breakfast. Americans start their day earlier than us and, in most cases, if they are business or professional people eat *en route* to their offices at 'coffee shops'. It is here, as well as the 'delis' that one sees an enormous intake of calories. Oatmeal (porridge) followed by waffles, or flapjacks with syrup and Canadian bacon with buttered toast or English muffins (crumpets); fruit juice, coffee. It is really like something out of Tom Brown's Schooldays and, in fact, some of the folk have commuted in from Upstate New York starting at 6 to 6.30 am so I imagine that they are hungry by the time that they hit Seventh Avenue. When I stayed at the Plaza or Essex House Hotels, I walked respectively nine and seven blocks to my favourite, *City Squire Inn coffee shop* on 7th Avenue at 51st Street, or thereabouts (it is diagonally opposite the south side of the Americana).

Another useful eating place was the counter section of the *Lantern coffee shop* on Madison in the lower forties. And *Riker's Corner House* at 6th Avenue at 57th Street—more impersonal and slightly cheaper. The average cost of breakfast was in the region of \$2.25, or just over £1.00, with a tip, but you really did not need lunch after an American breakfast.

A few ideas for a quick meal.

When you want to cook up something fast and filling for the family, what's your first thought? Open a tin? Fry something frozen? Get out the instant dried goulash?

It's amazing how many busy housewives don't stop to think of eggs. The convenience food that's 100% natural.

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The British Egg Information Service is sponsored by The Eggs Authority.

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EGG RECIPE OF THE MONTH

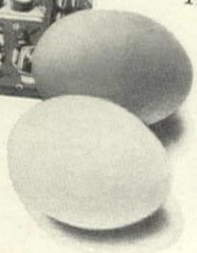
Devilled Egg Rarebit

4 eggs	2 level teaspoons flour
8 oz cheese, grated.	salt and pepper
Worcestershire sauce,	4 slices bread
a few drops	4 slices cooked ham.

Preparation time about 5 min.
Cooking time 5 min. Grate cheese. Whisk the eggs lightly; add cheese, sauce, salt and pepper. Whisk in the flour. Toast the bread on one side. Butter the untoasted side and cover with ham. Spread egg and cheese mixture over ham and grill until golden brown. Serve hot. Variations: spread with chutney before putting on ham, or flavour with mushroom ketchup. Tips: dry cheese gives the best result.

serves 4

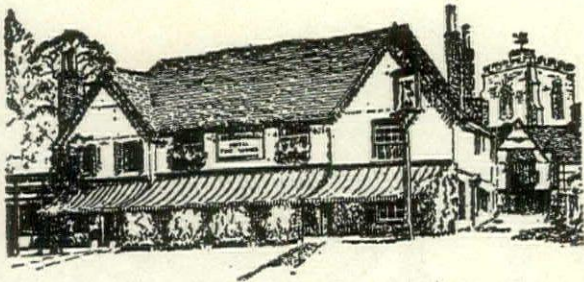




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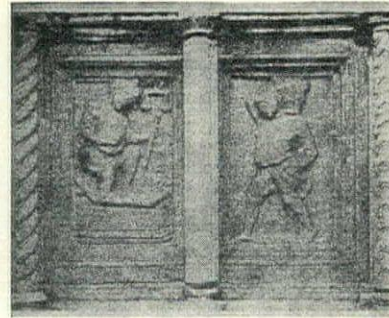
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The Ribblesdale has no pretensions to serving extravagant or complicated dishes. The grills are particularly recommended and breakfast can be obtained long before dawn.

A large, comfortable lounge bar flanks the restaurant, and the Sub Rosa Bar on the ground floor provides a link not only with the name of Rosa Lewis, the celebrated owner of the original Cavendish Hotel, but also with the atmosphere she encouraged.

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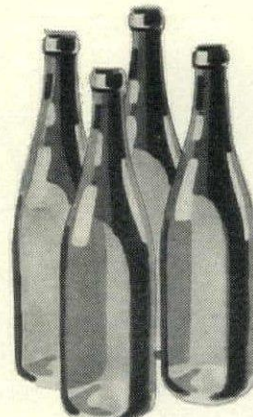
There are still a few myths
to dispel about Italian wines



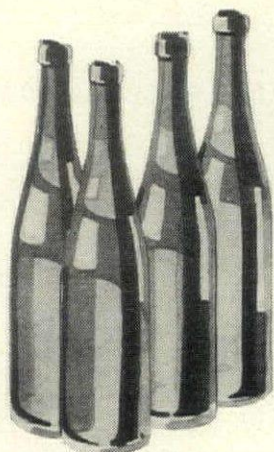
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from the Veneto; or between a
Soave from Lake Garda and an
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Barbera, Barbaresco, Barolo,
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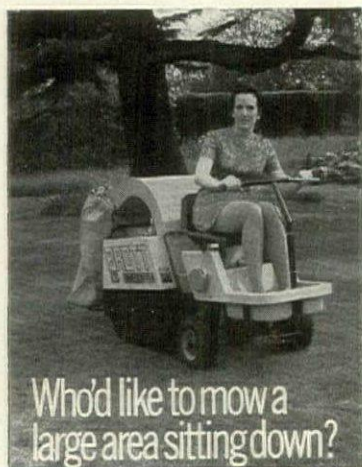
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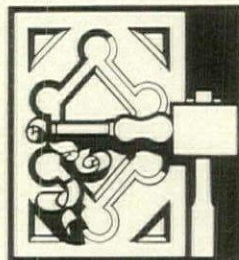
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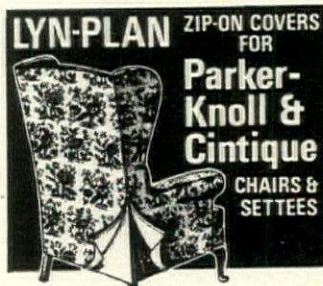
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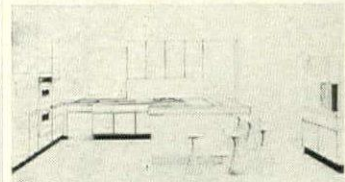
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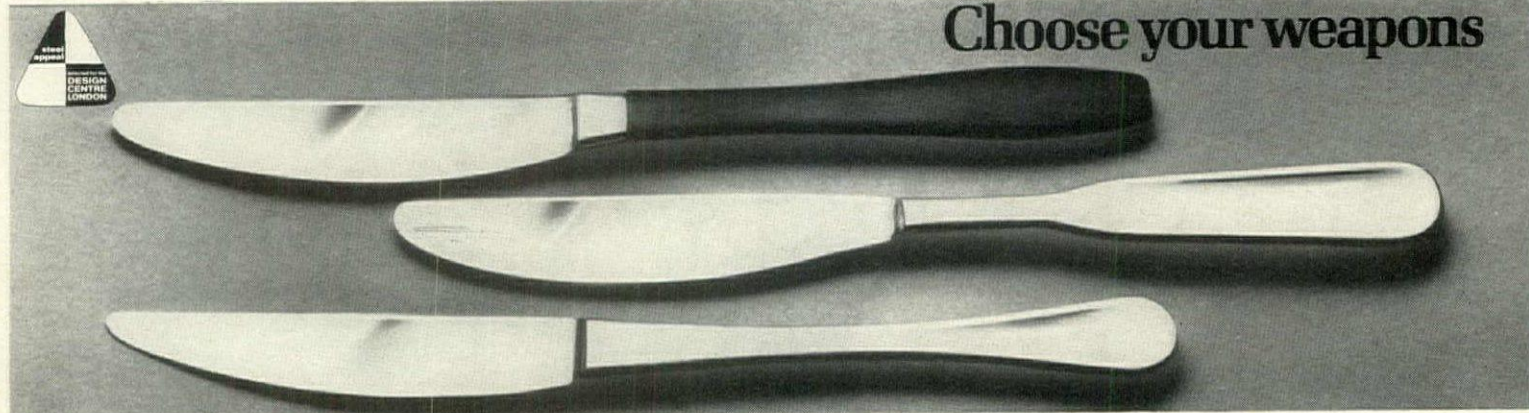
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Table jottings

The progress throughout the world of a small and noisome bug might not seem to be a matter of enthralling general reader-interest. But when we add that the bug was *phylloxera evaestratix*, and that it nearly ended the production of fine wine, one of our richest sources of *joie de vie*, it will be seen that George Ordish is dealing with important matter in his book, **The Great Wine Blight** (J M Dent, £2.75). It can be further stated that Mr Ordish treats his scientific, economic, geographic and historic material with a lucid style and an urbane wit, and with an eye ever open to human folly.

There is wry humour in the revelation that the phylloxera plague first hit Europe at Hammersmith roadway, not commonly regarded as one of the most important centres of viticulture. It is a sardonic reflection, too, that the fine vines of Europe were eventually saved by being grafted to despised American vintages, which were in themselves so innocuous that not even the phylloxera louse would touch them.

Cooking against the clock

One of the most disappointing of the many cookery books to appear in recent months, is **Philip Harben's Countdown Cookery** (Dent, £1.50), edited by his widow and daughter. The book, alas, doesn't live up to the high standards he set in the excellent books he published during his lifetime.

Vermouths and recipes

Sorriander, gentian, angelica, artemisia absinthus, all these and more towards giving a vermouth its mixture of different flavours. The first to be marketed commercially, in 1786, was Punt & Mes which, strangely enough, is one of the last to become well known in England. Antonio Benedetto Carpano ran a bar that was frequented by members of the stock exchange, and one day a customer gave his order in businessargon, which happened to be a rather excellent blend, and to this day it is still called Punt & Mes. Vermouth is made from white wine blended with an alcoholic infusion of herbs, roots, barks and spices, and the caramel added for colouring. Each house—Cinzano, Martini & Rossi, Cora, Gancia—has its own individual style and it is interesting to try various brands to realize how instinctively different they all are. All of the houses are very hospitable to visitors, and if you are in Turin you should not miss in particular the beautiful Palazzo Carpano (a classic example of Italian Baroque architecture) and the Martini & Rossi museum. This is about 25 metres outside Turin, at Pessione, and was set up by the Marchese

Oberto Spinola. The House of Gancia is also very hospitable and, like many of the others, it produces a special Americano blend of bitters with sweet vermouth. The best way to appreciate any of them is to drink them straight, but the following are some cocktail recipes to try for a change.

CINZANO BIANCO VERDE: Two measures of Cinzano Bianco in a tall glass filled with ice. Add half a measure Creme de Menthe. Stir. Add dash of soda-water.

LITTLE PRINCESS: Equal parts of light rum and Cinzano Rosso. Stir well with ice; strain into glass.

OHIO: $\frac{1}{3}$ Punt & Mes; $\frac{1}{3}$ whisky;

$\frac{1}{3}$ Cointreau. Serve well chilled.

LAURA'S TOUCH: $\frac{1}{3}$ Carpano classico; $\frac{1}{3}$ Bourbon whisky; $\frac{1}{3}$ Apricot brandy; $\frac{1}{3}$ white rum.

MARTINI FORMULA 2: $\frac{2}{3}$ sweet Martini; $\frac{1}{3}$ extra dry; juice $\frac{1}{2}$ grapefruit; dash tonic water; slice orange; zest of grapefruit and lemon.

Some useful addresses

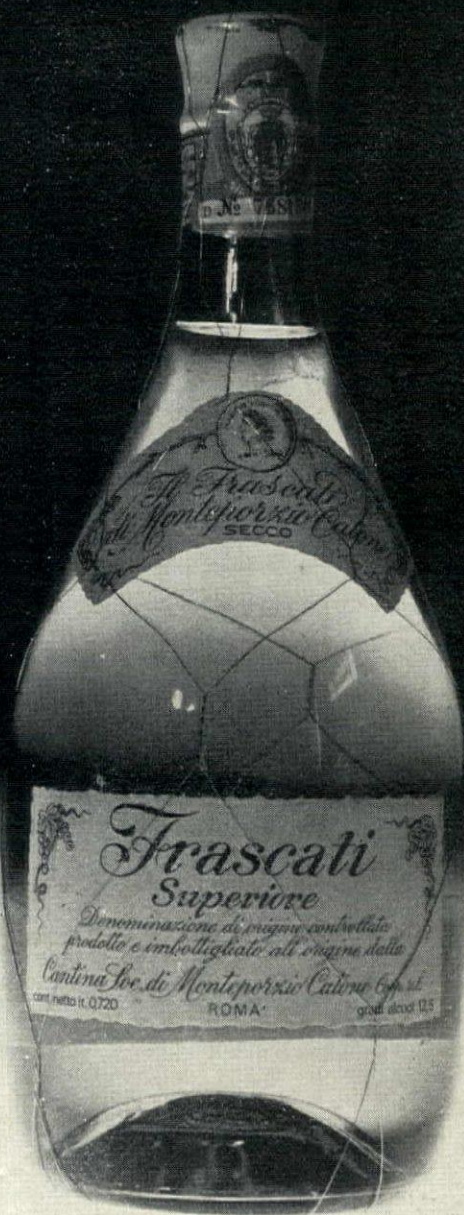
Following Penelope Maxwell's article on 'Italian Wines at First Hand' on page 114, here is a list of shippers who specialize in wines from Italy: G Belloni & Co; G Bravo & Son; Capital Wine Agencies; Ciborio; Cini Bros; Cock Russell & Spedding; Coleman & Co; Gilbey Vintners; Hedges & Butler; Italvini; Charles Kinloch & Co; F S Matta; Parmigiani Figlio; Edouardo Robinson; Rutherford Osborne & Perkin; The Vintage House.

Paperback classic

Devotees of Constance Spry and Rosemary Hume will be pleased to hear of the new paperback edition of **The Constance Spry Cookery Book** (Pan Books, £1.25). It is so packed with preparation notes and recipes that its twelve-hundred-or-so pages might have been more manageable bound in two volumes. Nevertheless, very good value.

Cooking with cranberries

Cranberry sauce has been popular in America for many years, but is not so well known in this country. Ocean Spray have recently introduced over here 'Wholeberry Cranberry Sauce' and 'Jellied Cranberry Sauce', packed in 8oz and 16oz cans at 14p and 23p respectively. The following recipe comes from Ocean Spray and can be used as stuffing for chicken, duck or turkey. You will need (for a 3lb bird) 2oz white breadcrumbs; 1 level tablespoon mixed herbs; 2 tablespoons cranberry sauce; 1 small onion, finely chopped; 1 egg; seasoning. To make the stuffing, mix together the breadcrumbs, herbs, onion and cranberry sauce. Bind with the beaten egg and a little orange juice if necessary. Season to taste.



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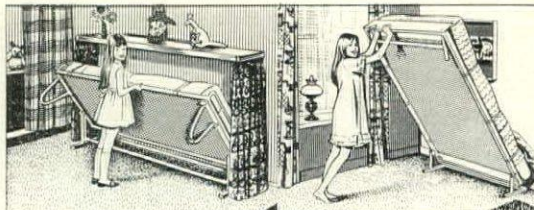
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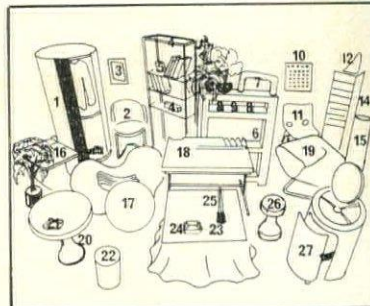
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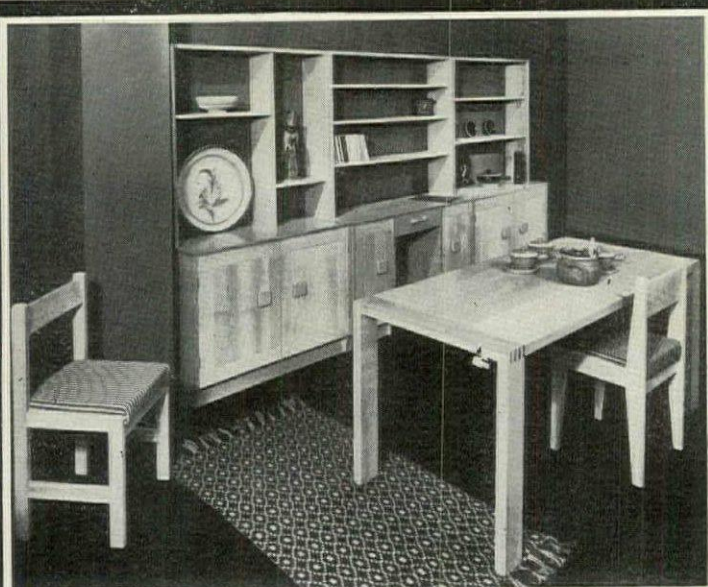
HOW MUCH & WHERE FROM

DATA for set on page 74

- 1 Circular wardrobe from Italy, £150-00. From Heal's, 196 Tottenham Court Road, London W1
- 2 Stackable acrylic and chrome chair by Haimi, £40-00. From Zarach, 183 Sloane Street, London SW1
- 3 Mirror with white Perspex frame, £8-75. Liberty, Regent Street, London W1
- 4 Perspex and aluminium shelf unit, £192-00. And digital clock (on third shelf) £80-00. Both from Zarach
- 5 Clock on top shelf, No 3429, £10-50. Presents, Sloane Street, W1
- 6 'Brick' shelving system by Longato: Shelf, £6-00; brick, 65p. Annika, 60 High Street, Barnet
- 7 'Eco' table lamp (on top shelf) by Artemide, £7-75. Habitat branches
- 8 Perspex hippo (on second shelf), £8-80, and Perspex cigarette box, £8-00. Zarach
- 9 'Decembre' ashtray in yellow plastic, £1-00. General Trading Co, 144 Sloane Street, SW1
- 10 Perpetua' -alendar, wall model, £3-10. Heal's
- 11 Green 'Bendit' chair, £14-00. Liberty
- 12 Triangular mirror set in orange Perspex on green and white shelf unit, £5-45. Heal's
- 13 Yellow and blue 'Clam' dishes, £1-70 each. General Trading Co
- 14 'Palaset' green and white cubes, shelves and drawers, £3-50 for the basic cube. Habitat branches



- 15 Red umbrella stand by Kartell, also in white, orange and black, £6-85. Habitat branches
- 16 'Top' trolley on castors with lamp, by Longato, £29-00. To order from Annika, 60 High Street, Barnet
- 17 'Tomato' chair designed by Eero Aarnio for Asko, £136-00. Oscar Woollens, 421 Finchley Road, NW3
- 18 Red writing-desk in moulded plastic with glass worktop, chromed steel frame, £74-00. Heal's
- 19 Yellow 'Nastro' chair designed by Cesare Leonardi, £98-00. Oscar Woollens
- 20 Circular coffee table, £6-00. Liberty
- 21 Striped carafe, £1-50, and matching tumblers, £2-25 set, in plastic, by Guzzini. And 'Decembre' ashtray, £1-00. General Trading Co
- 22 Black plastic wastepaper bin, £1-75. Habitat branches
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- 26 'Tom Tom' stool in red plastic, £2-00. Mostra, 357 King's Road, SW3
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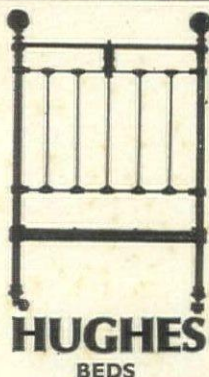
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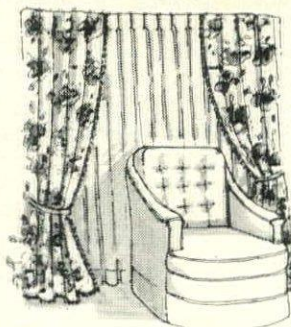
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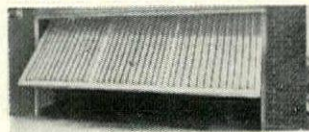
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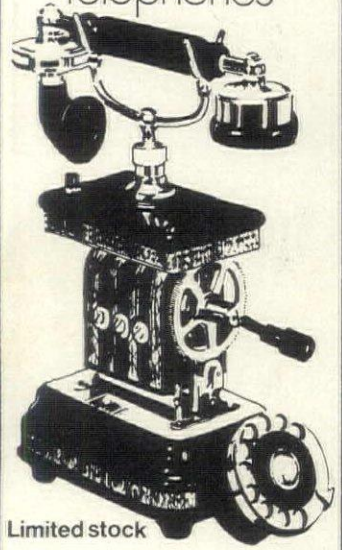
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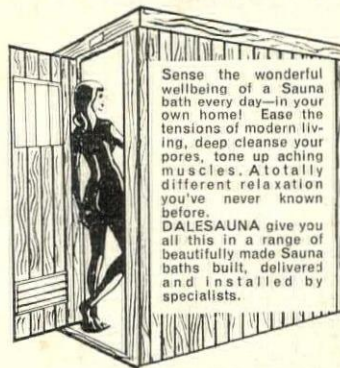
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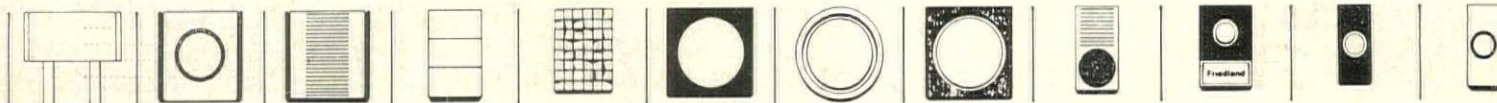
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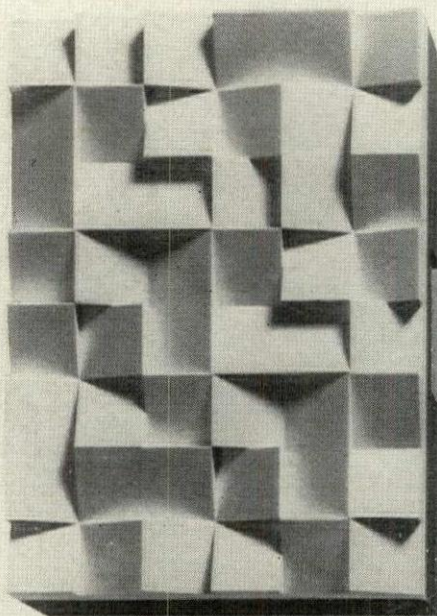
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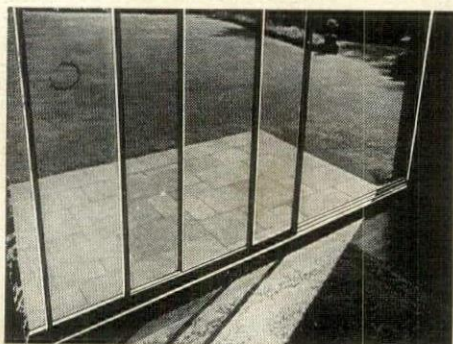
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