

HOUSE & GARDEN

NOVEMBER
1972
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INCORPORATING WINE & FOOD MAGAZINE

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of sparse Mod
The pleasures
of rich Trad



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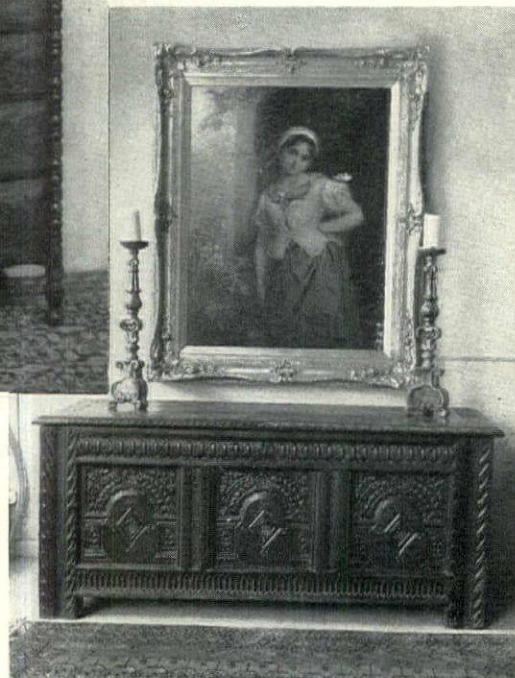
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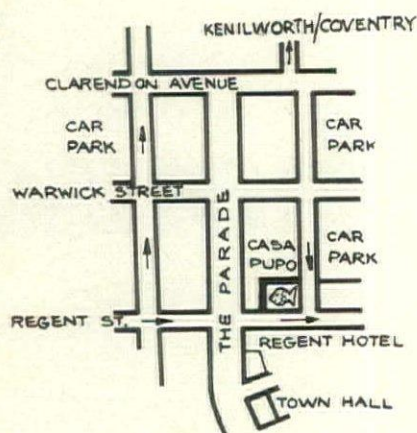
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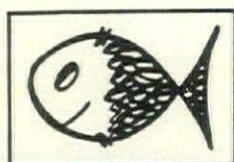
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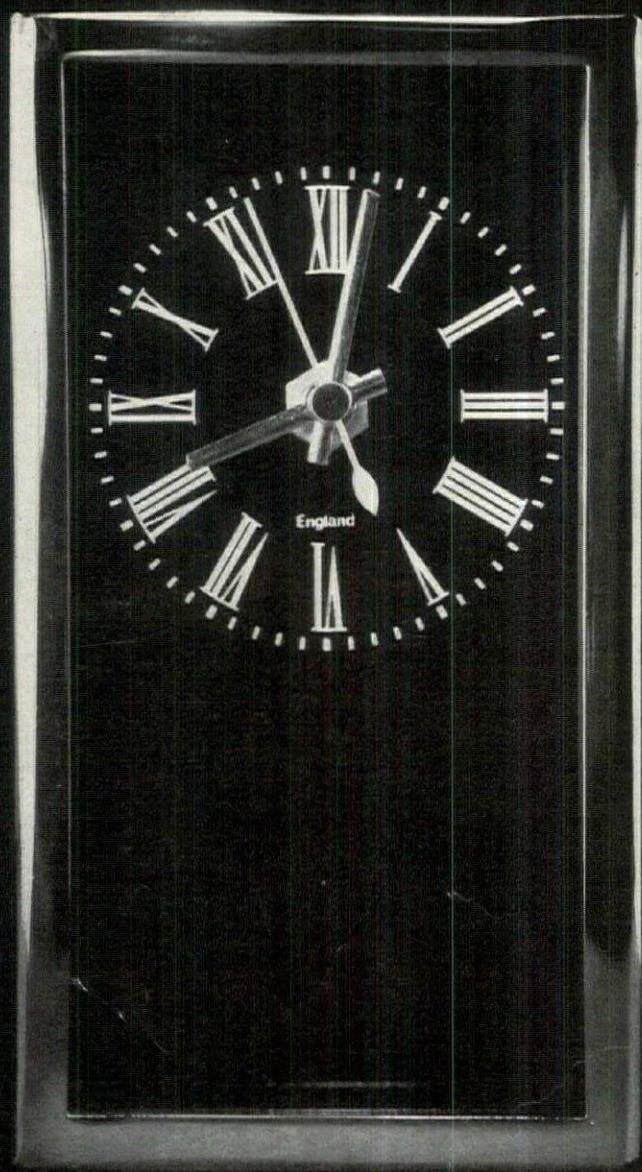


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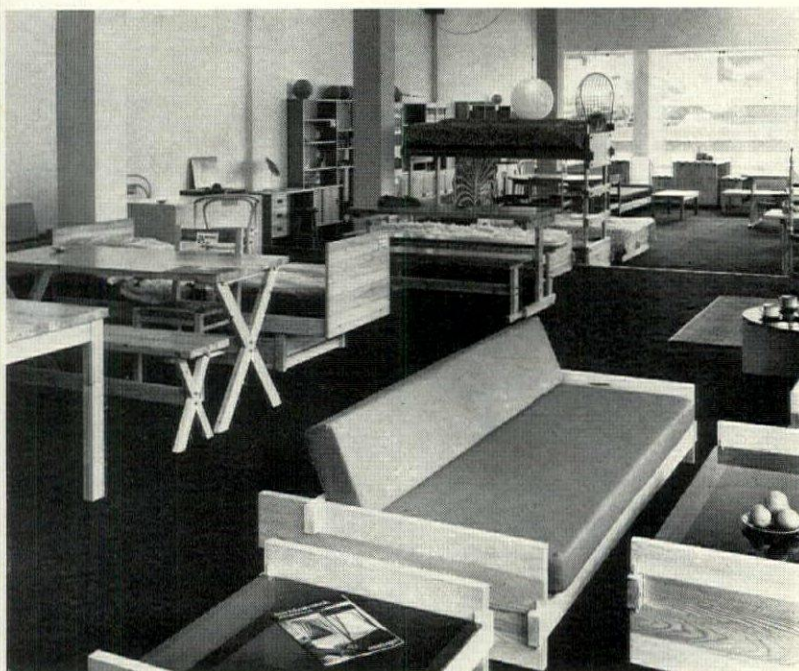
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SHOPPING AROUND IN THE MIDLANDS

BY BERYL CALDWELL



Pine furniture in Birmingham

Our photograph shows part of the interior of an exciting new modern furniture shop, David Bagott Design Ltd, at 1550-1552 Coventry Road, Yardley, Birmingham 26. David Bagott opened his first shop in London five years ago and, noticing that a lot of his customers were from the Midlands, he decided to open his first provincial shop in his home town of Birmingham.

The furniture is made of pine, in low and simple designs, upholstered in natural checked or plain fabrics or leather.

Bedroom furniture includes wardrobes, chests - of - drawers, linen chests, bedside tables, and, of course, beds—single and double beds, bunk beds, and even a four-poster, complete with natural-coloured woven curtains and a Dunlopillo mattress, at £70.50 for a bed 4 feet 6 inches wide, and £90.50 for one 5 feet wide.

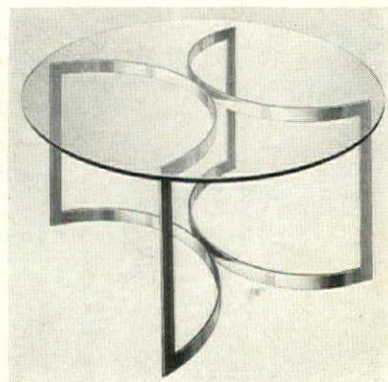
For the living-room, there are studio couches, armchairs, coffee-tables, sideboards, wall units, dining-tables, chairs, stools and even a pine stereo record-player at £65.00, with built-in speakers, or £80.00 with separate white speakers.

Steel-and-glass table

Kean and Scott Ltd, of Corporation Street, Birmingham, and Station Road, Solihull, have a reputation which is continually growing for the excellence, both of design and quality, of their furniture ranges. These ranges are now known as K & S Designs and even though they are exclusive, they tend to be less expensive than many comparable designs which are on the market.

The newest range is the 'Cymbe-

line' collection of tables. The one in our photograph is 15 inches high and has a 36-inch-diameter glass top, which can be plain or smoked. It costs £29.50 with plain glass, or £34.50 with smoked glass. The base is made from steel surfaced in chrome. The supports are detachable and can be arranged in several patterns. They can, for example, be turned round to face each other and thus form a circular base. The supports are also available 28 inches high, and there is a larger circular top and two sizes of oblong top.



Swiss cheese-mill

At Fenwicks of Market Street, Leicester, we saw a useful invention from Switzerland which will be welcomed by gourmets who have long appreciated the importance of a pepper-mill on the dining-table. The device is a Swiss cheese-mill, attractive enough to use at the table so that freshly-grated cheese can be enjoyed with cooked vegetables, poached eggs, pasta, green salad and so on. The mill will also grind nuts and chocolate. It costs 62p, plus 10p postage and packing.

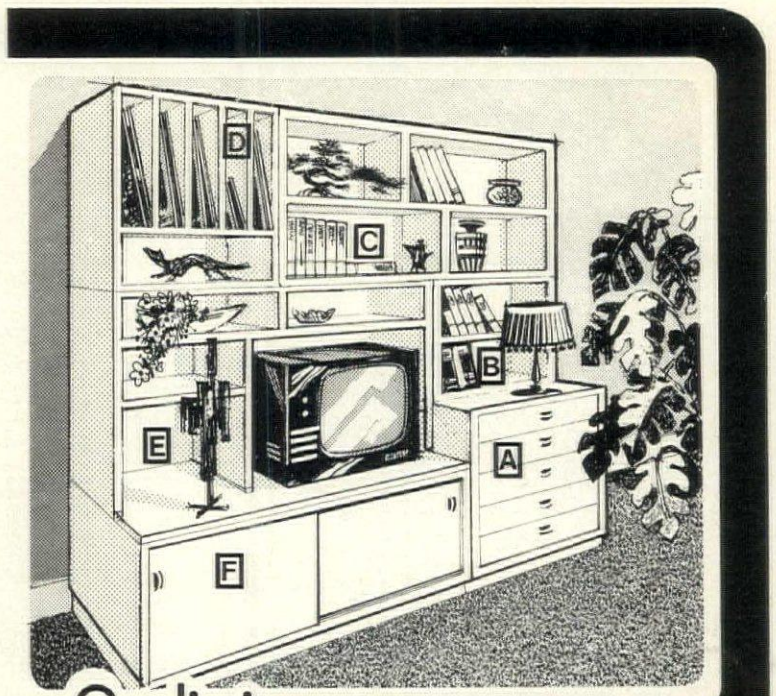
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FREE STANDING Stora System

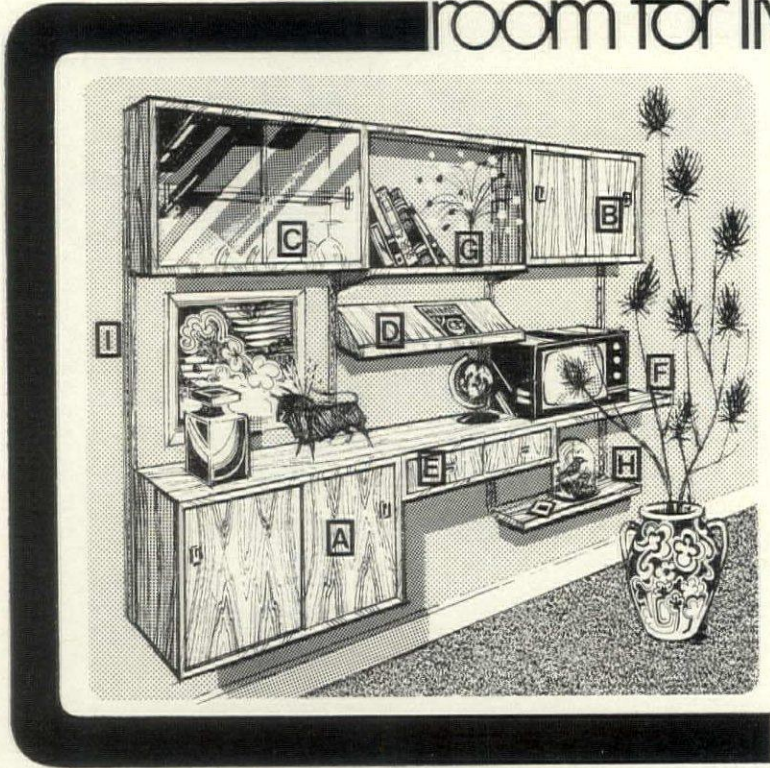
Has been designed to provide free-standing wall furniture that is versatile and attractive. The individual units are functional storage areas and when combined in an arrangement of your choice add beauty to your room. The extent of the arrangement is entirely up to you, units can be added at any stage. Available teak and white lacquered finish.

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room for living



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G	2 × 2T	9 ⁷ / ₈ " Shelf	7.30
H	1 × 1T	7 ⁷ / ₈ " Shelf	3.30
I	4 Uprights		6.40

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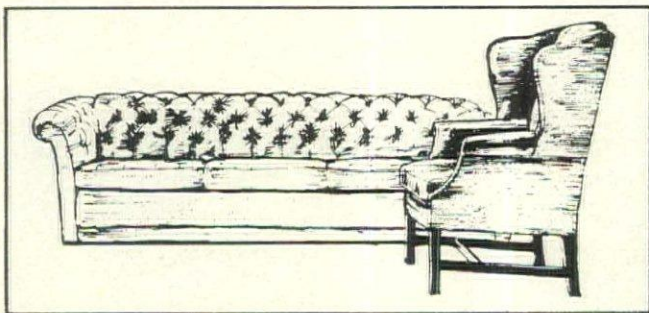
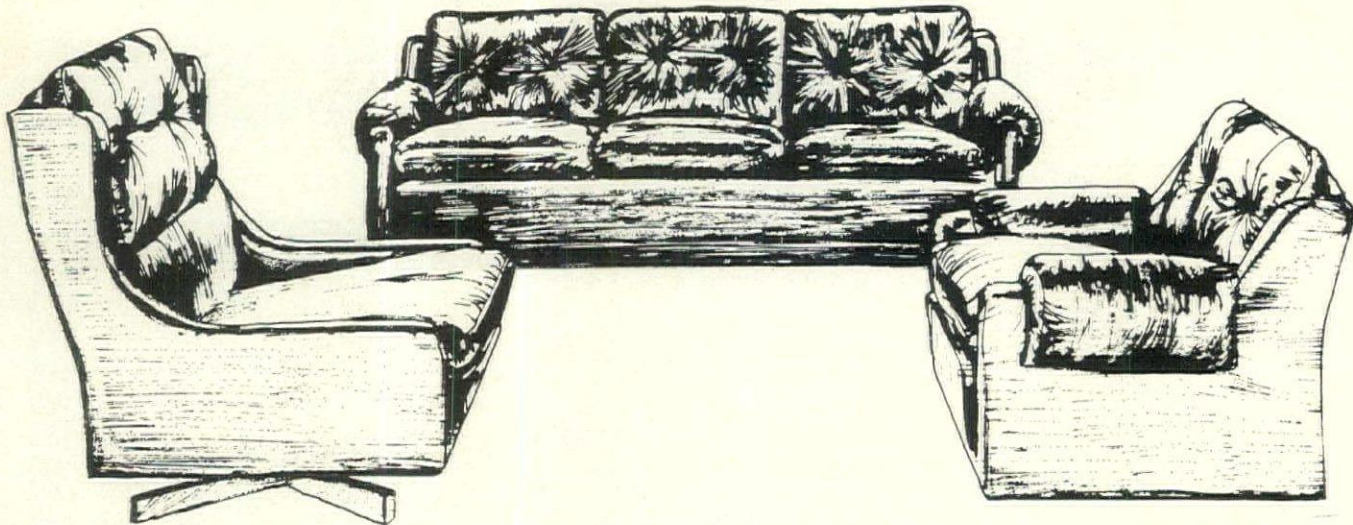
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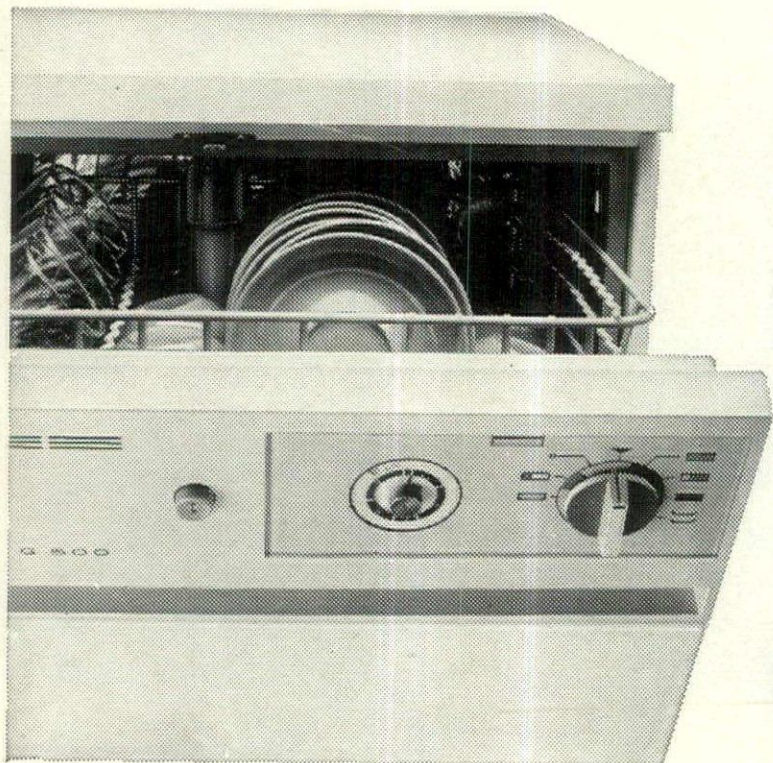
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(Leopold Street is off Derby Road, near town centre.)
Visitors from M1 take exit point No. 25.)

SHOPPING AROUND IN THE MIDLANDS

Gifts from a furniture store

If you have never considered doing your Christmas shopping in a furniture store, now is the time to think about it. Pearsons is a modern furniture store in Nottingham, stretching from Long Row right through to Parliament Street, where there are seven floor levels offering virtually everything for the home, from a greetings card to an electric organ! It is possible to find a gift here for every member of the family and within a 30-mile radius there is a free delivery service for even the smallest item.

In the gift department are adult toys which provide hours of entertainment for hardworking executives. Also popular here is a range of dressing-table accessories in various colours of velvet. These include hair lacquer and tissue box covers, a trinket box, and a velvet-backed mirror. Prices for these start at 85p for a clothes brush.

Next to the gift department, the cookshop and gallery has an exciting and colourful range of stoneware, enamelware, spice racks, etc. There are saltcellars, complete with a supply of peppercorns, costing £1.65 for the small version and £2.10 for the large. There are china wine carafes at £2.45, or 57p in glass, both

holding a litre. The Cordon Bleu baking set in our picture consists of three cake tins (7, 8 and 9 inches), two circular cake racks, six barquette moulds, six tartlette moulds, and one



7-inch flan ring. All the items have been specially selected by Rosemary Hulme and Muriel Downes, the Principals of the world famous Cordon Bleu Cooking School in London. The set costs £3.25 and is a gift for mum which would no doubt be appreciated by the rest of the family!

Interior decoration

Anyone who lives in the Birmingham area, is about to embark on decora-

tion and looking for 'something different', will be pleased to know that at Constance Harfield's establishment, at 22 Islington Row, Fiveways, there is a comprehensive selection of Coles wallpapers, together with other exclusive British, Continental and American books, many following the current trend and offering matching fabrics.

Constance Harfield is always happy to discuss decoration and soft furnishings problems with customers and will give them the benefit of her advice backed up by knowledge built up over many years.

If required, a complete decorating and furnishing service is available, and fabrics and carpets can be chosen at the same time and co-related with the decorative scheme.

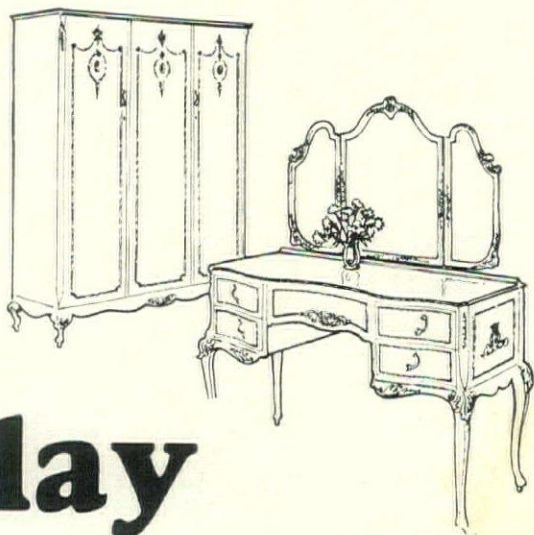
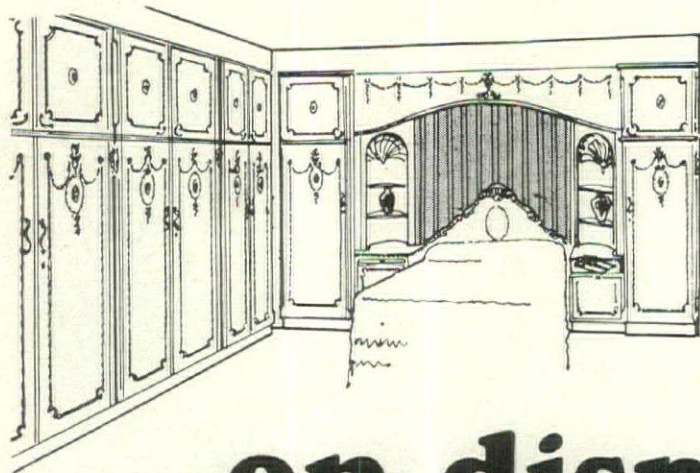
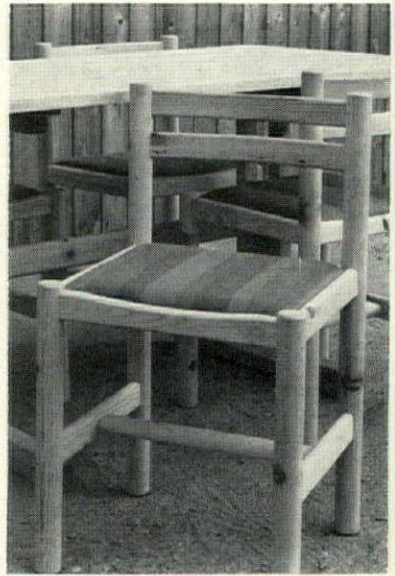
At the Upton-on-Severn establishment, customers are always delighted to find that they can browse through the many furnishing fabrics and wallpapers and enjoy coffee and a snack in the attractive coffee lounge, 'Room at the Top', which is just that.

Pine table and chairs

The pine refectory table and chairs in her photograph are from a range of well-made, inexpensive pine furniture which we found at Stephen Thursfield, 290 High Street, Cheltenham. The chairs, upholstered in a

choice of four colours, are £6.50 each, and the table, measuring 4 feet 6 inches by 2 feet 4 inches, costs only £16.15. Other refectory tables are available from £14.15 for a table 4 feet by 2 feet up to £25.50 for one measuring 6 feet by 3 feet. Also in the range are two sizes of round table, dressers, benches, a sideboard, and a stool, 6 feet 6 inches high, for only £46.00.

This furniture is also available from Stephen Thursfield's shops at 2 High Street, Worcester, and 21 St. Aldgate St., Gloucester.



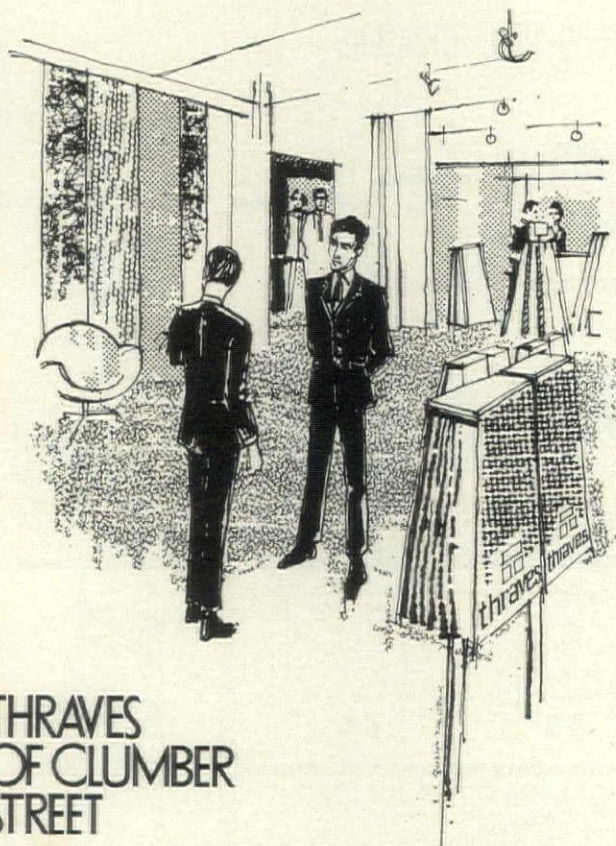
on display at Goodmans

The Olympus Antoinette bedroom suite above, illustrates some examples from the range of fittings and freestanding units finished in a choice of ivory or white, with gilt relief. Other makes normally in our showrooms include Stag Opus and Strachan Georgian style furniture. We've a warm welcome for you here in Knowle - and for your car!

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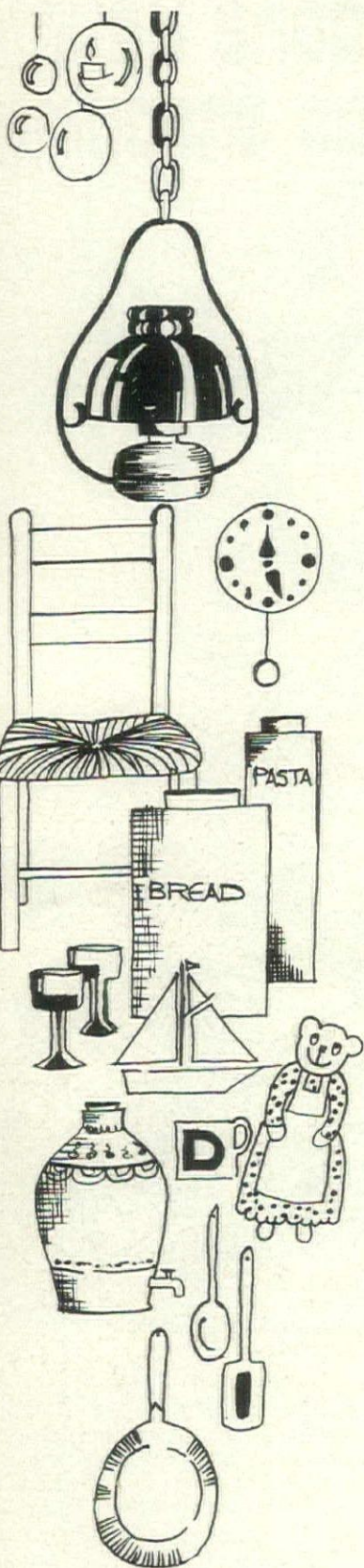
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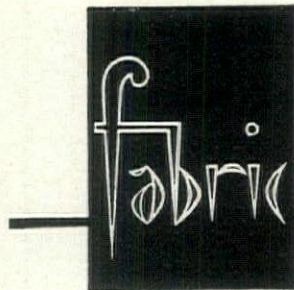
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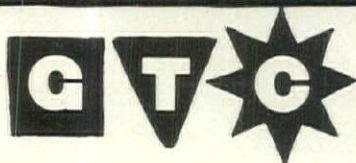
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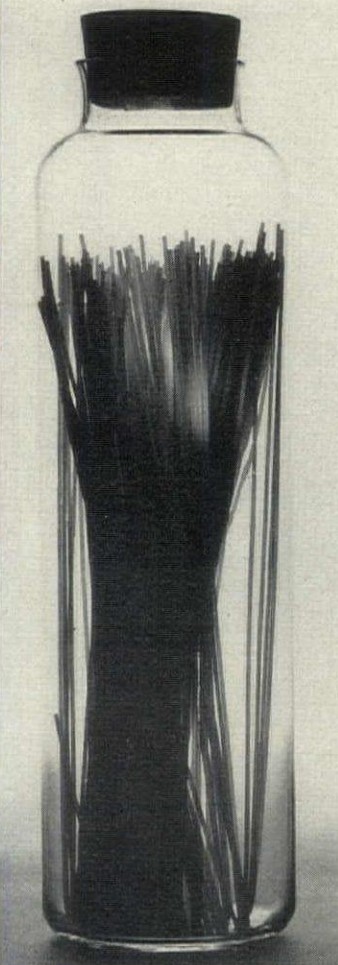
Christmas catalogue with 101 presents

FT113 Bottles £1.75 pair boxed



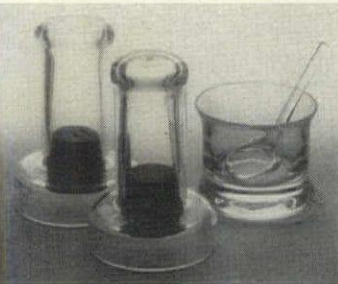
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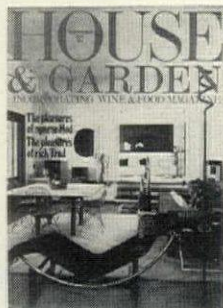
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Cover Combined living-dining-room, designed for himself by Italian architect Piero Sadun. The great, curving lamp is by Flos, and can be bought in this country at Aram, 57 King's Road, London SW3, who also sell a table similar to the one shown here. Stockists for the chaise-longue, designed by Le Corbusier and now made by Cassina, can be obtained from Interspace, Rosemont Road, London NW3

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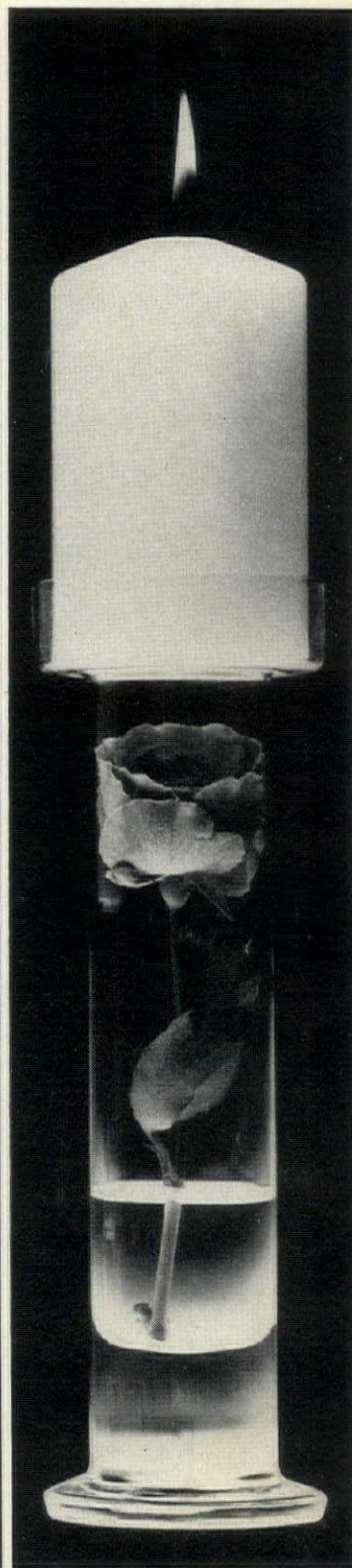
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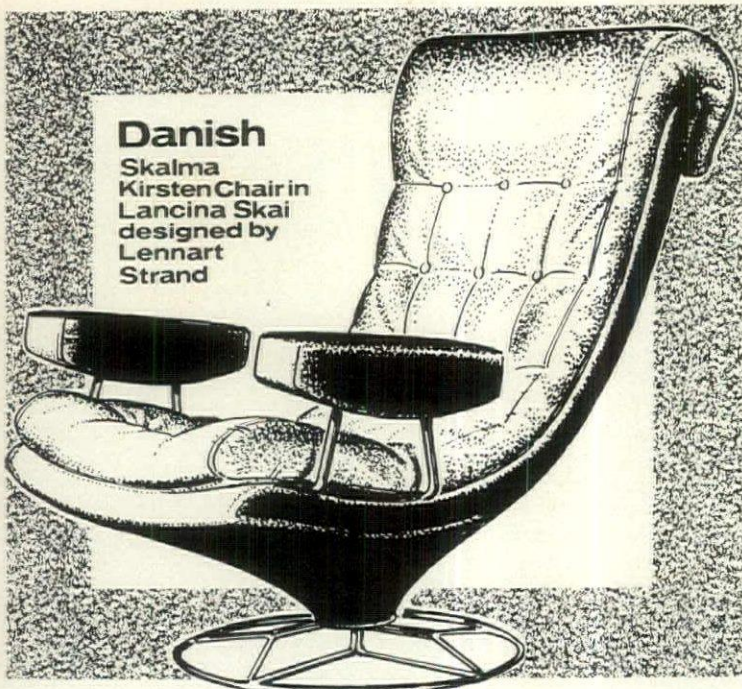
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The hole story. This FT141 Candleholder comes superbly boxed complete with candle. You can fill the hollow stem with flowers, pebbles, jewels, or anything you like. Available in two sizes.

Dartington

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Designed by Frank Thrower.
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Danish
Skalma
Kirsten Chair in
Lancina Skai
designed by
Lennart
Strand

how £200 can be worth £300

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the beauty of buying direct



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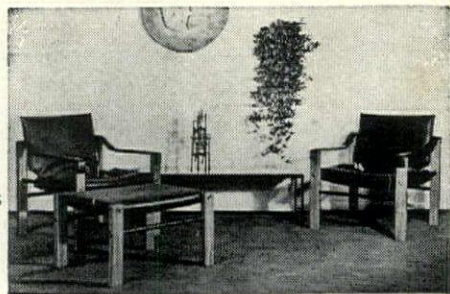
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NAME _____

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The Scandinavian Room of Bond Street
CATALOGUE MAILING DIVISION
77 NEW BOND STREET, LONDON, W.1.

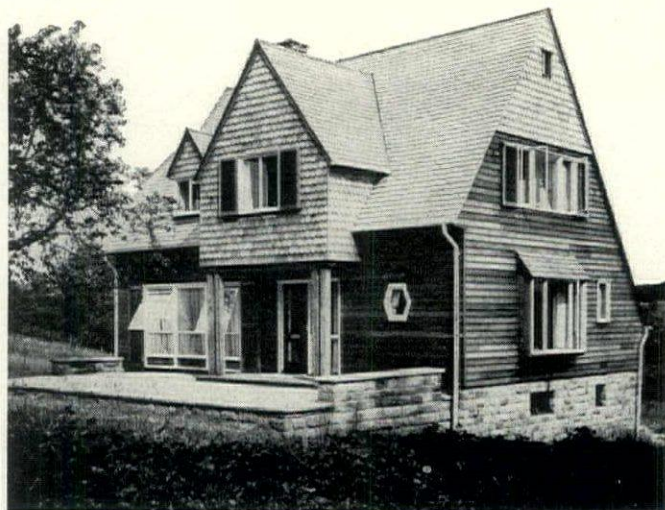
- Rush Matting
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See the complete Peerless range at our showrooms, 8 & 9 Berkeley St, London, W.1 (off Piccadilly).



Please send me your free colour brochure about new Dovetail Eterna Bedroom Units

Name

Address

Peerless Built-in Furniture Ltd., (Dept. HSE90)
Western Avenue, Perivale, Greenford, Middx.

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

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

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

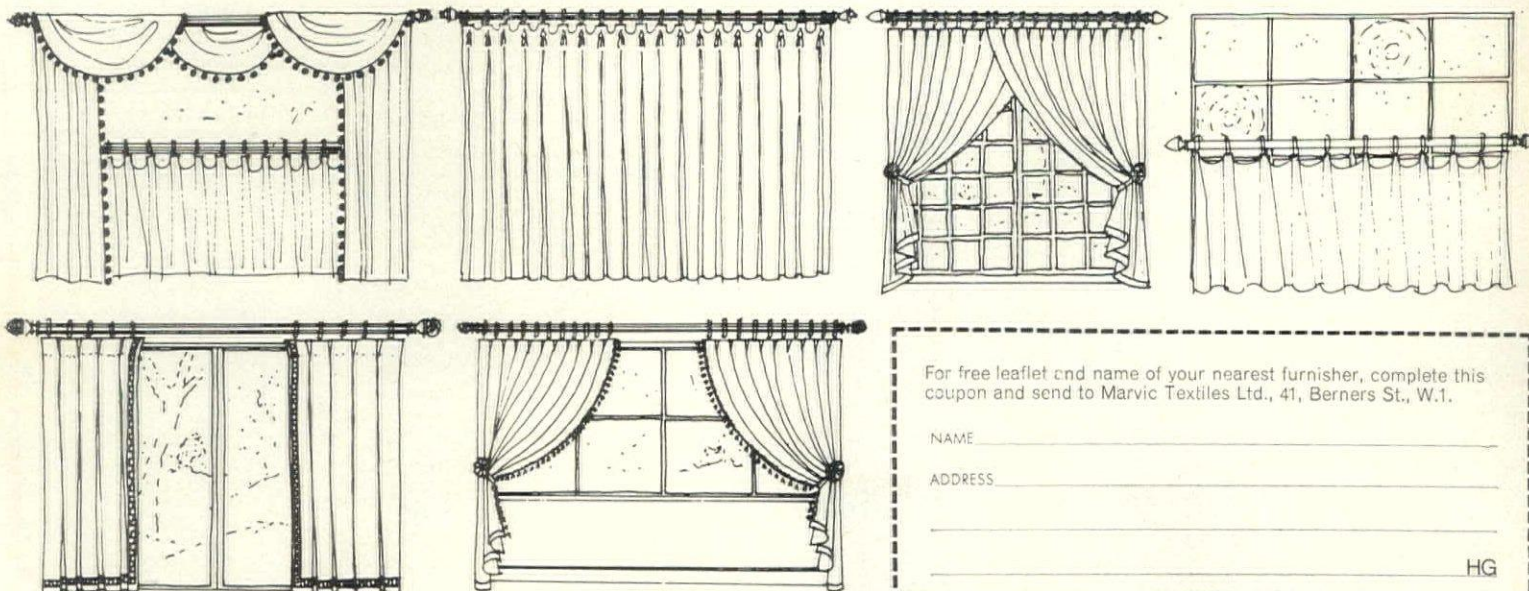
Prices of Graber rails start as low as £1.75p. or go as high as £20, depending on your requirements. But even that's a small price to pay for a brand new window:

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

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

Graber

41, Berners St., London, W.1. Tel: 01-580 7951



For free leaflet and name of your nearest furnisher, complete this coupon and send to Marvic Textiles Ltd., 41, Berners St., W.1.

NAME

ADDRESS

HG

CHILTON
INTERNATIONAL
 brilliant new concept in light fittings



A shaver socket unit that lights the whole bathroom – no other light needed!

That's only one part of the flexibility story of the unique new Chilton International range – 3 lengths of matching fluorescent light fittings with or without shaver sockets, and for bathroom or non-bathroom use. These elegant units are right for every type of decor... neat, practical and easy to fit. Go Chilton International now – send for full information.

New 3-hole safety socket
 Takes any shaver plug. Common centre hole and either of the other holes gives automatic voltage selection, 115v or 230v. No switching necessary. Fully approved for use in bathrooms – complies with BS 3052.

Flattering light for making up
 Units are designed to throw light forward and downwards onto face for shaving or make-up without mirror dazzle, and upwards to provide pleasant whole room lighting.

by Ottermill

Ottermill Chilton Limited
 Group Sales Office Heron House Wembley Hill Road
 Wembley Middlesex HA9 8BY Tel: 01-903 2166

CONCRETE IDEAS IN GARDENING

FORMAL OR INFORMAL, paving is an aspect of garden-making that can make or mar the finished result.

Of all forms of paving, precast concrete slabs are probably the most convenient and certainly offer considerable scope for imaginative design. The range of slabs available is tremendous, and the design possibilities are further increased by the possibility of combining standard precast slabs with other types of paving.

Perhaps the most useful of all the precast items available for garden paving are pressed concrete flags. Hydraulically-pressed during manufacture, they give the greatest possible strength and durability, and they are available in a variety of sizes and different colours. In addition there are many other types of slabs available with special textures, such as exposed aggregate finishes, which take full advantage of the natural colour and texture of the stone aggregate used in their manufacture. Square and rectangular slabs and flags are produced in a range of matching sizes which can be combined in a wide variety of patterns for formal or casual designs.

Regular patterns, of more or less formal design, are easy to create. Many makers of precast paving slabs produce useful leaflets containing a variety of patterns, with an indication of the number of slabs required; many attractive patterns are illustrated in leaflets published by the Cement and Concrete Association.

The home craftsman need not, of course, confine himself to ready-prepared designs. Patterned walks, patios and other paved areas can be designed to suit the particular situation or the gardener's individual taste; indeed, designing one's own paving pattern is extremely rewarding and results in something distinctive and personal.

Perhaps the easiest way of going about the job is to buy a large pad of square-ruled graph paper and a box of coloured pencils. Using

measurements taken on the site, the area to be paved can be drawn out roughly to scale and a whole range of possible patterns sketched out and considered before ordering the paving slabs. Square and rectangular paving slabs are generally available in dimensions which add up to multiples of 3 inches or 6 inches; by using paper ruled in $\frac{1}{16}$ or $\frac{1}{8}$ inch squares, and allowing one square for each full-sized 3-inch square, patterns can be drawn out easily without the necessity of using a scale rule. Colours or textures can be drawn in with coloured pencils or by hatching with an ordinary pencil.

When planning one's paving pattern it is particularly important to be thoroughly satisfied with the design before getting on with the job. Concrete paving, properly laid, will last a very long time, but a design that is over-bold can become tiresome very quickly, even though it may look delightful at first sight.

Generally, it is better to underplay contrasts in colour or texture rather than over-do them: using one or two closely matching colours or textures for most of the work, with contrasting areas used sparingly for accent, will usually be more satisfying in the long term.

Attractive contrasts can be created by using other materials sparingly to set off standard precast slabs and flags. The main colour or texture can be effectively set off by introducing narrow bands of brick, stone setts or concrete blocks across a garden path or forming squares or rectangles around larger areas of precast paving. Bands or small areas of cobbles, coarse-crushed stones or other materials can be produced by inserting individual pieces in freshly-laid *in situ* concrete. This is a good place to use dry concrete or mortar mixes, since the areas are small and occasional enough to make the batching of individual ingredients awkward and time consuming: the use

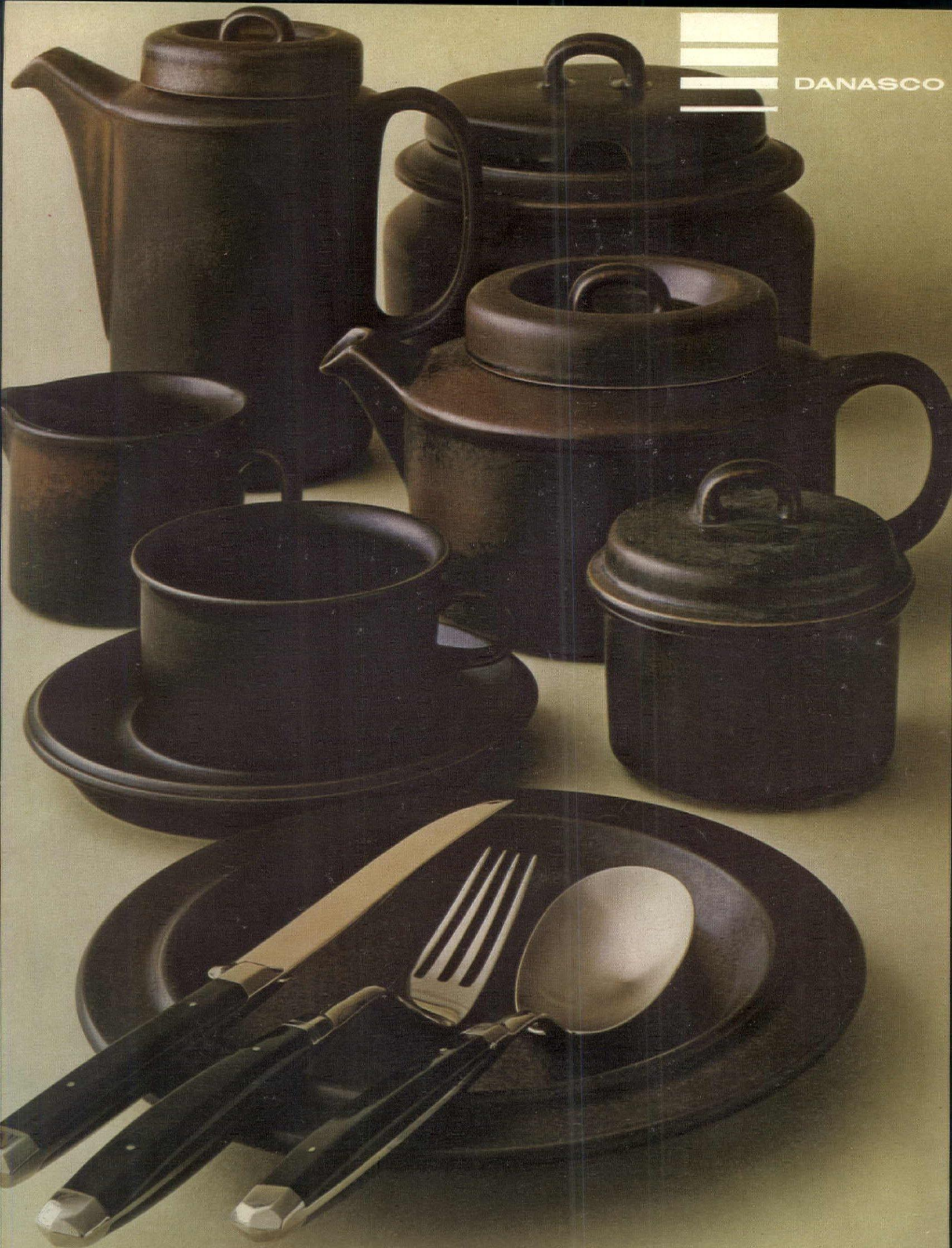
Continued on page 8



Hexagonal slabs provide pleasant informal paving



DANASCO



Finnish stoneware, Thai bronze.
Danasco creates a world without frontiers.

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

Or sit up when you're downstairs.

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

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

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

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



To Parker Knoll Furniture Ltd. (HSG8) P.O. Box 2 Liverpool L4 1UR. Please send me the Parker Knoll Book of Comfort.

Name _____ Address _____

Parker Knoll
No one cares more for your comfort.



An electric blanket was the last thing John and Samantha wanted.

until they heard about Monogram.

Monogram is different—it's an overblanket. That means it goes on top of you, evenly distributing warmth over the whole sleeping area. Monogram is also the overblanket with the patented continuous sensor wire construction that makes Monogram safe. Very safe. That's because it's manufactured to B.S. 3456—(the stringent government safety standard). If it gets warmer than it should, *the automatic safety cut out takes over.*

These weren't the only reasons that sold John and Samantha on their double, dual

control Monogram. It is designed to be left on all night. *Yes all night.* With 11 heat settings, Monogram automatically adjusts to overnight temperature changes. No more cold sheets. No more waking hot and stuffy from central heating. It's luxurious warmth all the way.

Monogram Electric overblankets start from less than £15 and are sold at electricity showrooms and all good electrical shops. Or for the full story that finally convinced John and Samantha fill in the coupon.

Monogram The Electric Blanket
for people who never wanted one.



To Monogram Electric Ltd.,
Sales Division,
P.O. Box No. 1, Hythe,
Southampton SO4 6YB

Please send me the
Monogram brochure.

Name

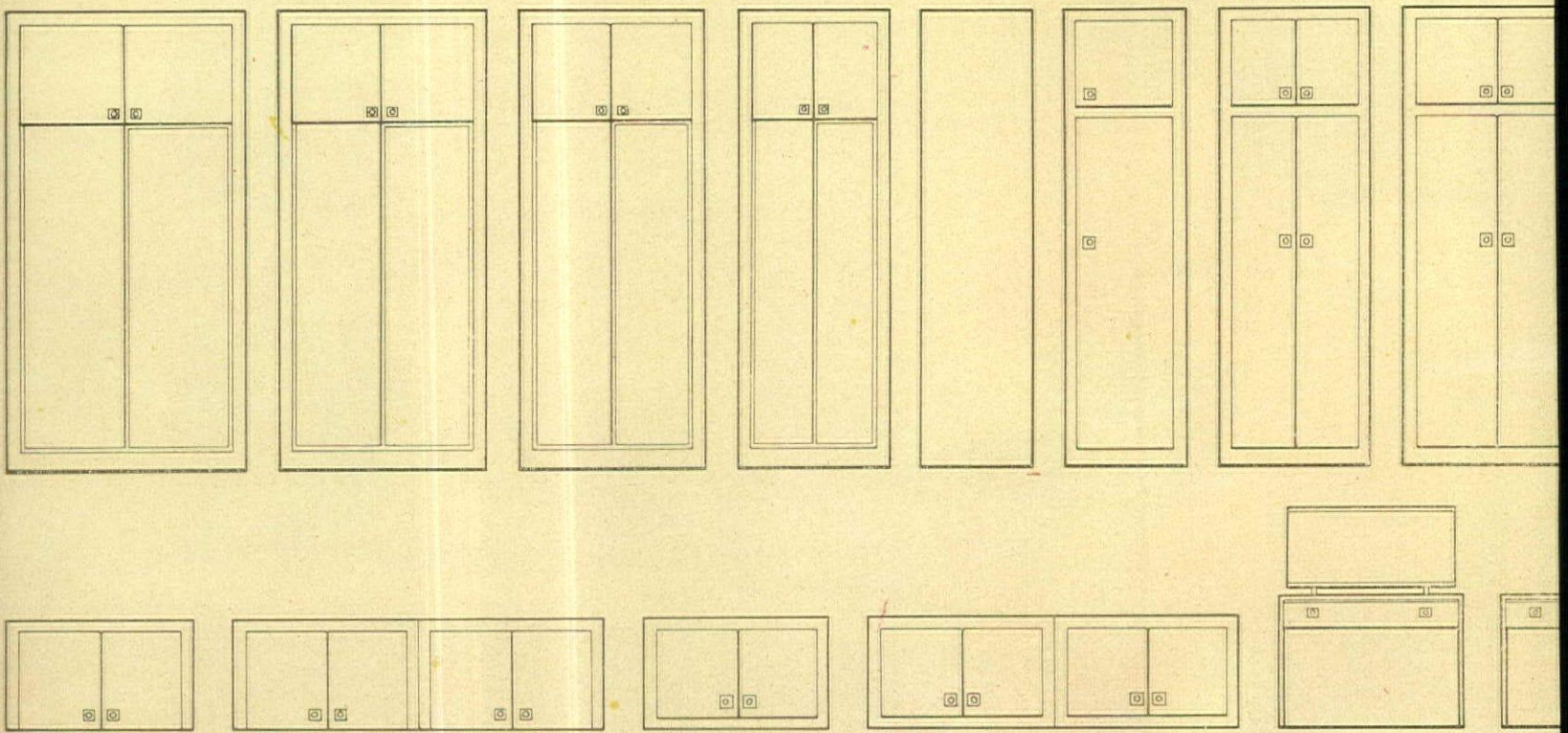
Address

HGI

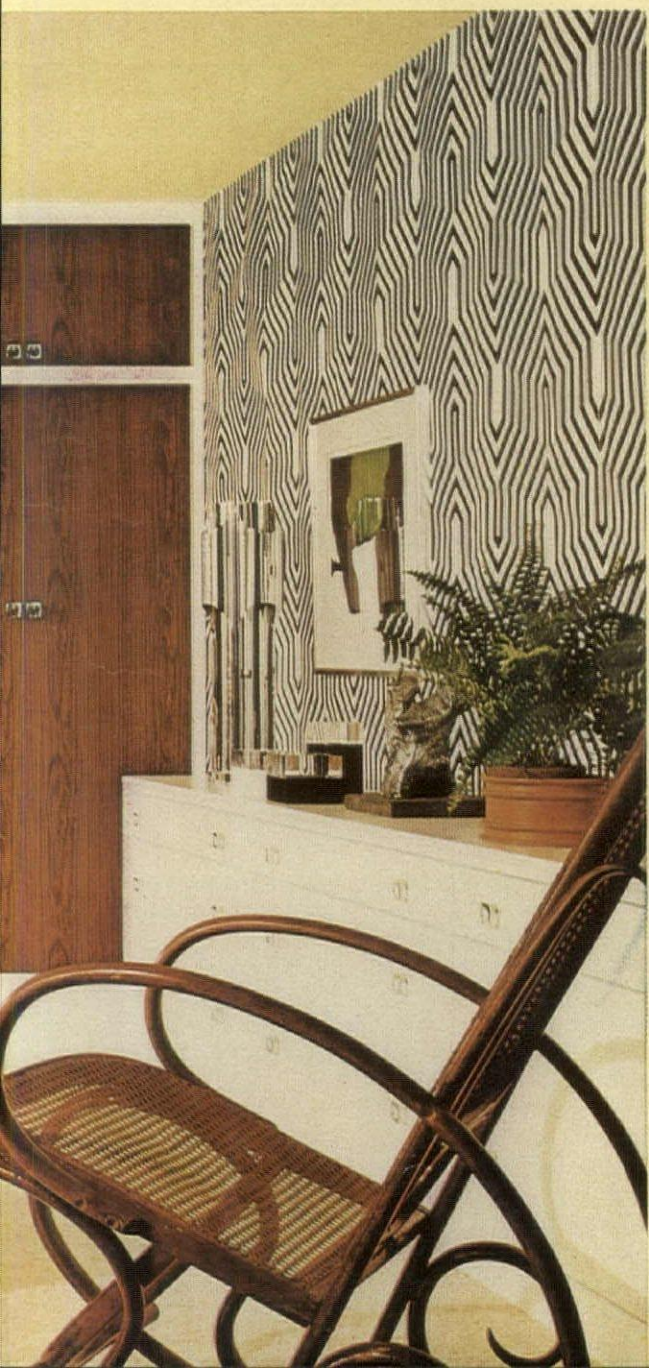
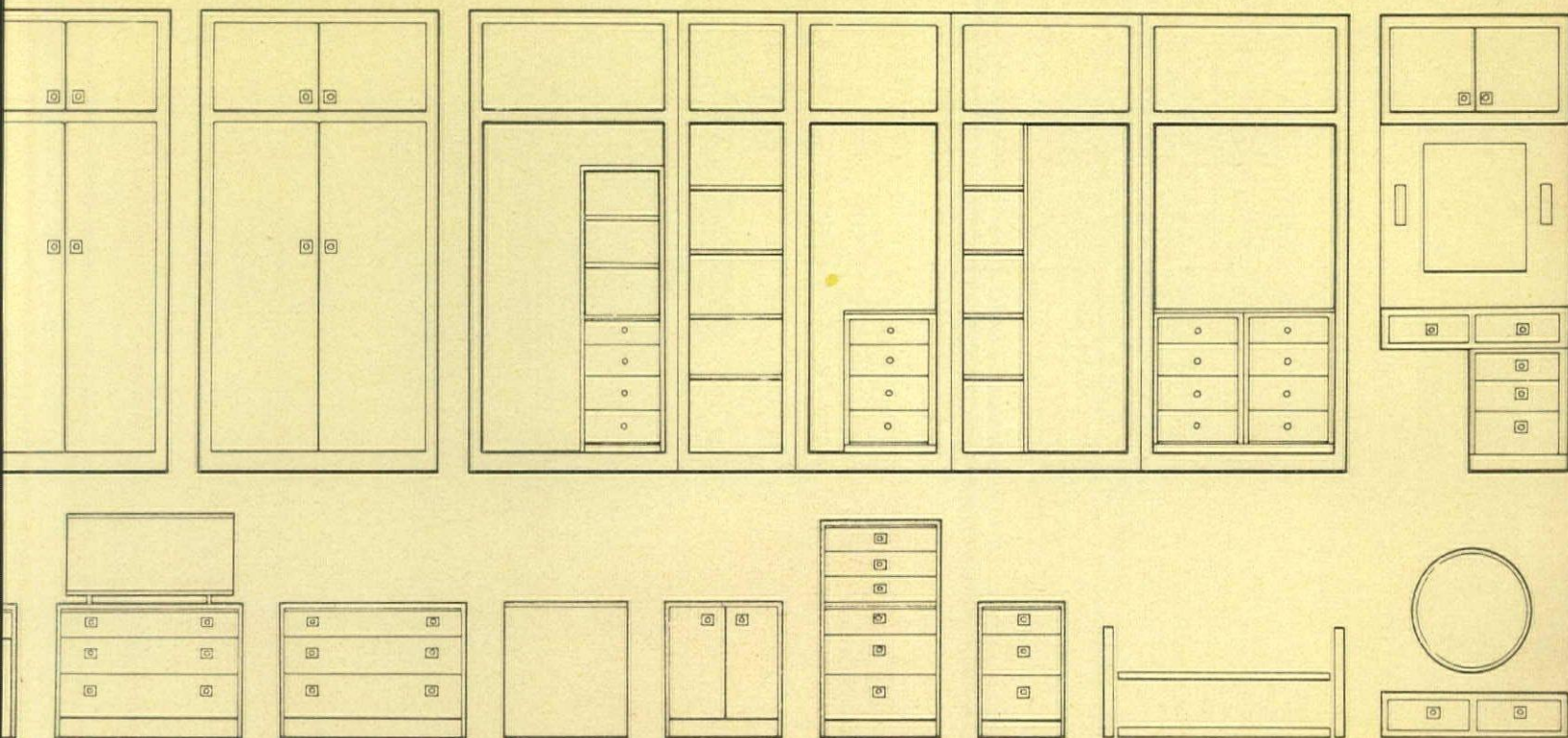
The Dreamland Group



A few of the reasons why our



fitted furniture always fits.



A couple of wardrobes and a chest of drawers don't make a fitted furniture system. Bedrooms come in too many shapes and sizes, for that. So we make Space-Fitta wardrobes in five different widths.

We design them to reach from floor to ceiling. Run along walls. Slip into alcoves. Slide under windows. And make cupboards out of corners.

We fit them with hinged or sliding doors. We finish them in four lovely finishes. White lacquer. Light oak. White reproduction. And new rosewood with smart white trim—the latest in modern design.

Then, for good measure, we make them so deep your clothes can't hang askew. Or come out crumpled.

We're prodigal with our choice of units too.

We have capacious drawer chests. Dressing tables you can tuck between wardrobes. Corner chests. An alcove unit. A display unit. Bookshelves. Headboards. Mirrors. Ottomans. Even a vanity unit.

So it's not surprising our fitted furniture always fits.

Post the coupon for our brochure. With it we'll send you the name of your nearest main stockist. He can show you Space-Fitta on display. And he will help you get your units as quickly as supplies allow.

(Though something as good as Space-Fitta is well worth waiting for.)

Please send me your Space-Fitta brochure

Name _____

Address _____

Telephone No. _____

(Dept A5)

Limelight Furniture Ltd. Stadium Works, North End Road, Wembley HA9 ONQ

← **SPACE-FITTA** →
BY LIMELIGHT



This is a
Conservation
Area

Carpets need the balanced resilience of Super Duralay to give them a deep-pile luxury, a lavish feel, that can't be down-trodden no matter what. Next time you're carpeting, remember Super Duralay. It's saved a carpet from extinction more than once.

Carpet protected by
Super Duralay





VEB
 Staatliche
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 Manufaktur
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XX
 Meissen

Figures from the "Paris Cries" Range—
 created by J. J. Kaendler about 1760

A list of stockists
 may be obtained
 from the sole importers:

Holborn Tableware Co. Ltd.,
 36 Hatton Garden, London EC1
 Tel: 01-242-7674/5

SOME USEFUL NAMES IN CENTRAL HEATING

COMPILED BY JOYCE LOWRIE, ARIBA

THE BUILDING CENTRE, 26 Store Street, London WC1 (01-636 5400), has all kinds of insulation material and different systems of controls on show. There are special sections showing gas and electrical heating, as well as water-heating appliances and systems. She'll also have a stand there, with oil-fired heating equipment on display, and if you are using a radiator system you can find a wide range of these. For those out of London, there are the following regional centres.

Belfast: Building Centre of Northern Ireland, 4 Arthur Place, Belfast BT1 4HJ (Belfast 21601/2).

Birmingham: Building Centre, The Engineering and Building Centre, Broad Street, Birmingham B1 2DB (021-643 1914).

Bristol: Building and Design Centre, Colston Avenue, Bristol BS1 4TW (Management: 0272

22953; Information: 0272 27002). **Cambridge:** Building Centre, 15-16 Trumpington Street, Cambridge CB2 1QO (0223 59625).

Coventry: Building Information Centre, Coventry Building Information Centre, Dept of Architecture and Planning, Earl Street, Coventry CV1 SSE (Coventry [0203] 25555 ext. 2512).

Dublin: Building Centre of Ireland, 17 Lower Baggot Street, Dublin 2, Ireland (Dublin 62745).

Glasgow: Building Centre, 6 Newton Terrace, Glasgow G3 7PF (041 6212).

Liverpool: Building Centre, Hope Street, Liverpool L1 9BR (Management: 01-709 8484).

Manchester: Building and Design Centre, 113-115 Portland Street, Manchester M1 6FB (Management: 061-236 9802; Information: 061-236 6933).

Nottingham: Building Centre, Midland Design and Building Centre, Mansfield Road, Nottingham NG1 3FE (0602 45651).

Stoke-on-Trent: Building Information Centre, College of Building and Commerce, Stoke Road, Shelton, Stoke-on-Trent ST4 2DG (0782 24651).

Southampton: Building Centre, Grosvenor House, 18-20 Cumberland Place, Southampton SO1 2BD (0703 24455 and 27350).

BURMAH OIL, Sunbury-on-Thames, Middx (Sunbury-on-Thames 85544), not only supply oil on very competitive terms but install their own flexible 'Warmlife' range of heating systems at package deal prices and cover them by loans and guarantees. **THE COAL UTILISATION COUNCIL**, 19 Rochester Row, London SW1 (01-834 2339), is open for advice on heating equipment and systems using solid fuel and they have a large range of appliances on show. For their nearest regional office, write to The Secretary at the above address. They also publish a range of excellent booklets, including *A Housewife's Guide to Solid Fuel* and *Curing Chimney Troubles*.

THE CONSUMERS' ASSOCIATION, 14 Buckingham Street, London WC2 (01-839 1222), publish invaluable central heating guides from time to time, which are available not only to their readers but to the general public. Their monthly magazine is

constantly publishing the results of tests on current heating equipment. The August '72 issue had an excellent supplement on house insulation. **THE DESIGN CENTRE**, 28 Haymarket, London SW1 (01-839 8000), has a Design Index which includes current heating equipment which has been awarded their design approval. They hold heating exhibitions from time to time; there is one there currently until the 28th October. **THE ELECTRICITY COUNCIL MARKETING DEPARTMENT**, Trafalgar Buildings, 1 Charing Cross, London SW1 (01-930 6757), will answer questions on the use of electricity in the home for heating and water heating. All Boards, however, offer a free advisory service and all Boards will send a specialist on request to advise on electric central heating and provide a detailed estimate. All Boards have loan schemes and the guarantee scheme is standard.

THE ELECTRICAL CONTRACTORS' ASSOCIATION, 55 Catherine Place, London SW1 (01-834 9632), will provide a list of their members in your area and answer general inquiries. Never rely on unregistered electricians for heating installations.

ESSO PETROLEUM CO, Victoria Street, London SW1 (01-834 6677), will send further information on their services, but check their delivery terms and prices with other suppliers.

Continued on page 22



The Younger TOLEDO Group

Every now and again something new and exciting appears on the furniture scene, and more often than not it carries the Younger name.

If your taste is for something individual, yet timeless, the Younger Toledo Group won't disappoint you.

John Herbert's design is based on the highly decorative rustic furniture of the Toledo area, skilfully updated to blend into an elegant setting.

Like all Younger furniture it's well made and finished.

You can see the Toledo group at your local stockist or if you prefer send for free colour brochure of the complete group and stockists list.

YOUNGER

Younger Furniture Limited Dept., G1,
Monier Road, London E3 2PD.

Name

Address

Here today, here tomorrow.



Santa Fé chair from about £71, settee from £163.50. Real leather or simulated hide.

People with Guy Rogers furniture will tell you that it doesn't date. But its clean simple lines aren't the only things that last. The furniture does too. Santa Fé for instance has a solid frame of afrormosia and iroko hardwoods – not a veneer to be seen. It gets its strength from traditional woodworking joints rather than relying on fasteners and adhesives alone. And because Guy Rogers are upholstery specialists as well as cabinet makers, the comfort is built to last as well. Santa Fé

is a complete collection, right down to co-ordinated tables and stools, but you can buy individual pieces as you wish. From good furniture stores everywhere. Send for our latest colour brochure. You might prefer some other timeless Guy Rogers design. But take your time. Guy Rogers is here today.

And it'll be here tomorrow.

"It must be **Guy Rogers**"

To Guy Rogers Limited, Edwards Lane, Speke, Liverpool L24 9HW. Please send your latest 'here today, here tomorrow' furniture brochure.

Name _____

Address _____

The Bremworth Ram makes life so much more colourful.

The secret of the Quando carpet by Bremworth, is good breeding. Helped and encouraged by Bremworth, New Zealand's farmers have raised a unique breed of sheep, known as the Drysdales. For their carpets, Bremworth choose only the pick of this flock. These we call the 'Bremworth Rams.'

In their fleeces are combined the qualities most valued in a carpet; sensuous softness and incredible resilience. No other manufacturer can claim to have helped perfect a wool exclusively for carpets; nor to have the ability to control quality from the very first stage of production.

A Quando carpet colours a room with warmth and luxury. Its rich, vibrant tones are subtly interwoven in a magnificent pure wool pile. Yet its soft shaggy splendour is almost ageless. For year after year it will take everything the most boisterous family can throw at it.

Naturally, the care and craftsmanship that go into the creation of Quando carpets make them expensive. Over £6 a square yard. But really that's a small price to pay for something that you'll live with so comfortably for so long.

You'll find Bremworth carpets at Heals, Harrods and other leading retailers throughout the country.

Write or
telephone us
for more
information.

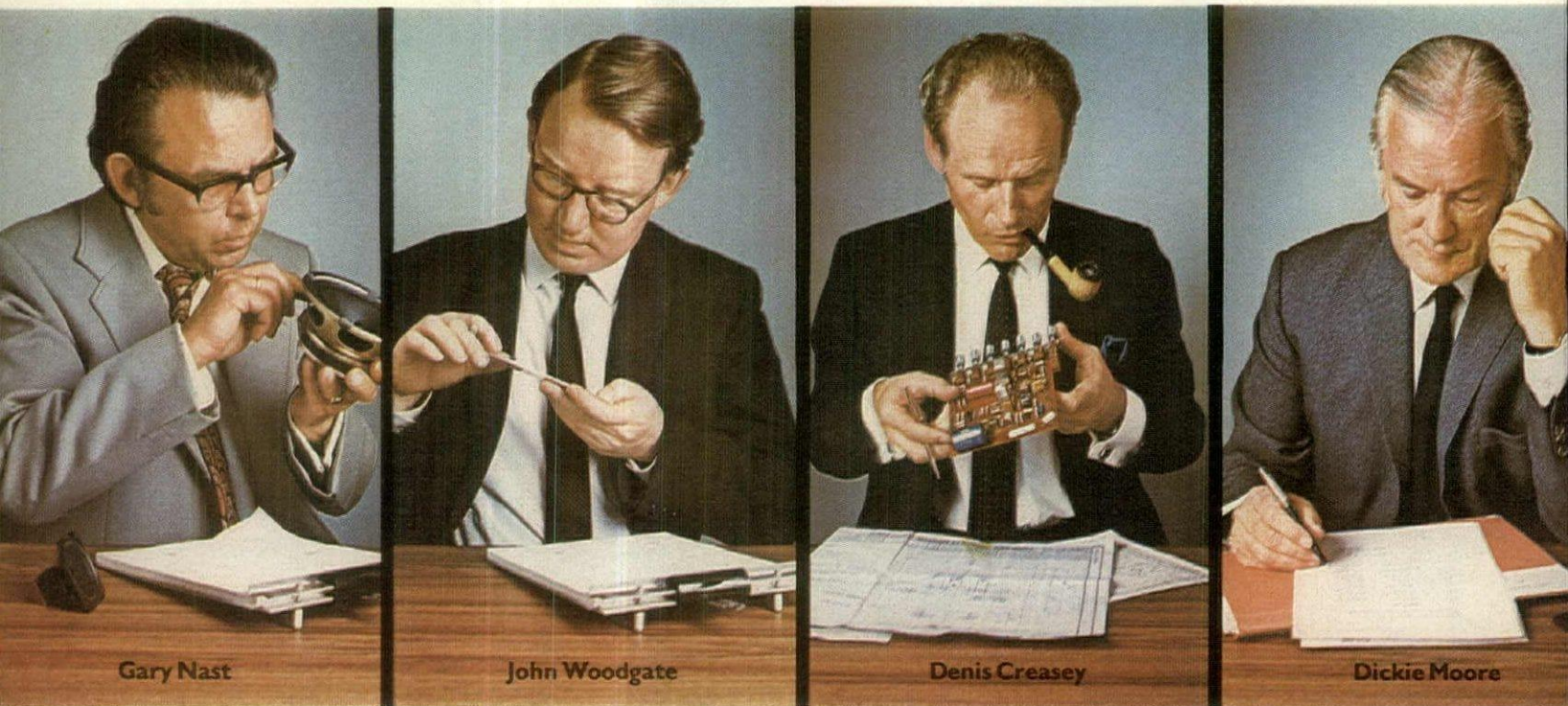
**The Quando
Carpet
by Bremworth.**

Bremworth, U.E.B.
Industries Ltd.,
30-32 Mortimer St.,
London, W1N 8ES
Tel: 01-636 0347.





This ITT-KB control panel...



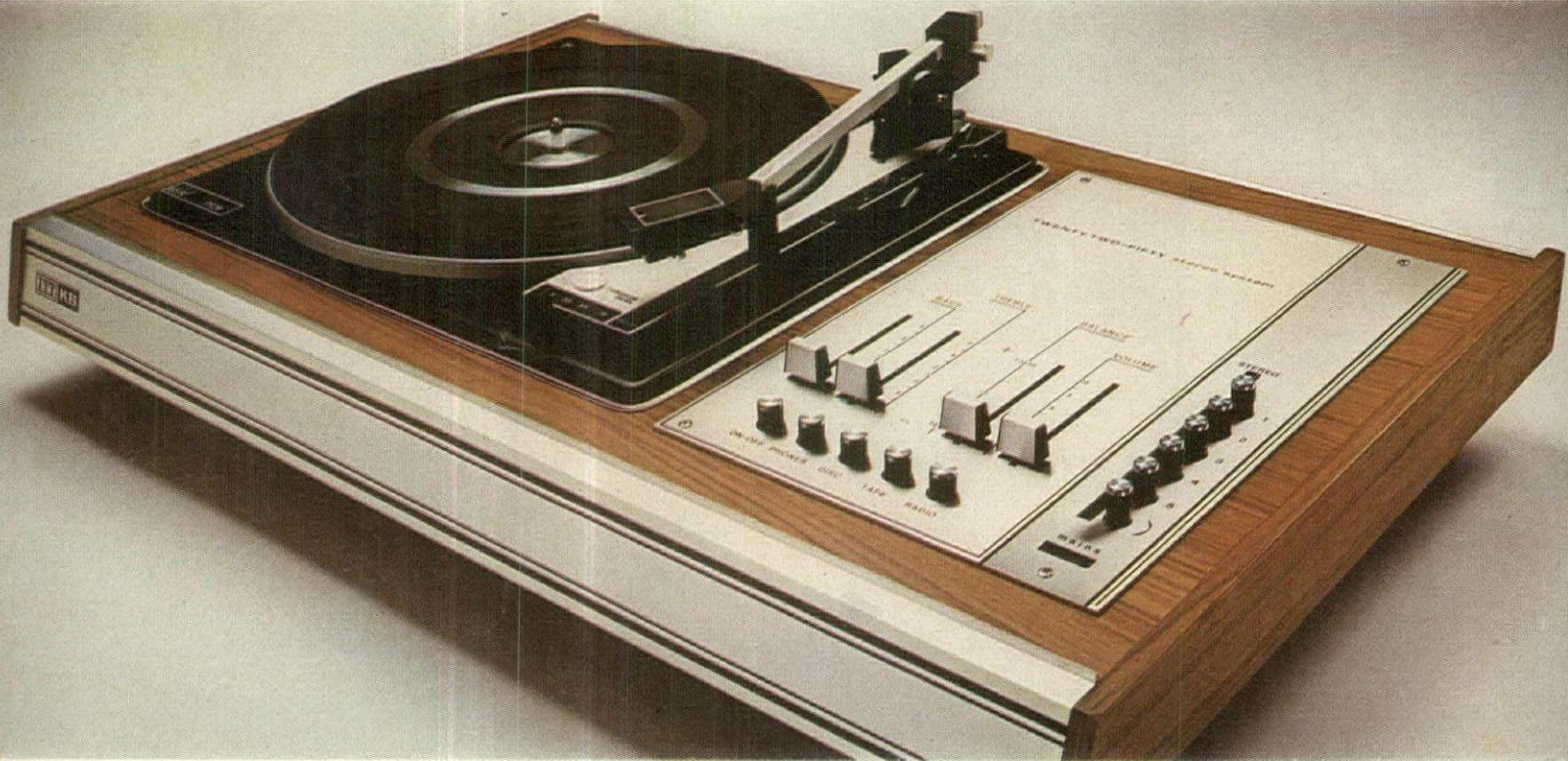
Gary Nast

John Woodgate

Denis Creasey

Dickie Moore

...is the reason this ITT-KB stereo control panel works so well



One of the reasons that we produce some of the finest sound systems in the world is that we use the most modern production techniques.

Our KA 2250 FM stereo model above is one superb example of what modern technology can do.

But even in this day and age, people still matter.

Because it takes people to design the product in the first place. It takes people to assemble it. People to control production. And people to check, examine, and test the final product.

Real people. Like the men on our control panel.

These are the men who control production from start to finish. They're the ones who decide how the stereo will look and - more important - how it will perform.

And they're experts in their jobs. Gary Nast, for example, designs our speakers - while John Woodgate constructs the main unit. Quality and mass production are Denis Creasey's responsibilities. And Dickie Moore checks the complete product to ensure that the ideas, expertise, and precision that went into the original designs are incorporated into the final product.

Then they all get together and take a good, long look at each other's work.

As far as we're concerned, no machine can do the job that each of these experts does.

Listen to the KA 2250 FM yourself. And don't be surprised by its quality.

It was made by real people for real people to enjoy.

The **KA 2250 FM** unit stereo provides perfect audio equipment. Single play changer with heavy turntable and dynamically balanced motor cut wow and flutter. Viscous-damped cueing lever and adjustable bias compensator. FM tuner has built-in stereo decoder for interference free VHF stereo broadcasts. Easy to operate slide controls and push buttons. Available with KS 658, KS 659 or KS 660 speakers. Price: £95.50 (speakers extra). And, if you want to know more about the KA 2250 FM, just drop us a card, (our address is ITT-KB, Foots Cray, Sidcup, Kent) and we'll send you our brochure.

ITT-KB is the brand name of ITT Consumer Products (UK) Ltd.

The ITT logo, consisting of the letters 'ITT' in a bold, stylized, blocky font.



EVERY PATTERN TELLS A STORY.

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

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

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

Fabrics like Hassan: an exact

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

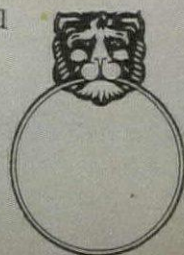
And Provençal: a fresh and very pretty design taken from a child's bodice and dating from 18th century France.

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

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

G. P. & J. Baker Limited

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



SOME USEFUL NAMES IN CENTRAL HEATING

Continued from page 16

THE GAS COUNCIL, 59 Bryanston Street, London W1 (01-723 7030), recommend that, for gas installations, customers use only installers registered with The Confederation of the Registration of Gas Installers. The Gas Boards themselves are members of CORGI. Lists of CORGI installers can be obtained from all gas showrooms, as well as a useful booklet, giving details about CORGI and their central heating booklet, outlining their excellent 'Guaranteed Warmth' scheme.

HEATING AND VENTILATING CONTRACTORS ASSOCIATION, Coastal Chambers, 172 Buckingham Palace Road, London SW1 (01-730 8245), has a helpful inquiry service. A two-year guarantee is offered by their members for domestic heating installations. In conjunction with the Institution of Heating and Ventilation Engineers, they publish *Guides to Good Practice for Smallbore and Microbore Domestic Central Heating and for Warm Air Central Heating*. You should get your contractor to state in writing that your

installation will conform to the standards laid down in these guides. THE HUMIDIFIER ADVISORY AND CONSULTANCY SERVICE, 21 Napier Road, Bromley, Kent (01-460 1117), will advise on humidifiers and will help. THE INSULATION GLAZING ASSOCIATION, 6 Mount Row, London W1 (01-629 8334), will send information on all the various forms of double glazing and a list of their member firms who are bound to meet the Association's high manufacturing and installation standards.

THE NATIONAL COAL BOARD, Domestic Sales Branch Marketing Department, Hobart House, Grosvenor Place, London SW1 (01-235 2020), will give you the address of your nearest district office which will supply advice on central heating using solid fuel; they supply a free booklet, *Welcome Homes*, which describes details of their installation loan schemes and a list of their highly vetted registered contractors who work to an agreed standard and whose installations are covered by a two-year guaranteed scheme.

THE NATIONAL FEDERATION OF BUILDERS' AND PLUMBERS' MERCHANTS, 52 High Holborn, London WC1 (01-242 7772), will give helpful unbiased advice and will send a list of builders merchants in your area who specialise in central heating equipment. They also have over three hundred home improvement centres throughout the country, showrooms where the pub-

lic can go to get practical unbiased advice and see units and appliances *in situ*.

THE NATIONAL FIREPLACE COUNCIL, Churchill House, Regent Road, Hanley, Stoke-on-Trent, ST1 3RG (Stoke-on-Trent 29031), publishes a list of Approved Fireplace Centres, of which there are now over two hundred throughout the UK and a 64-page full colour booklet called *Welcome Home* which illustrates over a hundred traditional and modern fireplace designs in a variety of materials. It costs 25p, including postage.

THE NATIONAL HEATING CENTRE, 34 Mortimer Street, London W1 (01-580 3238/9), provides a first-rate and invaluable service in the heating field and will help you avoid the pitfalls. They have a permanent display of boilers, radiators and other heating equipment, a library relating to thousands of products. Consultations are available at the Centre by appointment for a modest fee and they will design your heating system for you on the basis of an exhaustive questionnaire on your house and family requirements. A register of heating installers is kept and all contractors on it are legally bound to install systems to accepted standards and provide a two-year guarantee backed by insurance. A loan scheme is available.

THE NATIONAL HEATING CONSULTANCY, Gardner House, 188 Albany Street, London, NW1 (01-388 0862),

is a body of professionally-qualified engineers engaged in the field of consultant heating engineering (installers). It is a condition of membership that they shall be practising self-employed or in group practice and shall have no vested trade interest in the heating industry. They will supply schemes and specifications for heating installations, check the prices and installation of your contractor's scheme. They will make a critical analysis of an existing installation and proposals for modifications or improvement. In addition, the Consultancy will supply technical information and advise respecting litigation over heating installations as well as acting as arbitrators, if you find yourself in trouble with your installer.

SHELL-MEX & BP GROUP, Domestic Heating Centre, 25 Bagleys Lane, London, SW6 (01-736 1234), run an excellent delivery service, as well as having their own line of inexpensive heating systems which can be adapted to suit a wide range of houses and are covered by loans and guarantees.

HONEYWELL LTD (Residential Division), Charles Square, Bracknell, Berkshire (Bracknell 2455), make controls for every kind of central heating and air conditioning system and will send you free an extremely helpful booklet, *Heating*, which explains how controls can both save money yet give you more comfort.

How to have a living room just as you like it.

How many times have you wished you had just one storage area in your living room? Somewhere to put the TV, Hi-fi, glass, china, ornaments and books, leaving all the floor clear and uncluttered.

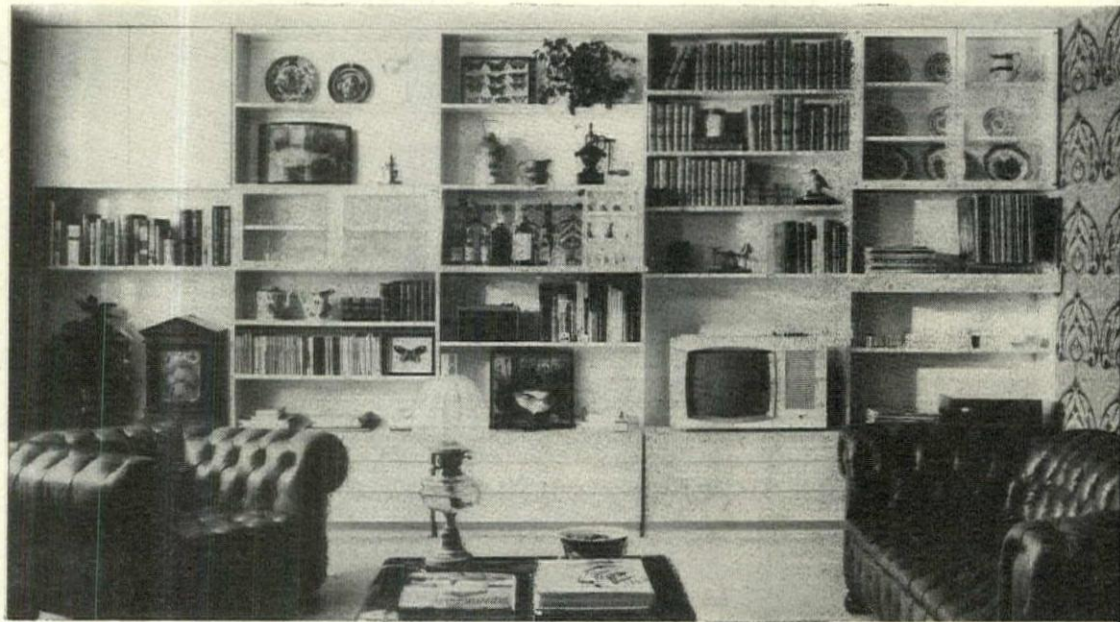
Until now you have probably had to manage with a conventional sideboard and the odd bookcase, never being able to make the room as attractive as you would like.

Now, with the Room for Living Skaala system, you can have your living room just as you want it.

It is made to run from wall to wall, reach from floor to ceiling and go round corners. It takes in a wide choice of units that include a 3-drawer unit, Hi-fi cabinet, cocktail cabinet, glass-fronted display cabinet and shelves that come in 2 depths. And you will appreciate its tough easy-clean white lacquer melamine finish.

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40 Wigmore Street, London W.1.

HSG2

EXPLANATIONS AND TECHNICAL ADVICE ON THE PROBLEMS OF CONDENSATION

BY JOYCE LOWRIE, Ariba

WHEN A BOTTLE of milk is taken out of a refrigerator in a warm kitchen, within a second or so it is streaming with water. In the same way, the colder structural surfaces are—walls, ceilings, floors and window-panes—the more they encourage the moisture in the air to condense on them. This moisture either turns into droplets which run down to collect on skirting boards and window cills, or soaks into the plaster itself so that, eventually, the wallpaper peels off, patches of mould appear and salt deposits erupt on the wall surface.

Condensation, of course, is most commonly found in kitchens and

bathrooms because of the amount of steam generated in these rooms. But it often occurs in houses left unoccupied after a period and can be a nuisance in any poorly-insulated room that is left without heating overnight in cold weather. It is condensation which usually accounts for the musty smell in rooms that are rarely used.

If condensation is your problem, first of all avoid creating unnecessary steam and water vapour in the air; paraffin stoves, for instance, produce a gallon of water for every gallon of paraffin they burn. Avoid the kind of cooking that involves saucepans boil-

ing away for hours on the stove. If you like food cooked in this way, buy a pressure cooker. Choose electric kettles that turn themselves off. Run some cold water into the bath before you run the hot and keep the water in your hot water cylinder to a safe 140 degrees F. You can then tackle the problem on these three fronts simultaneously.

(1) Provide good structural insulation.

(2) Provide adequate ventilation.

(3) Provide a small amount of background heating. Surfaces are frequently cold simply because they are damp, so it should be your first step before insulating to find and cure the cause of this dampness; damp floors feel cold to walk on, damp walls feel cold to touch and, furthermore, they encourage condensation, which results in these surfaces becoming even colder and damper. Walls troubled by rising damp should have a damp-proof course inserted (Midland Dampcoursing Company) or be treated by an injection process ('Actane'), or wired up with Rentokil's electric-osmotic system. Penetrating damp can be cured by lining the inner face of the outside walls with a damp-proof membrane (Newtonite or Synthaprufl), or treating their outer surface with a colourless permeable finish (Aqua-chek), or a coloured one (Thermotex), which keeps out damp but lets the walls breathe. Tile and slate hanging and

weatherboarding, of course, provide an excellent mackintosh. If solid ground floors are damp, you can either have them up and re-lay them after inserting a damp-proof membrane in the traditional way, or if the existing floor is either stone, concrete, quarry tiles or brick, treat it with Supaseal. Be sure, too, that missing slates and tiles or leaking gutters and downpipes aren't the cause of damp penetration.

Once you feel your structure is dry, you can attend to insulation. Insulation specifically to counteract condensation does not need to be thick; it is simply a question of giving the surface a skin which is not cold to touch—for instance, thin polystyrene sheet (Kotina) or aluminium foil can be used to line walls before they are repapered. Avoid glossy paints, papers, tiles and glossy surfaces generally in kitchens and bathrooms and use instead those with a matt finish, which will hold any condensing moisture until it is absorbed back into the atmosphere, thereby avoiding trickles and rivulets. Check whether the paint you propose to use is suitable for bathrooms and kitchens. Silixine make a special anti-condensation paint (Anticon) which looks like a good-quality emulsion paint. As an alternative to ceramic tiles, many sheetings and tiles intended for floors make tough insulat-

Continued on page 26

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HOW TO COMBAT THE PROBLEMS OF CONDENSATION

continued from page 25

ing wall finishes which do not encourage condensation.

Ceilings can, of course, attract condensation, too, if they are not insulated. If you can, get into the roof space with loose fill or mineral quilt between the joists. If you can't, line the ceilings themselves with Kotina or some sort of insulation board before repapering, or use cork panels or tiles or some sort of timber finish, such as tongued and grooved boarding, as a finish which is insulating and decorative in itself.

Once your floors are dry, choose finishes that are themselves insulating, such as cork, timber or one of the foam or felt back sheetings.

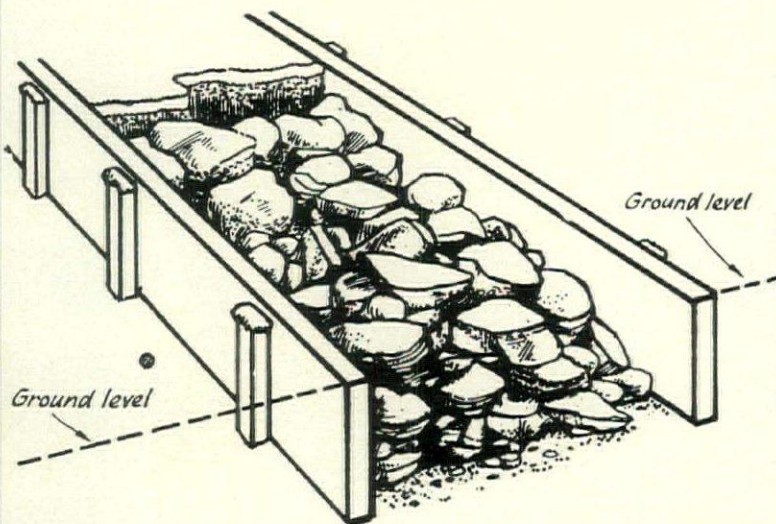
Condensation on windows can be avoided completely by fitting a double glazing sash inside the existing frames so the moist air of the room is kept away from the cold glass.

Condensation is less likely to occur when there is adequate ventilation, so start by fitting extractor fans in bathrooms and kitchens. To be most effective, they need to be as close over the source of steam as possible—*ie*, in the kitchen, the cooker; in the bathroom, the bath. Extractors can be obtained which can be inserted through walls and roofs as well as windows. Easily controllable ventilation can be achieved by louvred windows; and louvred doors inside the house encourage a free flow of air and can be particularly useful as cupboard doors in old houses where cupboards tend to be damp. Check the ventilation beneath your ground floor joists if you have them, and see that all air bricks are clear to ensure a good cross draught.

Simple glass hit-and-miss ventilators set in window panes ensure some air movement to carry off excess air moisture. Even neater are the Greenwood Airvac ventilating strips. These are slim units of aluminium which are slotted over the top of the glass before it is set in the window frame and which provide continuous draught-free ventilation at a sufficiently high level to be really effective. Even where fireplaces are not being used, flues can do a similar useful job, and, if the fireplace is being blocked off, a metal hit-and-miss ventilator can be inserted through the chimney-breast to link with the flue as near ceiling level as possible.

Finally, to combat condensation you should always keep your house with the chill off—never let it get completely cold. This argues for having the sort of heating that can be safely left on when you are away, if you have a weekend cottage or flat or house you leave a lot, such as electric storage systems set very low provide. Otherwise, it is simplest in a house used regularly to incorporate a night set-back device into your hot water radiator or warm air system so that, instead of the boiler or unit turning off completely at night, it runs to maintain a temperature some 8-10 degrees below the daytime setting. This results in the structure itself never getting cold enough to encourage condensation. Interestingly, running your system this way will cost you no more than the stop-go method. Without full central heating it is worth keeping some background heating going in your bathroom, and leaving the doors open in your downstairs hall and landing.

Postscript for would-be do-it-yourself types

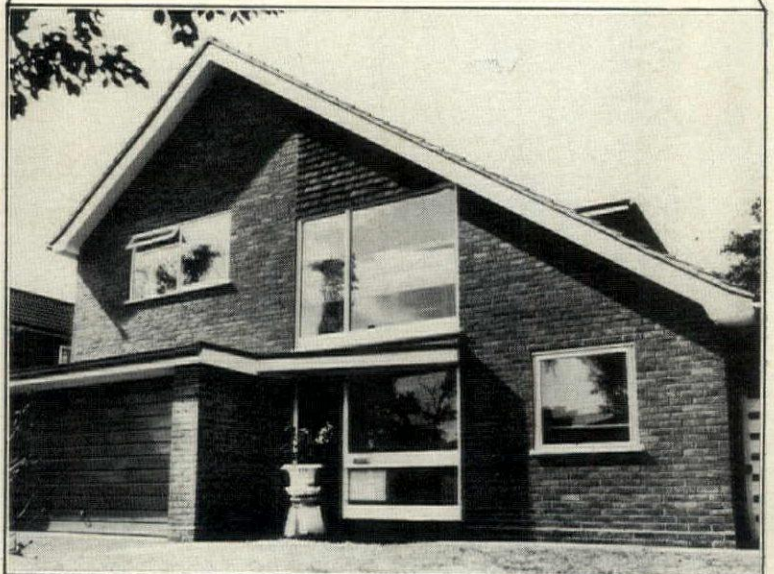


This drawing, explaining how to rebuild a concrete path, is one of many similar diagrams from Robert Bateman's useful book **All Thumbs; Home Maintenance for the unhandy** (Stanley Paul, £1.50) which covers indoor and outdoor repair work, paint and paper, electrical repairs and the rest. A most useful and practical guide

7 radiators £450



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running at peak efficiency and give you the low running costs you chose oil for.

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Bristol	... £58	... save 34%
Belfast	... £67	... save 37%
Oxford	... £33	... save 23%
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Croydon	... £48	... save 30%
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*Based on a formula used by the National Heating Centre to calculate the average thermal units consumed.

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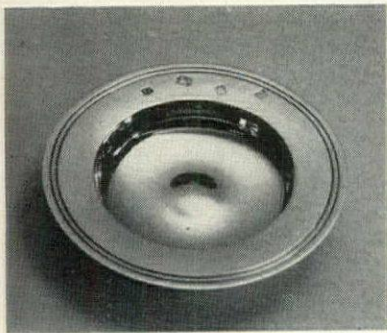
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SHOPPING FOR HOME GIFTS

BY CHRISTINE WYL



Silver dish

Silver 'Armada' dish, 3½ inches in diameter. Based on the design of the original banqueting service made of silver allegedly taken from the Armada, it incorporates the staggered hall-marks characteristic of the era. It costs £12.00 and is also available in other sizes. From Biggs of Farnham Ltd, Lion & Lamb House, Farnham, Surrey.

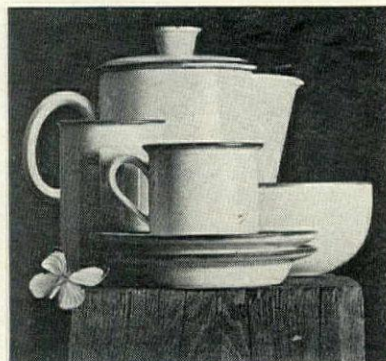
Shepherd's chair

Shepherd's chair, hand-made in Spain, £6.85, post free, packed flat, from Howard, High Street, Haslemere, Surrey.



Silver goblets

Silver goblets (left) with gilded silver applied decoration incorporating the dates 1947 and 1972, the Queen's and the Duke's cyphers, the Tudor rose and part of the Duke's coat-of-arms. £155.00, in a limited edition of 500, from Asprey's of Bond Street, London W1.



Oven-to-table ware

'Generation' tableware, shown above, designed by Neils Refsgaard for Dansk designs, made in stoneware so that each piece can be used straight from oven to table. Coffee pot £6.95, mug £1.45, bowl £2.95, cup £1.20p, saucer 75p, cake plate £1.45p, available at all leading stores. The same design is also made in a rich dark brown glaze, called 'Dusk'.

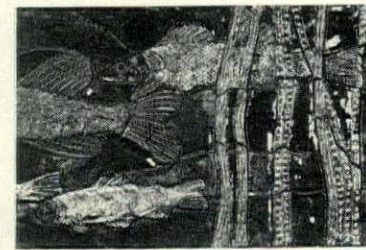


Tiles from abroad

Focus Ceramics have opened a showroom in Knightsbridge, at 4 Moxley Street, for ceramic wall and floor tiles, imported from Italy, Spain and Germany. Most of the tiles are from small companies of artisans which ensures individuality of design and colour. The range of patterns and colours is really superb.

Ceramic murals

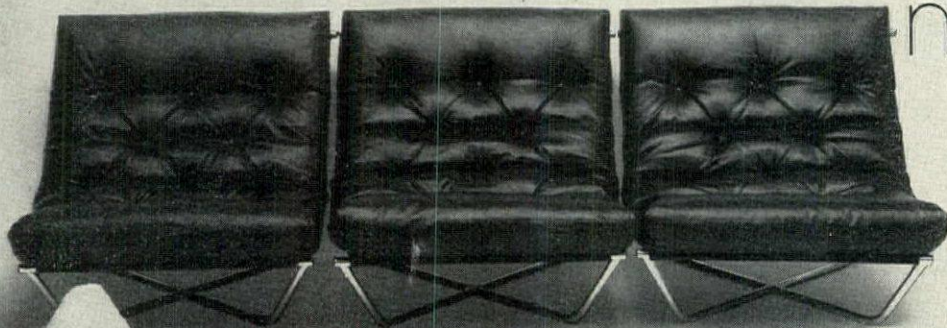
Ceramic murals (as shown below) Philippa Threlfall, made in limited numbered editions and available at Tile Mart, 151 Great Portland Street, London W1, and 107 Pimlico Road, SW1.



Chinoiserie-patterned

'Carlyle' fine bone china (left) Royal Doulton, with Chinoiserie pattern in gold and pale blue. Coffee pot £11.62; 10½-inch plate £3.47; cup £1.92, saucer £1.29, from Tythelton, 40 St John Street, Devizes, Wilts who specialize in china and glass.

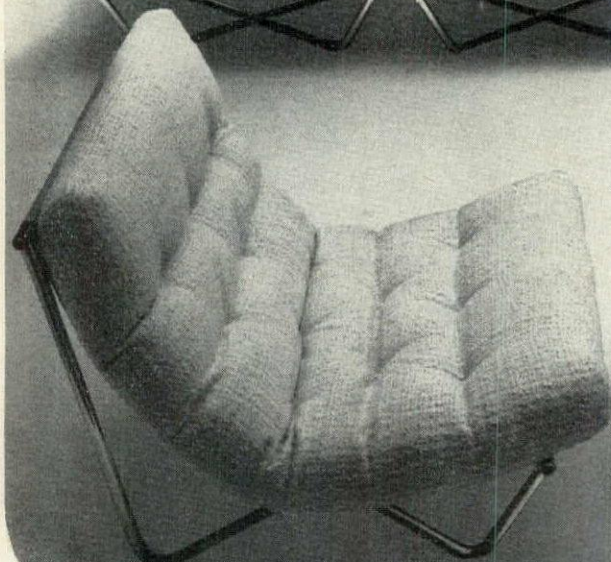
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that's the Formula - sling chair. Big enough to seat two at a pinch. It has an ample deep buttoned cushion on an interesting chrome frame.

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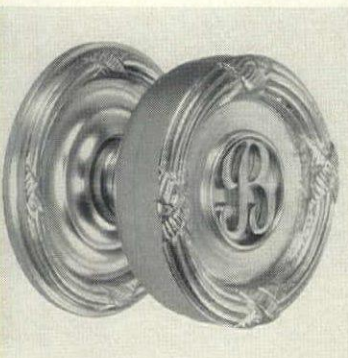
Apothecary jars

Apothecary jars in sage-green or blue, in three sizes: £5.25, £4.25 and £3.25 (postage for all three jars, 70p, or singly, 20p); pottery boot, £4.50 in green, green and yellow or blue and pink (postage 20p); powder-bowl with blue or pink markings, £1.50 (postage 20p). All exclusive to The Italian Shop, 5 Gloucester Road, London SW7.



Door furniture

Initial door-knob (left) from a suite of door furniture from Beardmore's of Percy Street, London W1, specialists in door furniture, radiator grilles, curtain fittings and fireplace fittings.



Non-stick cookware

Large casserole, to hold 9 pints, £8.92 (also available in 3-pint size, £5.26 and 6-pint size £6.90), and sautelette pan, £3.15 (also available as 8-inch frying-pan, £3.70, 10-inch £4.19, and 11-inch £4.64). Both items, available in yellow and red, are part of the colourcast non-stick cookware range by Waterford Ironfounders Ltd, available at most leading stores.



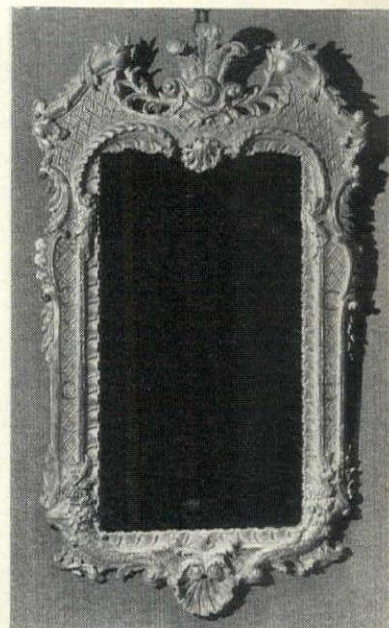
Glass and leather

Iced drinks jug in silver-plate and crackle glass, £16.50; black leather bottle carrier with two bottles and four stainless-steel cups, £11.50; black leather flask case with two leather-encased bottles for whisky and gin, £5.75. All available from the gift department of Harvey Nichols, Knightsbridge, London SW3.



For avocado eaters

Avocado-pear dishes (left) from a range of beautiful hand-made glass-ware by Pukeburg glass of Sweden, £1.75 (gift-wrapped for Christmas until December 2nd) from Inhabit, 56 Watling street, Radlett, Herts.



Wall mirror

Fine early George II giltwood wall mirror, formerly in the collection of Earl of Warwick, at Warwick Castle, £2,600, from Rodney Brooke Antiques, 266 Brompton Road, London SW3.



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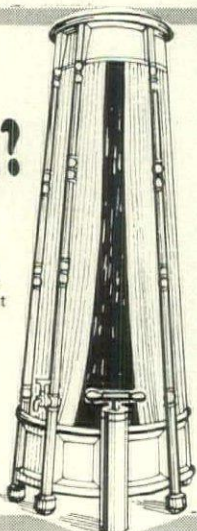
Send for free leaflet to: Albright & Wilson Ltd., PO Box 3, Oldbury, Warley, Worcestershire

Isn't it time for a
change in there?

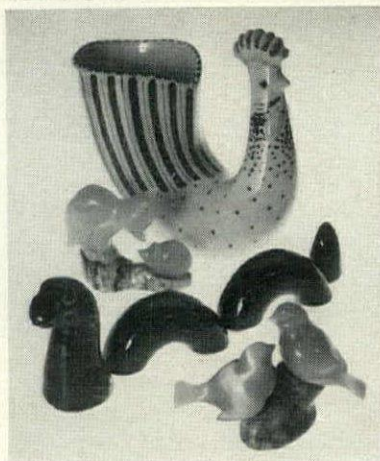
If your home is over twenty isn't it time to indulge in the inexpensive luxury of a new bathroom suite that everyone will admire? Home improvements are still a fine investment (in some cases even improvement grants are available) Come to Goslett's showrooms and see the full range including, basins, showers, bidets and loos. Gosletts have been renowned for beautiful baths for over a century.

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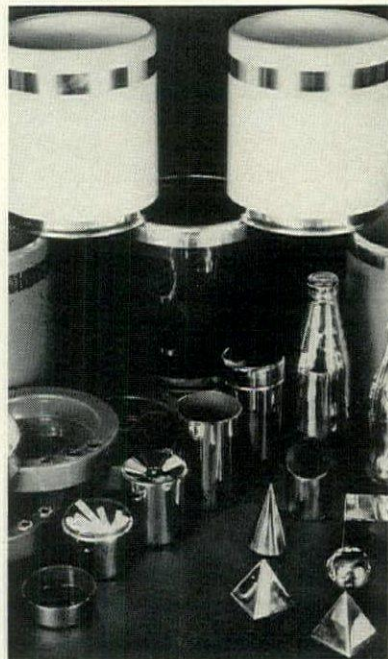
Decorative miscellany

Rye Pottery cock vase, £1.25 (plus 35p postage); Loch Ness monster, £1.30, 20p postage; fox and hedgehog and lovebirds, carved in soft 'Selenite' stone found in the Ural mountains mounted on base of Calcite stone, £1.98 each (plus 25p postage, packing). All from the Merrythough, 72 Church Square, Rye, Sussex.



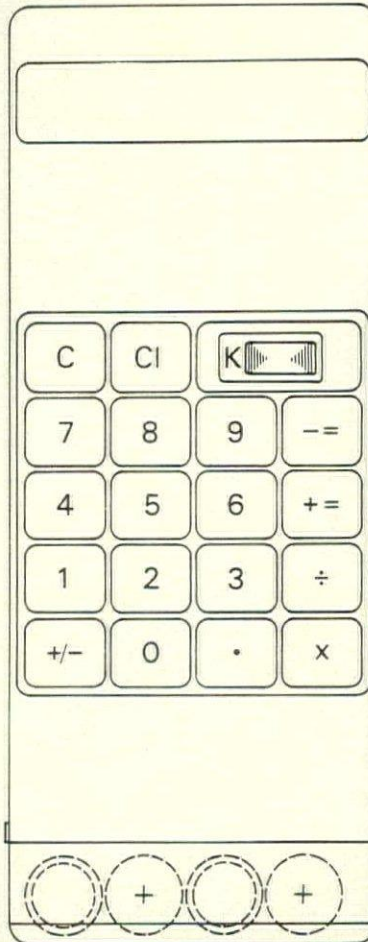
Silver box

Antique silver box, inscribed with double heart, from Richard Ogden at 28 Burlington Arcade, Piccadilly, London W1.



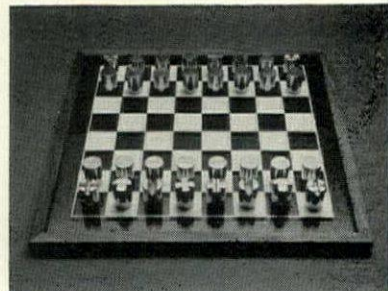
All that glisters

A selection of gifts by ROR, starting at £2.00, available at the General Trading Co, Sloane Street, London SW3.



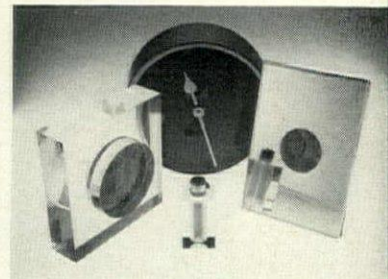
Scaled-down calculator

Miniature calculator, 5½ inches by 2¼ inches by ¾ inch, and weighing only 2½ oz is small enough to fit in an inside pocket. From Fortnum & Mason, Piccadilly.



For chess-players

Chess set by Thomas Bird, with board in smoked glass, pieces in hand-turned brass and aluminium, £50.00, from Presents, 129 Sloane Street, London SW1.



Clock and lighter

Gifts from Mostra at 357 King's Road, Chelsea, SW3, including: clock, £9.50; lighter, £2.75; picture block about £7.50. There is also a wide range of good modern Italian furniture.

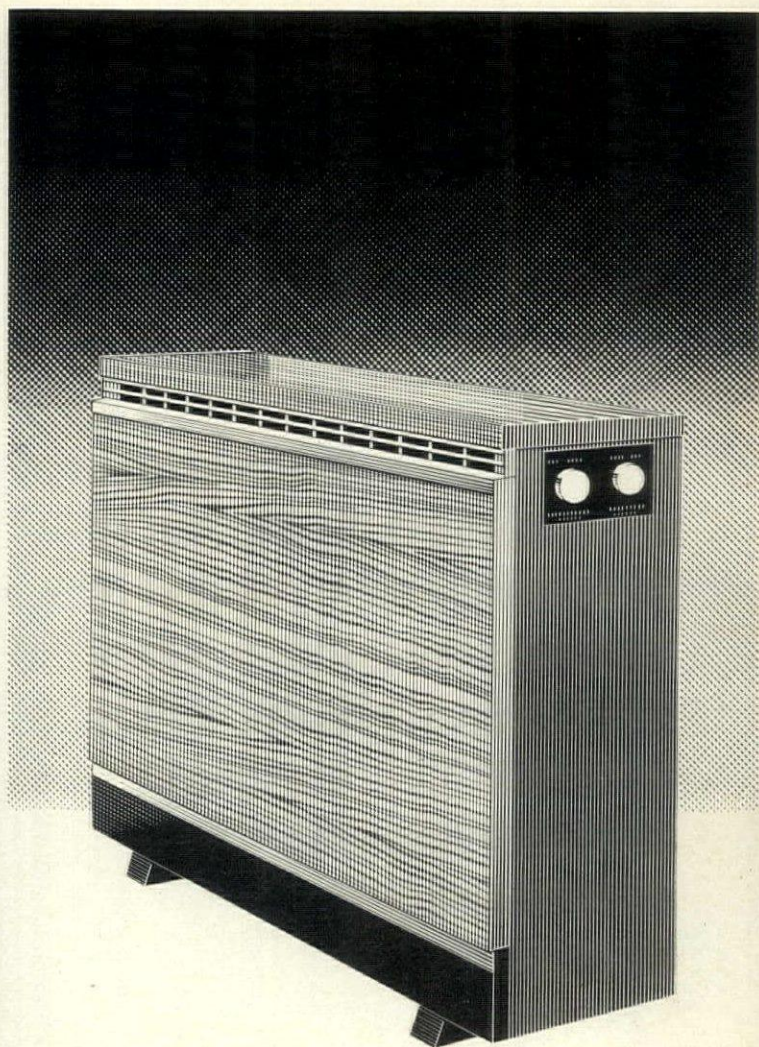


Reproduced by courtesy of Leicester Museum.

Daniel Lambert 112" wide

Daniel Lambert was a real person. He died in Leicester 163 years ago, weighing in at 52 stone 11 pounds, with a girth of 112 inches—the fattest Englishman there's ever been.

The new Berry ABC Trimline at 10⁵/₈" slim is the trimmest, slimmest, and most elegant auto boost storage radiator there's ever been. That 'auto boost' is important.



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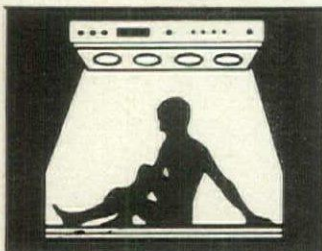
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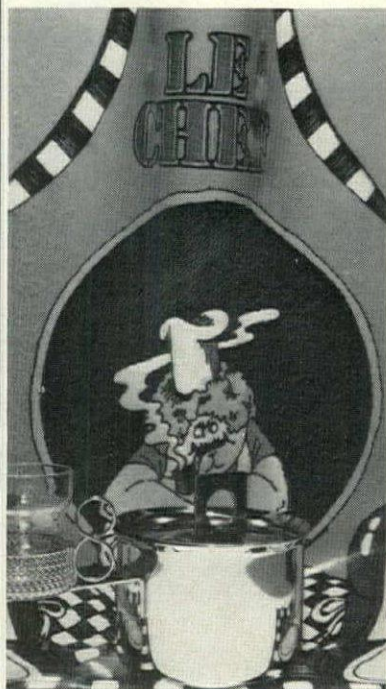
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Ash tables and chairs

Interior view of The Celtic Design Centre at 16 Halkin Arcade, Lowndes Street, SW1, showing in foreground table in ash for £53.40, chair £18.90, and matching coffee table for £19.70.

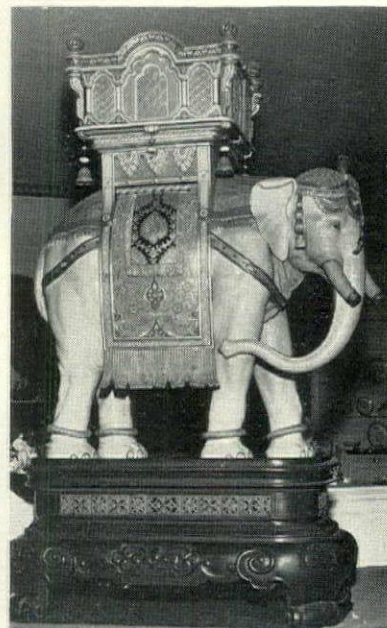


Practical gifts

Plastic apron, £1.25 (postage 9p); stainless-steel pot, £6.95 (postage 32p); set of six glasses £7.20 (individual glasses, £1.25p) from Kaleidoscope, Kings-well, Heath Street, London NW3.

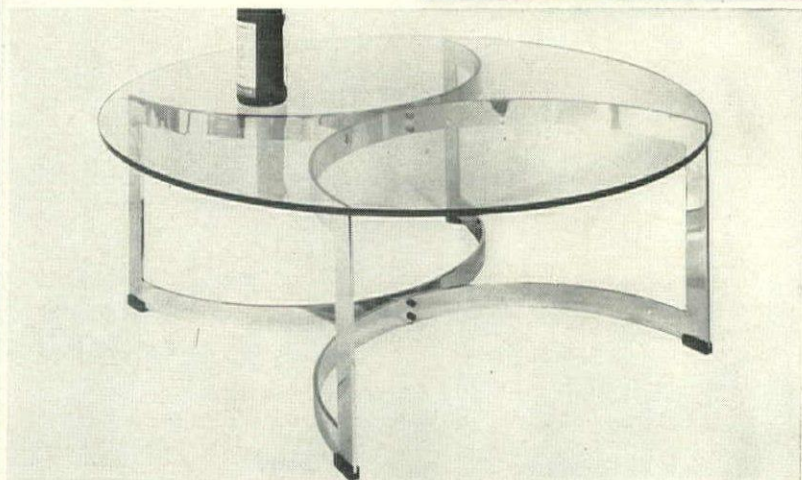
China specialists

One of a pair of Minton elephants, 7 feet high, on carved wooden plinths, originally displayed at the Paris exhibition of 1889, and now on permanent display at Thomas Goode & Co, 19 South Audley Street, London W1, who specialize in fine china.



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Giftware (below) from the Reject China shop at 33-34 Beauchamp Place, London SW3, showing: sugar-sprinkler, £2.90; bottles, £2.90; bowl with lid, £4.21p.; plate, £3.65; oval dish, £4.21. All are prettily decorated pieces in attractive colours from the range of Porcelain by Ginori.



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All furniture shown is made from Bayer specialised product

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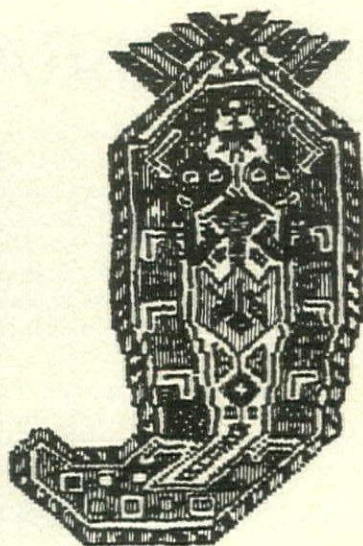
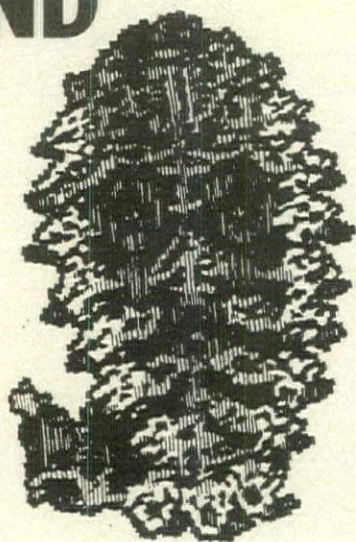
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HOW TO FIND YOUR WAY AROUND AN ORIENTAL CARPET

OR

AT LAST A GUIDE THAT DEALS WITH BASIC MOTIFS



FINE ORIENTAL rugs and carpets are amongst the most exquisite and subtly decorative achievements of the world's craftsmen, collected with enthusiasm and, frequently, considerable knowledge by the world's connoisseurs. But 'fine' is the operative word. Inferior oriental carpets can be as abrasive to the eyeballs as a dayglo poster. Yet that reservation applies to most of the world's crafts, only too well shown in many a

Western craftsman's version of so-called inlaid sideboard or too many craft ladies' home-printed fabrics.

Publishers have been quick to latch on to the possibilities offered by these rugs and carpets, for few subjects are better-suited to the international coffee-book trade. They are colourful, decorative, appreciated, coveted throughout the world and rank high among the proud possessions of well-heeled owners.

In short, a ready-made lucrative public. Little wonder, then, that almost every other publisher offers his own vast slab of a book on the subject.

The trouble with most of these books, however, is that the author, usually something of an expert, is apt to take for granted the fact that his reader has some rudimentary knowledge of the craft. He rushes on as if desperate to get to grips with

Three interpretations of the botch motif: from Kashan, Senneh and Mir carpets.

his selected gallery of colour plates showing the artistry of the craftsmen of Abadeh, Maxlagan, Mahal and the rest.

Consequently, such important details as the way the rugs and carpet

Continued on page 4

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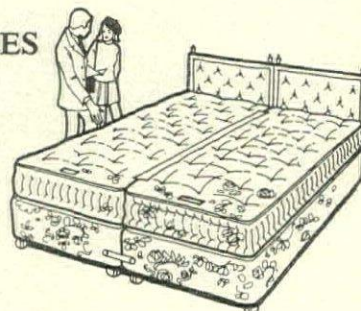


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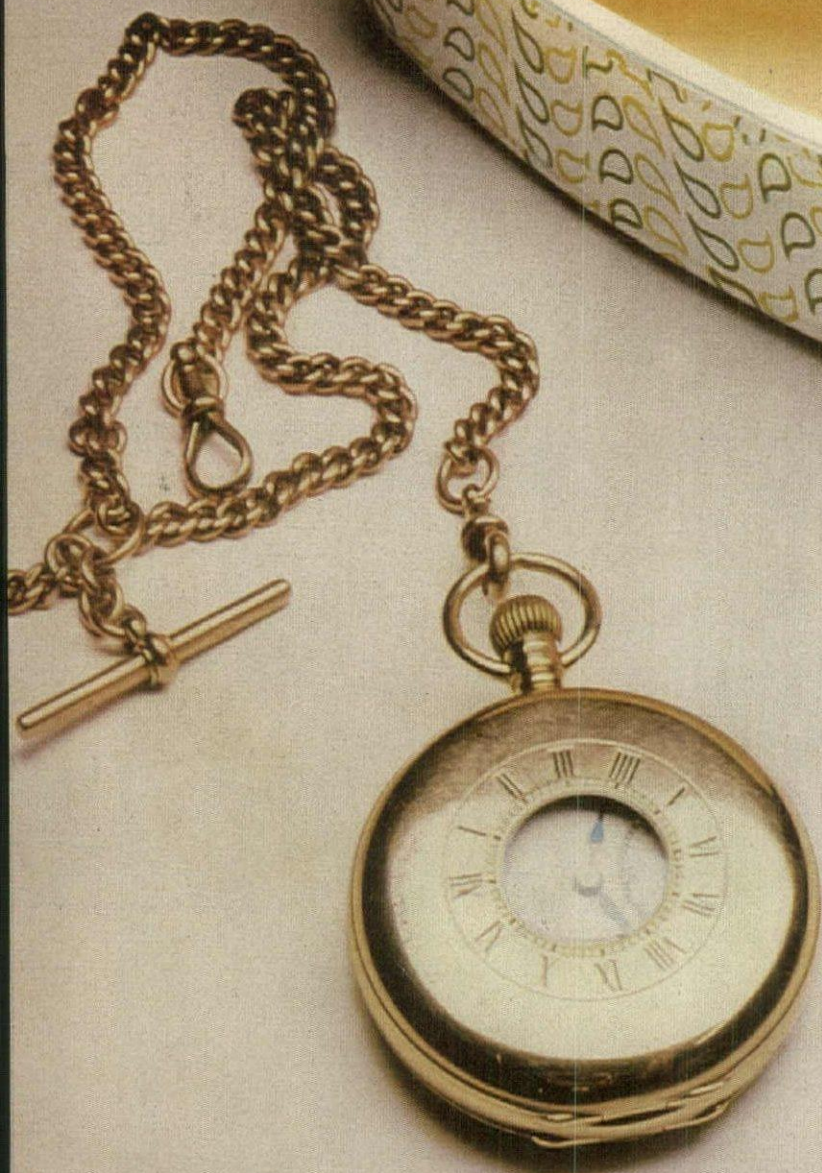
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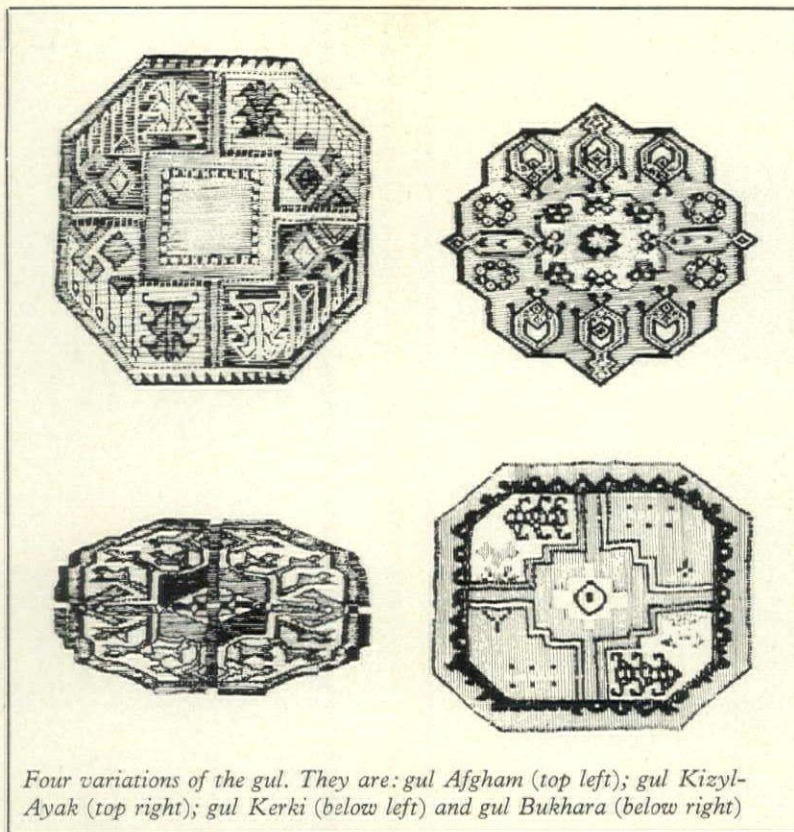
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are made, the significance of various motifs and the differences between carpets of different regions are either overlooked or taken in such giant expert strides that the would-be learner is apt to be swept along, protesting, perhaps, but standing no chance. He has to relax, blinded by the beauty of the colour plates, but wishful that he might be led more gently and instructively into richer appreciation of one of the world's most enduring art forms. Salute then a new look which sets out not only to demonstrate the beauty of oriental carpets by means of fine well-printed colour plates but also explains by means of readily understandable line drawing, the whole process and provenance of oriental rugs and carpets, from the making of the basic highly individual knots to the significance of various motifs, from the differences between the various borders to a description of the manifold colourants used.

Fabio Formenton, the author of this welcome manual, **Oriental Rugs and Carpets** (Hamlyn, £3.50), is in his mid-thirties. He was born in Teheran and lived there until he was twenty-six. He then joined the family business which specializes in the export of rugs and carpets, travelling constantly throughout the centres of production of the Near East. Undoubtedly, this long appren-



Four variations of the gul. They are: gul Afgham (top left); gul Kizyl-Ayak (top right); gul Kerki (below left) and gul Bukhara (below right)

ticeship has given the author a rare knowledge of the fundamental aspects of the craft and it is this expertise which he provides so instructively in his present career as a writer and publisher in Italy.

The book opens with a brief historical introduction, which is still

long enough to shake up a few preconceived Western notions. How many Western Europeans are aware, for example, that carpets of rare accomplishment were being made well over two thousand years ago? A magnificent and well-preserved carpet, woven with great technical

skill—270 knots to the square inch—was discovered in 1949 in the Altai Mountains near the border of Outer Mongolia by a Russian ethnographic mission.

But Fabio Formenton's main pre-occupation is with the rugs and carpets of his native land and he examines the likely origins of the craft in Persia at some length, including a close analysis of a number of historic carpets beautifully reproduced in colour.

He then moves on to a section on techniques which will prove something of an eye-opener for Western students and collectors. He shows pictures of the various tools used by craftsmen, discusses dyes and colourants, and then moves on to the heart of the matter: the knots and motifs, which have been used, refined and redefined by successive generations of craftsmen.

Many of the design motifs which give oriental rugs and carpets their subtle and complex beauty are here explained, happily in understandable prose. 'The decoration of oriental carpets,' writes Signor Formenton, 'consists of motifs which are much alike and which may be found with some frequency in specimens from different localities. These motifs may be divided into three groups: field motifs, border motifs and decorative motifs.'

Continued on page 42



SIMPLA

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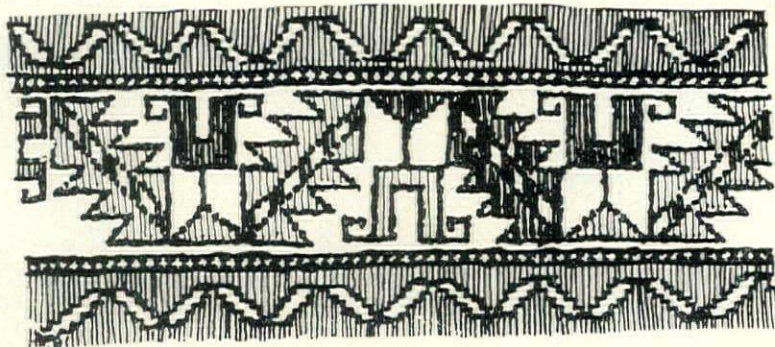
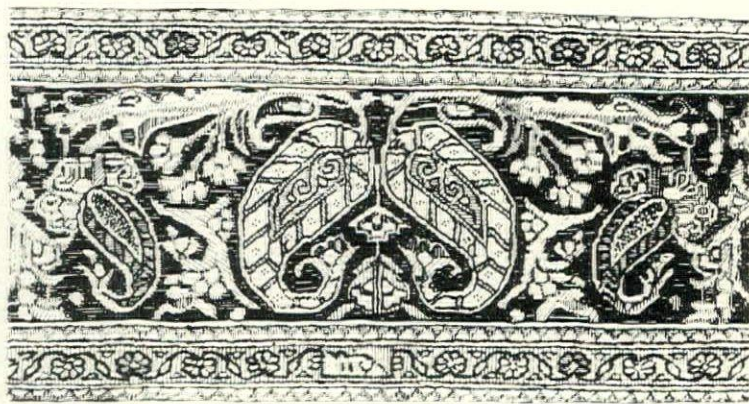
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ORIENTAL CARPETS

continued from page 41



Three border motifs. From top, they are: (1) Kashan interpretation of *boteh* motif. (2) Kufic border in a Shirvan interpretation. (3) Serrated-leaf border, a highly formal design in various Caucasian carpets

The field motifs are those used to decorate the whole field of the carpet and the author elaborates upon the *boteh*, *gul*, *herati*, *joshaquan* and other motifs, and almost as many border motifs, taking care to explain for tyros the differences between border and field *herati* motifs. This talent for explanation gives the book much of its unusual quality. The author never rushes on; he is always prepared to go back to first principles. Thus: 'The borders of a carpet are always composed on one main band which is decorated with the principal motifs and guards which frame the main one.' And so on. In conjunction with a whole series of ably-drawn explanatory depictions of the motifs, the student or collector gradually begins to find a much clearer way around the complex

components of the oriental carpet.

Although this section elucidating the design motifs is of unusual value to those keen to learn, the rest of the book contains all the colour and glory. Page after page of beautifully-reproduced colour plates of carpets, the colours of exceptional clarity and veracity. These are shown alongside maps showing the areas in which they are made.

Armed with this remarkably well-planned, well-written, well-printed manual, the wanderer through the basement at Liberty's, or the souks of Aleppo or Istanbul, will feel much more at ease. A little knowledge—especially of an esoteric craft—may be a dangerous thing, but there is no need for knowledge to remain so minimal with Fabio Formenton as a guide ●

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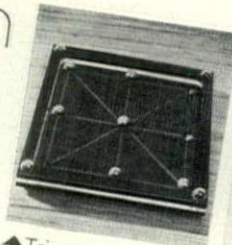
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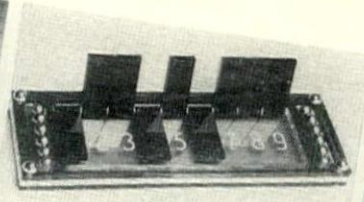
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CARPETS AND RUGS

PILING IT ON

(see, also, the article on pages 106-107)



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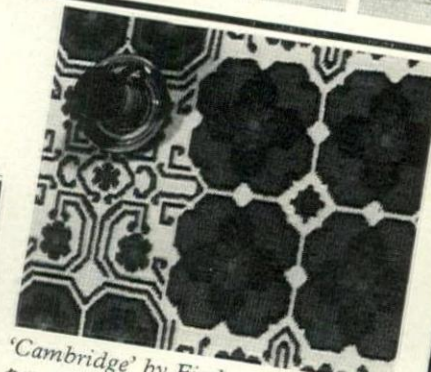
'Valencia' design from the 'Maysair' range by Associated Weaves. In 100% Du Pont nylon, 9 colourways, about £3.00 square yard. From main stores



'Celandines' design by Axminster Carpets. In 100% wool, 1 colourway. About £4.00 square yard, from main stores



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Continued on page

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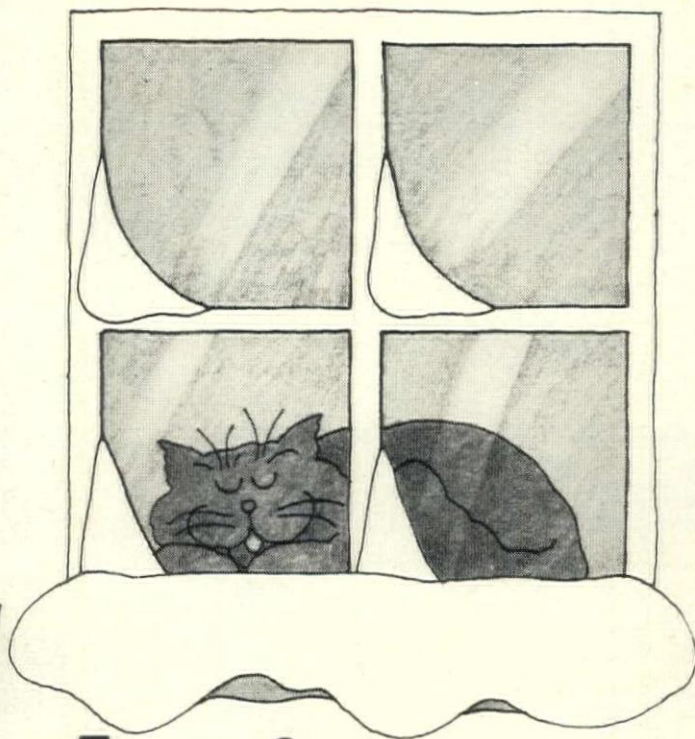
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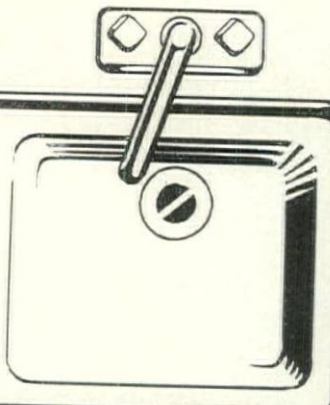
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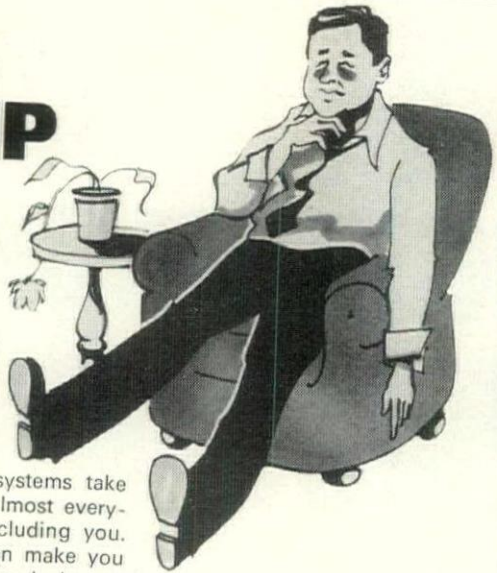
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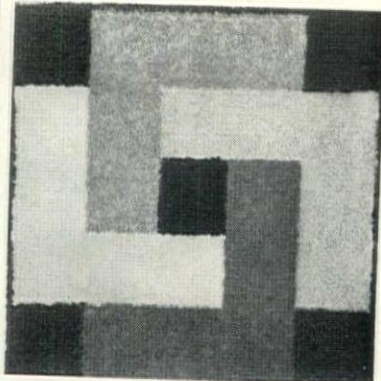


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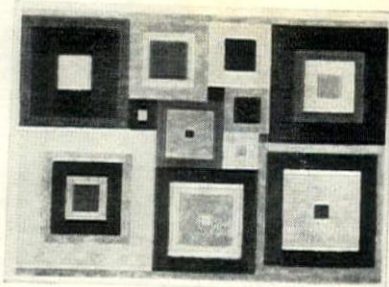
PILING IT ON continued



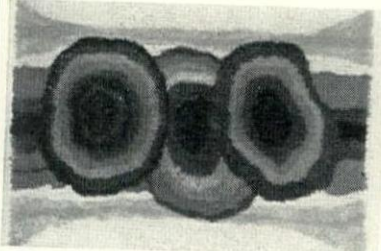
Art Deco rug, from a selection of rugs ranging in price from £20.00 to £150.00. From Grand Tango at Antiquarius, King's Road, London SW3



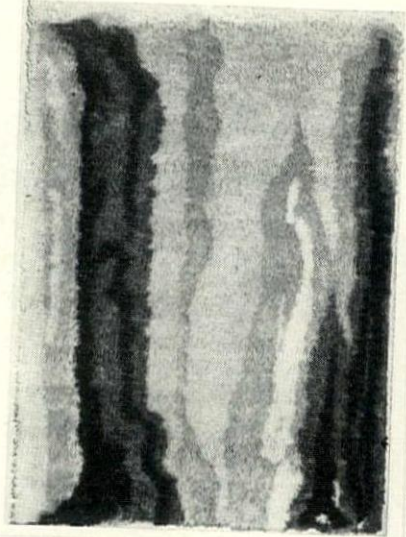
Rya rug from Denmark, 'Kvadrille' design. Comes in 2 colourways, 7 feet 6 inches square, about £42.00. From Liberty's, Regent Street, London W1



'Square Dance' design rya rug from Denmark. In 6 colourways, 7 feet 6 inches by 10 feet 7 inches, about £74.00. From Oscar Woollens, 421 Finchley Road, London NW3



'Shantung' design from Ege Rya, in 4 colourways, from about £19.45 for smallest size. From Times Furnishing Stores. **Right** From a selection of rugs by Ryagram 'Elektra' available from Heal's, 196 Tottenham Court Road, London W1



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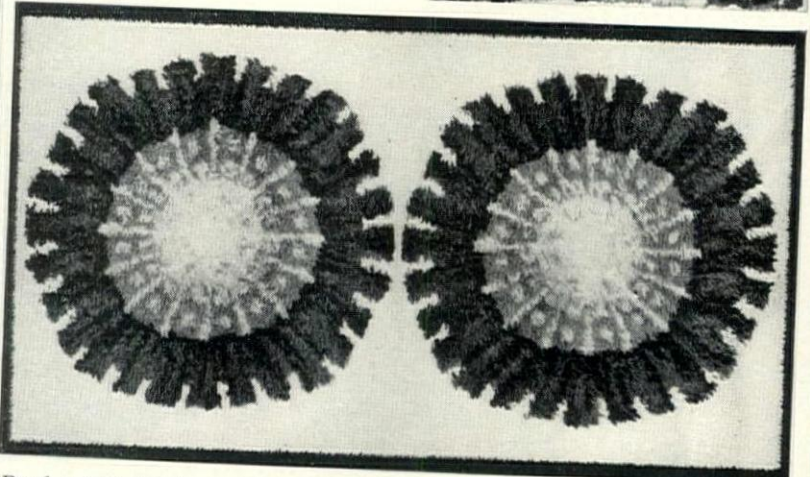
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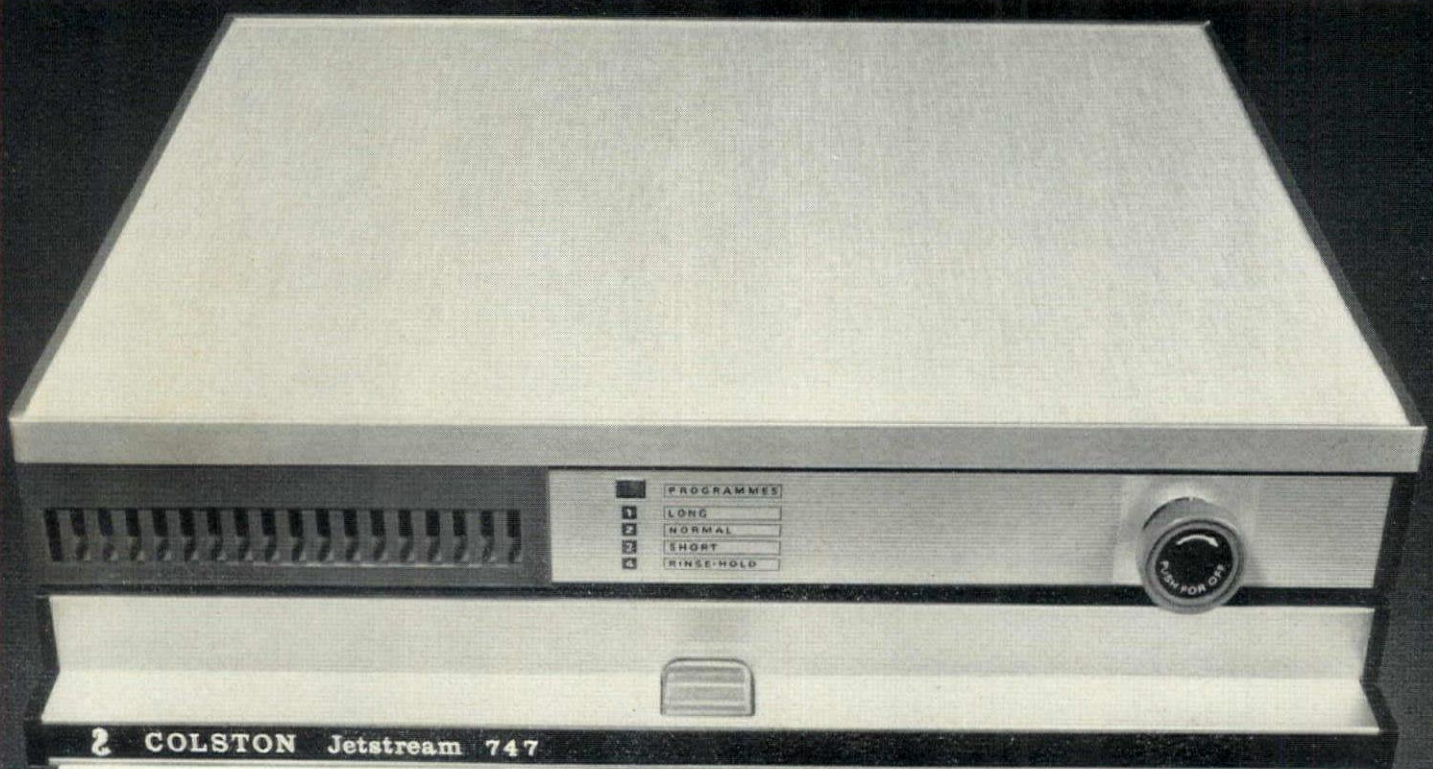
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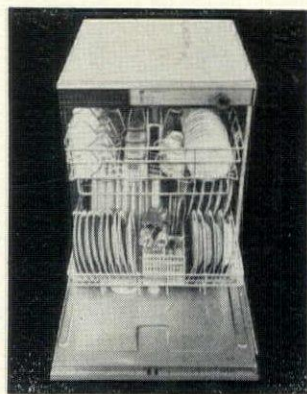



'Roulette' design from the 'Norsk' range of long pile rya rugs from Quayle. In 100% wool and mothproofed, it comes in 3 colourways and costs from about £6.90 for 4 feet by 2 feet size to £72.75 for 11 feet 6 inches by 8 feet 2 inches size. To special order from Heal's

Continued on page 48



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A NEW LARGE DISHWASHER**



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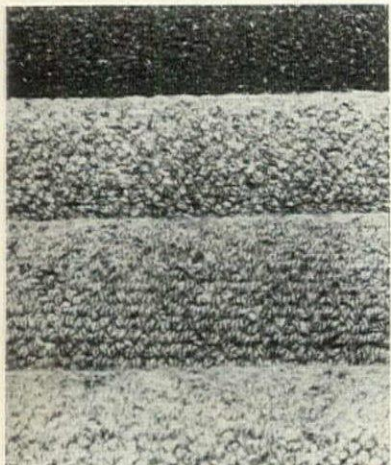
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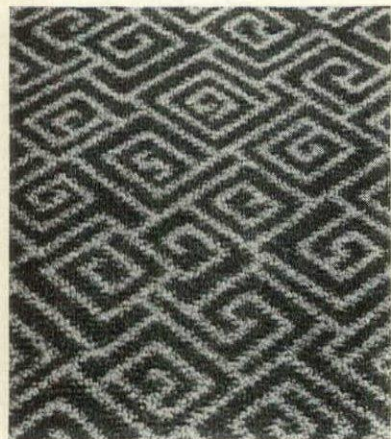
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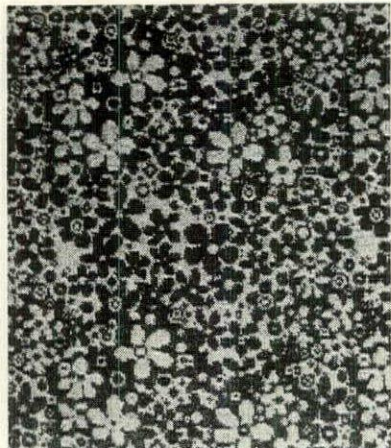
'Pompeii', a 2-frame Wilton by Templetons. In 85% wool, 15% nylon, comes in 2 colourways. About £4-60 linear yard. From main stores



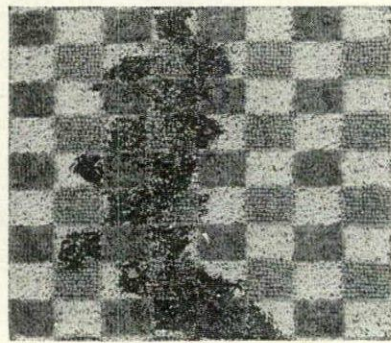
'Nomad', a berber carpet by Shaw Carpets. Comes in 4 natural undyed wool tones, and costs about £4-50 square yard. Main stores



'Vineyard' design by Venture Carpets. In nylon fibre, it comes in 6 two-tone colourways and costs about £2-95 square yard. From main stores



'Field-flowers', designed by Olive Sullivan for I & C Steele. In 80% wool, 20% nylon, can be ordered in any colourway. About £4-95 linear yard. From main stores.



Checkerboard design carpet by I & C Steele. Two-size checks, 'Little and Big Dasset', in 80% wool, 20% nylon. Any colourway to order, about £4-95 linear yard. From main stores



Above 'Beacon Hill' design by Trend Carpets in 100% 'Orlon' acrylic fibre. From main stores.

Below Antique-washed Qum rug from central Iran. From a large selection at Heal's, 196 Tottenham Court Road, London W1

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The inside of a Rover is a great place to relax after a hard day.

Orthopaedically designed seats hold you firmly from three directions. De Dion rear axle suspension gives an unusually smooth ride and the instruments are scientifically arranged to minimise eye movement. There's wonderfully soothing sound insulation and, of course, a wealth of deep pile carpeting and rich upholstery.

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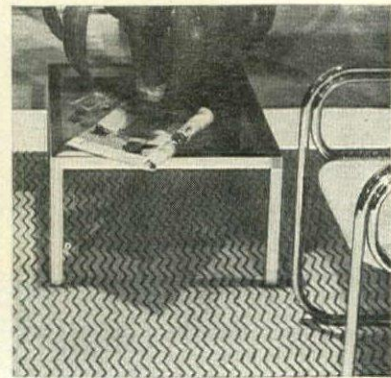
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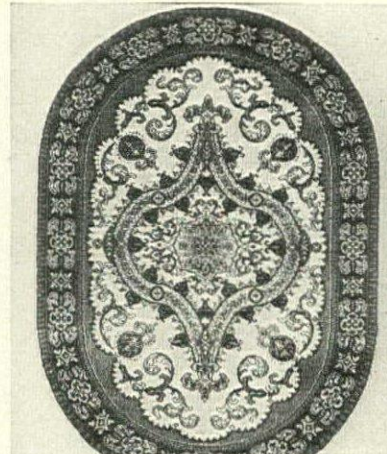
PILING IT ON WITH THE CARPET continued



'Cascade' design 8/8018 by Brintons, in Lux Axminster quality, 1 colourway. About £5.95 square yard. From main stores



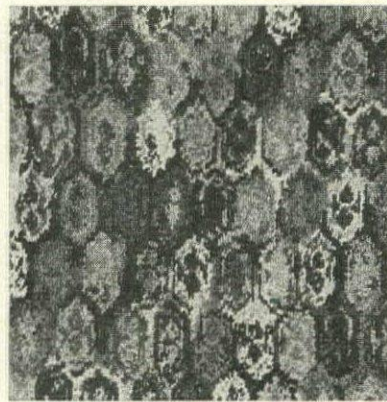
One of the designs in the contract carpeting range manufactured for designers and architects by Trafford Carpets. Inquiries to them at Mosley Road, Trafford Park, Manchester



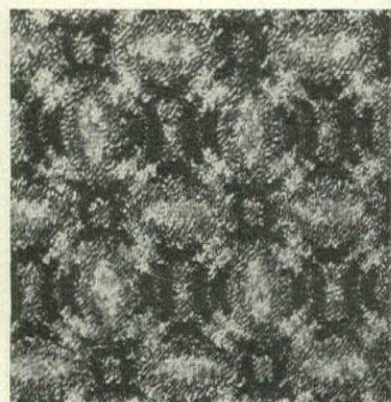
'Ogee' rug in Rockingham Axminster by Woodward Grosvenor. In 80% wool, 20% nylon, 5 colourways, 5 sizes, braided or ringed edges. From about £32.00, from main stores



Hexagon rug, from the 'New Vista' range by Youghal. Design 1830/275, in 80% wool, 20% nylon, 8 colourways. About £25.00 for a rug 9 feet by 6 feet. From main stores



'St Tropez' from the 'Monte Carlo' range by Kosset. In Acrilan, in 3 colourways, about £3.00 square yard. Main stores



'Vintage' design by Venture Carpets. In Courtele, 7 colours, 3 widths, about £3.50 square yard. Main stores



'Metrafloor', a loose-lay tile by Firth. With 100% Merkalon pile, it costs about £1.55 per 50 cm tile and comes in 8 colourways. From main stores

More about carpets on pages 104-107



Crossley Samarkand: 2312 Lotus Green/2322 Indian Lime: setting designed by Garnett Cloughley Blakemore & Associates.

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RECORD REVIEWS

BY CHRISTOPHER BREUNIG

A DOZEN FROM THE YOUTHFUL MENDELSSOHN AND A NEW BEETHOVEN CYCLE

WITH AN ATTRACTIVE album of Mendelssohn's twelve early String Symphonies Archiv Produktion extend their original scope into music of the Romantic Era. These works, composed when Mendelssohn was twelve to fourteen years old, have been published only comparatively recently, in Leipzig. They are not entirely new to records, but this set, persuasively done by the Leipzig Gewandhaus Orchestra under their conductor Kurt Masur, is the first complete cycle to appear (2722 006; £8.95 until next February).

These five cleanly-engineered records offer pleasing, semi-serious listening. Part of the interest lies in spotting the influences upon the teenage Mendelssohn, and no-one could miss the cribs from Mozart's

G minor symphony in No 12 here. No 8 appears twice in the set, offering comparisons with a later, fully orchestrated version which is, surprisingly, less effective than the strings-only scoring. No 11 introduces jingly percussion almost *alla Turca*—an Emmenthal wedding-dance quotation, in fact, in the scherzo. As is the rule with Archiv sets, the documentation is faultless, and beautifully illustrated; but the disc layouts are unhelpfully labelled. (Doubters should, perhaps, sample first the *I Musici* version of No 11 on Philips 6500 099.)

There are at least ten boxed sets of symphonies on offer now for a limited period at reduced prices. From DGG, celebrating a seventy-fifth anniversary, come the first four in a planned series of complete

cycles. Included is a reissue of Eugen Jochum's sensitive Bruckner series with the Berlin Philharmonic and the orchestra he re-shaped, the Bavarian Radio Symphony (2720 047; £15.50).

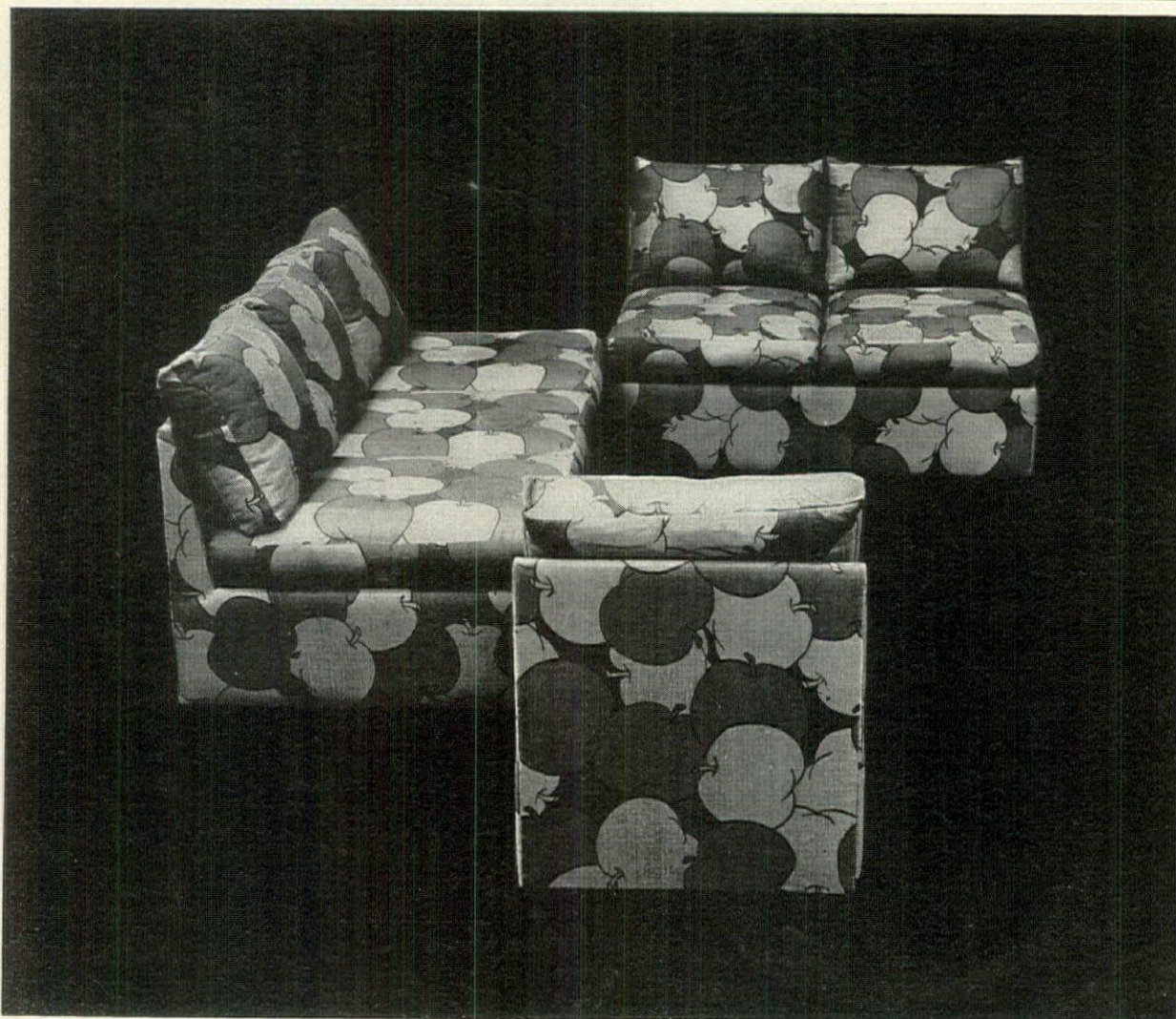
The rival Haitink/Concertgebouw cycle is practically complete too, and the Dutch conductor favours the generally fuller and more satisfying scores, where Jochum consistently follows the Nowak Editions, which excise damagingly, 8. Possibly Haitink's performances, too, will ultimately prove more 'reliable', for Jochum's speed changes disconcert some. On the other hand, his unique mastery of the great slow movements, particularly those in 4, 6, and 7 here, seems to me sufficient justification alone to acquire this DGG box. The recordings are remastered to avoid awkward turnovers, save only in the scherzo of 9. Spacious sound quality serves both the works and Jochum's at times consummate musicianship admirably.

George Szell's Cleveland recordings of the four Schumann symphonies have been out of the catalogues for some time. They reappear, coupled with a superb Manfred Overture, and the Schumann Piano Concerto, with Fleischer as soloist (CBS 77344; £4.49), only to face a formidable rival in Karajan and the Berlin Philharmonic. These are new recordings, made in the

Berlin Jesus-Christus Kirche last year, with the symphonies and the rare Overture, Scherzo, and Finale as a filler (DGG 2720 046; £5.50).

Szell's conducting is characteristically authoritative in manner (there's a story that Szell would not consider Boulez guest-conducting Schumann at Cleveland!) but the 'Spring' and the cyclical D minor are less well done than the C major and 'Rhenish'. Szell's tempo transitions in the fourth are clumsy, and the recorded sound is grubby times. Karajan, though, shows virtually unmatched identification with Schumann's poetic idiom, and his performances are exquisite refined and precise in rhythmic articulation. The German engineer cope well with the extreme dynamic range.

Karl Böhm's new Beethoven cycle with the Vienna Philharmonic (DGG 2720 045; £15.00) is less recommendable. The acoustic of the Musikvereinsaal is nicely conveyed and the playing has the Viennese 'glow'. But Böhm is staid, favouring steady tempi where one wants things to become 'unbuttoned'. Temporal relationships in the Choral finale are especially unconvincing, though the conductor's integrity is never in doubt. This is the complete anti-thesis to Karajan's Beethoven symphonies, now a permanent DGG bargain set—even to the contrast in the oboe sound in the two orchestras.



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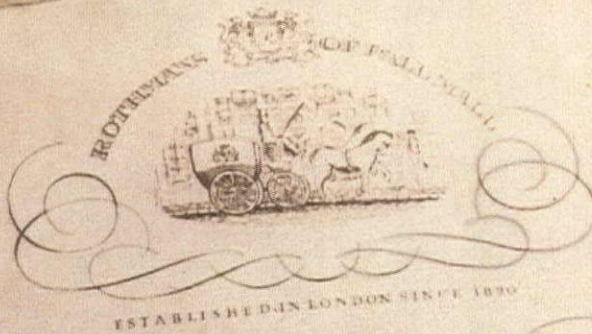
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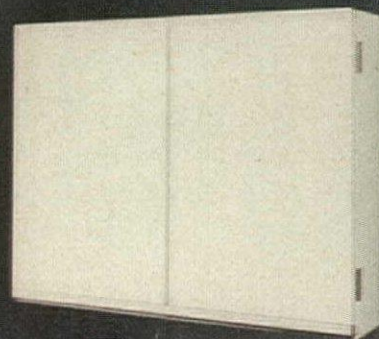
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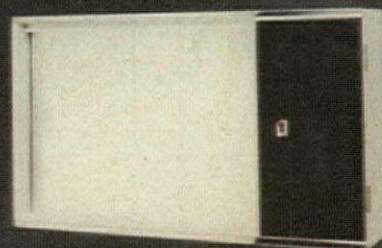
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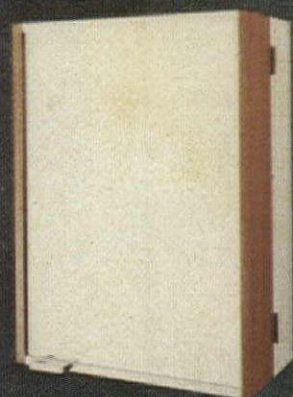
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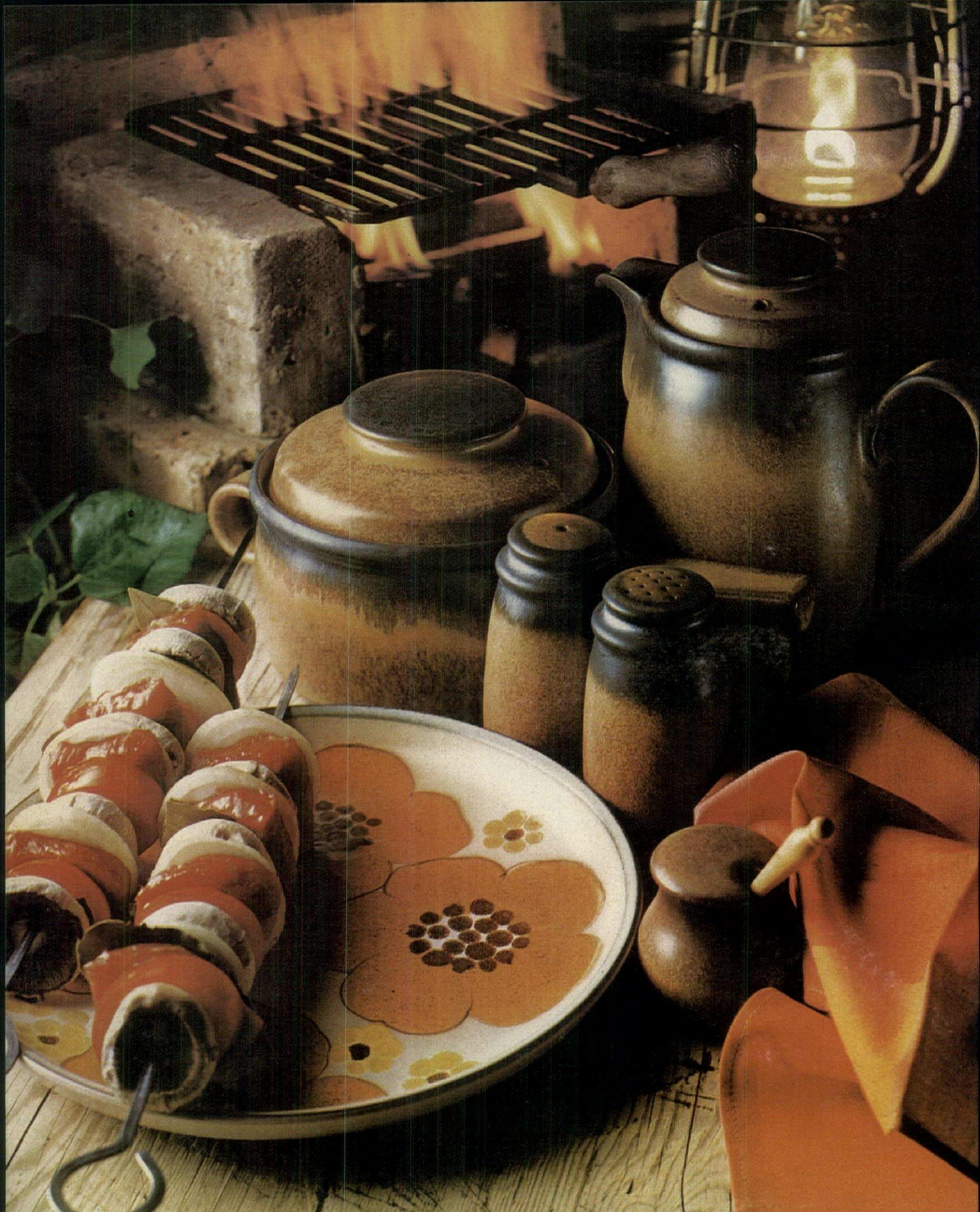
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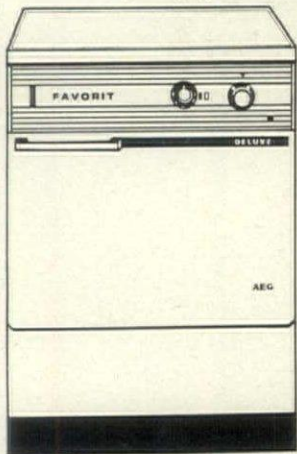
a round-up of current hi-fi equipment

to the silence while the AEG 'Favorit de luxe' dishwasher washes up for you — incredibly quiet, completely effortless.

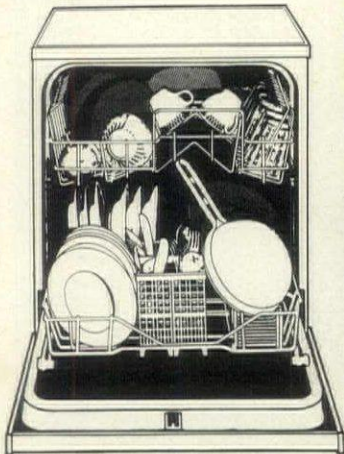
Better still, don't even stay to listen. Go out — shopping, to the theatre, to bed. Imagine it; all you do is load the dishwasher with all your pots and pans, cutlery, china and glassware, and forget about it.

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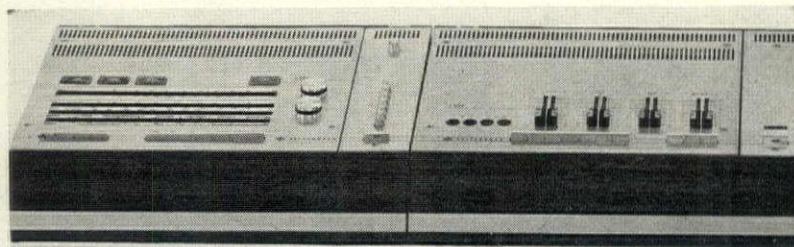
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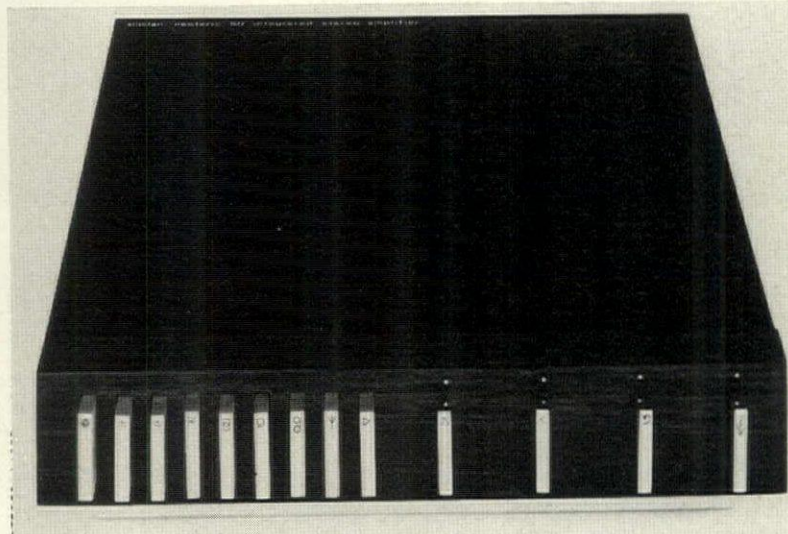
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Beosystem 1200 by Bang & Olufsen, comprising amplifier, turntable and speakers. In teak, rosewood or white finish, from about £233.90. Tape recorder, from about £123.90. From Harrods, Knightsbridge, London SW1



The 250 system from Telefunken, comprising amplifier, tuner, turntable, speakers and tape recorder, £654.93 complete. From a large selection of Telefunken equipment, at Berry's Radio, 25 High Holborn, London WC1

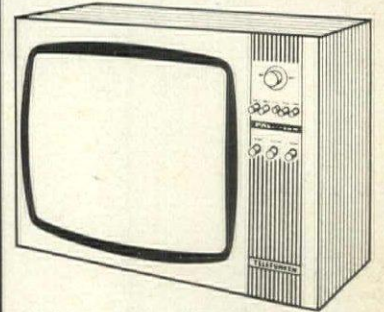


Neoteric 60, a compact integrated stereo amplifier by Sinclair, with front panel in solid rosewood, aluminium selector bars and gold-plated control knobs, about £61.95. Inquiries to Sinclair Radionics, London Road, St Ives, Huntingdonshire

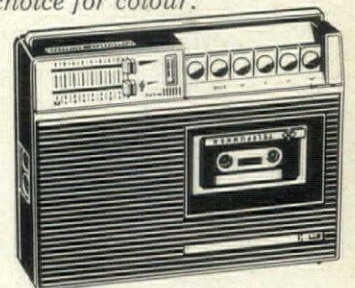
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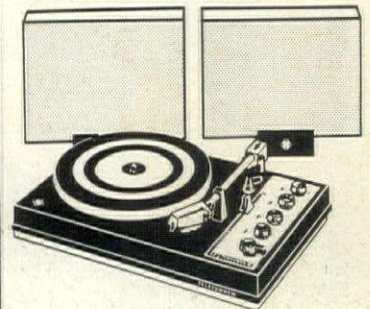
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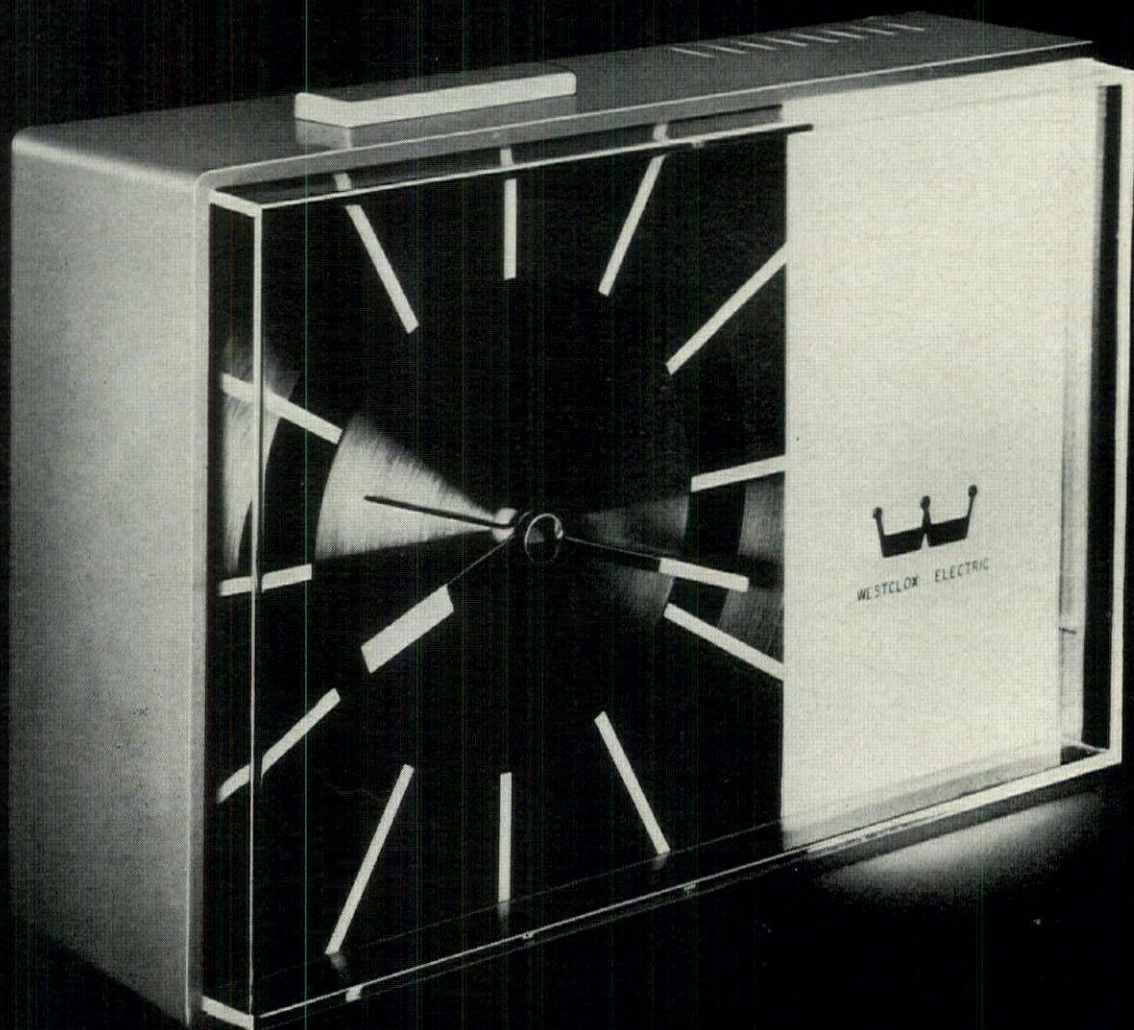
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But nine times out of ten we reckon you'll be aware of the world before it even cuts in.

Moonbeam has a 24 hour alarm setting. And is finished in Wedgwood Blue or White.

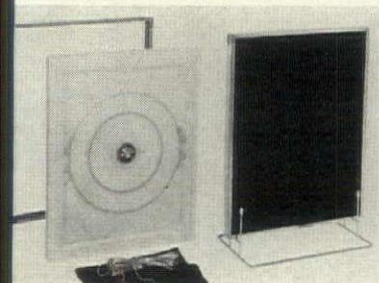
It costs £5.75 RRSP and for that price we can't think of a nicer way of getting you to see the light each morning.

Moonbeam by Westclox

 **GENERAL TIME LTD.**
Strathleven, Dumbarton, Scotland.
A Talley Industries Inc. company



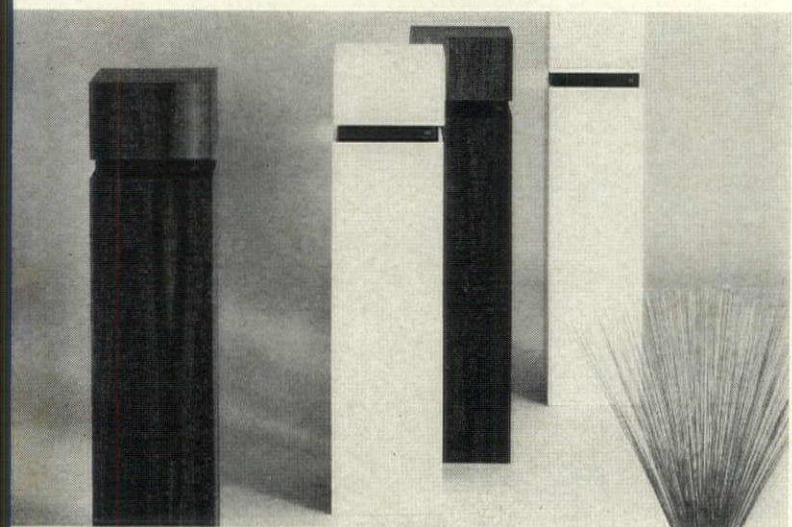
Four-band tuner amplifier RS303, about £199.59, and RW346PE stereo turntable, about £166.00, by Siemens, with spherical £27.77 and cubic loudspeakers, from about £29.50 each, can be linked to give quadrasound reproduction. Cabinet available in either white or light satinwood finish. From Lasky's, 42 Tottenham Court Road, London W1



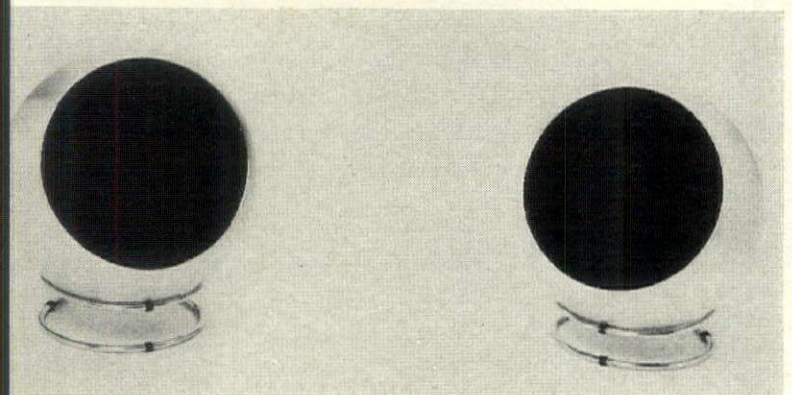
Compact 'Double Knit' speaker kit by Poly Planar, easily assembled, about £6.95 each. Stockists from Highgate Acoustics, 184/188 Great Portland Street, London W1



TC-630 4-track, 3-head stereo tape recorder. With twin speakers which are detachable and separable. About £189.35, from Hampstead Hi-Fi, 91 Heath Street, London NW3



Speakers from the 'Aquarius' range by JBL. Come in oiled walnut or satin white finish, £96.00 each. From Hampstead Hi-Fi, 91 Heath Street, London NW3



Support speakers for the 4-D system by Grundig, to be shown at the Audio Fair at Olympia, available from the Grundig Audio Centre, 18 Parliament Street, London SW1



If you want the ultimate in luxury kitchens first do a little reading.

Interested in superbly finished craftsmen-built Multiflex kitchen units in 21 fashionable colours (and two in solid, natural timbers) specially designed to accommodate every known type of appliance?

Intrigued at the idea of having a highly skilled designer tailor your requirements into a perfectly planned kitchen - for nothing?

Attracted by direct sale discounts of up to 25% on cabinets and accessories, up to 12½% on appliances?

Then fill in the coupon now and send for the Multiflex 48-page illustrated catalogue which includes a special section on the principles and techniques of good kitchen design. It makes compulsive reading!

There are Multiflex Kitchen Design and Display Centres at:

London 67-68 Elephant & Castle Shopping Centre, Southwark, SE1. (Just ten minutes on the Underground from Piccadilly) or telephone 01-701 3237 for an appointment.

Wales Dafen, Llanelli, Carmarthenshire.

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

multiflex kitchens

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

Please send me without obligation your FREE *Guide to Good Kitchen Design*. I understand no salesman will telephone or call on me.

Name _____

Address _____

HOUSE NOV

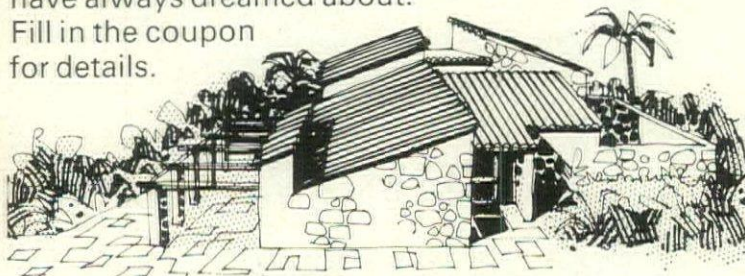
Continued on page 64

Let us take you to see

Your Villa in the Sun

Let us fly you to Majorca to inspect your dream house. Inspection trips, to see the new Majorca village of Jardin de Flores, in the sunny foothills of the mountains a few miles out of Palma, cost only £29 including hotel accommodation. While you are there you can see show houses, select your own plot and choose the architect-designed villa you have always dreamed about.

Fill in the coupon for details.



JARDÍN DE FLORES

To: Christopher Lord Developments, 16 Regency St., Westminster, London SW1

Please rush me more details about Jardin de Flores

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Address _____

HG3

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183 REGENT ST.
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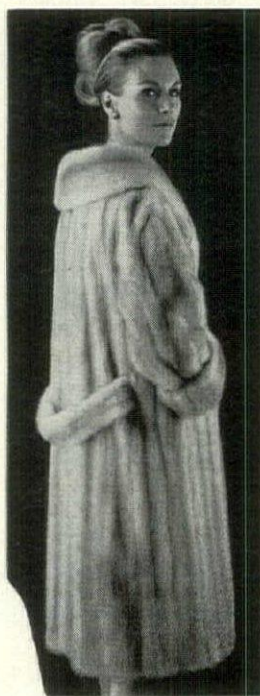
A fabulous collection of these and all other **Fine Furs** fully guaranteed and at fairest prices. All sizes available.

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At **Furs-for-All** 205 Regent Street, opposite Liberty's, you will find one of England's best selections of inexpensive **FURS—Fun Furs—** Simulations, Fur trimmed Leathers and Suedes.

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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

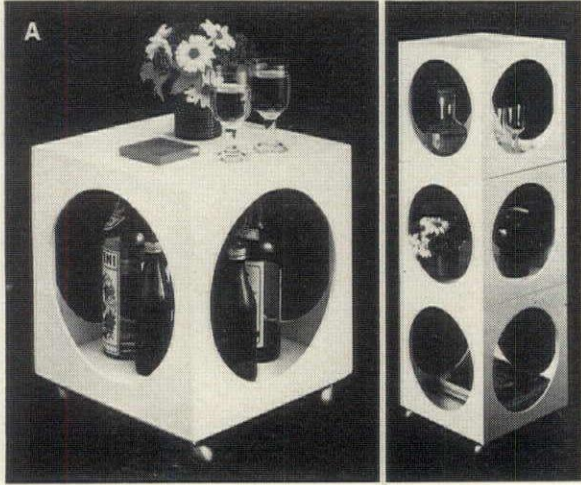
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Address _____



Tebrax Limited,
63 Borough High Street London SE1 1NG. 01-407 4367

Superb New Dimension offers... such outstanding value for money



HONEYCOMB OFFER ONLY £8.50

A marvellous storage unit in sparkling white. Use as a drinks trolley, for coffee, to store books and magazines or as a bedside table. Honeycomb is a 14" cube, has wooden sides with 11" diameter holes and costs **only £8.50** complete with four easy-run castors. Additional interlocking units are available without castors to build up As illustrated - **only £7.50** each.



ROCKER OFFER ONLY £7.98

These comfortable traditional rocking chairs can be stained or painted any colour or left in their natural beechwood. The chairs arrive in a neat flat pack and are easily assembled. 40" high, seat size 20" x 18", **only £7.98**



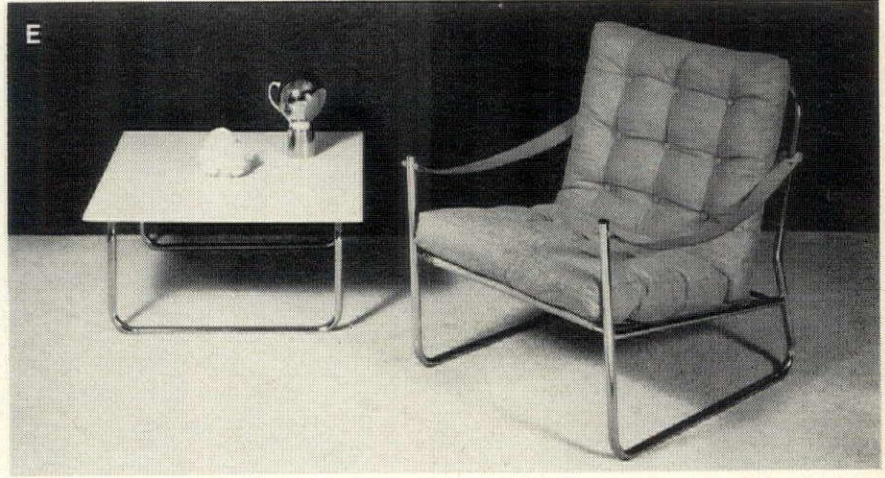
MULTI-PURPOSE TABLE OFFER ONLY £9.95

This good looking table is versatile and smart enough for any room. Ideal for coffee, drinks, record player and television. There are two big storage areas below for books, magazines records, etc. (holds approx. 100 LP's and 200 singles at the same time). Made in wood and finished in sparkling white with four easy-run castors. Sizes: 20" x 20" x 16" high, **only £9.95.**



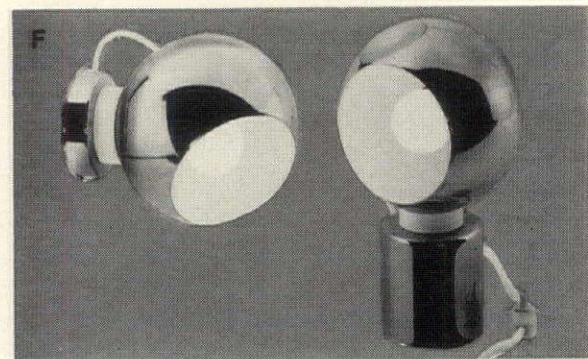
TABLE TROLLEY OFFER ONLY £15.90

A handsome and well made piece of furniture made mainly in beechwood. Use it as a conventional trolley or convert it into a table big enough for three for dinner. Ideal also as a side table or desk. Height 27", width 24", depth 18", extended size 27" x 48" x 18". You would expect to pay at least 50% more for a similar wooden trolley - and ours converts to a really useful table as well, an exceptional offer at **only £15.90.**



SCANDINAVIAN CHAIR OFFER £21.50 COFFEE TABLE ONLY £11.90

An outstanding chair from Scandinavia that combines good looks with supreme comfort. It has a chromed tubular frame, smart leather armrests and substantial natural oatmeal buttoned cushions. You couldn't find a more comfortable chair. Sizes: 27½" high, 26" wide, 26" deep, **only £21.50.** The matching coffee table has a big square top in gleaming white. Sizes: 27½" x 27½" x 13½" high, **only £11.90.**



ITALIAN LIGHTS OFFER FROM £4.95

TABLE LAMP - 5" dia, chromed ball, 9" high with on/off switch, fully adjustable magnetic base, **only £5.95.**
WALL/CEILING LAMP - 5" dia, chromed ball on magnetic base, fully adjustable, **only £4.95.**
Both take 40W or 60W light bulbs.

HOW TO ORDER Simply fill in the order form and post it with your crossed cheque or postal order made payable to: New Dimension Offers and send to: New Dimension Offers (CMS 103) Manor Rd., W. Ealing, London, W.13. Tel: 01-998 2900. If on receipt you are not completely delighted we will ensure full cash refund if you return the goods in unused condition within 14 days of receipt. Available to residents in Gt. Britain and N. Ireland only. Allow two to three weeks for delivery.

NEW DIMENSION OFFERS ORDER FORM

Send to: New Dimension Offers (CMS 103) Manor Road, West Ealing, London, W.13.

- (A) Honeycomb Unit(s) @ £8.50 + 65p carr. ea.
Additional Unit(s) @ £7.50 + 60p carr. ea.
(B) Rocking Chair(s) @ £7.98 + 75p carr. ea.
(C) Multi-Purpose Table(s) @ £9.95 + 75p carr. ea.
(D) Table Trolley(s) @ £15.90 + 98p carr. ea.

- (E) Scandinavian Chair(s) @ £21.50 + 80p carr. ea.
Coffee Table(s) @ £11.90 + 90p carr. ea.
(F) Table Lamp(s) @ £5.95 + 25p carriage ea.
Wall/Ceiling Lamp(s) @ £4.95 + 25p carriage ea.

Please state quantity required

I enclose crossed cheque/P.O. No. _____ Total inc. carriage £ _____
Name (Block Letters please) _____
ADDRESS _____

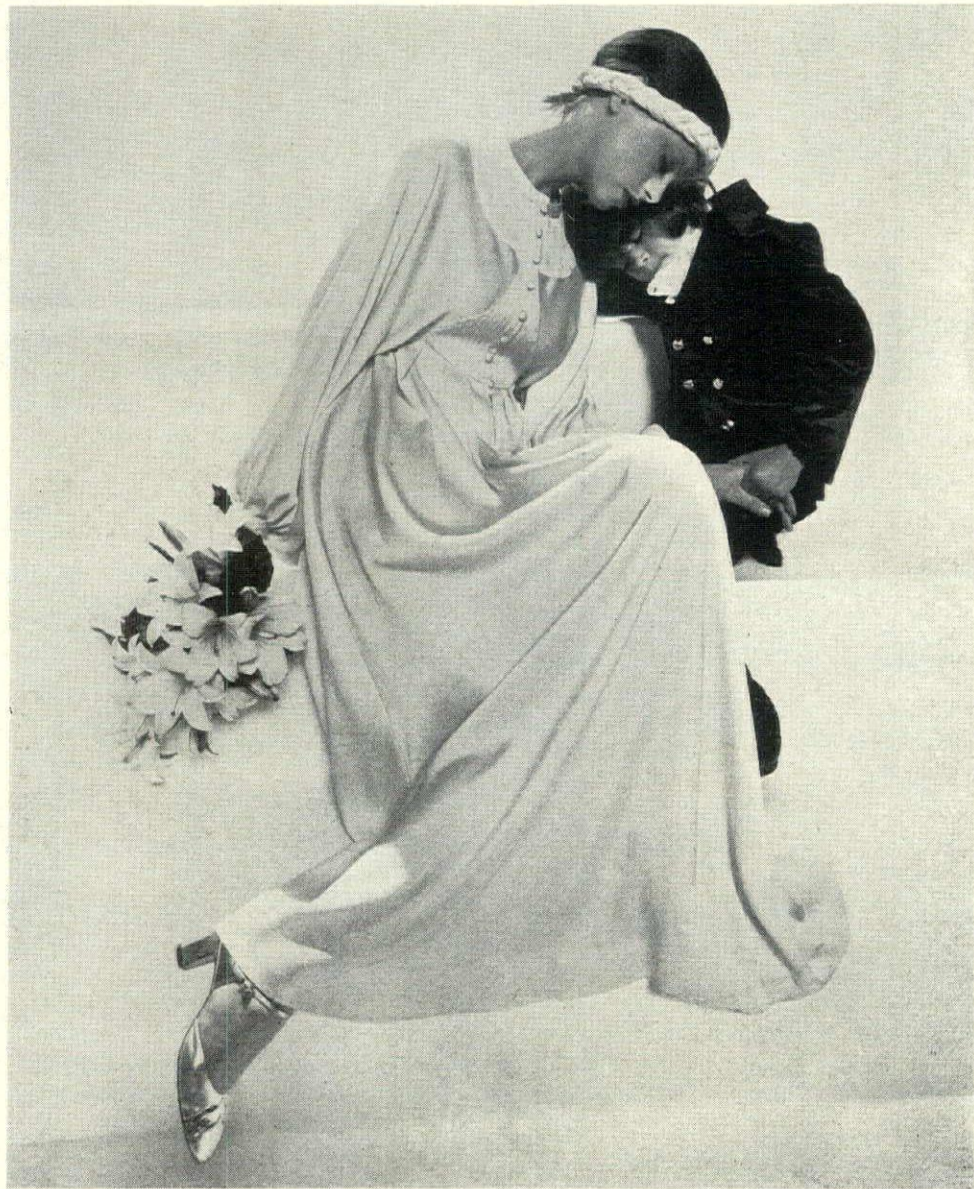
**THIS MONTH'S
NEW DIMENSION
OFFERS**

Personal callers welcome at our Warehouse Shopping Centres:
● CROYDON: 1a Church Road, West Croydon, Surrey. Telephone 01-688 1416.
● EALING: Manor Road, West Ealing, London, W.13. Telephone 01-998 2900.
Both open Monday - Saturday inclusive 9.30 a.m. - 5.30 p.m. (Early closing Wed.).
*Also - Sunday viewing at Ealing only, 10.00 a.m. - 5.30 p.m.

BRIDES

SETTING UP HOME INCORPORATING WOMAN BRIDE & HOME

The magazine for people getting married.



All about the wedding—for everyone involved.
All about setting up home—for the two of you.

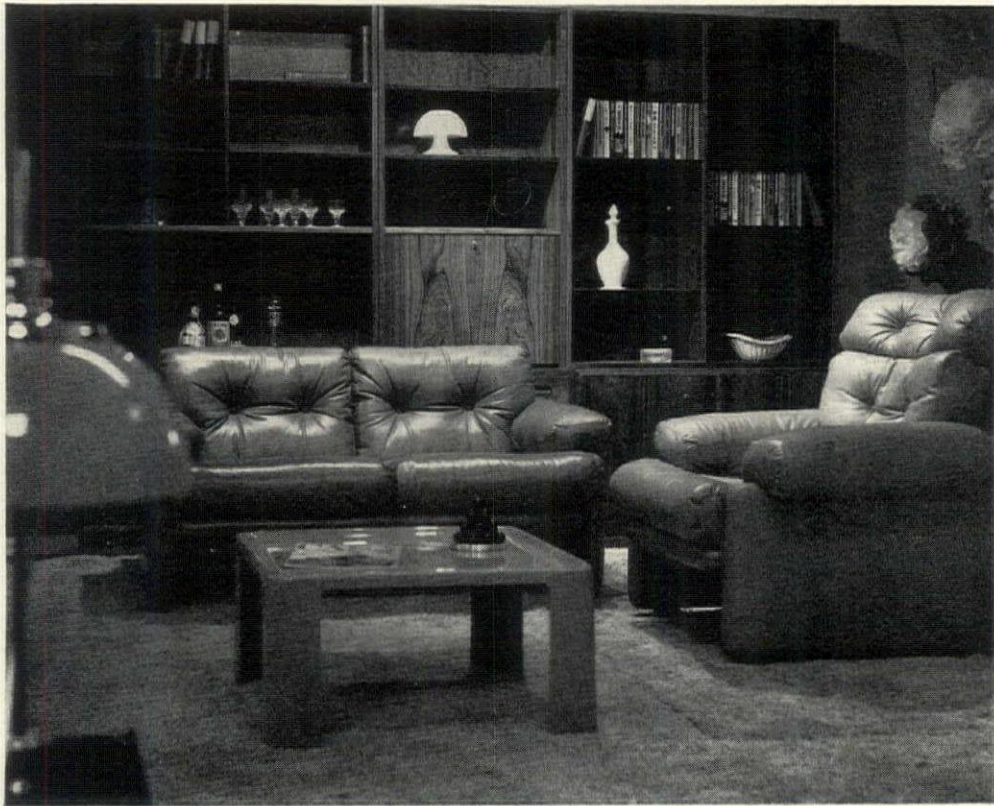
Published six times a year.

On sale now.

BRIDES

SETTING UP HOME INCORPORATING WOMAN BRIDE & HOME

Coronado from C&B Italia (Divan Italian Style)



Coronado from C&B Italia - call it a divan, like the Italians, or a sofa or settee, you'll have to admire its opulent proportions and unstinting comfort. There's a matching armchair that's just as handsome, and both are available in high back and low back versions. Finishes are hide, cord and velvet.

Also, our superb range of English and Continental furnishings include the exclusive Danish storage furniture in rosewood. Or if you prefer we can offer you these in oak or teak.

Clement Joscelyne Limited
Market Square, Bishop's Stortford,
Bishop's Stortford (0279) 3255.



visit Joscelyne's-be surprised

this is the basic ALFLOW shower unit

The basic Alflow unit is more compact than some people seem to think. It's a mere 8" x 4½" wide and projects just 3½" from the wall. It can be used for a shower or water heater and it's economical too—only using electricity while the unit is actually in use.

**Small enough
for your home,
but big enough
for the job.**

Free colour brochure from:
GARDOM & LOCK LIMITED
Alflow Works, Dept. HG9
Pleasant St., West Bromwich, Staffs.

ALFLOW

Crittall-Hope double glazing: you can't buy better. Why pay up to twice our price?

Warmlife by Crittall-Hope can save you as much as 50% on double glazing your home—because it's so easy for you to fit yourself. So you need pay only for the units—not the installation.

Or we will fit Warmlife for you, giving a separate quote for the job—so you know just what your money is buying. And you'll still make a big saving from the economies of large scale production (Crittall-Hope are Britain's largest manufacturers of windows).

Warmlife tailored-to-your-window units—hinged, sliding or fixed—come fully assembled and ready glazed.

Crittall-Hope Double Glazing Ltd., Crittall Road, Witham, Essex. HG/24/11

Please send FREE 'Warmlife' colour brochure and details of discounts and deferred terms.

Name.....

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Foster Clarke Reproductions

Manufacturers of fine English furniture

THE HEPPLEWHITE SUITE

Comprising Dining Table (FCL 64) £60.50; Sideboard (FCL 53) £76.45; Two single chairs (FCL 114a) £17.40 each; Two elbow chairs (FCL 114b) £24.50 each. Delivered free U.K. Export inquiries welcome.

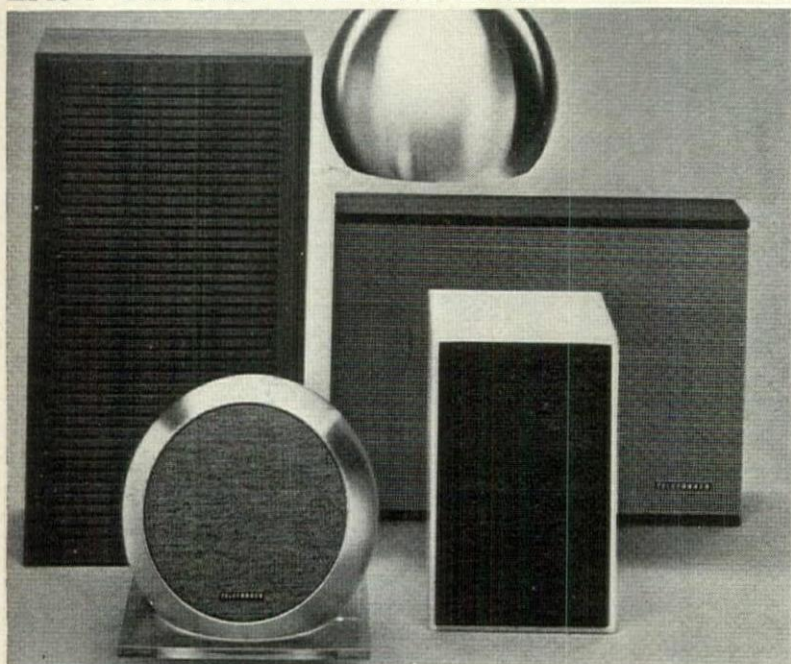
All the furniture shown in this room setting is craftsman made at prices direct from the manufacturers. You are welcome to visit our showrooms and make up a suite to your own choice from the many items of Sheraton, Hepplewhite and Chippendale style mahogany furniture in our range.



Send 10p postal order for our colour catalogue.

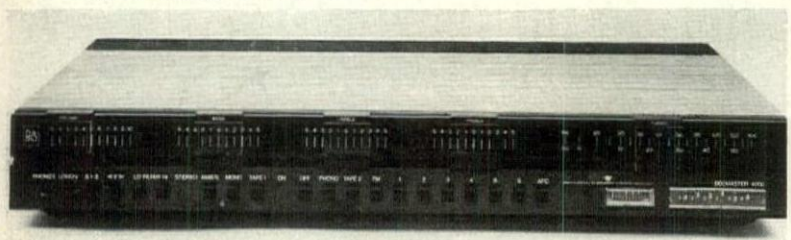
Foster Clarke Reproductions,
7-9 Upper Tooting Road,
London S.W.17. Tel. 01-672 6219.

EASY ON THE EYE AND EAR continued from page 59



Above Group of Telefunken loudspeakers, ranging in price from £17.25 to £29.75. From Berry's Radio, 25 High Holborn, London WC1

Below Beomaster 4000 by Bang & Olufsen, is a combined stereo FM tuner and stereo amplifier with ambiophonic speaker channels. From about £179.50, from Hampstead Hi-Fi



Stereo record player by Philips, GF908, wood veneer finish with transparent lid, about £159.00 with speakers. A quadrasonic effect can be obtained by adding an extra two speakers. From main stores



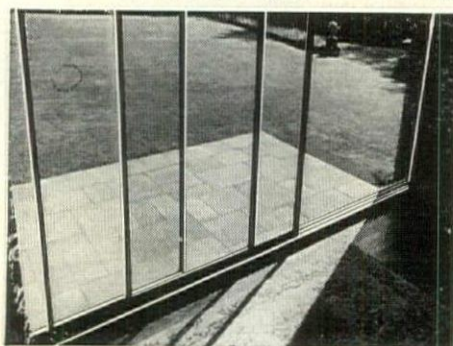
Viscount III amplifier, from about £17.00, from Radio & TV Components, 21 High Street, Acton W3



SP25 Mk 111 module, an automatic single play deck by Garrard. About £23.49, with Perspex lid, from hi-fi specialist shops and main stores

Imagine your home with Marsland sliding doors

- Leading to a patio
- Opening up your pool house
- In a luxury home extension
- Adding beauty to your lounge



The open-air spaciousness and sheer pleasure of Marsland 'Stenmar' aluminium sliding doors has to be experienced to be appreciated. Your house and garden become more exciting, more attractive, more fun.

Marsland sliding doors can be supplied in any size you need, single or double glazed. Despite being the finest made in Britain, they cost remarkably little to buy, and can easily be installed at a very reasonable cost.

So send the coupon. Open up your home with Marsland sliding doors.

Please rush me your brochure on aluminium sliding doors.

Name _____

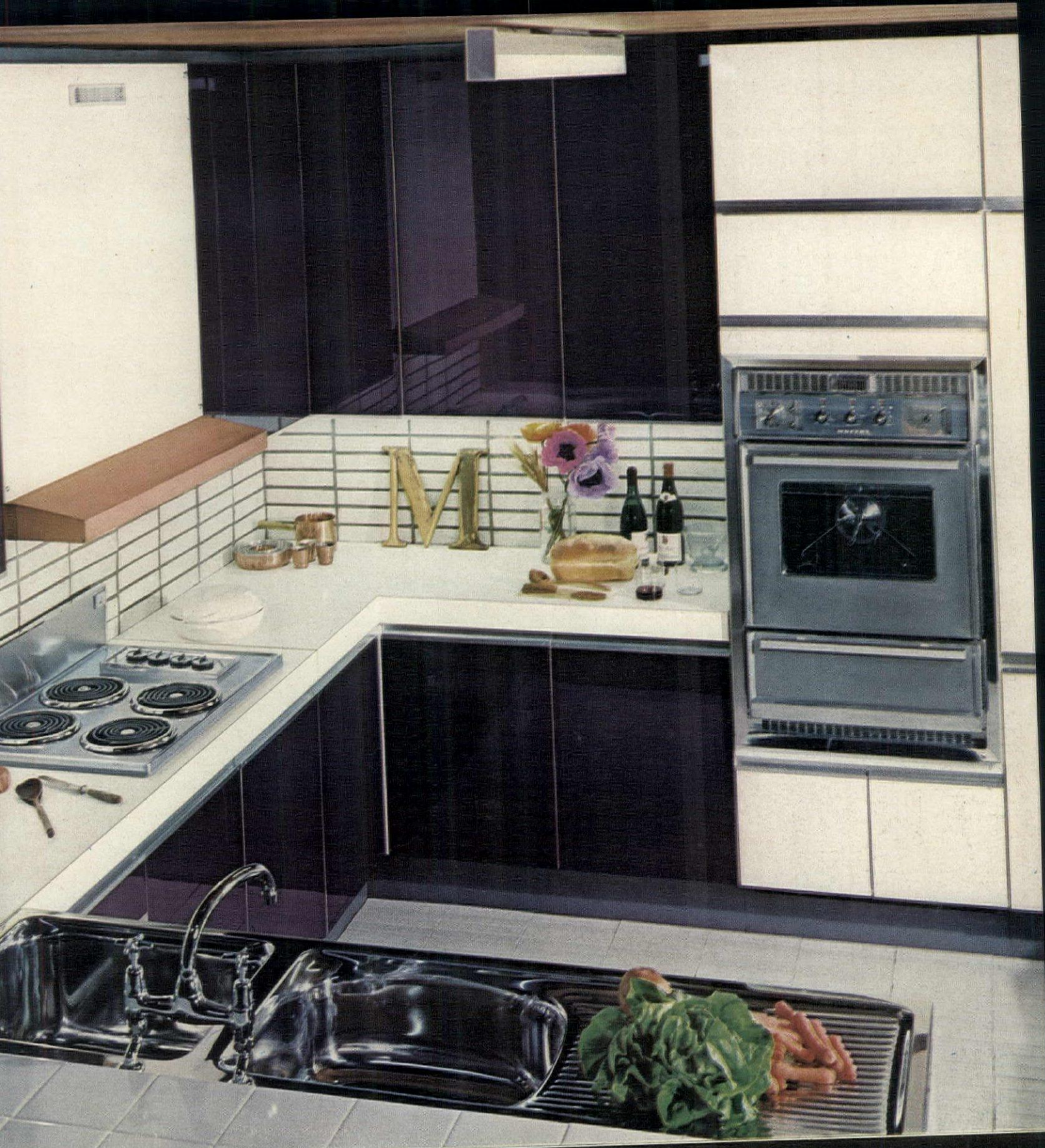
Address _____

Telephone No. _____

HS311/72

Marsland & Company Limited
Stenmar Works, Edenbridge, Kent
Telephone: Edenbridge 2501





Wrighton and Moffat are brilliant kitchen partners

Wrighton fitted kitchen furniture and Moffat cooking appliances achieve a luxury kitchen planned to meet every practical requirement.

Wrighton CALIFORNIAN and INTERNATIONAL kitchen units are finished in Decpol, a high quality polyester with a glass-like finish exclusive to Wrighton. Decpol is available in a wide choice of brilliant colours.

The elegantly styled MOFFAT Built-In electric oven complete with automatic timing, rotisserie and roast meter has automatic control for perfect roast every time and the oven keeps itself continuously clean. To go with the oven is a matching Counter Unit with four radiant rings. These make a brilliant partnership with Wrighton units.

See the full range of WRIGHTON Fitted Kitchen Furniture with MOFFAT appliances at the Wrighton Showroom, 3 Portman Sq., London, W1H 0JB. (Just behind Selfridges). Tel: 01-486 4575.

Visit Moffat at the Thorn Kitchen Advisory Centre, Thorn House, Upper St. Martins Lane, London, W.C.2.

To: F. Wrighton & Sons Ltd, 3 Portman Square, London W1H 0JB. Please send me your colour brochure with details of:

Moffat Cookers Wrighton Kitchens

Name.....

Address.....

Town..... County.....

T96

WRIGHTON

MOFFAT

BUILDING KNOW-HOW

FROM CRYSTAL-CLEAR POOLS TO WATERPROOF DOMES

Swimming in the clear

A swimming-pool in the garden undoubtedly provides a great deal of pleasure as well as healthy exercise. However, many owners are not aware that such a pool could also become a disease trap. Water is an excellent medium for the spread of contagious diseases—not only minor throat infections and the common cold but, more seriously, athlete's foot, amoebic meningitis and various ear and eye complaints. Conventional purification systems tend to be both expensive to run and time-consuming but, recently, a new device has been introduced to Britain which takes care of this unrelenting chore automatically and silently. This is a completely automated, self-generating chlorinator which has already proved itself to be totally effective in Australia. Working on the electrolysis principle, the Orsino Auto-Chlorinator is simply fitted into the normal

pool filtration system and switched on, automatically manufacturing and distributing chlorine into the pool, in correct quantities, twenty-four hours a day, using less power than an electric light bulb.

The unit works completely unattended, requiring no adjustment whatsoever and eliminates the need for handling and storing raw chemicals, which can often be dangerous as well as costly. The initial cost should be rapidly offset in the savings on the purchase of chemicals. Not only that, the stinging eyes, dried-up skin-bleaching and irritation around the nose, which can result from conventional chlorination, is avoided altogether with this automatic chlorinator. Crystal-clear water can now be produced which is odourless, non-irritant, non-corrosive and perfectly drinkable, with bacteria and algae entirely eliminated. The complete system is contained in a simple

power pack no more than 12 inches square and is being marketed exclusively through Scot Forward Leisure, 3-7 Albemarle Road, Beckenham, Kent (01-650 3026/0124).

Price: from £165.00 for a 10,000-gallon pool.

Leaking domes and cupolas

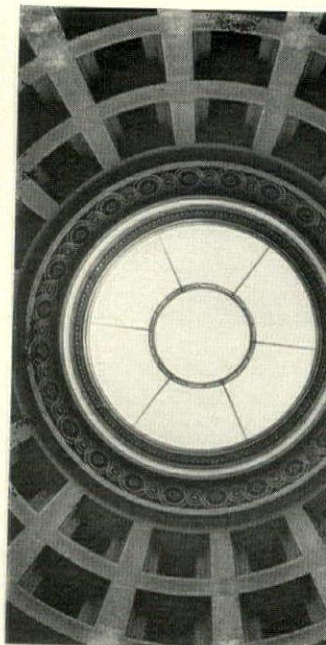
Many glass domes and cupolas, the status symbols of a hundred-and-fifty years ago, are causing their twentieth-century owners concern. Some are leaking and others are becoming structurally unsound for a variety of reasons. Clearly, to remake such domes to their original specifications would be both extremely difficult and expensive today.

To meet this dilemma, William Cox of Tring, make standard dome structures in the size range 10-20 feet (3-6m) diameter. These modern domes with their slender spider's web of aluminium, glazed with clear or tinted thermoplastic sheet, present elegant and practical alternatives with a variety of surroundings.

The Hamilton Mausoleum at Low Parks in Lanarkshire, Scotland, the burial place of the Dukes of Hamilton since 1852, provides a reassuring example of the successful application of one of these dome structures. This handsome 120-foot dressed stone monument is a great tourist attraction, famous for its internal echo. The aperture of the glass dome, providing the single dramatic and shadowless

source of light for the interior directly over a circular mosaic floor. William Cox have replaced original dome structure with six-section dome, 14 feet 3 (4.34m), in double-skinned acrylic which is capped with a 5 feet 6 inch (1.72m) diameter the standard Cox aluminium bar being employed throughout.

William Cox Ltd are at Tring Road, Tring, Hertfordshire SG8 2BZ (0462 4222).



Six-section dome by William Cox



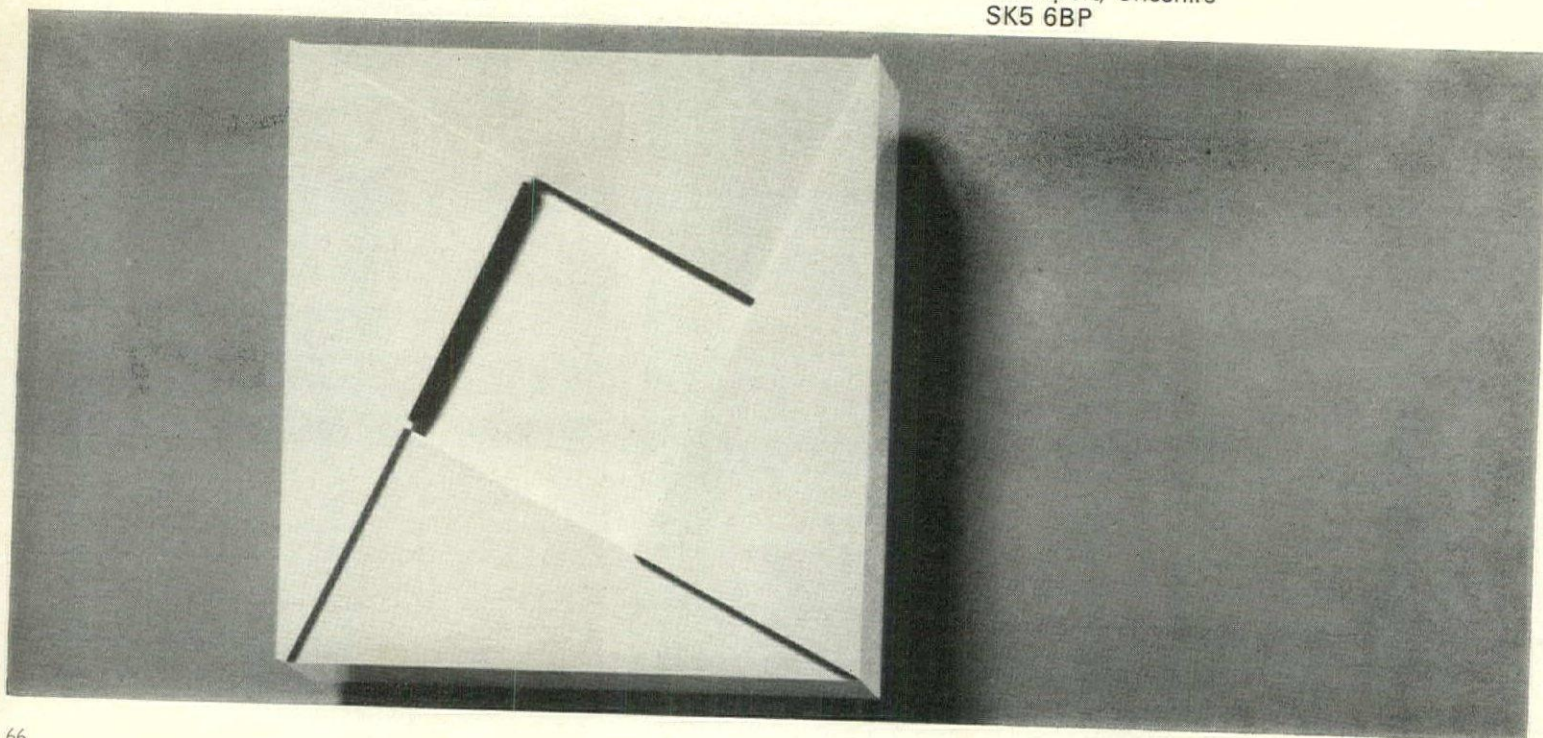
Friedland chimes bells pushes

See them at all good electrical shops

Shown is the 351 Apollo chime price £2.29

Chimes from £1.34
Bells from 62p
Pushes from 18p

Leaflets from Friedland CC
Stockport, Cheshire
SK5 6BP





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

To: Wrighton International
Furniture, Billet Road,
Walthamstow, London E17 5DW
Please send colour brochure to:

Name _____

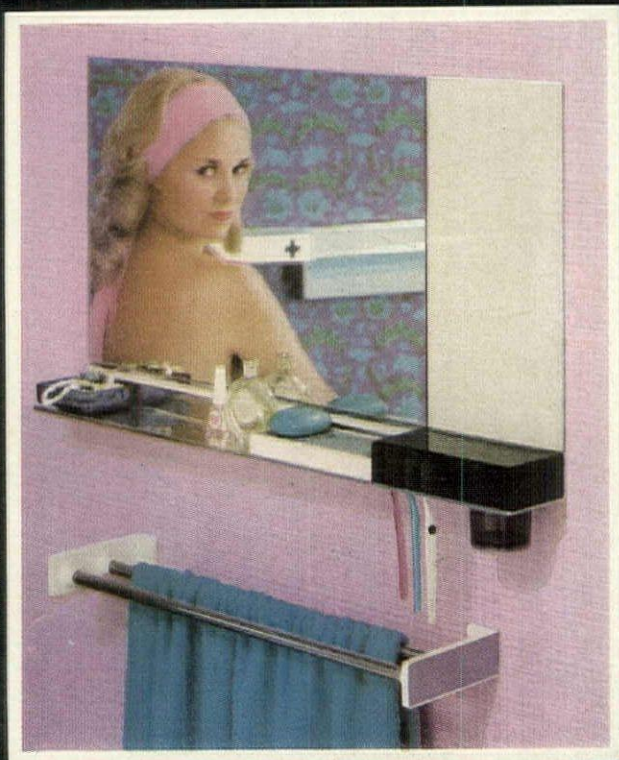
Address _____

Town _____ County _____

BED/67

MARINA by Yale[®]

matching beauty
in your bathroom



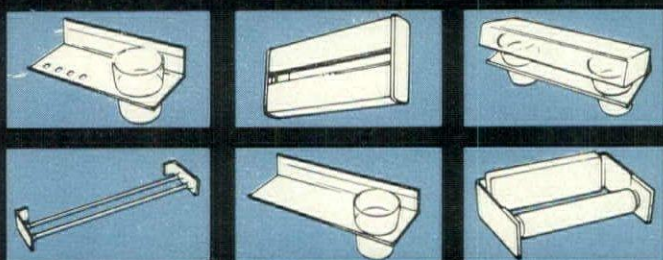
Marina by Yale offers you a new, complete suite of bathroom furniture, styled in cool anodised aluminium, trimmed in white. It's beautiful. And matching. From tissue dispenser to towel rail, its design is consistently appealing.

See what you can do starting with just one shelf! Buy as the fancy takes you, gradually building up a complete suite. You'll find one Marina item is a perfect match for the next.

And the price? That's perfect too.

See Marina for yourself. At leading department and hardware stores. Or write to us for free colour brochure and name of your nearest stockist.

Yale Security Products, Willenhall WV13 1LA.
Tel: (0902) 66911.



EATON Security Products
& Systems

Yale is a registered trademark of Eaton Corporation

BUILDING KNOW-HOW

Stand-by when the mains fail

A low-cost power unit for domestic and light commercial and agricultural purposes has been developed for emergency use in the event of mains power failure. This allows the essential services of heat and light to be maintained and should be a boon to invalids and the elderly, as well as for people with market gardens and farms to run. Mains power failure can occur for a variety of reasons: a crashing lorry, lightning, a main cable fault or, perhaps most likely of all, industrial disputes. The power cuts of last winter are still fresh in people's minds when sophisticated central heating systems using other fuels failed to function for the want of a little electric power to operate the pump.

Known as the 'Stand By One', this unit can be housed in kitchen or similar cupboards of standard dimensions (21-inch-square top, 36 inches high) and is available in a full range of colours. This enables it to fit unobtrusively in any convenient space, preferably near the mains fuse box. The 'Stand By One' comes into operation automatically when mains power fails and recharges automatically when normal power returns. The Standard 21 two-battery unit is priced at £119.95, not including batteries. The engineer will fit the recommended batteries when installing the units, and these batteries carry the manufacturers' own guarantee. The 'Stand By One' itself is guaranteed for two years and the manufacturers' say it should give a lifetime's service.

Available from Brook AC & Generator Company, Harrogate, Yorks.

Handsome wall-covering

Wall-covering fabrics can do a lot to disguise poor wall surfaces and one of the most handsome groups of ranges available is that from Tasso. The fabrics have exceptionally high resistance to the most severe wear. All the ranges, with the exception of the glass-fibre fabrics, are laminated to a strong creped backing paper to provide an almost tear-proof 'grip' once applied. Application is as fast and often more simple than ordinary wallpaper. Tasso fabrics can, in fact, eliminate much of the preparatory work on old cracked wall surfaces which would otherwise be required for painting or papering. They require little maintenance—an occasional vacuum is all that is needed and several of the fabrics can be sponged and spot-dry-cleaned in areas of really heavy wear. Tasso coloured fabrics have exceptional colour and light fastness to between 6 and 7 on a Swedish standard, where 8 is the maximum. Several fabrics in the 'Natural' range can be over-painted—first with a good-quality undiluted PVC emulsion paint and

then, if required, with an eggshell or gloss paint. All these fabrics are supplied with fully-trimmed edges and are available in rolls of 8m by 92cm and 25m by 92cm, except for Tasso-text Glass Fibre which is available in rolls of 50m by 100cm untrimmed only. If you would like samples of Tasso fabrics, a swatched folder and pattern book are available at 15p and £1.50 respectively, including postage and packing. Illustrated coloured brochures are free.

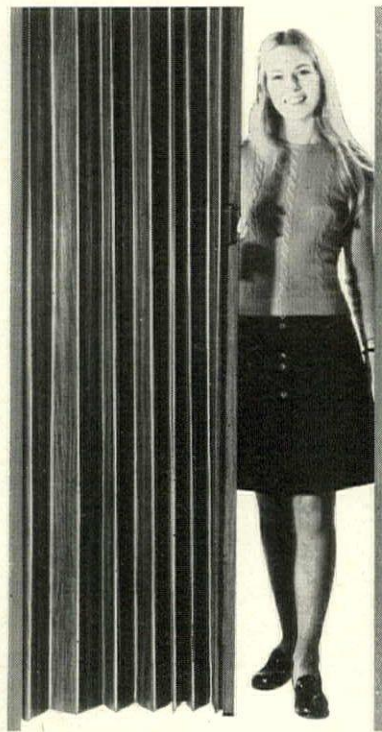
Tasso Decor International Ltd are at Crossways, Silwood Road, Ascot, Berkshire, SL5 0QU (0990-24749).

Useful sliding door

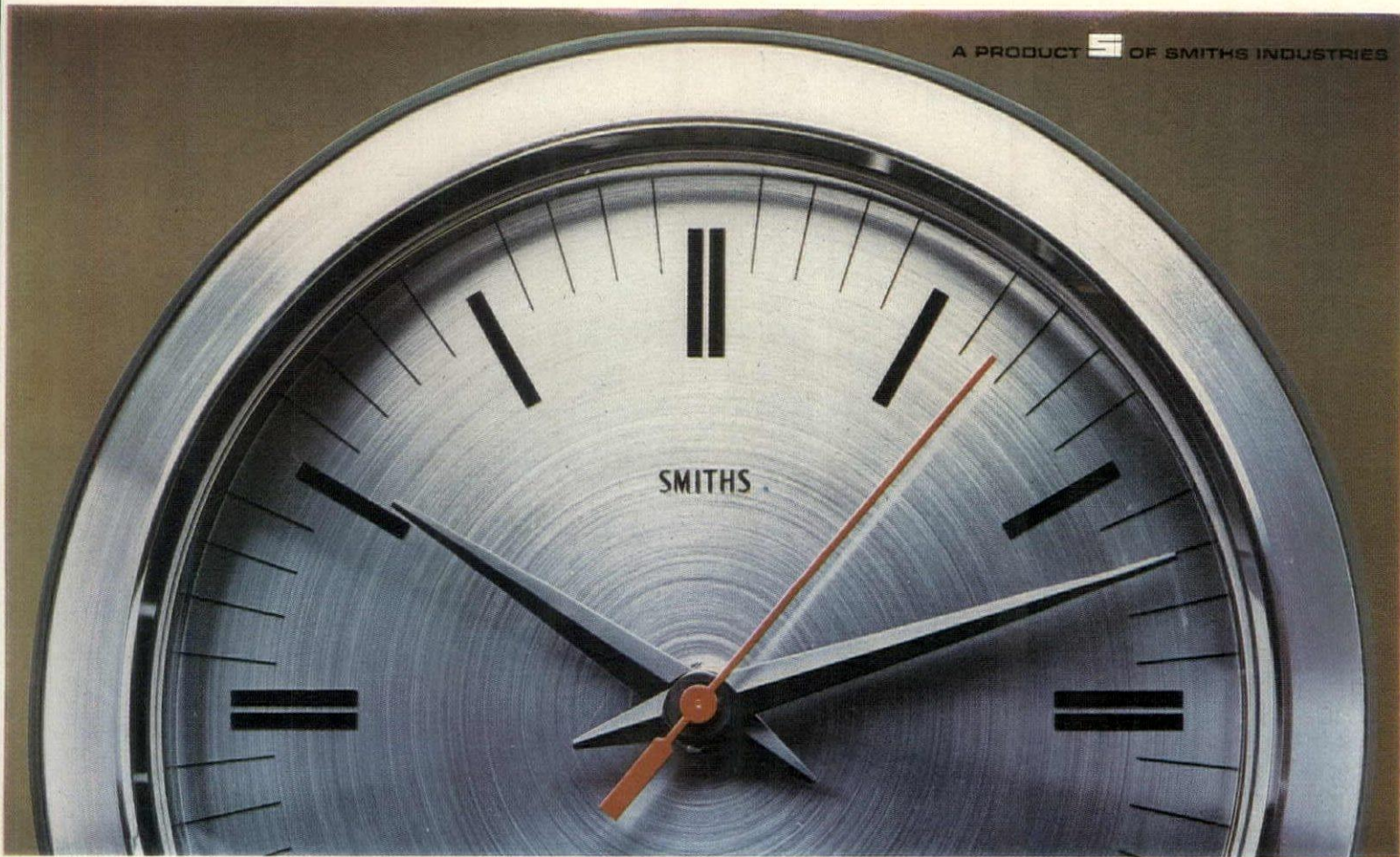
Where space is short, simple sliding doors can help a lot, but even these take up wall space. Panelservice have introduced a range of folding, sliding doors which can be fitted into door openings between 2 feet 9 inches and 5 feet 9 inches wide. They come 6 feet 8 inches high but are easily shortened on site. They also incorporate polythylene 'self-lubricating' slides and a unique top linkage device which creates a uniform fullness when the door is closed. Each door comes with magnetic and friction latches and simple-to-follow fixing instructions which make it easy for a handyman to fit one himself. These doors are available in the following choice of colours: 'Allegro Gold', 'Avocado Linen', 'Tan Linen', 'Fruitwood', 'Driftwood' and 'Dark Walnut'. They are made of vinyl-finished steel, with a texture appropriate to the material simulated, so that you can feel, as well as see, the weave of the linen or the grain of the wood.

Price: from £8.00.

Available through Panelservice Ltd, Barry House, Worple Road, SW19 4DH (01-946 8668).



Folding, sliding door by Panelservice



The new 'Smiths' Tuning Fork clock varies by only 60 secs a month.

For another £70 you can buy a more accurate clock.

- Above.** FAIRLAIN approx £9.25
 1 LIBRA approx £10.95
 2 KNIGHTSBRIDGE approx £13.50
 3 DORNAY approx £7.50
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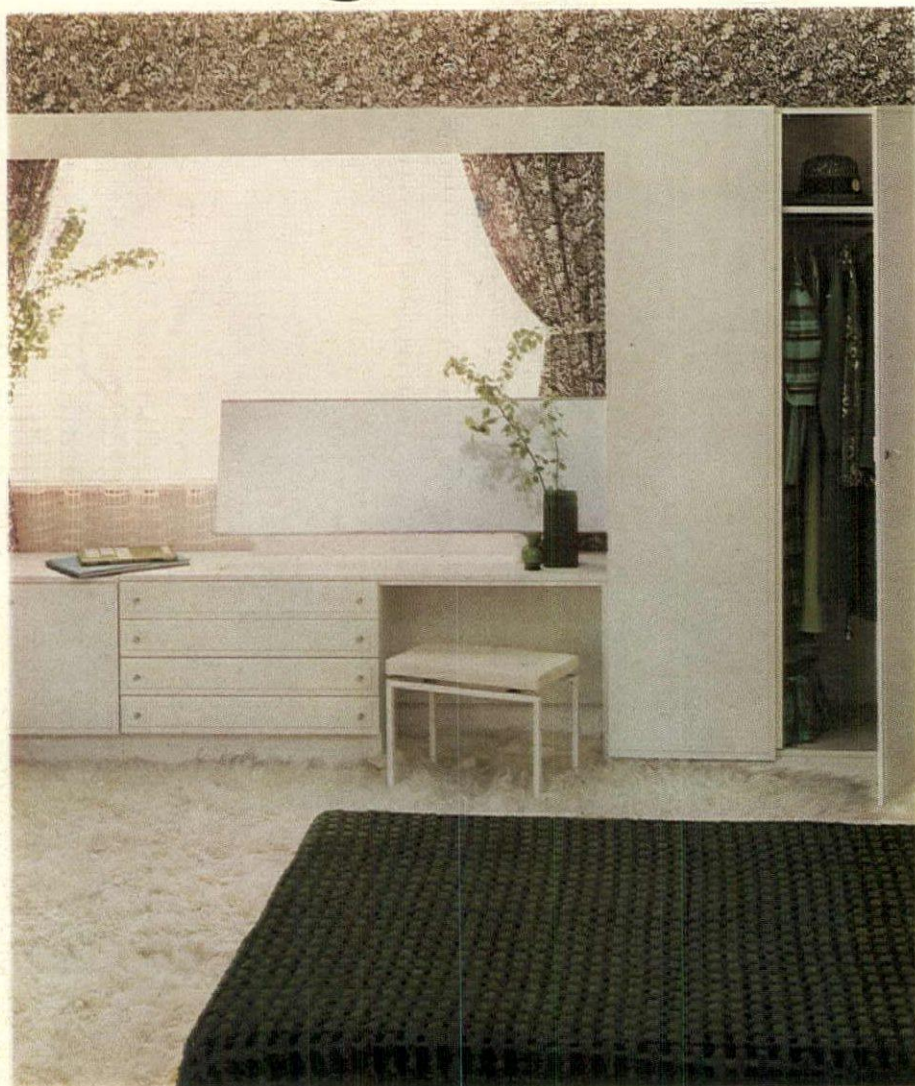
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Stag Style goes from one



Joan Hardacre, crisp, poised, and a bit frightening, is 31. 'The best age', she flatly says 'for a woman'.

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

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

When you look around you can see what she means.

The gleaming white of the bedroom proclaims the distinction of Miss Hardacre's taste. And her eye for value—the Symbol 300 shown in her 'fitted-look' bedroom cost £120-00.

'And so, Miss Hardacre, what about Mr. Right?'

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



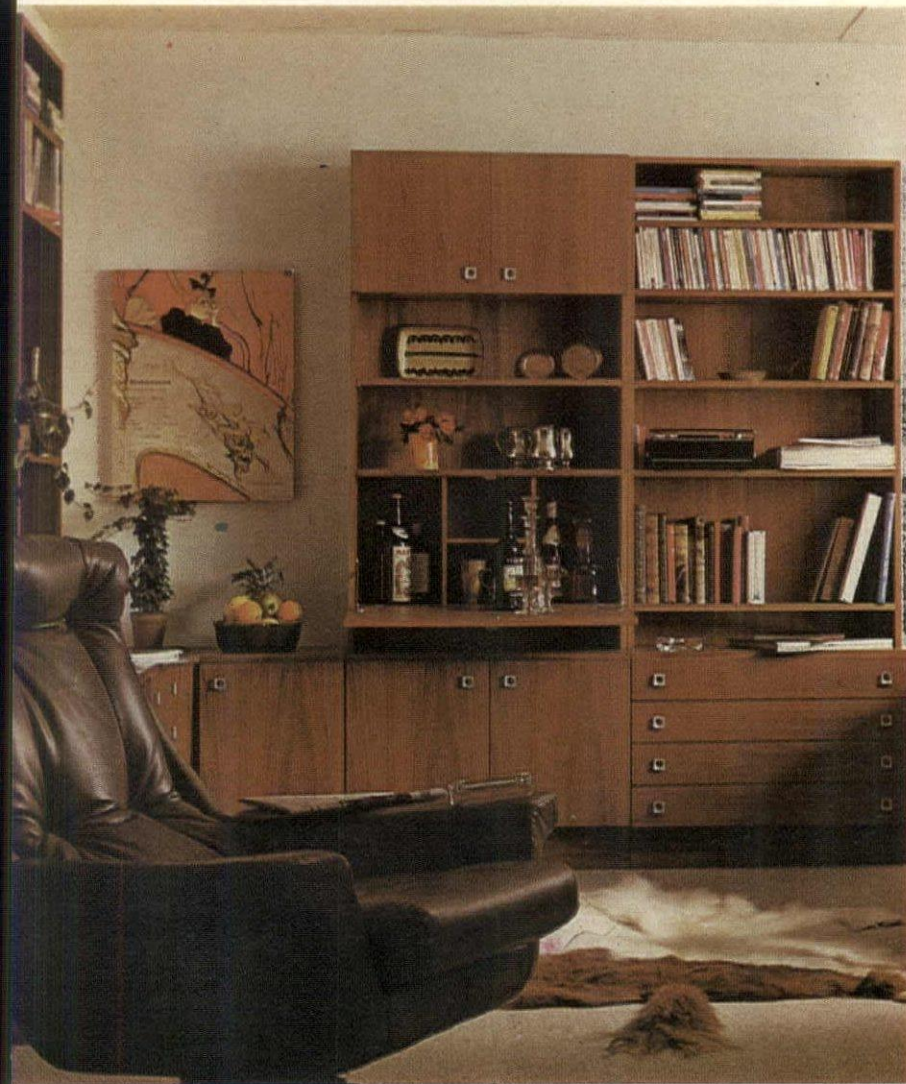
Colin and Pru Tatham, both 20 think marriage is a great scene. The Tathams consider themselves liberated, not least when it comes to furniture. They chose STAG RONDO for the bedroom because it is bold and modern, and full of character.

Colin might never admit this but he checked quite carefully on Stag craftsmanship before spending £130-00 on Pru's choice of Rondo shown above—he decided he liked its value for money.

Pru just likes Rondo for its looks...

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extreme to the other.



William and Janet Harley, 27 and 24, are a charming couple, but they have a secret vice—perfection. For example, they haven't bought a car yet. They know what they want, but it's out of their price bracket so they won't take second best. But when it comes to furniture they've found what they want; STAG SYMBOL. They spent a long time looking, but only Symbol had the clean, elegant simplicity, to satisfy their rigorous standards. And at a sensible price—just £197.50 for all the Symbol 500 shown in their living room. William can be a slight bore when he tells you how Stag put Symbol together—the joints and finish and all that. 'But I'm a bit of a perfectionist' he says, with relentless modesty.



John and Mary Brewer, in their late 40's, with a married son and daughter, have opted out of the 'throwaway society'. 'In a saner, more solid world there are a few things left', says John, 'Like STAG MINSTREL'. Full of craftsman's care and a respect for materials, Minstrel is the cherished homeland of John and Mary Brewer. They know this at least is made to last. Which makes the price seem even more realistic. The Minstrel photographed in their elegant dining room cost the Brewers just £251.50. 'It's almost unbelievable' sighs Mary, 'I hope Stag know what they're doing'.

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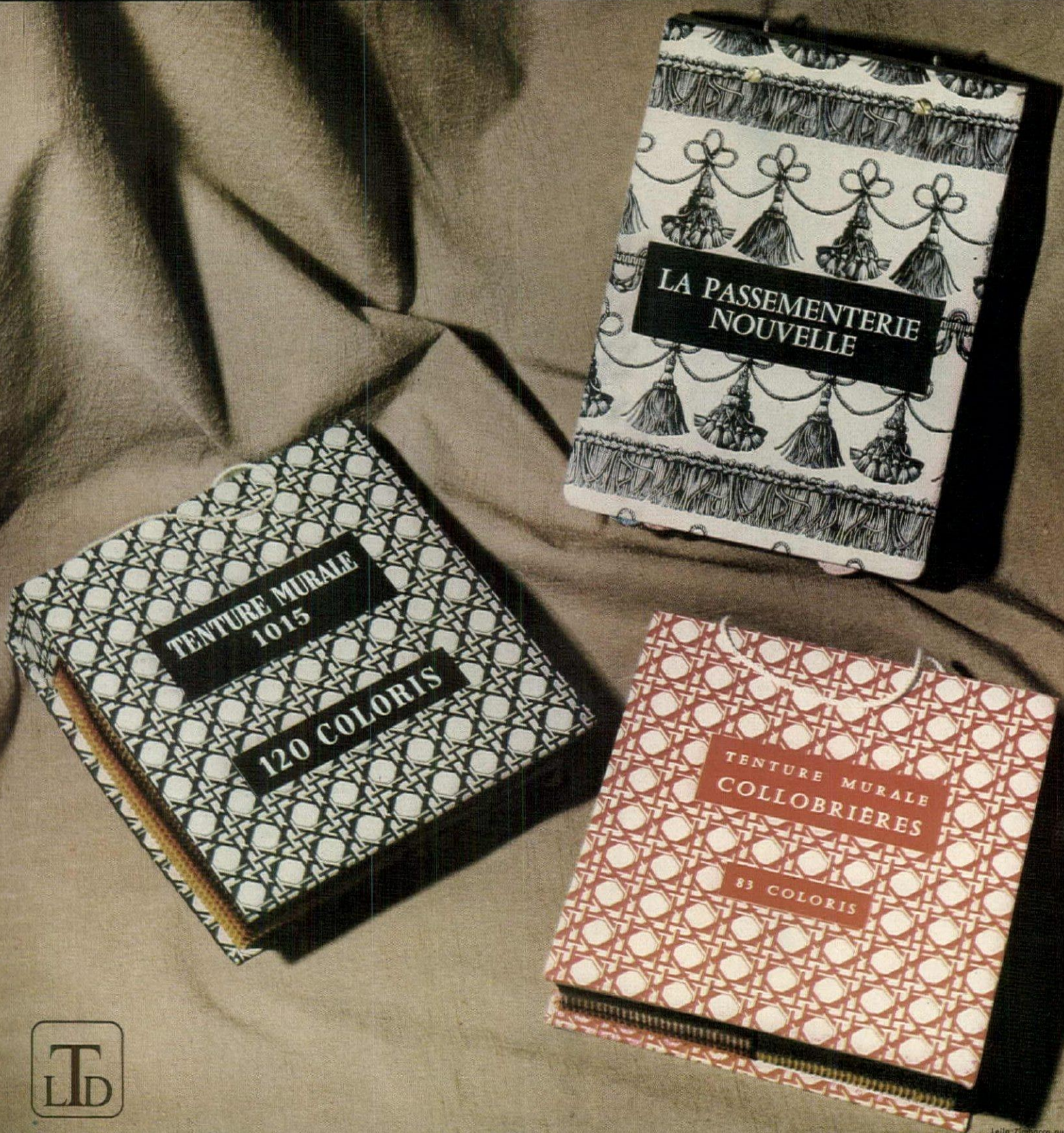
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NOVEMBER 1972

GRANGE PARK: FINALE OR FRESH START?

AS WE WENT to press with the October issue of *House & Garden*, Grange Park in Hampshire, was destined to be blown up by its owner, John Baring.

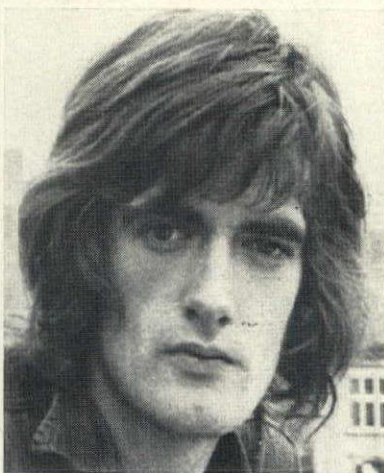
A few days later, the demolition men were called off, much to their chagrin, no doubt, for they had promised to do a really good job on the house, reducing it, as far as we could gather, to powdered brick.

Yet, even now, the fate of the house is uncertain. Mr Baring can still, it seems, keep or blow Grange Park up. The decision is his alone.

The Grange Park Affair, as it will doubtless come to be known, sparked off a lot more than disputation concerning that particular pile, although the pros and cons of the controversy, recorded day by day in *The Times*, should not be forgotten, for they contained some hard-hitting stuff.

David Blundy of *The Sunday Times* got the story really going, with his account of the imminent demolition of the house which he visited in company with Frank Herrmann, a staff photographer of the same newspaper.

During the following week the storm broke. As Malcolm Dean pointedly noted, the destruction of Grange Park could scarcely have been timed more accurately to coincide with the opening of the exhibitions of neo-classical art and furniture at the Royal Academy and the Victoria and Albert Museum. He went on to emphasize that several of the great neo-classical buildings in the country are being allowed to fall into disrepair, including Soane's Pelwall in Staffordshire, and Belsay Castle in Northumberland. He stressed the usually overlooked fact



Two aspects of Grange Park, Hampshire, and (above) David Blundy, whose report in *The Sunday Times* sparked off the controversy, and (below) John Baring, owner of the house. See this page

that it ought to be equally possible to keep great houses standing, as to ensure that Titian's *Diana and Actaeon* should be retained in the country.

Mr Dean was followed by Christopher Buxton of Period and Country Houses Ltd, who announced that he had offered to take up a 99-year

lease on Grange Park, so that his company could restore the most important part of the house at their own expense, demolishing the extensive secondary parts of the house which, most experts seem to agree, are of no particular architectural importance. Mr Baring, it appears, had shot that suggestion down, mak-

ing quite clear his main objection: that to have Grange Park restored would be to have other people around on his estate, a notion which plainly upset him.

With memories of Seaton Delaval no doubt in mind, Laurence Whistler, poet and biographer of Vanbrugh, suggested that even if Mr

Baring felt that way about restoring the house, he could at least leave the great house as a romantic shell, a view shared by many people. There are few more majestic, even awesome reminders of past glories and our own mortality than Kirby Hall in Northamptonshire, so sensibly and splendidly maintained as an historic shell by the Department of the Environment.

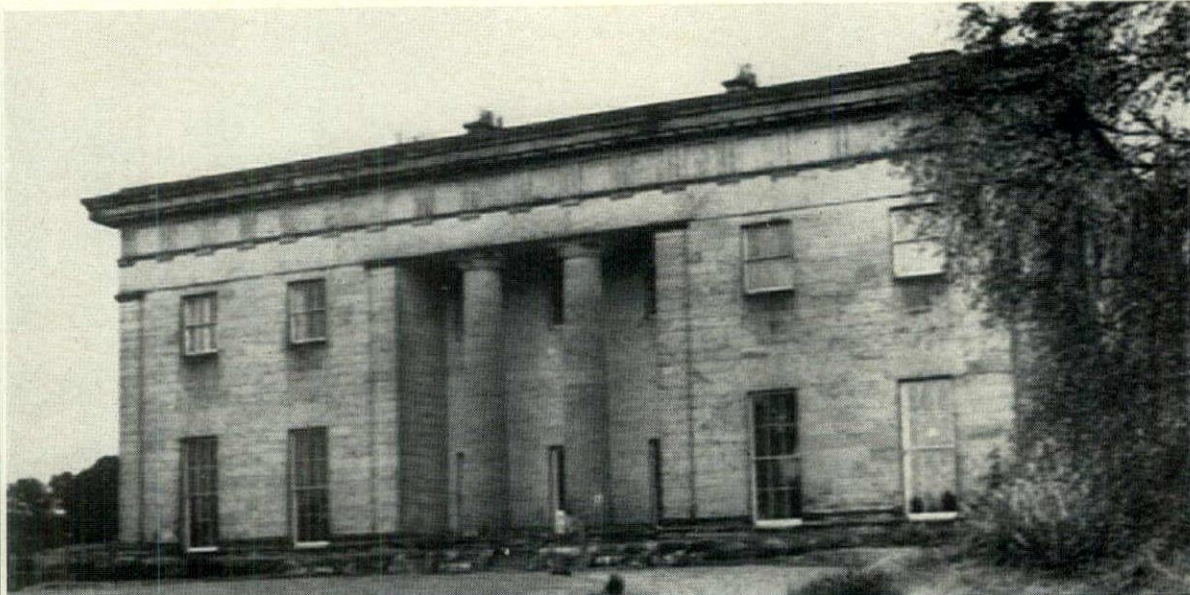
But all this was soft soap compared with the magisterial thunderbolt delivered by John Harris, the Keeper of the Drawings Collection of the Royal Institute of British Architects. 'Mr Baring,' he asserted, 'will be remembered by posterity as the destroyer of two great monuments of neo-classical art, for at Stratton Park he destroyed, in 1963, one of George Dance the Younger's finest suites of apartments and left the imposing Thesium portico to be a foil (some would say folly) to the modern house. Like The Grange, Stratton remained empty a long time.'

Then came the crunch: 'However much Mr Baring may protest, by purchasing The Grange estate he became the custodian of a great monument of architecture.'

What is always so refreshing about Mr Harris's polemics is that there is nothing pallid or mealy-mouthed about them. He has never seen a fence worth sitting on. What about this for going overboard with an opinion?: 'In terms of European importance, compared to The Grange, Titian's *Actaeon* pales into the irrelevant. And yet £1,680,000 was paid for that picture . . . Are not our priorities wrong?'

Mr Harris was backed, somewhat more temperately, by Peter Inskip of the Cambridge University Department of Architecture, who claimed that 'the loss of the shell of The Grange is irreplaceable . . . the combination of the Regency landscape and the Greek temple makes Grange Park the epitome of the English marriage of neo-classicism and romanticism.'

By then Mr Baring was on the



The neo-classical mansion of Belsay Hall, sometimes known as Belsay New Castle, Northumberland, built between 1810 and 1817 from plans by John Dobson and the owner, Sir Charles Monck. The house may be saved following negotiations between the owner, Sir Stephen Middleton, Bt, and the Northumberland County Council. See this page

ropes, but he made a lengthy reply, which must have demanded a lot of midnight oil. He had hoped, he wrote, to have been able to build himself a house on the site of the demolished Grange; although admitting that he had already built one house on the estate (on the site of the demolished Stratton Park). He then moved into the usual cataloguing of dry rot, open roofs and decaying brickwork. He ended his explanatory dirge on a slightly more hopeful note:

'I have asked my architects in the meanwhile to look at the building again and to prepare for me a survey and estimate of what might be involved in leaving a "romantic ruin" on a rather larger scale than the Ionic portico mentioned above. This I shall consider before taking a decision on the future of the main block, and I have so informed the Department of Environment.'

On the same day Mr Baring also had to cope with a too-innocent reminder from Sir Jeremy Mostyn, who announced that he, too, had suggested restoring the house for a client, only to have had Mr Baring reply: 'I also feel bound to tell you

that the idea of restoring this house has daunted everybody who has been into it in any detail over the past few years.' This didn't seem to be quite accurate in the light of Mr Buxton's offer, Sir Jeremy contended. He felt that Mr Baring might well feel disposed to reconsider his own position.

The general anguish over Grange Park spurred others to think of equally threatened buildings. Reynolds Stone, the wood engraver, was also concerned with the future of Belsay, 'with its great Doric columns and romantic gardens and trees'. Could not, he asked, one of the great property developers gain prestige and perhaps salve their collective conscience by endowing it and handing it over to the National Trust?

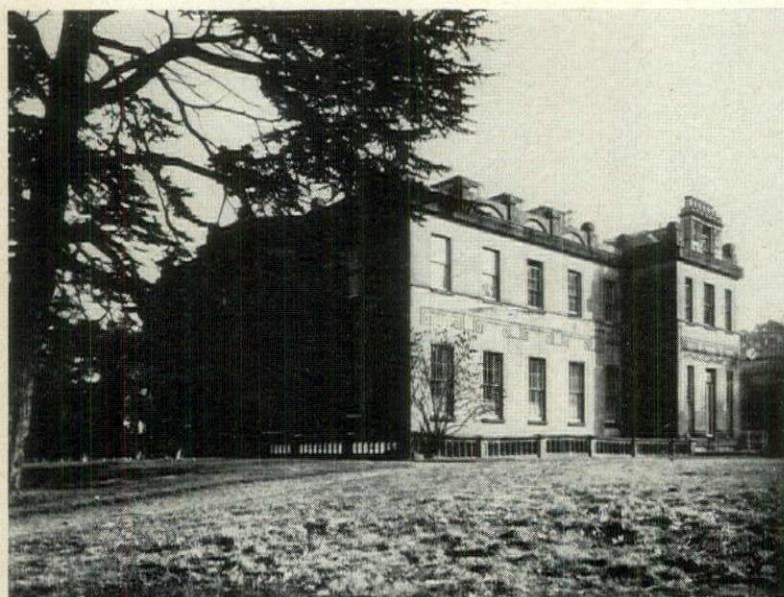
To which any interested worldly cynic might well add: What a hope!

The *Evening Standard* had its own chosen house to save. 'There is renewed anxiety about Melton Hall, the superb 100-room Norfolk mansion which was the setting of the *Go-Between* film', recorded the *Londoner's Diary*. The seventeenth-

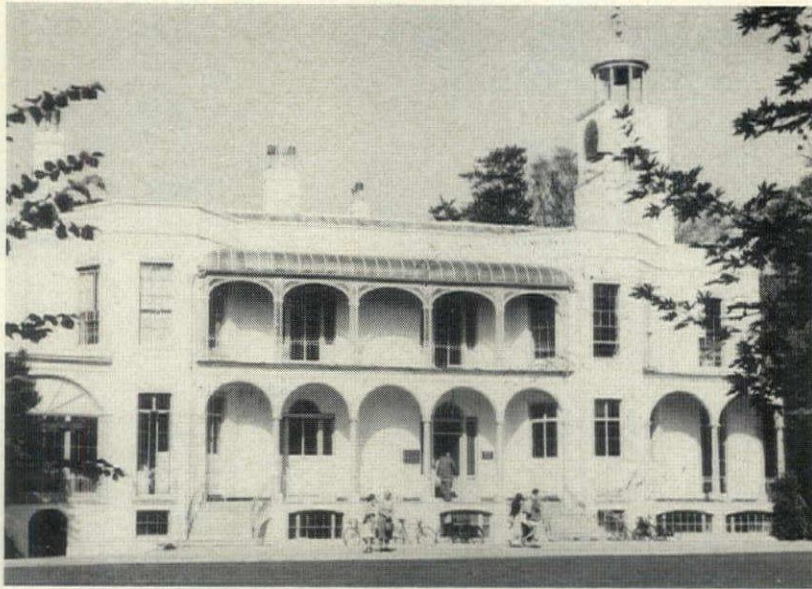
century house was bought by Geoffrey Harrold in 1965. He farms the 1,000-acre land around it but does not live there. Derek Mawson, the Chairman of the Norfolk Society says, 'We are concerned about the future of this exceptional historic building, which is listed as one of national importance. Earlier this year the house was reported to be in reasonable repair by the city of Norwich surveyors, but, apart from being used by occasional film locations, it has been basically unoccupied for years. It would be far better if it were lived in, said Mr Mawson. 'We know that there are people willing to buy or lease it and so restore it, but there seems little likelihood unless there is a change of mind on the part of the owner.' This was confirmed by Mr Pattingale, agent for Mr Harrold, who said today, 'The house is not in danger of decay, it is a private residence.'

Fortunately, almost immediately following Reynolds Stone's letter, the Northumberland County Council announced plans whereby Belsay might be saved.

Meanwhile, anxiety was also ex-



Two views of Pelwall House, near Market Drayton, Staffordshire, built between 1822-28 for Putney Shillitoe to the designs of Sir John Soane. See page 73



Left Hotham Park, Bognor Regis, built circa 1790 by Sir Richard Hotham, who was mainly responsible for transforming Bognor from a fishing village to a fashionable spa. **Right** Melton Hall, Norfolk, the seventeenth-century house which was the setting of the film *The Go-Between*, based on L. P. Hartley's novel. See page 74



pressed about the fate of Hotham Park House in Bognor Regis, Sussex, which *House & Garden* wrote about a year ago. The civic elders of Bognor don't seem very keen on preserving this unusual house, which was, after all, the home of the founder of the town on which their prosperity depends.

Inevitably, there came a time for somebody to sum up the lessons of Grange Park. Fortunately, that was ably and authoritatively done by Lord Kennet, and his views are worth quoting in full for they deal with a problem which is now becoming a major national issue: Do we or do we not think it worth while to preserve historic buildings? Are they for instance, as important as historic paintings?

Pray silence, then, for Lord Kennet:

The case of the Grange, and the sudden protest against its proposed demolition, carries various lessons for those willing to go into what really happened.

Under a law made by the Labour Government in 1968 the owner of this listed building had to have permission to demolish it. He ap-

plied for this. The Hampshire County Council, to whom he applied, were willing to grant it, and told the Ministry of Housing (as it then was) of their willingness. It was then up to the minister to decide whether he would allow the county council to take the decision themselves or, because of its national importance, take it out of their hands and 'call it in' for his own decision. Neither the ministers concerned, nor their civil servants, are necessarily experts in the history of architecture, so they have a body of statutory advisers who are the Historic Buildings Council, to whom cases of this sort are automatically referred for qualified opinion.

The council's opinion, after a visit to the Grange, was that it was so far gone in decay, and of so little intrinsic interest, that it was not worth the minister overriding local democracy and calling the decision in. The implication of the opinion was that if the house had been in better condition its interest might have justified call-in, and if it had been of greater interest, its bad condition might not have precluded call-in.

The opinion was not referred by the civil servants to ministers. This is neither surprising nor culpable. It is unknown for a minister to override the expert statutory advisers, the elected local councillors and a

lack of public concern. Therefore the officials of the ministry told the county council (four days before the general election) that there would be no call-in. The national amenity movement, in the form of the Georgian Group, had earlier urged that everything possible be done to save the building. But they did not seek to contest the opinion of the Historic Buildings Council.

I am not going to speculate about what I might have done if I had heard of this case; ministers, like others, have only two ears, and I did not hear of it, either from the statutory authorities or from the amenity societies or from those who now protest. (My telephone numbers, both public and private, were at all times in the book.)

Those who want to avoid such things happening again should now do what they can to strengthen the national amenity societies—the Society for the Protection of Ancient Buildings, the Georgian Group, and the Victorian Society. They knew about it, but they haven't a tenth of the money they need. The Government is at fault here. One of the four reports Mr Peter Walker commissioned before the Stockholm United Nations Conference on the Environment, that by Mr Dennis Stevenson, told the Government it ought to support the amenity societies financially. So it ought. At present it seems to be labouring under the delusion that the amenity movement is something to do with health and welfare, and want to give it some money through the National Council for Social Service, of all the worthy but irrelevant bodies.

The preservationists' war-cry now should be 'implement the Stevenson report, and implement it as it says, direct to the amenity movement'.

So there it is, a solution or, at least, a constructive suggestion for coping with what will increasingly become a tougher and tougher problem as the great houses moulder and their owners pull in their purse-strings.

There is no doubt that with more the amenity societies would be even more spirited in their activities. What the Georgian Group achieved on a tight budget in the post-war years under the shrewd and authoritative guidance of Angus Acworth was remarkable by any standards. What the Victorian Society, with an

income of less than £5,000 a year, continues to do under its non-stop secretary, Jane Fawcett, is phenomenal. And the Society for Protection of Ancient Buildings also goes steadily on, probing and preserving. Although Britain has its share of philistines it also has, rather more fortunately, a fair share of protectors.

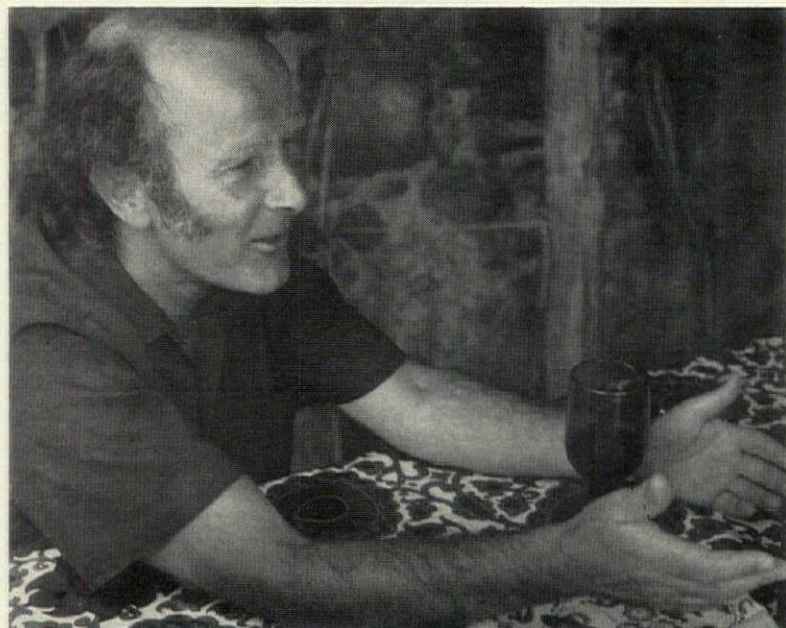
It is doubtful whether the public begins to know what an organization such as the Victorian Society is trying to do and is, officially, obliged to do if it wishes to maintain its authority and influence. Here is a broad breakdown of the year's work:

Under the 1968 Town and Country Planning Act, the Government loaded the Society with far greater responsibilities than its founders had originally contemplated as likely to come their way. All applications for the proposed demolition of listed buildings—now running at sixty a month—go to the Society as a matter of course, apart from any applications affecting nineteenth-century and twentieth-century buildings on which there is public debate. In addition, the Society is usually expected to send representatives to public inquiries, which, as we all know, can turn out to be costly and time-consuming non-activities. The Society now tackles about five hundred cases a year, and this figure, while increasing all the time, is in addition to the broader aspects of its work.

But would any Minister of the Environment welcome a group of well-manned, well-heeled, well-equipped amenity groups, querying the findings of his inspectors and his own decisions, making alternative proposals, even, possibly organising protest meetings and demos? It is doubtful. Yet, necessity for financially underwriting the work of amenity groups is obvious and urgent.

But first, perhaps, shouldn't there be closer links between those groups than are apparent now?

That might be a start.



Left Lord Kennet, Parliamentary Secretary, Ministry of Housing and Local Government 1966-70



JOHN JACOB OF KENWOOD AND MARBLE HILL

SOMEWHAT enviously, friends sometimes ask John Jacob, who has a flat at Kenwood House, with its vast and bosky domain on his very doorstep, what it feels like to be an eighteenth-century nabob in twentieth-century London.

He bears with the question, now fairly standard, by the unexpected rejoinder that few Whig nabobs ever lived in a Council house (as he did for three years in York) or spent ten years in Liverpool (as he did when Deputy Director of the Walker Art Gallery). In any case, he does appreciate his well-earned good fortune in having the flat and a satisfying job in such a felicitous setting.

He is now in his early forties and has spent all his working life, since Cambridge, in galleries and mus-

eums. 'I believe in museums,' he says, 'Well run and well-displayed museums, that is, with a proper regard for the public's enjoyment, the demands of scholarship and the



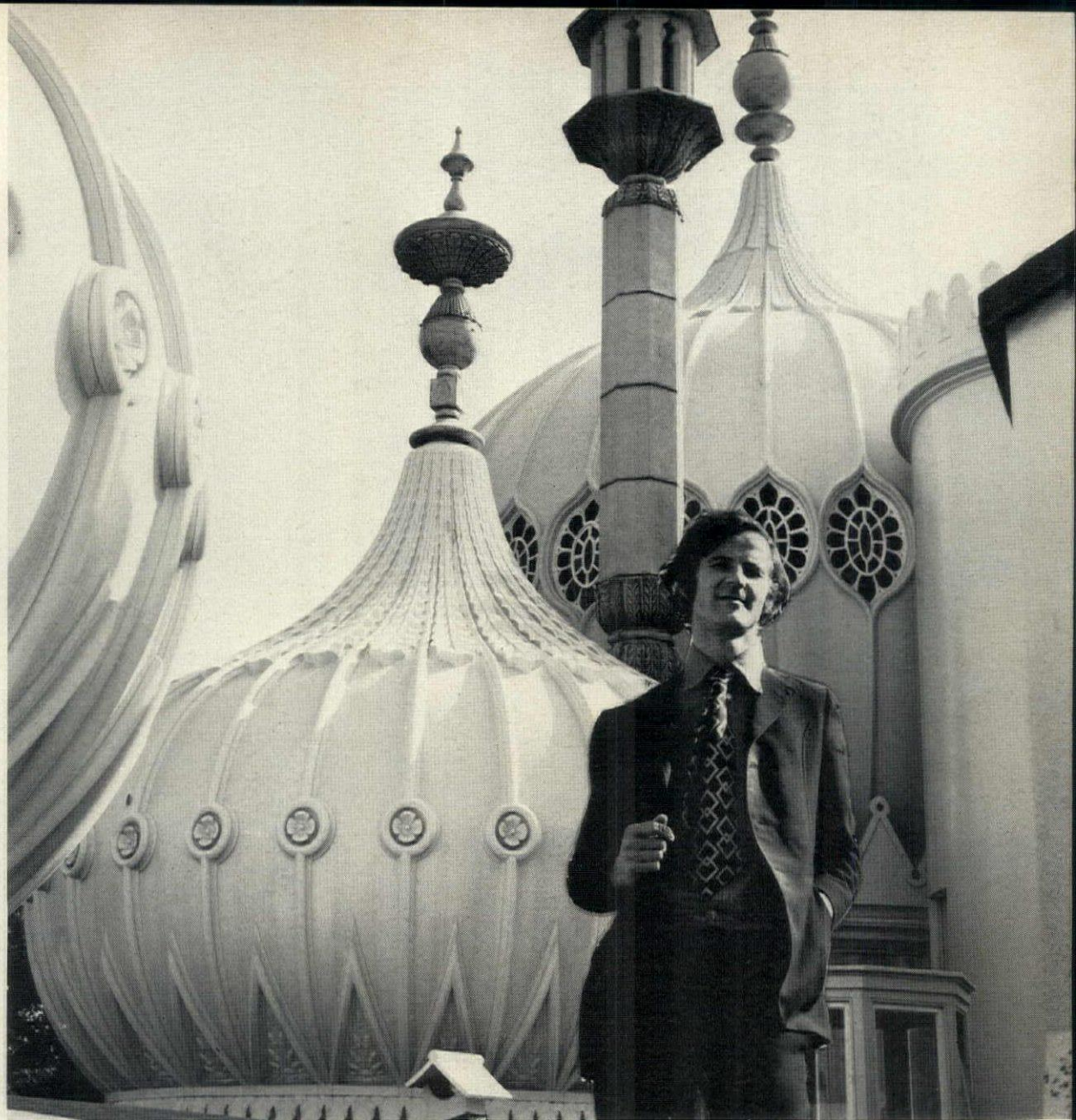
obligations of scientific conservation. To that end I'm interested in the whole museum, or even the museum considered as a work of art, if you like. To my mind, running a museum on those terms is a creative job, although it must remain secondary to the really creative work—the work of art—which is one's raw materials.'

For that reason alone, he dislikes gimmicks in museums and art galleries. He considers such indulgences on the part of designers and museum officials as an arrogant affront to the work of art. 'Personally, I find it extremely humbling to handle a Rembrandt, knowing that I couldn't do anything remotely comparable, but also knowing that if I can see that it has a suitable frame, a helpful label, the right light and proper atmospheric conditions and nobody notices what I have done, but admires only the picture, I have been successful! Humbling, anonymous but satisfying. I can only hope that by now I'm a professional at it.'

Kenwood (above) is John Jacob's main preoccupation, but he also takes in Marble Hill House (below) at Twickenham. He sees Kenwood

more as an art gallery in a country house, than 'a country house open to the public', complete with *Country Life* on the coffee-table. He lists the attractions of Kenwood as the architecture of Robert Adam and a miniature National Collection of paintings, with a great sombre Rembrandt self-portrait, a glittering Vermeer, and what he claims to be 'Gainsborough's most elegant portrait'. The furniture, bought by Lord Iveagh who bequeathed the house to the Nation in 1927, to replace the original furniture sold in the early 1920s, is now, in turn, being gradually replaced by the GLC (who run both Kenwood House and Marble Hill House) with examples similar to the original Adam pieces.

Finally, because he is passionately interested in painting, he says he would like to bring the art of today into the Kenwood and Marble Hill settings, 'but I really feel today's artists need something less formal than the museum in which to work—what, I'm not sure, and nor are they. Meanwhile, the museums exist and as long as they do, let's do the best we can by them'. ●



JOHN MORLEY OF THE ROYAL PAVILION

JOHN HARWOOD MORLEY, Director of the Royal Pavilion, a job which also involves being head of the Brighton art gallery and museum, has spent almost his whole working life as a museum man.

After Oxford, where he read history, but also, rather more fervently, designed theatre sets for ETC, the Experimental Theatre Club, the John Ford Society and anybody else needing an appropriate theatrical setting, he went for a short time to Ipswich as an archivist, but, within a year, was caught into the museum world which has engaged his energies ever since.

He is now in his late thirties, married, with three young children, and thoroughly enjoying the manifold pleasures and duties of his directorship, to which he was appointed nearly five years ago. He followed Clifford Musgrave's long and lively tenure of the job, and has continued to keep the enchanting, exotic, fantastical Pavilion firmly on the cultural map. His gallery and museum apprenticeship was as comprehensive as any aspirant could have desired:

assistant to the art director of the Coventry art gallery and museum for two years; keeper at Leicester for four years; director at Bradford for three, and then Brighton.

He could have settled into a cosy routine of keeping the specialized Regency furniture and decorative side of the Pavilion ticking over, adding a piece here, a drawing there, but he is too lively-minded for sinecures. He believes that museums and art galleries should be aware of what is going on, as well as what went on. His temporary exhibitions soon stirred up the Brightonian scene. Their subjects alone must have caused the Prince Regent to nod his several chins in enthusiastic approbation from the shades, especially those dealing with *Follies and Fantasies* and *Vanity*. The *Jazz Age* and *Death, Heaven and the Victorians* (published last year in book form by Studio Vista and described by the Times Literary Supplement as 'a magnificent study, grotesque, comic, moving') were other exhibitions which he set up in co-operation with Martin Battersby.

These exhibitions have aroused what is now virtually a cult following amongst the Brighton-London arty-gentsia culminating in a permanent exhibition of art Deco, which owes much to the enthusiasm of Martin Battersby, one of the foremost sponsors of the revival in interest in the Movement, and also one of the most perspicacious of collectors. The Art Deco furniture, paintings and decorative objects are now housed in an area devoted to the twentieth century, which also includes outstanding examples from the Edward James Collection of Surrealist Art.

Morley has thus carried out his firm intention of making the Pavilion and its adjoining art gallery and museum a vital element in the life of Brighton. His interest in painting—first given practical scope by his buying of works of art on behalf of his Junior Common Room at Oxford—continues, but to this he has added a remarkably lively (and practical) interest in the decorative arts. He likes to share these interests with others. Fortunate the museum and/or gallery with such a director ●

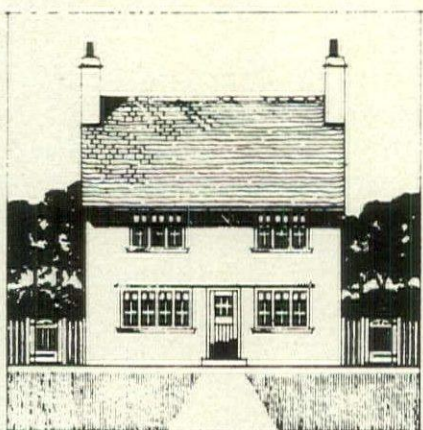
**TWO
MEN
AND
THE
THREE
GREAT
HOUSES
THEY
CHERISH**



Design by Percy Houfton

3½d per foot cube

The £100 first prize was awarded for this self-contained cottage built of local bricks, rough-cast in cement and lime-whitened. The end walls have no windows so that the cottage could be built in terraced form. The living-room and two of the bedrooms face south. Although technically fulfilling the competition conditions, the bricks used were uncommonly cheap so that when the architect was commissioned to design thirty of these cottages, in blocks of three or four, at Brodsworth Colliery, they worked out at over £175 each



Design by W W Judges of Faversham

5d per foot cube

These cottages each comprise five rooms, and, as a pair, cost £350 to build. They were entered under the category which stipulated that building costs were not to exceed £35 per room. They are brick built on concrete foundations, with eleven-inch cavity brick walls being used for the ground-floor storey. Half-timbers were applied to convey a Tudor effect



HOW SIR EBENEZER'S £150 COTTAGES HAVE WITHSTOOD THE TESTS OF TIME

BY ROBIN WYATT

SERIOUS CONCERN about overcrowding in our large cities is no new neurosis. In 1896, Ebenezer Howard, then a Parliamentary stenographer, published a far-sighted book entitled *Garden Cities of Tomorrow*. He visualized building a carefully-planned Garden City in open countryside. It would incorporate communal open space to retain some of the amenities of rural life which, he felt, could have only beneficial effects on workers' morale and, consequently, on their industrial productivity.

Howard's concept aroused considerable interest amongst a number of influential philanthropists and industrialists. Five years later a pioneer company was formed, and, with press support, received sufficient backing from shareholders to be able to buy nearly four thousand acres of land close to Letchworth, then a village some thirty-five miles from London, with a population of four hundred. Two architects, Barry Parker and Raymond Unwin, were then commissioned to devise the plan and layout that the new city should take.

In 1905, the company, in conjunction with 'The Country Gentleman Ltd', devised a novel competition to encourage architects to design the inexpensive, urban cottages. That responsible architects should be invited to design such modest homes was in itself a novelty, for most tended to interest themselves in larger country houses, with the occasional side-glance at picturesque gate lodges or ornamental estate cottages. A formidable list of well over a hundred patrons backed the project, including three dukes, sixteen earls and twenty-four lesser lights. These patrons included Rider Haggard, and Rudyard Kipling.

The first prize was £100 and the primary object of the competition was to build one or other of the following:

- (1) The best cottage for a material cost of no more than £150. This to provide a living-room and kitchen-scullery (minimum height 7 feet 6 inches) and three bedrooms, two with fireplaces, of set minimum dimensions.
- (2) A pair of semi-detached cottages as above, not to exceed £300.
- (3) A cottage, or cottages, each to contain not more than six rooms at a

cost not to exceed £35 per room.

These costs were all to be exclusive of architects' fees and builders' profit. Additional lesser prizes were offered for the best inventions or improvements in building materials.

A hundred and fifty pounds was chosen as it was considered the maximum economic capital outlay a landlord could reasonably pay for a cottage to receive rent of £8 per annum which was the most that a labourer could have been expected to afford.

Sites were allocated and favourably leased to the competitors. Subject to their cottages passing bye-law conditions they were allowed to let or sell the finished product when the competition and exhibition was over.

The idea certainly appealed to the architects, for over one hundred-and-twenty entries were submitted, and cottages built. They ranged from the conventional to the bizarre. Most still stand today and it is interesting to walk round Norton Common, just to the north of the railway station at Letchworth to see them. Some have been enlarged and others altered, but ironically yet inevitably, all the houses seem to be lived in by the middle classes, rather than the artisans for which they were built.

Attempts were made at prefabrication. The submissions included a all-steel house entered by 'The British Metallic Roofing Company' (said to be safe to live in during thunderstorms), and a timber-frame house needing no nails or screws, by the 'Darlington Construction Company Ltd'.

Perhaps most remarkable of the entries was an experimental round house in precast reinforced concrete panels. This was entered by Cubitt and Co, designed by the architect Hesketh and Stokes, and is one of the earliest, if not the earliest, surviving example of a prefabricated concrete house.

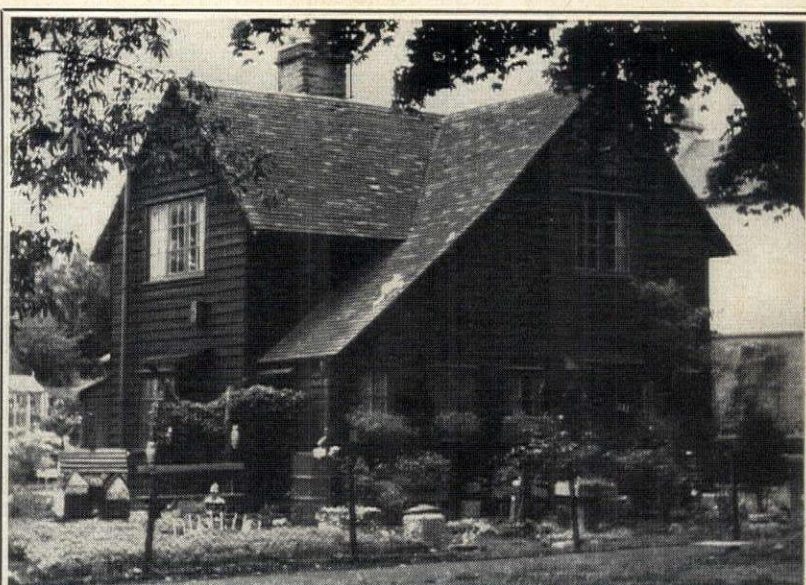
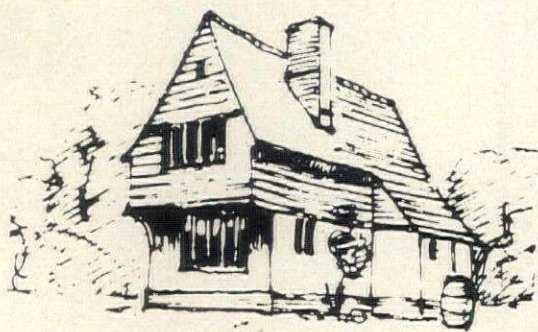
The illustrations show a range of the competition drawings and photographs of the houses as they are now. Better known of some of the other architects who entered were C. E. Ashbee, Raffles Davidson, Detmar Blow and Ernest Gimson, who produced the only thatched design. Several of the architects were commissioned to build more of the prototype houses at Letchworth, and these undoubtedly influenced the design of houses in the later Welwyn Garden City and the innumerable Metroland suburbs of the 1920s.



Design by Oswald P Milne

5d per foot cube, fitted with bath and hot water

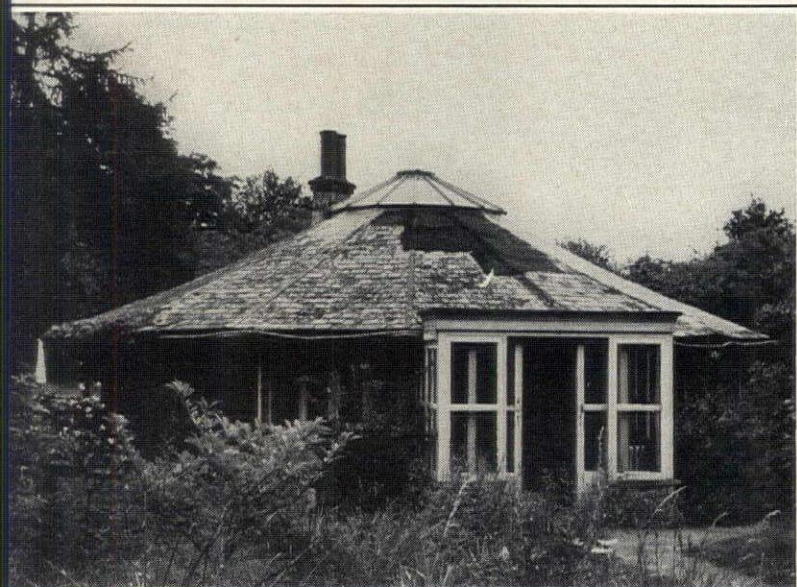
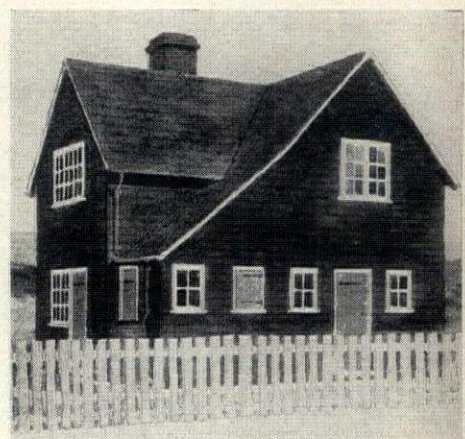
Here the architect attempted to design a cottage that was light, cheerful and comfortable, with a rural appearance, rather than the conventional urban house. Much of its charm derives from the overhanging, weatherboarded gable and subtly-curving finish to the eaves. Materials used were brick and timber, with a tiled roof. The bath was fitted in the scullery



Design by Bennett and Bidwell

3d per foot cube

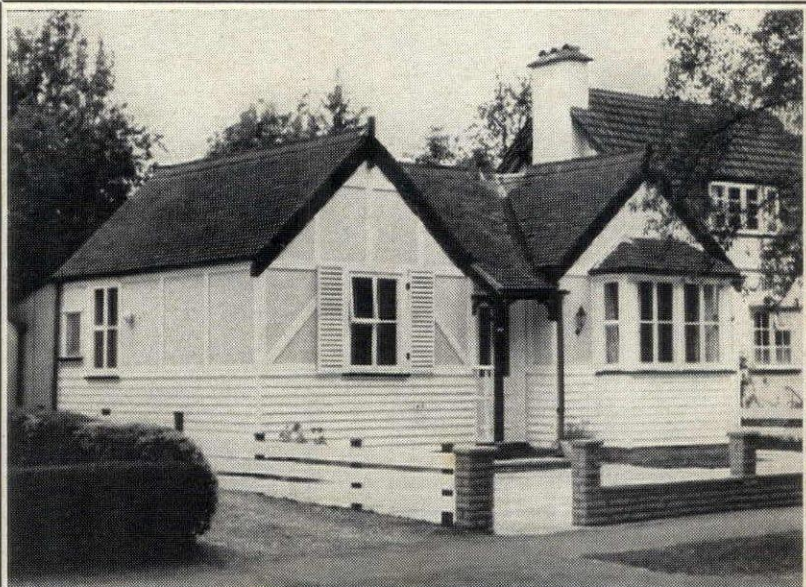
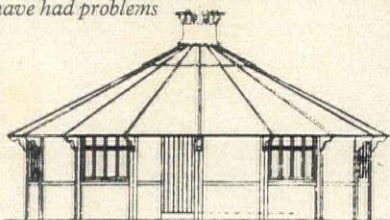
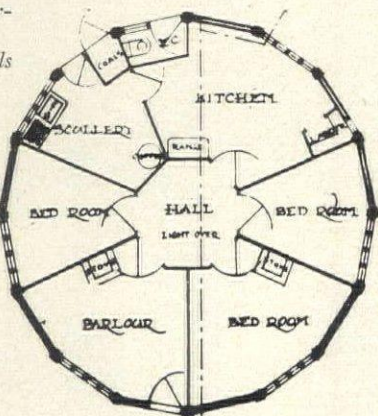
This design is constructed mainly of weatherboarded timber framing, with brick walls only used for the large living-room. Internally, the walls are plastered and, originally, the design included a pantiled roof. The kitchen was provided with a copper, bath and sink, plus space for a mangle. The larder opens off the living-room to face north; the kitchen opens off the other side to face south. In order to save plumbing costs, the architect installed an earth closet which could only be approached from the outside



Design by Hesketh and Stokes

Estimated total cost: £200

This cottage was entered under the £35-per-room section of the competition and is constructed of prefabricated reinforced panels which were recent innovations at the time. Cubitt's, the builders, claimed that the house could be put together in a shorter time than any other permanent structure. The central chimney has been replaced and the porch added. The house would appear to have had problems



Design by John McManus

4d per foot cube, exclusive of drainage

The cottage is mainly constructed of timber framing, with matchboarding used for internal wall finishes. Compressed fibrocement panels are used externally, with artistically-treated timber overlays. The roof was covered with tiles but, for greater economy, the architect recommended corrugated iron. The cottage was designed so that it could be erected in under four weeks



TWO-LEVEL STUDIO-FLAT HIGH ABOVE THE RIVER ARNO

BY LEE HIGHTON
PICTURES BY JAMES MORTIME

ALMOST SECRETED in the tight Italian townscape at left is an outstanding example of the native art of urban infilling, allied with brilliant planning.

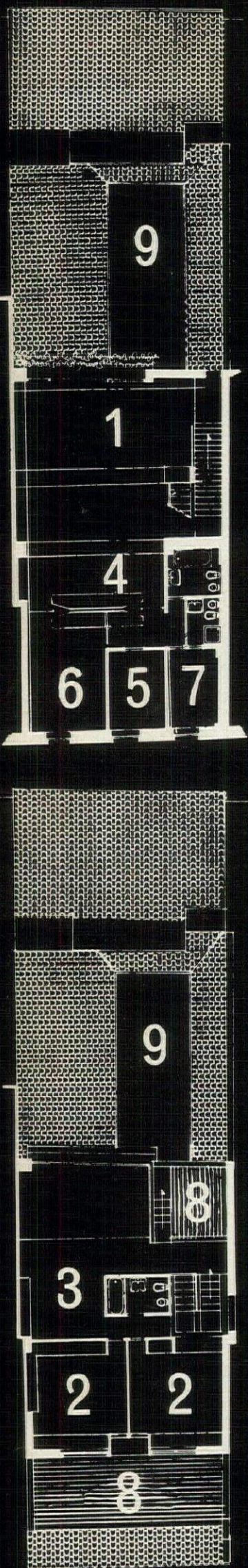
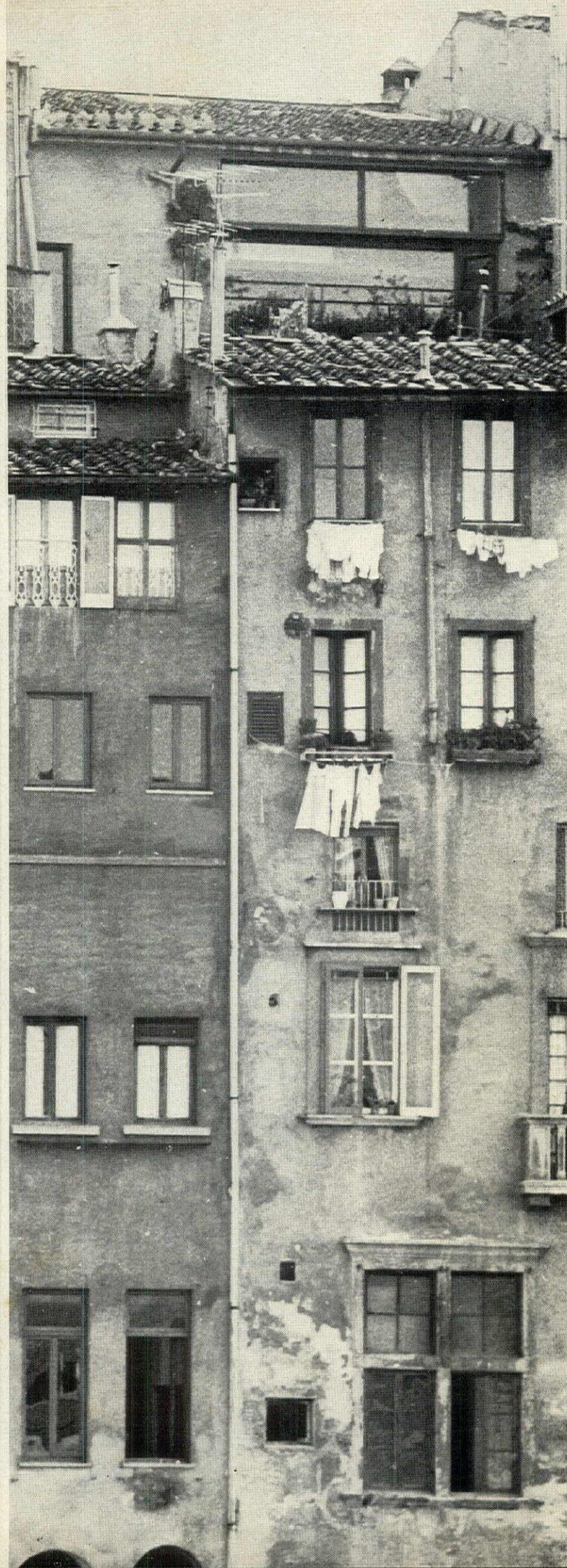
The spacious duplex studio flat infiltrated into an ancient house overlooking the River Arno between the bridge of Santa Trinita and Ponte Vecchio in Florence, was designed by architect Bruno Sacchi for his own use, and resulted from a skilful and sympathetic rebuilding of the top floor of the old house.

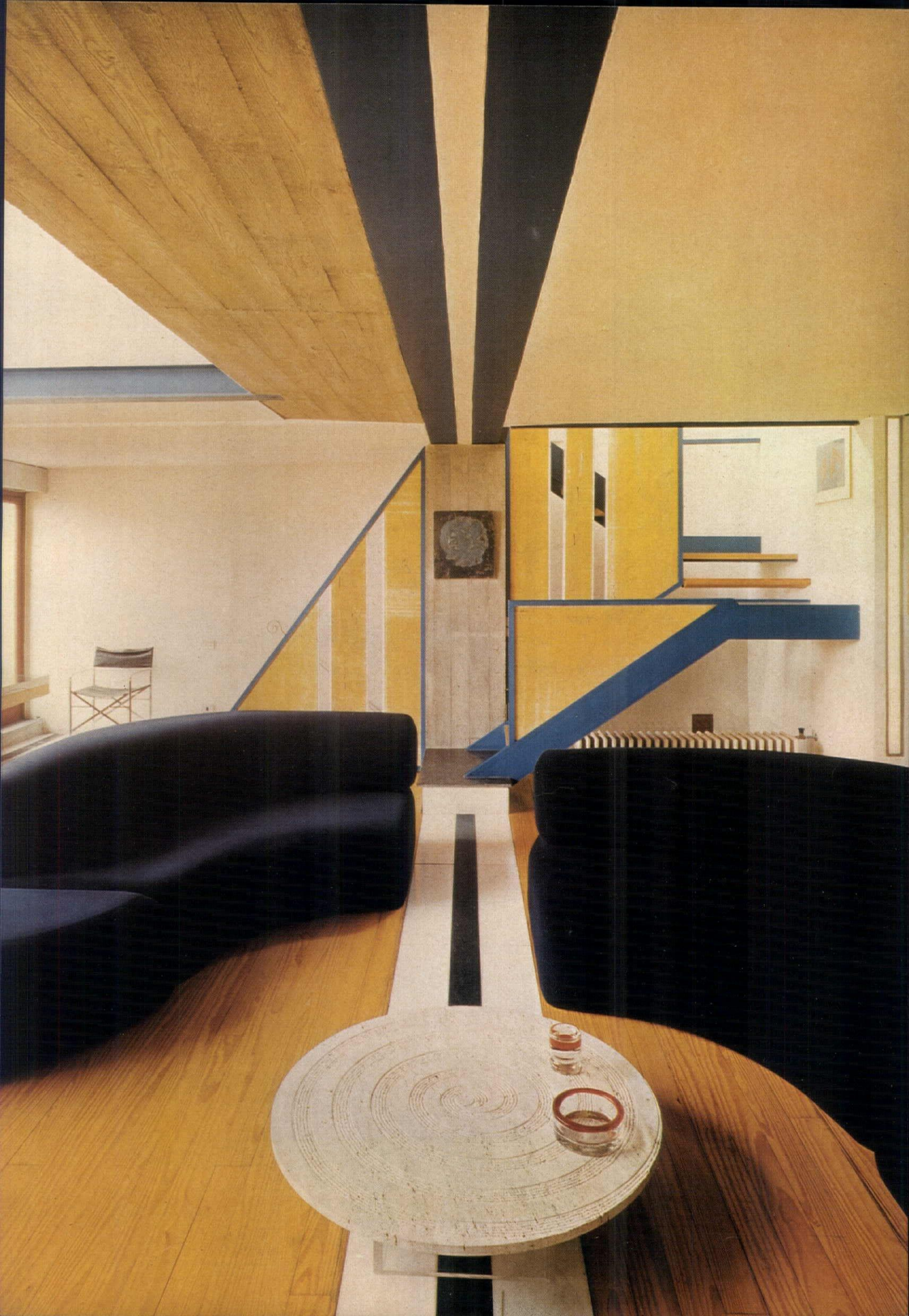
The two levels, each of a height of just under eight feet, were squeezed within the space created by gutting of the top floor. Light was the architect's main objective and, apart from large glazed windows overlooking the terrace above the Arno, a number of glazed openings had been incorporated in walls and ceilings (see in our pictures) to admit natural light to lighten the flat from dawn to sunset, as well as to provide private views of the starlit sky on clear nights. This sense of spaciousness and lightness is enhanced by the white-plastered walls, with bands in dark blue.

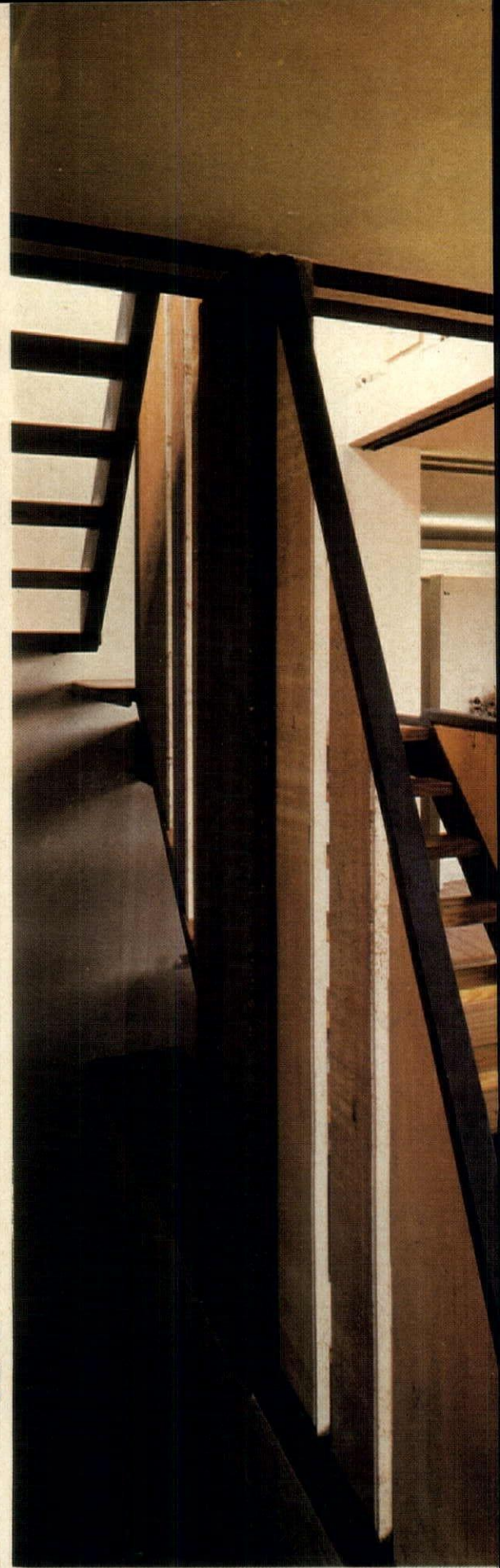
Left Exterior view of the river elevation of the house, showing the converted duplex at the top of the building

Opposite page The living-room, with travertine table designed by Forte 63 and bands of colour along floor and ceiling

Key to Plans 1 Living-area 2 room 3 Studio 4 Dining-area 5 Kitchen 6 Guest's room 7 Au pair's room 8 Terraces 9 Well to first-floor level (The lower plan shows the top floor)









Far left (top) Looking across and down from the upper level, with studio at left, sitting-area below. **(Centre)** Windows at unexpected levels provide interesting changes of light. **(Below)** The dining-area, with travertine table. **Near left** View from the living-room. **Above** Looking from the sitting-area, with dark-blue curving seating unit, to the dining-area.

the other giving views towards the Palazzo Pitti and the Boboli gardens. The visitor enters the apartment by way of the old staircase of the house, which has now been incorporated in the new structure, although a second, open staircase in wood, iron and limestone, continues from the living-area to the study (see plan). The living-room is the heart of the apartment. Furniture is simple in the extreme; a couple of tables (both in limestone and designed by Forte 63, the architectural firm in which Signor

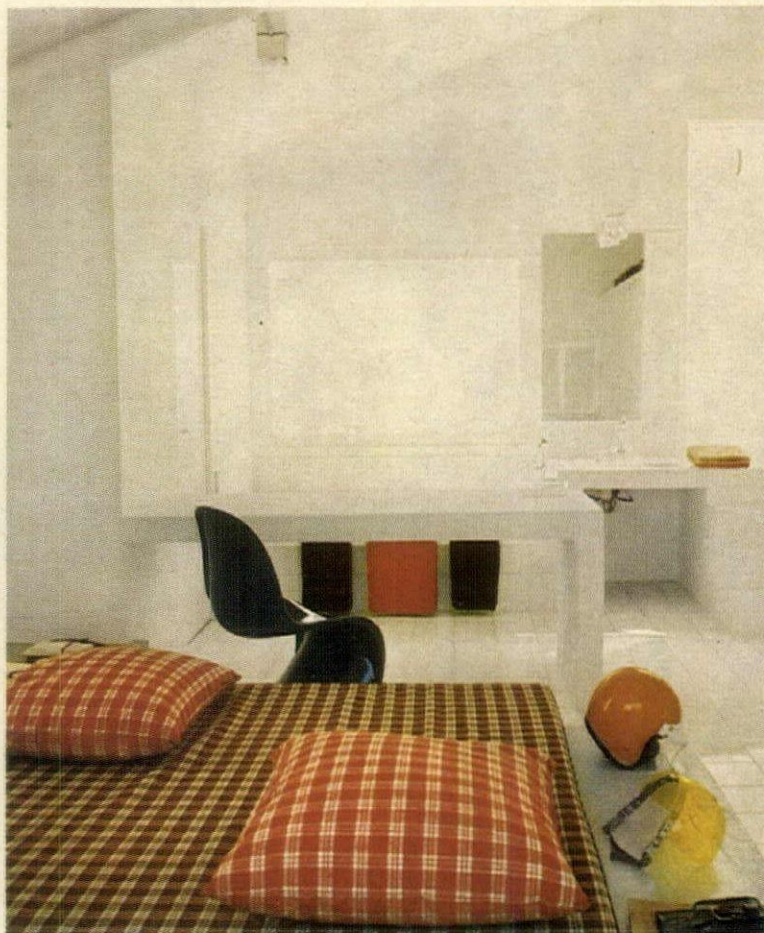
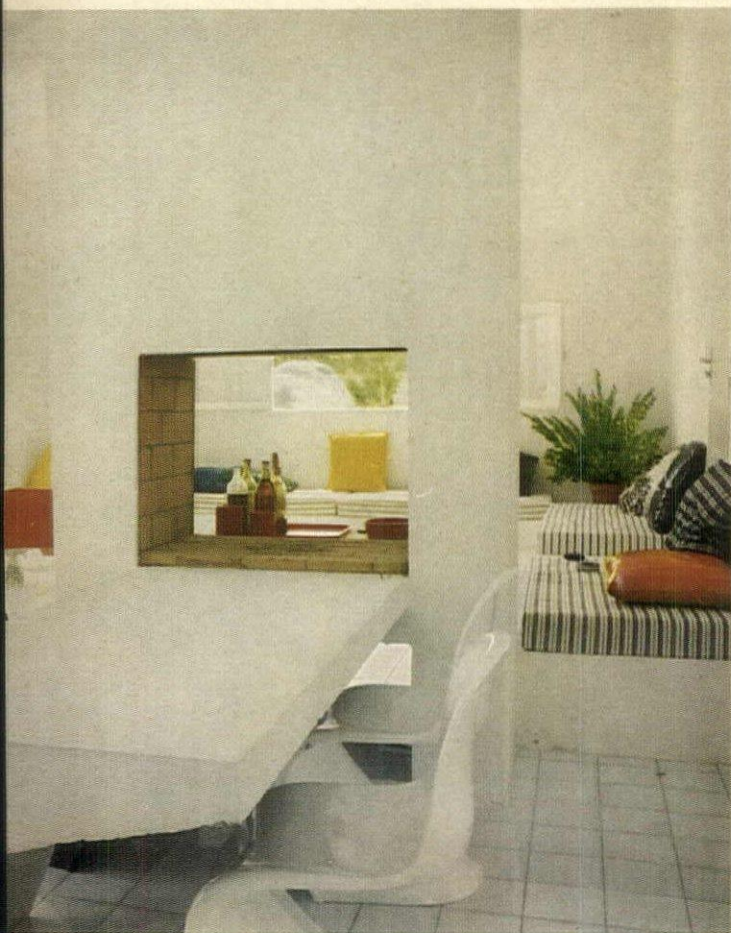
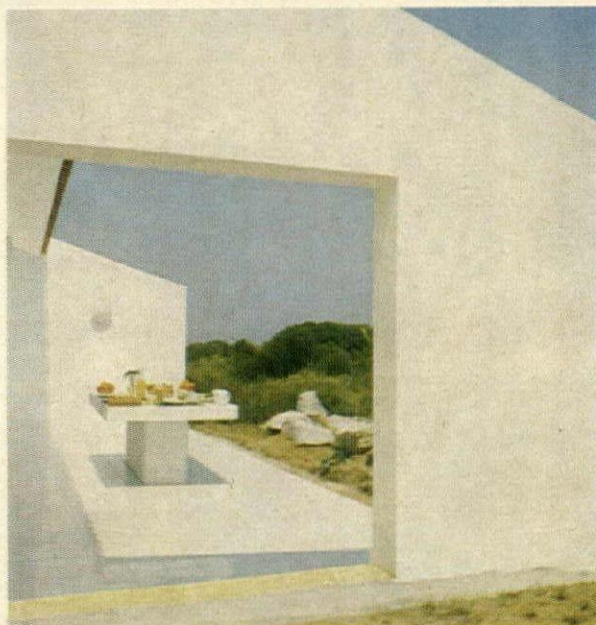
Sacchi is a partner), partnered by a few easy chairs and a Corbusier *chaise-longue*. But the bookcase unit, in aluminium and glass, is a highly original, even spectacular piece, with its great curving sweep towards the window. Two bedrooms are on the upper floor, with partition walls built at less than ceiling height to allow for greater light – not a notion to appeal to everyone, but it seems to work for the Sacchis. That such a remarkably spacious,

brilliantly-planned apartment can be built atop a house far older than most listed town houses in England, is a tribute to the architect's flair and also to the flexibility of the Italian town-planning authorities who, in the middle of historic Florence, give approval for such unconventional conversions. There are many lessons in such bold experiments, not only for architects and designers elsewhere, but also for the official mind, too often closed and inflexible, too often ready to say No ●



A CORSICAN HOLIDAY HOUSE IN WHICH EVEN THE FURNITURE IS BUILT TO SUIT THE CLIMATE

PICTURES BY JOHN COWAN



THE HOLIDAY house shown here is on the Gulf of Figari in Corsica, and was designed by architects Alaine and Gilberte Cottrell for Prince Bao-long. Isabelle Hebey was responsible for the interiors.

As the Corsican summer climate can be intensely hot, great attention was paid to the flow of air through the rooms—particularly as the house consists of two individual blocks,

in sand over the floor, sit around in each roofed in pink pantiles and each with its own bedroom, patio and bath opening on to a courtyard. The white elevations of the house with the pantile roofs have a sturdy simplicity which respects the character of the area. Other details, inseparable from realizing full comfort in a summer house, were also taken into consideration. In the perfect holiday

This page (above) Two views of the exterior, showing the house in its water-side setting and the open-air dining-area

(Below left) Interior dining-area with concrete table cantilevered from the two-way fireplace

(Below right) Check-covered mattresses on concrete bases in one of the bedrooms, with built-in washbasin beyond

Opposite page Shiny floor tiles, and see-through chaise-longue in the all-white living-room

house, it shouldn't matter if you trail wet swimsuits, flop down on the

nearest sofa or banquette. Such casual behaviour is taken in the



designers' stride. So, too, are other important contributory factors to a successful life in the sun. There is a place to eat in the sun and a place to sit in the shade. Indoors is supremely cool when everyone is feeling extremely hot.

Most important factor of all is that the house offers the owner the maximum of relaxed pleasure for the minimum amount of upkeep, mainly

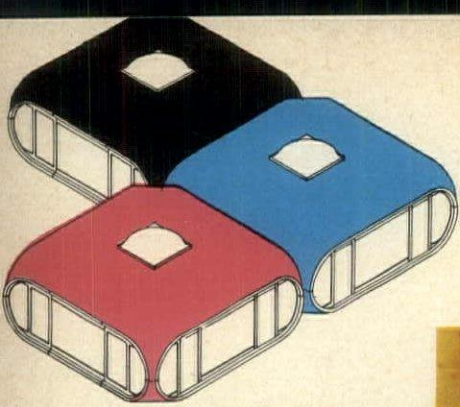
achieved by the thoughtfulness in planning and design. Everything within the white concrete walls of this house—furniture, fabrics, flooring—is geared in the most practical manner to the casual summer life. Because of the climate, most of the furniture is sculpted in white concrete and built in, as, for example, the table on the patio shown in the small exterior picture, and the table

in the living-room, and the dressing-table in the bedroom-cum-bathroom. Bases for all beds and bench seating are also in concrete.

The special shiny white tile floors also add to the carefreedom and minimal upkeep of the house, for they never show sandy footprints.

The few pieces of furniture that are movable—the dining-chairs, the transparent *chaise-longue* (designed

by Charles Zublena) in the living-room, the yellow Zanotta sack chair, plus the cushions, are all in plastics. Isabelle Hebey, who not only designed the interiors, but originated the plan of spaces within the house, speaks of the house as a little village! and says she deliberately set out to create an ambience 'white and empty-looking to go with the natural feeling of the island' ●

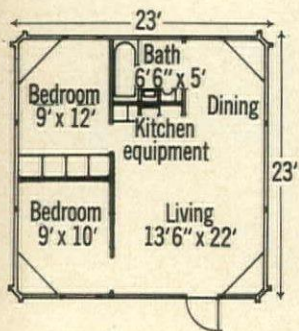


A FINNISH HOUSE THAT SOLVES MANY PROBLEMS

THE QUEST for the perfect pre-fab is never-ending. If such a house could be designed to everybody's satisfaction, any number of problems could be solved. On the international scene, widescale housing in have-not nations could be speeded up and enlarged. On the more individual and self-indulgent scene, such a house could well prove the inexpensive holiday house that every family dreams about having in some remote cove or dale. The closest approach to solving these wider and lesser problems in one unit is probably the design shown above: a moulded glass-fibre shell, the sleek, colourful CF45 brain-child of Finnish architect, Matti Suuronen, and built by a Finnish manufacturing company called Polykem.

The CF45 vacation house is shipped to the site in three sections, complete with bubble skylight and accommodation shown in the plan below. It consists of two complete major units - one designed to contain kitchen and bath, the other for living and sleeping, to be divided by light-weight partitions - plus a centre knocked-down unit to be assembled on the site. Special aluminium frames in unit walls can be fitted with single or double glass, or with any kind of insulated panel up to 1½ inches thick, in case an opaque wall is needed for privacy.

Without kitchen and bathroom fixtures, the shell costs between £2,500 and £3,000 but, alas, it is not yet available in Britain. Challenged by the possibilities offered by such a shell of a holiday house, however, Olive Sullivan, Decoration Editor of *House & Garden*, here offers her notions of furnishing on a fairly lavish budget ●



Top The house can be made in several colours

Above Floor plan of the 23-foot-square house, showing a suggested layout

Right Interior view of the house, designed by Olive Sullivan. Details of furniture, floor-coverings and so on are on page 165





DREAM HOUSE ON A SITE OF ONETIME SCRUB AND VEGETABLE GARDEN

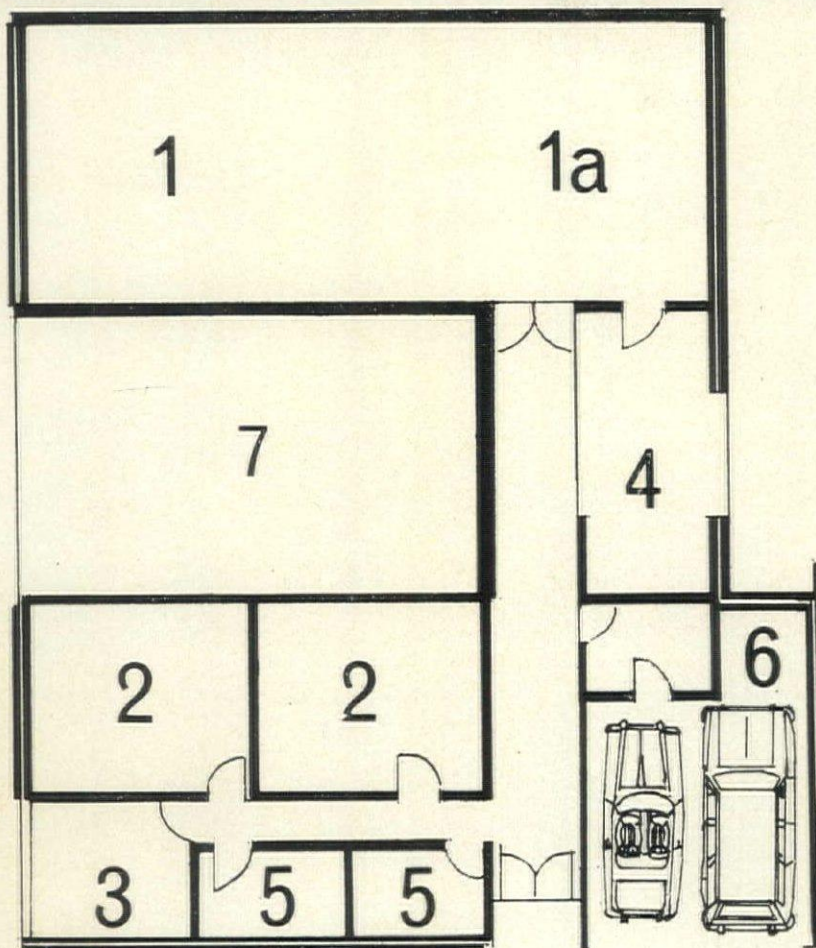


BY KIT LEPAGE
PICTURES BY
RICHARD EINZIG

MR GILBERT ARMSTRONG and his wife, Wynne, had often cast longing eyes at a smallish plot of land in Sandy Lane in Cheam (where they lived in a mock-Tudor house), unprepossessing as it might have seemed to most passers-by: a somewhat forlorn area of scrub and derelict vegetable garden. But to the Armstrongs it represented an ideal starting-point for the house they had long had in mind.

Although in one of Surrey's more pleasant commuter towns, this particular plot offered easier access to the downs, and, thanks to the mature trees, nearby houses were pleasantly screened. But chances of getting the plot seemed remote, even impossible, and the Armstrongs even went off to Malta to explore the possibilities of settling there. On their return, however, they heard that the coveted site was for sale. They moved into action. But only due to complex involvements with covenants and the rest, did the land finally become their own—to their lasting surprise and delight.

They asked an architect-friend, Peter Turnbull of Michael Manser Associates, to draw up plans that would take full advantage of the site. As Mrs Armstrong has a deep interest in architectural history, Dr Armstrong left contact with the architects



to his wife, but made one major proviso: the house and interior must be 'austere'. Mrs Armstrong took his wishes seriously even though she has a number of period pieces which she

wished to see at strategic points in her up-to-the-minute home.

In the event, everybody seems to have been satisfied. Indeed, few relationships between client and

Opposite page Views of the exterior of the house showing the courtyard garden, entrance-lobby and front elevation

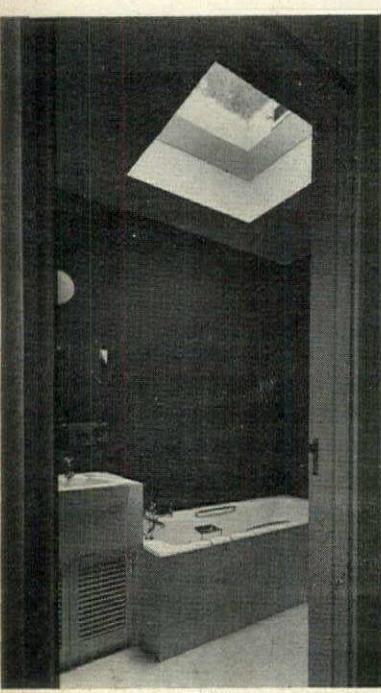
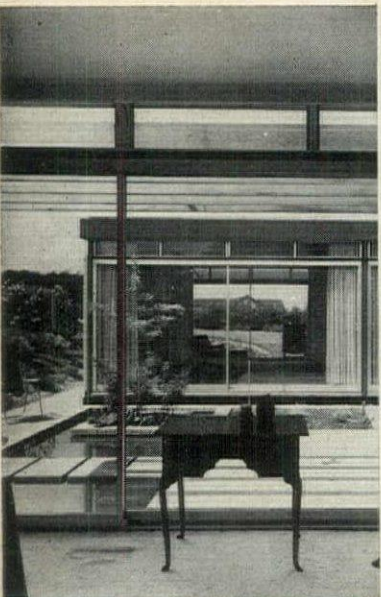
Above The austere front elevation of the house, devoid of windows
Plan 1 Living-room 2 Bedrooms
3 Study 4 Kitchen 5 Bathroom
6 Garage 7 Courtyard-garden

architect could have been more felicitous. 'People talk about bad feelings springing up between clients and architects, but we never had a cross word,' says Mrs Armstrong.

Weston Point, as the house is called, is single-storeyed, designed to enclose a small courtyard garden on three sides, with all walls glazed with full-height sliding-doors, giving views from one part of the house, across the courtyard, to the other.

The house is constructed of an exposed steel frame with external Ryarsh Heather flint brickwork, cavity walls and internal lignacite blockwork partitions.

The front elevation is of cavity brickwork with exposed steel, and is devoid of windows. This solid frontage, together with the existing matured trees, substantially reduces the noise from the road apart from underlining the Armstrongs' privacy. Side walls are of similar construction with exposed steelwork, with few openings. All windows from the main sitting-dining-room and main bedrooms look directly either to the



Above (top) View of the courtyard garden seen from one of the bedrooms
Above (below) One of the bathrooms showing the skylight providing ventilation and light
Right The large living-room seen from the dining-area

rear garden or the courtyard through the glazed doors.

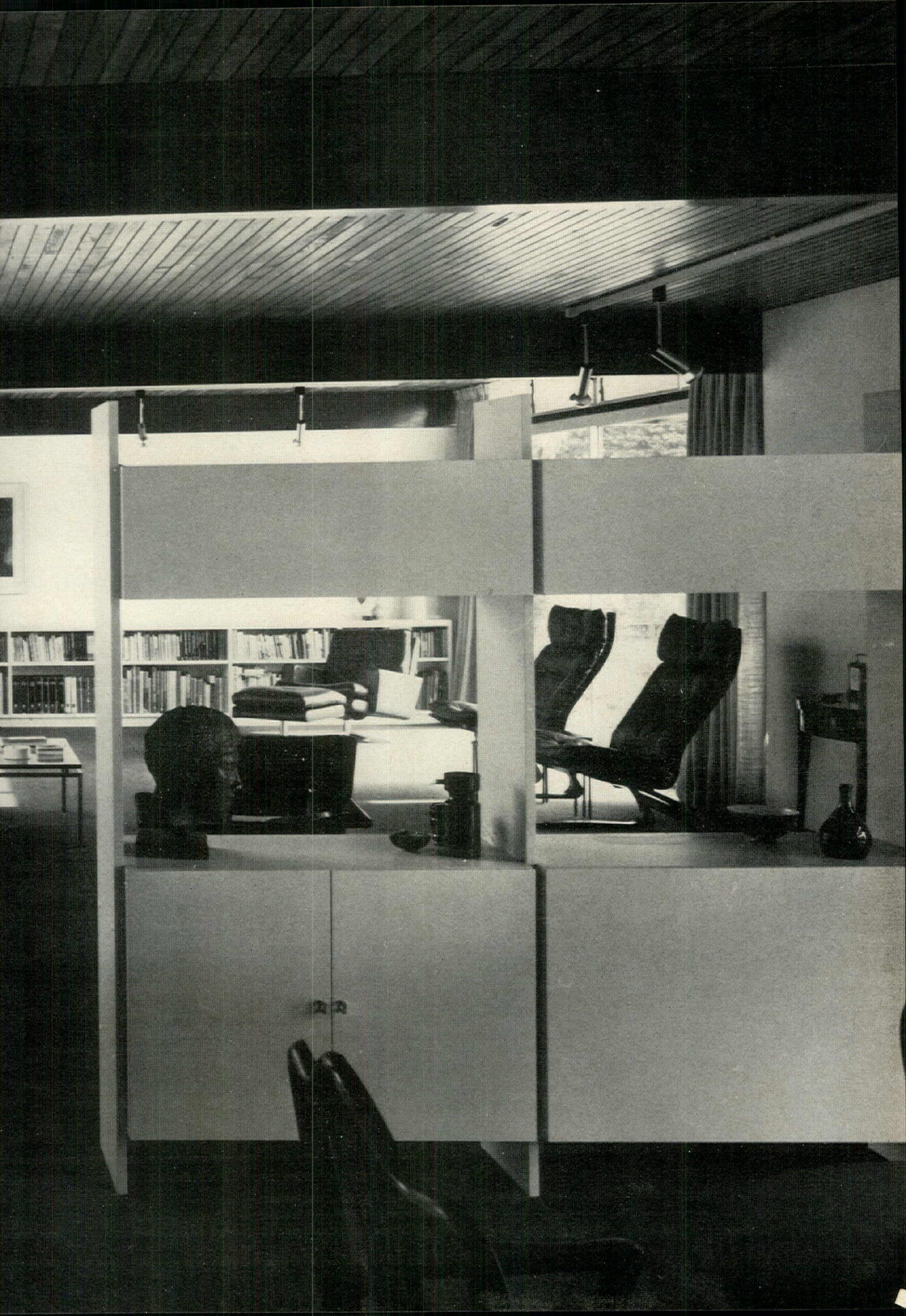
The bedroom wing, containing two double bedrooms, one study-bedroom and two bathrooms, is separated from the sitting-dining-room by a linking corridor, kitchen and utility room.

A breakfast bar, at which one can sit and look out across the corridor to the courtyard, extends the full length of one side of the kitchen.

A double garage with workbench is accessible from the rear kitchen door and forms an integral part of the building.

The heating is by gas-fired ducted hot air run in the floor structure with floor-level grill outlets ●





POSSESSIONS are the very devil, of course. Trying to keep them under control is a tricky business, especially if you have a fondness for a certain kind of collecting. The magpie-instinct in most of us is never very far below the surface.

And possessions are apt to make for clutter. Some people have a rare talent for being able to transform anybody else's clutter into their own particular kind of rich-textured assemblies. Heaven knows how they do it. A knack based on a singular taste and a special verve. Then, at the other end of the clutter-scale, are those creatures, equally rare, who manage with the aid of a table, two chairs and two posters, three *objets trouvés* and a plant, plus three score books, to invest what is virtually a bare room with the grace and serenity of one of the world's more sophisticated art galleries. Also an exercise in taste and verve.

The two rooms in these opening pages demonstrate this rare talent at its best: the living-room (right) in his own house, designed by Sam Stephenson, the Dublin architect, and a room in a French house (opposite) designed by that international master, Richard Neutra. Each room has the same sense of austere elegance allied with utmost tranquillity.

How do they do it?

Frankly, I doubt whether they know themselves. Either theme—the art of sparse serenity and the art of rich clutter—is just that: an art-form quite as elusive, but tangible, as a Calder mobile or a Laurencin painting.

If there is one quality common to both themes it is self-discipline, more apparent in the near-bare rooms than in rooms of beautiful abundance. The practitioner of each method knows what to throw out and when to stop.

Most people would think that, on that basis, the near-bare-room addicts would have an easier time, but I sometimes doubt whether that understandable assumption gets anywhere near the truth. Anyone who is interested in interior design and decoration is likely to have an acquisitive streak and it must be galling to have to compare the relative visual worth of, say, a Picasso poster or a sheet from that well-known Pirelli calendar, or the likely impact of a Benin or pre-Columbian head. On a more mundane level it is probably just as difficult to decide whether the time has come to oust a comfortable blow-up chair in favour of a new *sac* chair. The clutter-people seem to me to have a much easier time. If they are good with their rich and crowded rooms, they can usually absorb yet one more treasure into their tasteful troves.

One of the most paradoxical aspects of these exercises is, of course, that the exponents of one theme are invariably enchanted by the results achieved by exponents of its direct opposite. I am by way of being something of a collector-cum-clutter-box myself, but I am always knocked for six by those large, bare,

Through the next ten pages two distinct decorative themes are displayed by Julian North. First, he shows how rooms can be magnificently simple, spare and sparse. Then, how rooms can be magnificently and richly encumbered. He also shows one room which links both themes. Some people hate the one, love the other. Others, vice versa. Julian North likes both kinds of decoration, thinks it's solely a matter of personal preference, verve, conviction, taste, what you will. Here he comments on the two themes which have long entertained him

PLEASURES OF SPARSE MODERN TREASURES OF LAVISH TRADITION

austere rooms which seem to have been designed and decorated by an artist-manqué-type monk with a taste for period furniture and graphics, and a mildly hesitant approach towards colour.

Two rooms shown here especially exemplify what I mean. That Italian room (page 95) with its seventeenth-century *armoire*, a couple of chairs and a sofa has an *ambiente* I find most appealing, having a kind of cool and austere grandeur which few English rooms ever manage to

achieve. For collectors who put art a long way before furniture I commend the New York room, also on page 95, typical of so many of the now-fashionable loft apartments infiltrated into the upper floors of warehouses. This particular room was the 100-by-75-foot floor atop an 1890 warehouse. Here, publisher Charles Cowles decided to use the whole area and not split into a dozen rooms. Having hived off a sufficiency of space for bedroom, dining and storage, Charles Cowles painted

everything white, sanded the mildly undulating but sound timber floor coated it in polyurethane, hooked up gallery fashion, a system of track lighting, replaced glazing bars, landscaped the vast white-columned room with a jungle of plants. The furniture moves as frequently as the paintings and the plants. The paintings are mostly by young American artists, including John Clem Clarke, Llyn Foulkes, Nigel Hall and Robert Hudson.

Then, of course, when I see a really well-endowed room overflowing with the treasures of the centuries, envy takes a different form, far more reprehensible. Instead of admiring and wishing to emulate, I find myself downright covetous.

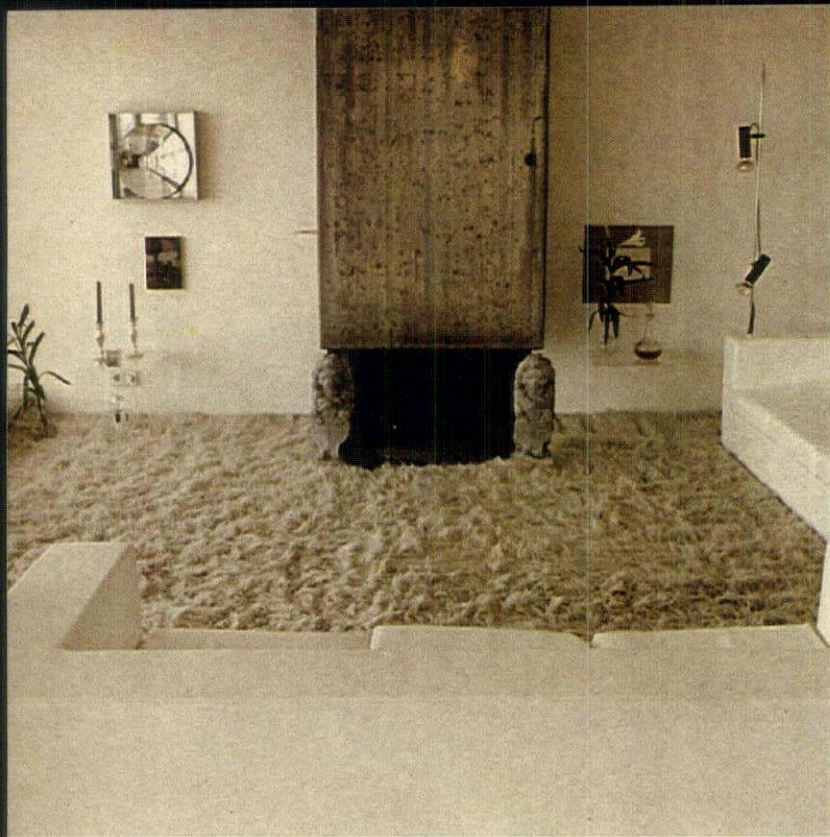
I am particularly covetous of the kind of room which somehow seems to have a foot in both camps, so to speak; to be able to live with both themes. Such a room is shown on page 96, which a French colleague described in the wholly satisfying phrase: *Tout est blanc, tout est lisse, tout est calme*. True enough, but by what decorative alchemy does someone make the decision to use a *bureau cylindre Louis XVI* in a room with painted floorboards instead of the more conventional and expected Aubusson? I have rarely seen a room which more easily spans and embraces the centuries and satisfies the eyes.

And so we come to those rich interiors of the collectors and decorative enthusiasts, those who find it



Left A corner of the living-room in architect Sam Stephenson's conversion of a mews house in Dublin
Opposite page The living-room in a house outside Lille in France, designed by the late Richard Neutra. The impression of space is exploited to the limit by the large windows, the minimum of furniture and a deliberately monotone use of tawny colour. Notice the large *armoire*, a feature of many such rooms using modern and period pieces.
(See overleaf)





difficult to resist that one always-final object which will complete what is, of course, a never-to-be-completed collection of Staffordshire figures, pewter mugs, Battersea enamels or whatever, those who cannot resist the appeal of yet one more Regency chair.

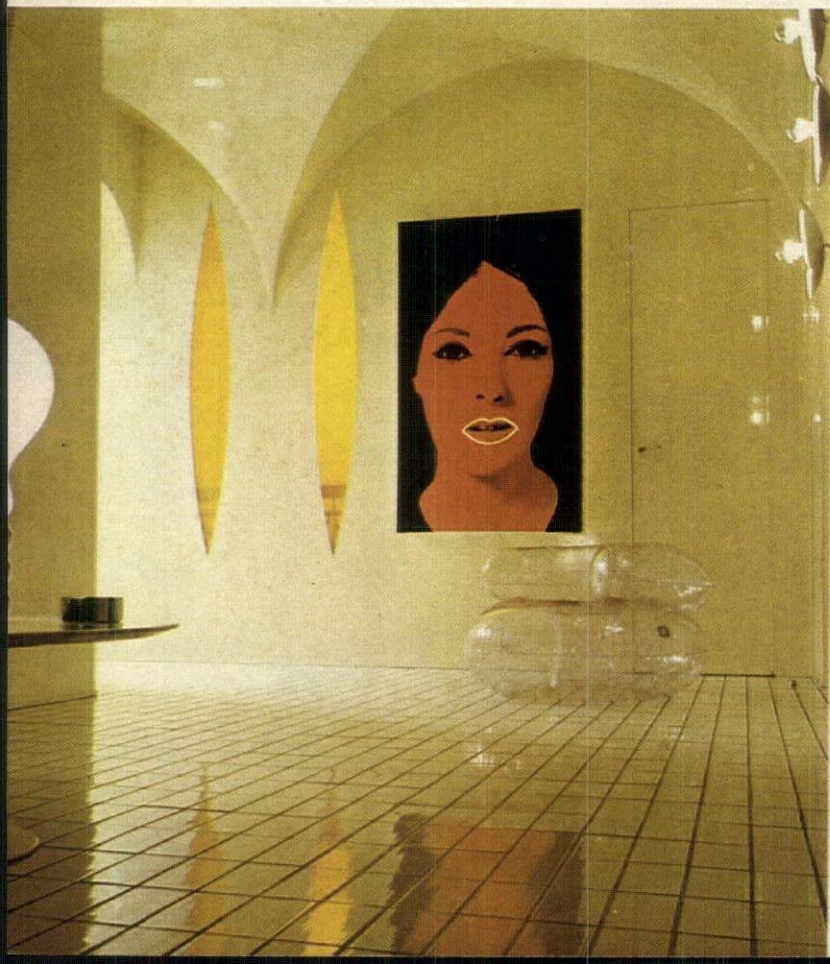
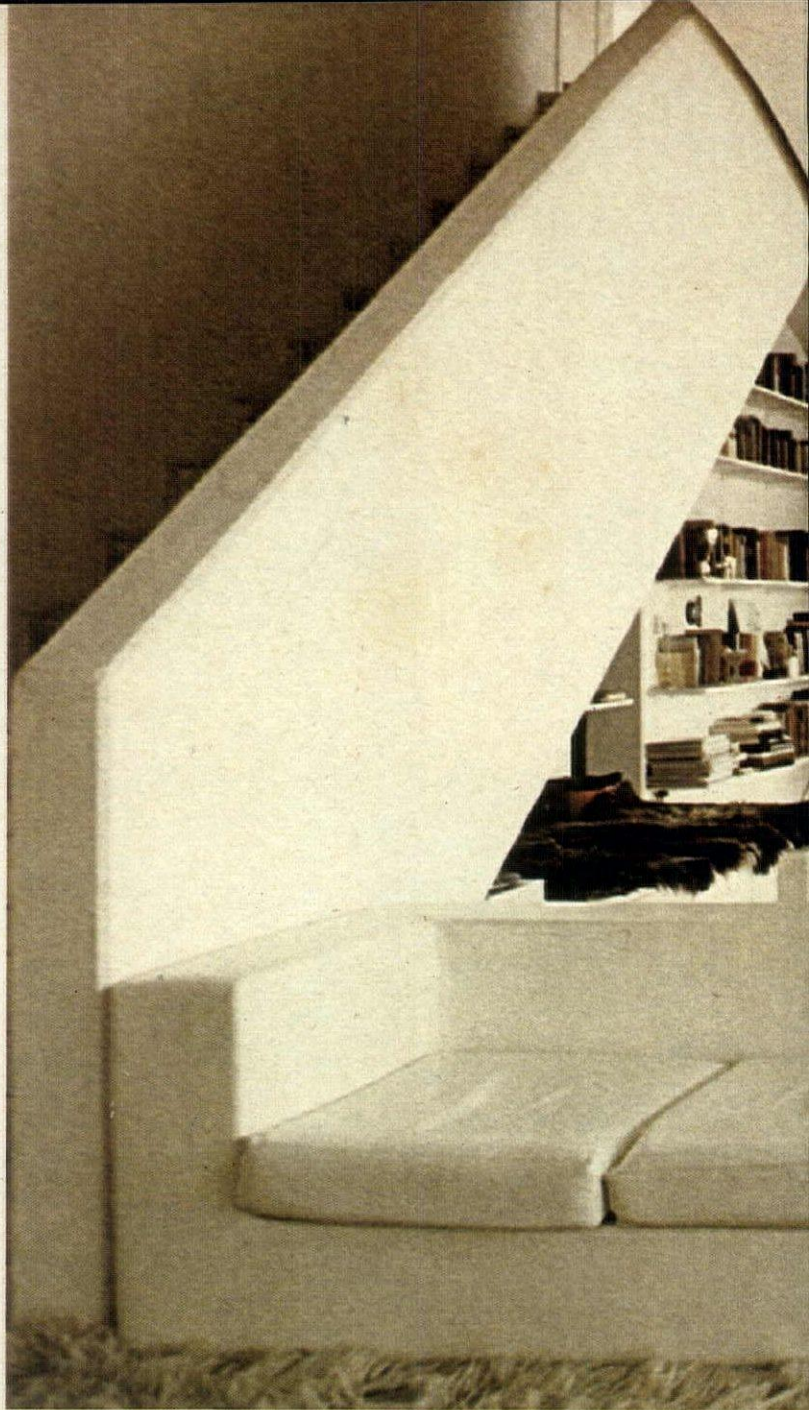
As I have said, such rooms delight only if arranged by the hand and eye of that rare being, The Man (or Woman) of Taste. Otherwise, such an assembly merely becomes an exhibition of acquisitiveness and little more. But the rooms I have chosen to illustrate the second of our two themes, show with what distinction the diverse elements which go to the making of what I call lavish trad can be grouped. Each picture tells its own

story, but the story is always an autobiographical one, depending essentially upon original genius ●

Above and right *Two views of a large living-room in a house overlooking the River Rhine. Notice again the vast armoire flanked by a pair of Thonet bentwood-wicker elbow chairs. The tiled floor at one end of the room contrasts vividly with the deep-piled carpeting between the Zanotta sofa and fireplace*

Below *An entrance-hall designed by Andre Brindeau with a vast pop poster erupting into its serenity*

Below right *Charles Cowles' vast living-room in the converted top floor of a New York warehouse*









Opposite page A corner of a living-room, with a Louis XVI bureau cylindre, an Empire swivel-chair and modern steel side-table

Above Against an unusual dark blue background and her own works,

Mme Liliane Bach assembles her collection of ceramic skittles

Right A table-top collection of brass ornaments, still made in the traditional manner in Nepal. (See page 168)

And that, of course, is where true taste lies—in originality, which is why I find the increasing popularity of the interior decorator so difficult to understand. How, I often ask myself, can a designer-decorator get so

quickly and deeply into the *persona* of a client that, within the space of a few weeks, he is able to offer a comprehensive plan for living which is supposed to express the client's own decorative predilections and pas-





Top left Cast-iron chairs and tables, and Egyptian motifs, in a new guise. All the furniture is made in Spain from antique models. The paintings are by Peter Todd Mitchell

Above 'Flower power' or 'curious companions'. An antique birdcage hangs in juxtaposition with Arc Inscape's standard lamp. See page 168

Left The living-room of a converted farmhouse in the Lot-et-Garonne district of France, with an unusual tiled floor, a seventeenth-century church banquette

Opposite page Edwardian and Victorian elements in an American sitting-room designed by Eleanor Ford. The chairs are lacquered white, mirrors are seashell-studded and the arched ceramic fireplace carries a Latin admonition

sions. I know that decorators claim that such psychiatric, physiological and intellectual insight is almost a professional accomplishment, and is certainly part of their stock-in-grade, but I am dubious. Can a designer-decorator opt, on behalf of a client, for a sparse mod or richer trad? Well, they all say they can, so let it rest at that.

I stubbornly keep to the reservation, however, that the truly austere



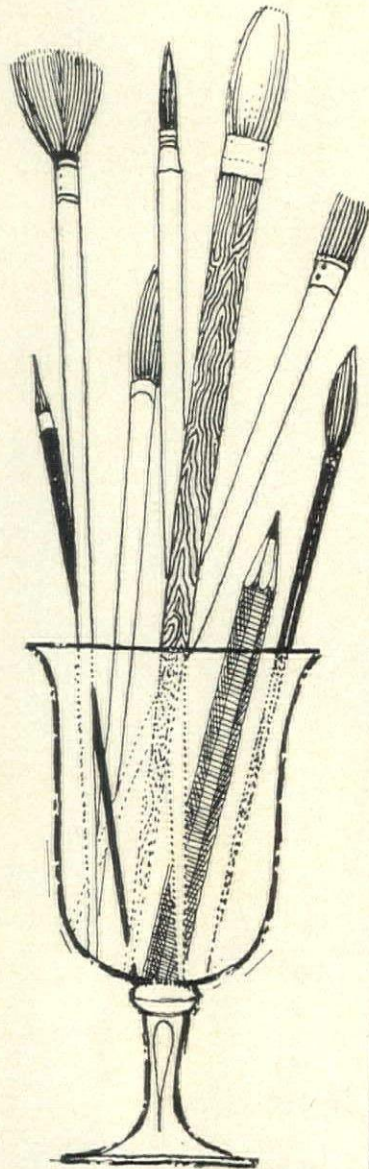


HOUSE & GARDEN PSYCHO QUIZ

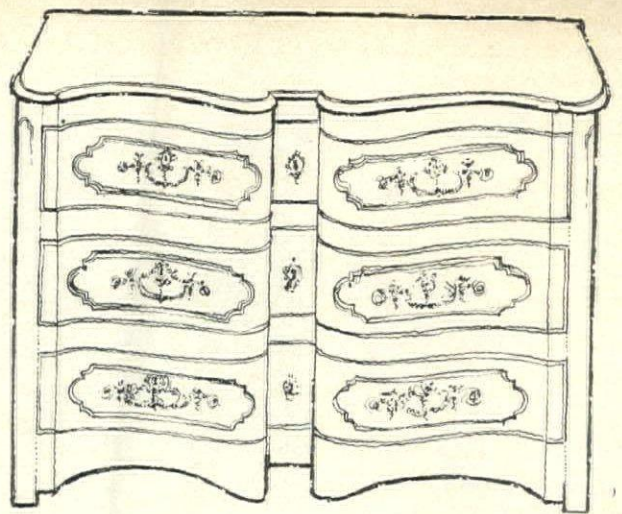
WHAT KIND OF INTERIOR DESIGN AND/OR DECORATION IS RIGHT FOR YOU?

BY MARILYN LANE AND DR SYVIL MARQUIT

'Everything we do sends out some kind of message,' says psychologist Dr Syvil Marquit, 'and all of us tend, subconsciously, to communicate messages in decorating.' The furniture you select and arrange, the colours you choose, the pictures and decorative objects you buy, all reveal your nature and decorative needs—and we all have them, however inartistic we may think we are. Everything you own is saying something about you, your frustrations, your dreams, joys, even hostilities. This quiz is not an exercise in know-how or one-upmanship, but is designed to help you to learn what kind of decoration is most suitable for your persona.



Dr Syvil Marquit, Director of Psychological Associates, Miami, Florida, has been a practising psychologist for over twenty years, is an active teacher and speaker on non-verbal communication. He was editor of a national newsletter for psychologists and formerly chief psychologist at Miami Veterans Administration Hospital. Marilyn Lane, a writer and journalist, is currently collaborating with Dr Marquit on a book that will analyse people and possessions in relation to personality. [EDITOR]



Every question in the quiz should be answered. In some cases, you may have to choose the answer closest to your own particular way of life, or you may have to use your imagination and check the answer that would provide the ideal situation for you.

1 Suppose you were decorating your dream hall. Would you choose:

- (a) a great chandelier or modern light fixture that attracts attention the moment you enter?
- (b) plants, a statue, or a modest fountain?
- (c) a floor of checkerboard tiles or colourful ceramics?
- (d) a large wall painting or graphics?

2 When you entertain, how do you seat guests in the living-room? Do you:

- (a) like to sit in the middle of the group so that you can talk to everybody?
- (b) place a favourite guest close by in a seat facing you?
- (c) put people near a chess table or another thought-provoking object such as an African sculpture or abstract painting?
- (d) seat friends in a casual way—cushions on the floor, for instance?

3 Where do you place guests for a small dinner:

- (a) you and your host at either end of a rectangular table with your special guest on your right?
- (b) everyone seated at a candlelit table—shape doesn't matter?
- (c) at a round table?
- (d) at individual folding tables?

4 In your living-room, what kind of seating do you prefer:

- (a) sofas and chairs in casual fabrics or other interesting texture?
- (b) chairs upholstered in velvet, silk, or other soft, smooth fabric?
- (c) modern, leather-covered chairs?
- (d) new foam blocks or a carpeted platform?

5 Visiting your house, do people tend to:

- (a) gather around a bar?
- (b) sit in small groups?
- (c) sit around a coffee-table or two small tables?
- (d) lounge on a low couch or sit on cushions?

6 Which of these objects do you prefer in your living-room:

- (a) sports trophies?
- (b) treasured possessions, including antiques?
- (c) controversial posters or graphics?
- (d) stereo equipment, a piece of art or sculpture you did yourself?

7 What is your preference on the walls:

- (a) mirrors or family portraits?
- (b) landscapes, animal pictures?
- (c) painting of a storm or a picture showing a war scene, rodeo, hockey, or football game?
- (d) Impressionist or modern painting in bright colours?

8 How are these wall decorations displayed:

- (a) in large, rather ornate frames?
- (b) in a symmetrical arrangement?
- (c) in asymmetrical arrangements, unbalanced but orderly?
- (d) at random?

opposite page (above left)

perb and very unusual
age with jardiniere top,
e about 1815, a slightly earlier
an painting and a simple
ern hooked rag rug are unlikely
companions making an interesting
p.

bove right) One of a pair of
mificent urns, decorated with
s and only recently made, is the
l point of this entrance-hall
its unusual antiques

low left) A room that owes its
y individual character to a marble
r and an eclectic collection of
iques and Michael Szell's
ern printed hangings

low right) A corner of a large
ly-coloured room, where an
eric collection of antiques is
htened by their arrangement.
erchandise details for all the sets
own on the opposite page are
page 168)



his page (above)

esigner-decorator Lex Aitken
akes an arrangement of
ictures and books

ight) Designer-decorator David
linaric's study in his own
udio-flat

terior derives from deeply-held
tellectual convictions linked with
certain puritanical streak, very
uch a personal combination of
ualities. In the same way, I always
el that rooms of abundant richness
texture and colour, as well as in
ossessions, are more likely to be
uccessful in the eyes of a visitor
hen the pictures and *objets d'art*,
e furniture and the fabrics, the rugs
d carpets, have been assembled
with what always seems, to my eyes
t least, something of a quality of
aturalness. They don't seem to have
een placed there to demonstrate a
ecorator's flair for harmonious pair-
ngs or his outrageous gift for eso-
eric contrasts.

But, says the designer-decorator,
that is exactly what my job is: to
eek out and find the decorative har-
monies and dissonances which the
lient is seeking anyway. If a psychia-
rist can diagnose the mental yearn-
ngs of a patient, why shouldn't I be
ble to diagnose the decorative yearn-
ngs of a client? Perhaps, on that
basis, he has a case ●

SETS ARRANGED BY OLIVE SULLIVAN:

PHOTOGRAPHED BY JOHN WINGROVE



SCORING IS SIMPLE BUT YOUR MARKS CAN TELL YOU QUITE A LOT ABOUT YOUR DOMINANT DECORATIVE TRAITS

Scoring: Each of us is many people and we are a different person in the eyes of everyone we know. Who are we really? To find out a little more about your character, write in the number of As Bs Cs Ds you checked. If you checked six or more in any one category, this is your dominant trait. Second highest will tell you your secondary trait. (Most people are combinations of two or three.)

If you checked six or more As

You are rather an extrovert. You want, even insist, on interacting with other people. You are outgoing, like to enjoy and participate in life to its fullest. You want people to remember you, so you're always intent on making an impact, or a lasting impression. This is why your living-room is arranged so that you are in the mainstream with your guests, whom you make subtly aware of your achievements—trophies, photographs with celebrities and other objects that show an ability to perform either as part of a team or on your own. You like to dominate dinner-parties, sitting at the head of the table, and the bright colours all around your house denote your happy nature, your joyful verve for life. Even your choice of bed (king-sized) reveals your expansiveness, and mirrors on the walls reflect an approval of self, and thus a general feeling of well-being.

If you checked six or more Bs

You are delightfully romantic. You wish to avoid all the ugliness and unhappiness in life and will strive to have deep and meaningful relationships. This is why you like to dine by the softness of candlelight and have special treasured possessions, with sentimental associations, all around you. Beautiful flower colours are your favourites, gentle fabrics, landscape or nature paintings arranged in perfect balance, graceful plants—everything indicates a need to elicit a feeling of peacefulness from things you live with. Rather than communicate with the world, like the extrovert, you prefer to devote yourself to one or two people when entertaining—which is reflected in your choice of placing a special guest near you, so that warm conversation can follow.

If you checked six or more Cs

You are a natural achiever. You think of life as a marvellous challenge and find great stimulation in competition, matching your strength, testing your abilities against others. Activist by nature, you reflect it throughout your life style. The table you dine at is round, so that all may enter into lively conversation. All the things you live with provoke comment—controversial posters, paintings, or sculpture, daring colours, the latest electrical gadgets. They may make the visitor feel insecure but for you it's just another test, another way of learning another aspect of life.

If you checked six or more Ds

You are an exciting innovator. You are an explorer, always ready to try something new and probably very creative. Nothing you do is predictable and so your house is likely to be full of unusual ideas—swinging seats, or no seats. No dining-table, perhaps, but lots of cushions and little low tables. You have no fear about making a wrong choice, so you tend to experiment all the time, changing rooms around, constantly working out new ways to arrange things, and new colour schemes. Naturally uninhibited, you will accept anything, any new design instantly, where others might tend to be much more reluctant. Your house will never be dull.

14 What type of head-board would you want:

- (a) something rather elaborate and custom-made?
- (b) Victorian wicker, or an antique one with angels or flowers on it?
- (c) very contemporary with lots of built-in gadgets?
- (d) very inconspicuous, or none?

15 Which would you prefer to have in your kitchen:

- (a) something really dramatic that draws guests into the room, such as an ornate fireplace, a wall of posters?
- (b) plants, beautiful ceramics, antique jars?
- (c) lots of electrical gadgets, a great mortar and pestle?
- (d) indoor barbecue?

16 Which of the following is closest to the way you express your own creative ability:

- (a) a screen or some other object which you have covered with photos and clippings from magazines, placed importantly in a room, a painting?
- (b) an *objet trouvé* refreshed and put to new use, an old chair repainted and recovered?
- (c) pieces of handcrafted pottery—they might be used as plant containers—or a metal and glass table you made yourself?
- (d) an embroidered wall-hanging, huge paper flowers, pillows made from antique rugs?

17 For your bathroom, would you choose:

- (a) lots of mirrors?
- (b) lots of enormous towels?
- (c) telephone?
- (d) stereo outlet, a magazine rack?

9 How are treasured objects displayed on tables:

- (a) standing alone, placed prominently?
- (b) two objects placed together, balancing each other?
- (c) a mixture of several things on a bare surface?
- (d) one unusual piece placed asymmetrically against more mundane pieces?

10 What kind of collections do you display:

- (a) mementoes from holiday trips, each with a personal story attached?
- (b) the family's coat-of-arms and family photographs, or china?
- (c) handsome weaponry or unusual chessmen?
- (d) things in natural materials—like shells or stones or baskets—grouped in an arrangement?

11 In general, do you prefer to live with:

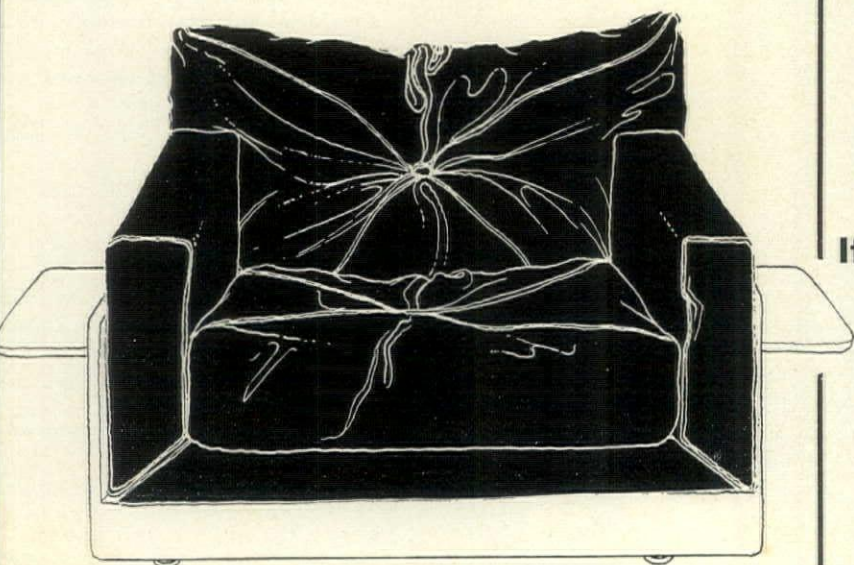
- (a) bright greens or blues?
- (b) warm purples or reds?
- (c) stimulating pinks or yellows?
- (d) soft blues or browns and naturals?

12 How do you like to use colour in your house:

- (a) put bright colours together?
- (b) blend lots of pastels?
- (c) always look for unexpected combinations?
- (d) use lots of shades of the same colour?

13 Which of these beds would you prefer:

- (a) king-sized?
- (b) four-poster?
- (c) twin-bed?
- (d) water-bed?



BERBERS AND OTHERS

ANTONIA ROSS

THE GREAT new-old news in the carpet world is the steady and apparently unstoppable trend back towards wool. This may seem curiously old-fashioned occurring to make news, and would cause our parents a certain degree of incredulity. ('Aren't the best carpets always wool, then?') but to a generation reared on every subtle variation on the man-made fibre theme, it may come as something quite novel.

Yet there it is. More and more carpet manufacturers are turning to wool. Of course, they are inventing new names for their return to the fold (no pun!) and the best so far is *berber*, an esoteric descriptive label which isn't the exclusive property of one manufacturer but is applied to the natural look of the coarse textured pure new wool carpets. This range is reminiscent of the Berber carpet made of undyed wool in North Africa.

The main thing is that berber carpets will be around for a long time ahead and seem to spell out utmost durability and good looks.

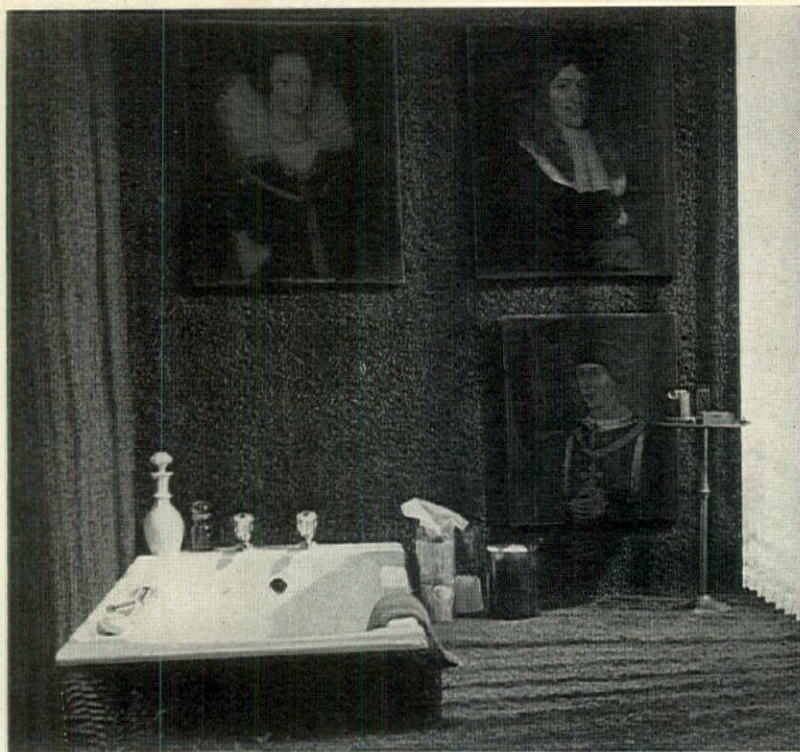
Another point is the ever-increasing flexibility of contract carpeting. Don't be put off by that intimidating word 'contract' which may seem to imply an initial order of 500 yards. Not a bit of it. You can now get contract carpet for the most modest of domestic requirements—but you can still take your choice from the immense variety of designs and colours which have been sponsored by the big contract orders.

Lastly, a word about the British Carpet Centre, which is underpinned by fourteen of Britain's largest carpet manufacturers. Whatever your query—and quite a number can arise when a room or a house is being recarpeted—take it to the advisory service which the Centre offers. To simplify your initial approach five classifications have been established:

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

So, with a carpet query on your mind, beat a path to 14-16 Lower Regent Street, London SW1 (01-930 8711). I don't think you'll be disappointed ●

Opposite page *Tiny one-room flat in Milan, with walls and floor covered in the same light-brown carpet. The divan at right converts to a double bed. See inset floor plan.*



'Prairie' by Kosset, a thick deep pile carpet in 100% Du Pont nylon. It comes in 12 colourways and costs about £3.60 square yard. From main stores



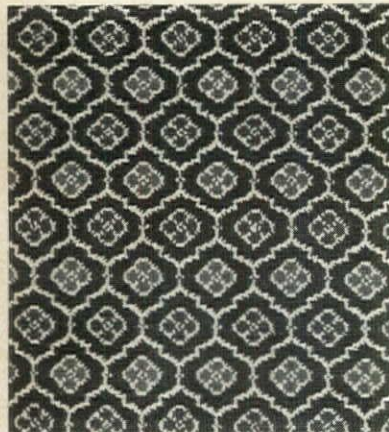
'Yasmin', a plain bedroom carpet with a long pile, by Shaw Carpets. In 100% polyester, Shaw Grade 1 quality, it costs about £3.10 square yard and comes in 13 colourways. From main stores



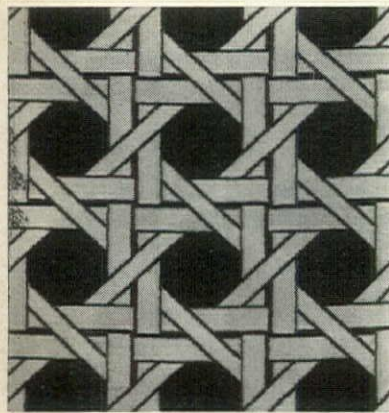
One of the carpets from the 'Arabesque' range by Lancaster Carpets. It has a cropped pile and is made of 100% Acrilan. It is available in 8 colourways and costs about £4.70 square yard. From main stores



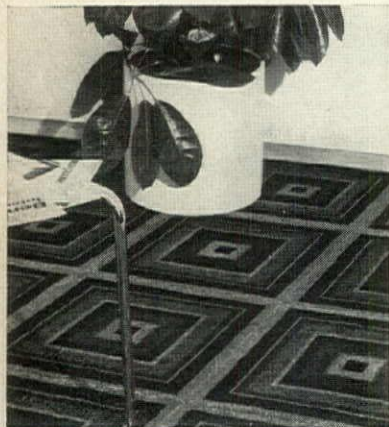
'Moresque', a cut and uncut Wilton. One of the new berber carpets in natural undyed wool, by Thomson Shepherd, about £7.25 sq yd. Leading stores



Small-patterned design 7016 by Hugh Mackay. In 80% wool, 20% nylon. About £5.50 linear yard, in Figured Wiri quality. From main stores and decorator shops



'French Cane' design 7009 by Hugh Mackay. Details, as above



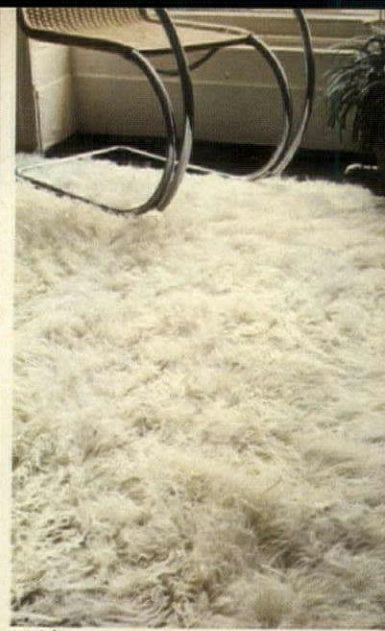
'Modular' design from the 'First Edition' range of patterned carpet tiles by Armstrong Cork. In 100% ICI nylon. About £4.00 square yard. From main stores



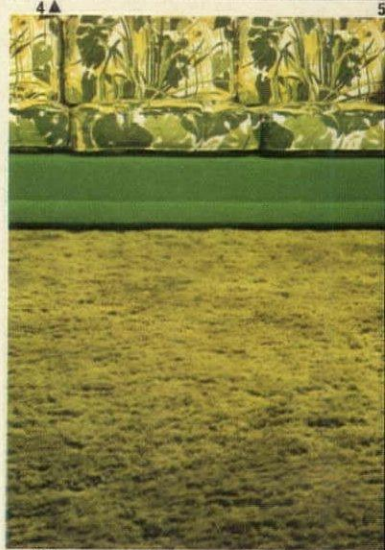
1A

2

3



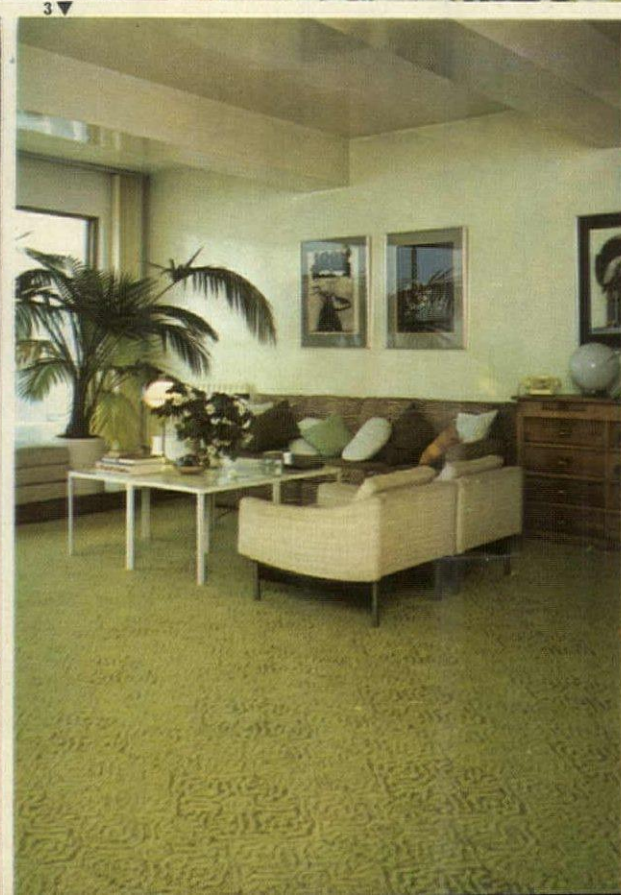
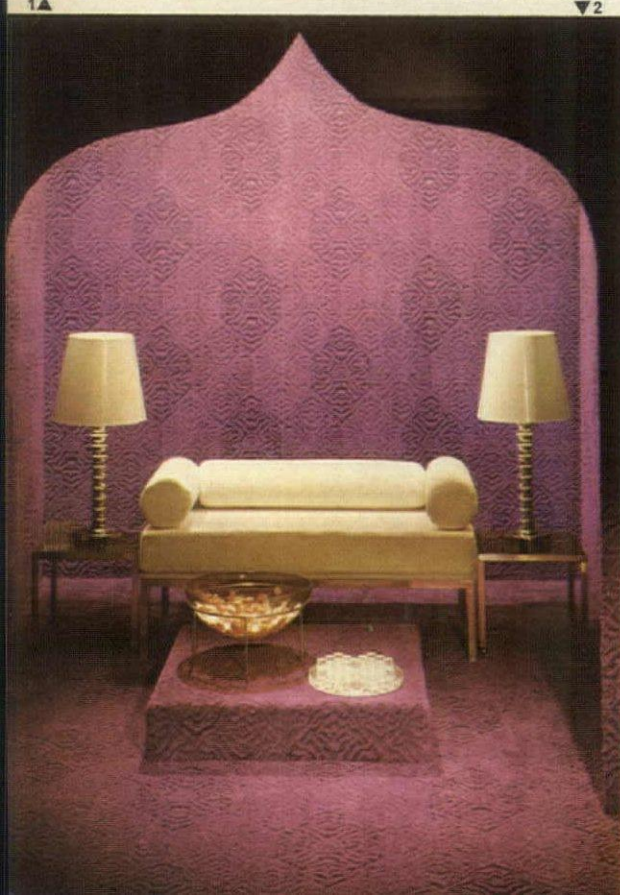
4A



5

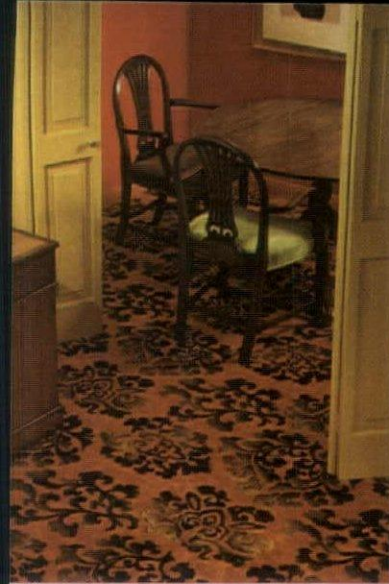


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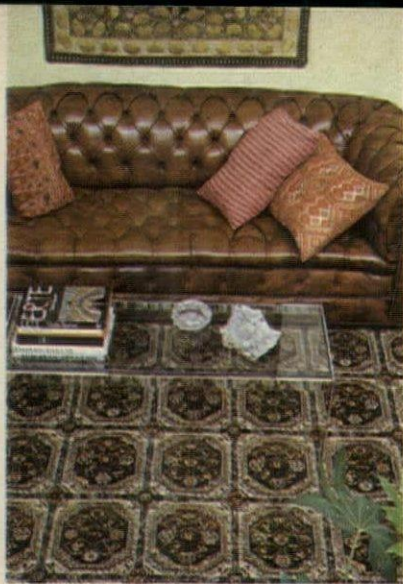


1 A small bathroom, with palest fawn carpeting used to cover floor, fittings and ceiling, designed by Piero Pinto
 2 and 3 'Samarkand' by Crossley Carpets, in 100% Acrilan. Available in 11 colourways, about £4-65 square yard. From main stores
 4 'Flokati' rug with thick white wool pile, hand-made in Greece. Measures 4 feet 7 inches by 6 feet 7 inches, £21-00. From Habitat
 5 Long pile New Zealand Woolmark carpet, 'Ambassador' by Bremworth 10 colourways, about £9-75 square yard. From leading stores
 6 'Tundra' thick-pile two-tone





7A



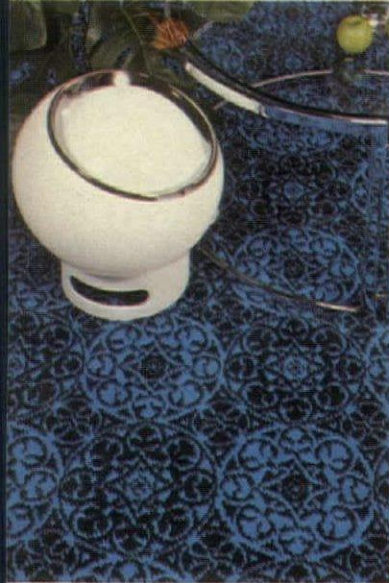
10A



14A

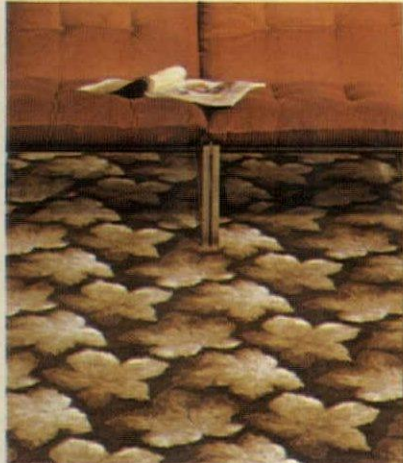


18A



8A

9V



11A

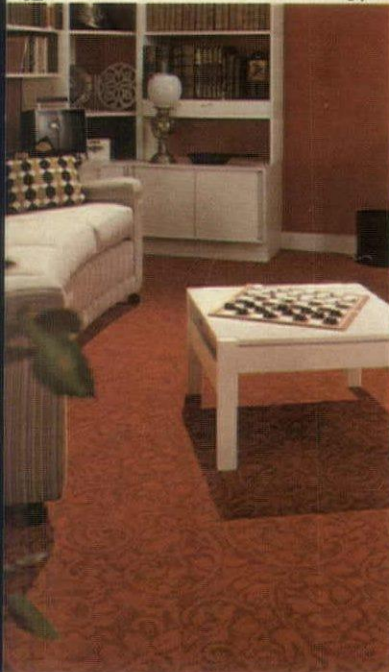


15A



19A

20V



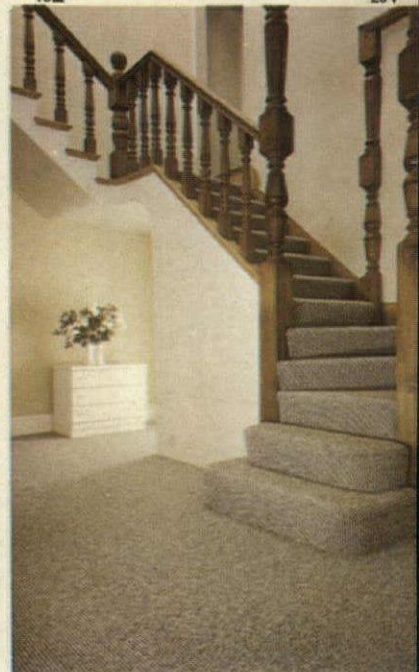
12A

13V



16A

17V



carpet, 80% wool, 20% nylon. By Thistlelex Carpets, 8 colourways, about £4.75 square yard. From leading stores

7 'Emir' design in 'Laxey' Axminster by Quayle Carpets, 80% wool, 20% nylon, 2 colourways. About £6.25 square yard. Main stores, or details from The British Carpet Centre

8 'Rondo' Wilton carpet by Gilt Edge, in 80% Evlan, 20% nylon. Comes in 6 colourways, about £3.50 square yard. From main stores

9 'Tempo' design, also by Gilt Edge, in 80% Evlan, 20% nylon. Details as for No 8



10 'Luristan' in Gobelins Axminster by Grays Carpets. In 80% wool, 20% nylon, about £5.75 square yard. From main stores

11 'Maple Leaf' design carpet in 'Penthouse' Axminster by Thomson Shepherd Carpets. In 80% wool, 20% nylon, 4 colourways. About £6.30 square yard. From main stores or further details from The British Carpet Centre

12 'Enterprise' by Sheerloom. In 85% Courtelle, 15% nylon, 7 colourways. From about £4.00 square yard. From main stores

13 'Knowsley Royal' design by John Thornton, 80% wool, 20% nylon.

Comes in 1 colourway, about £6.15 square yard. Main stores, or details from The British Carpet Centre

14 'Corinth' design in 'Globe' Axminster by the Carpet Manufacturing Company. In 80% wool, 20% nylon, design number 40/7486. In 1 colourway, about £4.60 square yard. From main stores

15 Boyle's 'Country' cord, 100% sisal carpeting backed with high density foam. In 8 colourways, £2.25 square yard. From Habitat

16 'Avalanche' by Rivington Carpets, in 100% Acrilan. Comes in 10 colourways, about £4.25 square yard. From leading stores

17 'Camelot' Guildhall Axminster carpet by Gilt Edge, No 60/9219. In 80% wool, 20% nylon, 1 colourway. About £5.80 square yard. From main stores

18 'Corona' design carpet from Greenwood & Coope. In 80% Acrilan, 20% nylon. In 6 colourways, about £3.75 square yard. From main stores

19 From the 'Acropolis' range by Bond Worth. In 100% Acrilan, about £4.25 square yard. From main stores

20 'Keltic' by Crossley Carpets, in 100% Acrilan, 10 colourways, about £5.25 square yard. Main stores



DATA for room-set on this page

Walls

'Windsor Garden', number W0013-01 by G P & J Baker, available in four colourways, £11-12 per roll from showroom, 28 Berners Street, W1.

Furniture

Green chairs, copy of eighteenth-century Chippendale, made in Spain, set of six and two carvers, £442-00 from Harrods.

Paintings

American primitive painting, £1,800 from Collector's Room, Harrods.

Accessories

Chandelier, Bohemia crystal, No C53312, £21-00 from John Lewis, Oxford Street, London W1.

Tablecloth, chintz, made from G P & J Baker fabric 'Geraniums & Morning Glory', B0429-01 about £2-69 per yard, 54 inches wide

Pair of white and gold china base hurricane lamps, £25-00 for pair from Halcyon Days, 14 Brook Street, W1.

Tableware

'Gold Lustre' china by Royal Worcester; dinner plate, 10 inch, £1-38; side plate, 6 inch, 66p; coupe soup plate, £1-23; round casserole, £4-15; covered scallop £3-74. Available through most main stores. Melon-shaped china box, £9-50, from Halcyon Days.

Glasses 'Victoria' FT33 by Dartington, designed by Frank Thrower, five sizes available, goblet 89p claret 75p.

Decanter 'Victoria' FT44 by Dartington, £3-95. Selfridges, Oxford Street, W1.

Cutlery 'Pearl Royale' silver plated cutlery £8-75 per place setting. Knives with imitation ivory handles, large size 67p, small size 63p. All from Harrods.

For opposite page

1 From behind, left to right, 'Emma' 8-inch plate, £1-10, from a set, from General Trading, 144 Sloane Street, London SW1. Striped coffee-pot, £4-38, and platter, £2-81, from the 'Manhattan' service by Langelthal, from Heal's.

White and golden soup dish, £2-77, and saucer, £1-28, 'Viceroy' design by Royal Worcester, from Liberty's, Regent Street, London W1. Octagonal goblet, 70p, from Casa Pupo, 60 Pimlico Road, London SW1.

Dark green cup and saucer, £1-10, Italian, by Sic, from a coffee set, from Liberty's. Avocado set, 85p, Casa Pupo.

2 Oval platter, 12½-inch, £2-95, and matching covered soup bowl, £1-75, 'Gipsy' design by Denby, from Heal's.

Coffee jug (at left), 'Indian Summer' by Susie Cooper, from a coffee-set at £12-80, from Liberty's. Coffee-pot (at right) from the 'Creation' range of oven-to-tableware by Midwinter, about £5-17, and cream jug at left, about £1-24, from Selfridges.

Bright red pottery breakfast cup and saucer from France, £2-00, from General Trading. Breakfast cup and saucer (in foreground) by Porthault, part of a breakfast-in-bed set for 2, £27-00, Nina Campbell, 64 Pimlico Road, SW1.

3 Teapot with matching cup and saucer, from a 16-piece set by Barry Guppy, £18-96, from Heal's. Decorated plate and bowl, Spanish, £1-20 and £1-05, from a range at Casa Pupo.

4 Pottery dinner-plate, £1-10, from a range of studio pottery from Abacus, 17 Baker Street, London W1.

Bowl on pedestal, £10-25, by Bernard Rook; box by Tina Forester, £1-37, Heal's.

5 Brown dinner-plate from the 'Meridian' range by Portmeirion, 37-piece set, £21-50; and, goblet, £1-00, cruet, £1-60 set, and cup and saucer, £1-10, from a range of pottery at Abacus. Jug (back right) from a set by Mary White, £1-95, from Heal's.

6 Plate, 'Desimone' from Italy, £1-25, from a selection at General Trading. Octagonal cup, £2-00 for cup and saucer, soup bowl, £2-25, plate, £1-50, French, from Harrods. 'Rouge Flambe' vase No 1617, by Royal Doulton, £11-64, from Marshall & Snelgrove

7 Jug and goblet No TF93/315 by Tessa Fuchs, £16-60 for jug and 6 goblets, from the Craftsmen Potters Shop, William Blake House, Marshall Street, London W1. Goblet by Robert Brumby, £3-69, from a set, from Heal's.

8 Ceramic tree No TF93/361 by Tessa Fuchs, £12-00, and, vase (at right) No 28/574, by Joanna Constantinidis, £8-00, both from the Craftsmen Potters Shop. Ashtray B/18 by Robert Brumby, £3-69, from Heal's. Ceramic placemat by Diana Woodcock Beckering, £2-93, Heal's.

9 Dish CP65/870 by Coxwold Pottery, £2-00; vase AP73/424, £9-00, and goblet AP73/570, £2-05, by Aldermaston Pottery, all from Craftsmen Potters Shop. 'Troika' pot (at left), £1-13, from Heal's.

SET BY OLIVE SULLIVAN, PHOTOGRAPHED BY JOHN WINGROVE OTHER PHOTOGRAPHS BY DEREK BUTLER

CHINA AND GLASS SCENE

JULIANA RUSAKOW

CLASS SCENE

what it costs
and where you
can buy it

DATA for opposite page

'Green Rockingham' plate by Paragon (part of Allied English Potteries), from a 5-piece dinner service, £47.70, from Lawley's, Regent Street, London W1. Soup bowl and saucer, £3.10, and oval platter, £4.60, 'Geranium' pattern, part of a service, from Harrods, Knightsbridge, London SW1. Multi-coloured floral teapot from Rye Potteries, 2-pint size, £3.17, from a range of pieces at David Mellor, 144 Sloane Square, London SW1. Cup and saucer, 'Calico' design, 42p, from a range of tableware in this design from Habitat branches and mail order. In foreground, 'Old Colonial' design cereal bowl, by Adams, 35p, and glass, also from a range at Habitat shops.

Octagonal serving dish, £2.75, with matching tureen, small, £2.25 and mug, small, 40p, from a range of tableware in this design from JRM, 39 Neal Street, London WC2. Octagonal dinner-plate, 'Jumièges' by Reynaud, £6.00, to order from General Trading, 144 Sloane Street, London SW1. Coffee-pot, 'Pilivite' from France, £3.90, postage and packing, 50p, from Robert Jackson, 172 Piccadilly, London W1.

Plate, sauceboat and stand, 'Fleur de Lys' design by Spode, from a 21-piece dinner service, £118.21, from the Top Table Room, Asprey, 166 New Bond Street, London W1. Coffee-pot and cup and saucer, from the 'Mandeville' design by Minton, 16-piece service, £18.84, coffee-pot, £5.28, cup and saucer, £1.70. From Marshall & Snelgrove, Oxford Street, London W1.

Dinner-plate at back, 'Lafayette' design from Limoges, 25-piece dinner-service, £130.00, from the Top Table Room, Asprey, 166 New Bond Street, London W1. Tea-plate, 'Impératrice Eugénie' by Haviland, from a 23-piece tea-set, including teapot, £55.25, to order from General Trading, 144 Sloane Street, London SW1. Cup and saucer from the 'Botanic Gardens' range by Portmeirion, 23-piece tea-set, £17.45, from Harvey Nichols, Knightsbridge, London SW1. Sauceboat and stand, 'Astley' design by Royal Worcester, £3.47, from a service, from Harrods, Knightsbridge, London SW1. 'Hearts' design pot with lid, part of a breakfast set for 2, £25.00, complete, from a selection of French china, from Nina Campbell, 64 Pimlico Road, London SW1.

Hand-painted plate, from the 'Flowers of the Caribbean' range by Royal Doulton, 75p, from Harrods, Knightsbridge, London SW1. Strawberry jug, £3.85, postage and packing, 45p, and lilies-of-the-valley cup and saucer, £1.60, postage and packing, 45p, both by Hammersley, from a selection at Robert Jackson, 172 Piccadilly, London W1. Jug with clover-leaf design, made in France, £5.60, from Nina Campbell, 64 Pimlico Road, London SW1. Draining dish and under-plate, from the Strawberry Set by Gien, £11.10, from General Trading, 144 Sloane Street, London SW1.

Oval platter, £1.90, tea-plate, 46p, and teapot, £2.75, from the 'Vista Allegre' set, from Robert Jackson, 172 Piccadilly, London W1. Cup and saucer with green band, 25p, for cup, saucer and side-plate, from David Mellor, 144 Sloane Square, London SW1. Square 'Caisse à Fleurs', small, £6.70, from a range, from Nina Campbell, 64 Pimlico Road, London SW1. Glass 'star' candleholder by Rosenthal, from £2.04 pair, from Heal's, 196 Tottenham Court Road, London W1.



There's no earthly reason why such a setting shouldn't greet your guests. Everything shown here is available in London at the shops listed below

DATA for room-set above

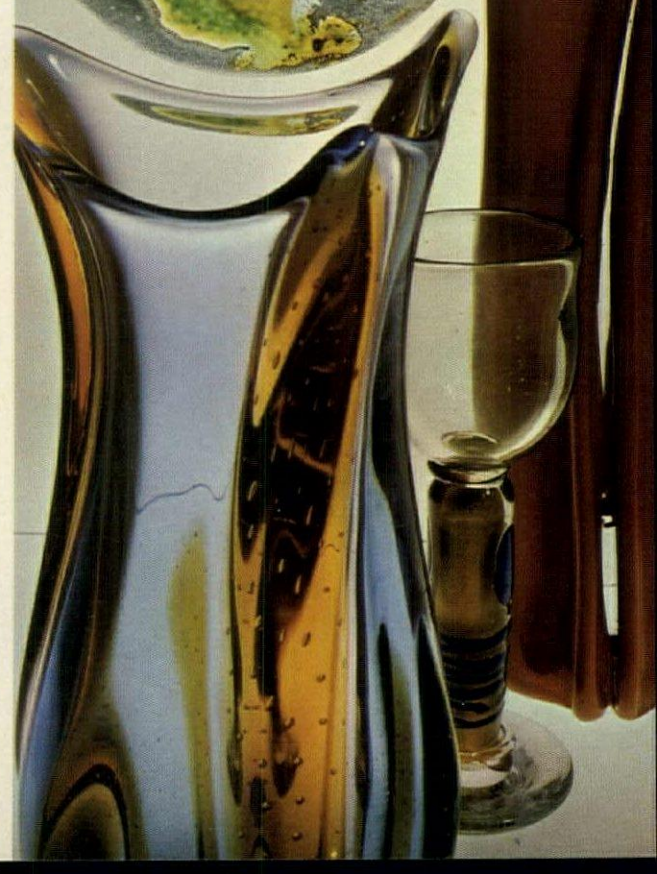
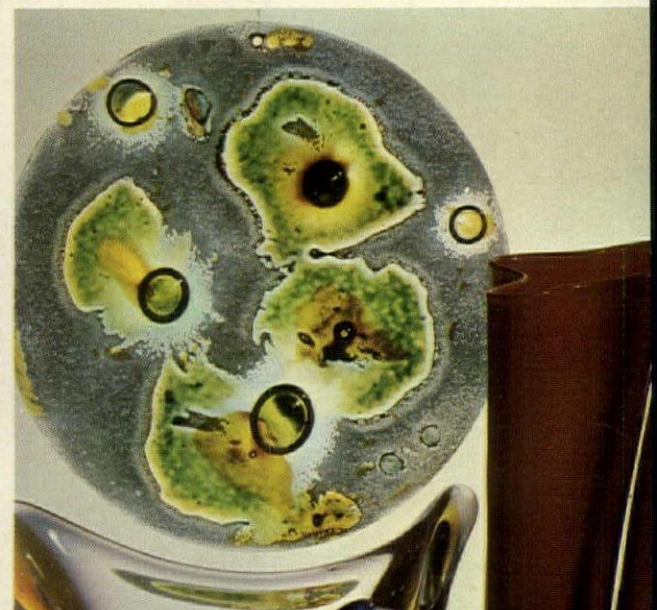
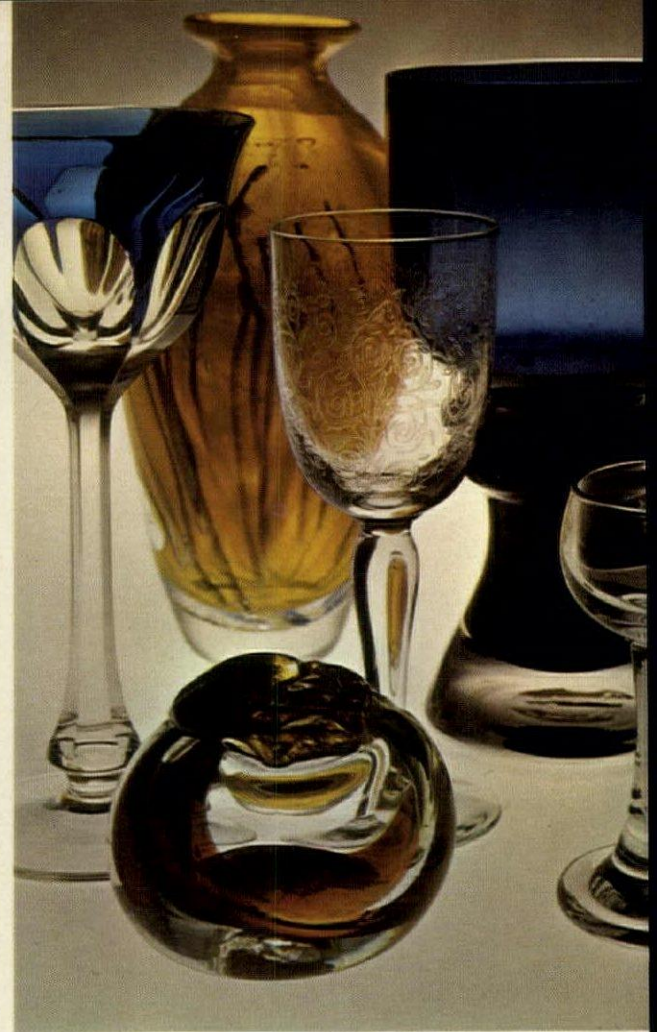
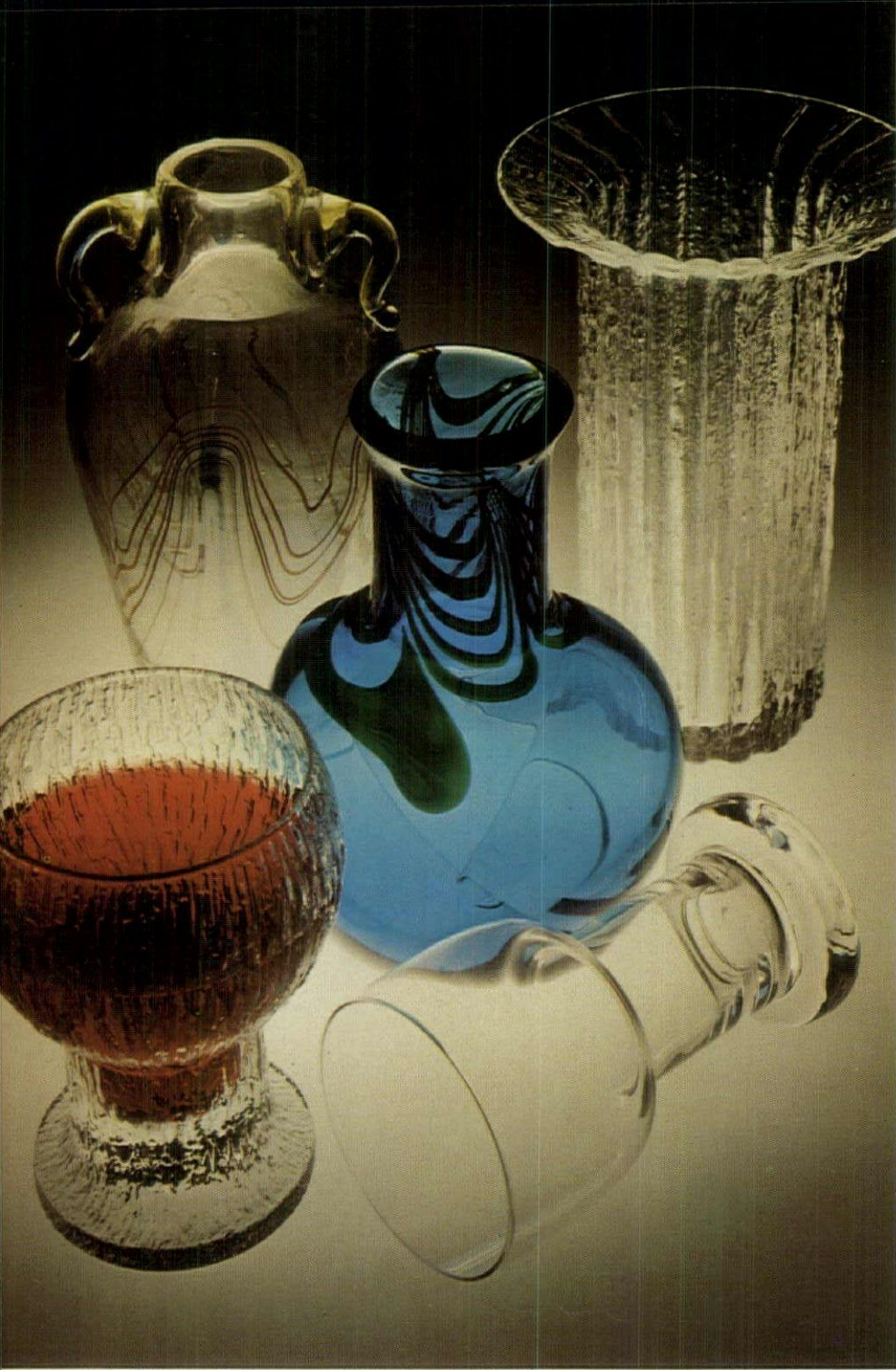
Walls
'Saxony' metallic wallpaper by Tressard, imported from America by T-T Design Services, about £14.53 per roll (five yards) from interior decorators.

Furniture
White hide chairs 'Eleganza' with chrome base by Timothy Bates for Pieff, £67.00 each from Harrods, Knightsbridge, SW1. Table, number 305-92, from 'Mushroom' range by Arkana, white melamine laminate top, diameter 42 inches, £36.40 from Harrods.

Accessories
Chandelier 'Ovalini' by Yubido, No 2565, £135.00. Inquiries to Yubido, 60 Wilcox Road, SW8. White organdie circular tablecloth, hand applied in fine linen, 72 inch diameter, £52.00, including eight matching table napkins, from The White House, 51 New Bond Street, W1.

Tableware
'Columbia' powder blue, bone china by Wedgwood; dinner plate, 10 inch, £14.80; side plate, 6-inches, £7.10; covered vegetable dish £64.95 from Harrods. Antique pink opaline pail shaped vase £45.00. China dish with lid and saucer,

modern French, £15.00. Both from Halcyon Days, 14 Brook Street, London W1. Engraved glasses 'Bacchus' by Stuart, wine and claret, £7.00 each from Harrods. Sugar basket, swing handle, beaded edge, Sheffield 1787, by Tudor & Leader, £165.00. Pepper castors, London 1784/5 by Hester Bateman, £185.00 each. All from J H Bourdon-Smith, 25a Conduit Street, W1. Knives with imitation ivory handles, large size 67p, small size 63p, from Harrods. Dessert forks and table forks, beaded edge, 1871 by George Adam, £750.00 for sixty-six piece set from J H Bourdon-Smith.



GLASS SCENE

THE GLASS scene has scarcely ever been more international in scope than now. The handsome examples on these pages come, inevitably, from inland, but also from Norway and Sweden. And, of course, from Czechoslovakia and Germany. Less expectedly, some of the most dazzling glassware to be seen today comes from Malta and Spain. Certainly all that sunlight seems to suggest that dwellers by the Mediterranean ought to be great glass-makers, but apart from the Venetians, they have been fairly unenterprising during modern times. Now all that seems to be changing fast.

Happily, our own native glass-making tradition continues in good hands: Dartington, Ravenhead, Stuart and The Glass House ●

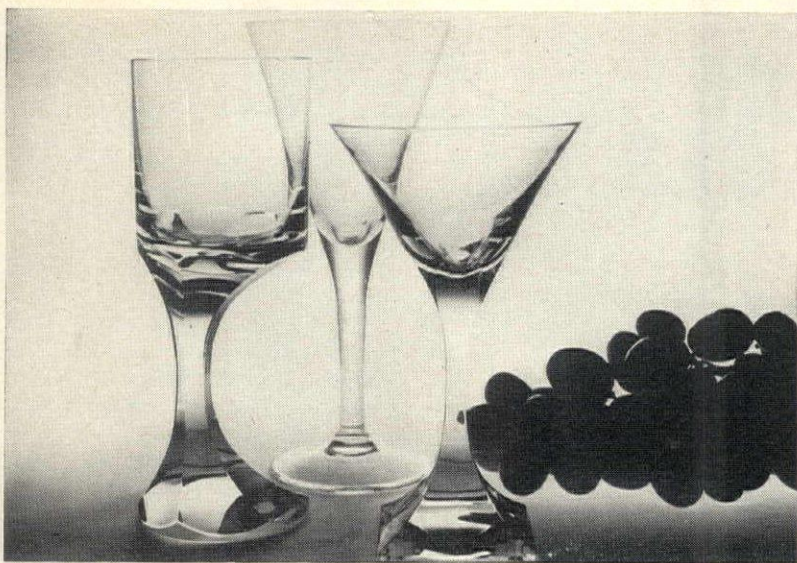
Above left Vase, at left, by John F Clark, £12.25. And, vase in centre, £7.80, from the Mdina range of Maltese glass. And, 'Kekkerit' goblet (filled with wine) by Iittala, £1.30. Vase at back right, also by Iittala, £3.80. Hollow-stemmed glass, bottom right, by Boda, £1.00. All from Heal's, 196 Tottenham Court Road, London W1.

Below left Crystal egg 'Fiammati' on stand, and two tall vases at back. All by Venini. Inquiries to Venini (UK) Limited, 5 Sedley Place, Woodstock Street, London W1. Small blue vase in front, about £4.00 and fruit bowl about £7.00, both from a range of Bohemian glass, from D H Evans, Oxford St, London W1. Glass bowl with red spot by Murano of Italy, £8.40, from Liberty's Regent Street, London W1. Squat vase at right, £6.00, by Dillon Clarke, from The Glasshouse, 27 Neal Street, London WC2

Above right Yellow vase at back, by Pauline Solven, £6.50, and small vase in foreground at left, by Peter Layton, £4.50, from The Glasshouse.

Blue long-stemmed hock glass, at left, £8.00, from The Top Table Room, Asprey. Engraved crystal goblet, centre, £1.20, from Casa Pupo, 60 Pimlico Road, London SW1. Large blue goblet, at right, from Boda, £2.80. And, liqueur glass from the 'Inn' range by Holmegaard, £1.95. From Liberty's

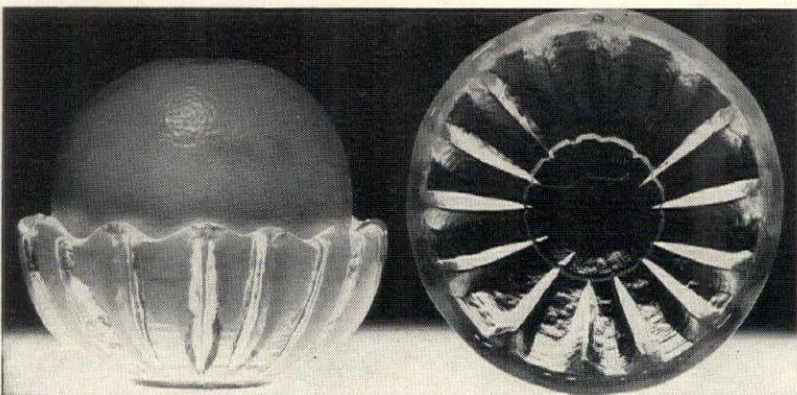
Below right Coloured glass circle, £3.68, from a selection at Heal's. Vase in foreground, from Czechoslovakia, about £7.00, from D H Evans. Goblet by Jiri Suhajek, £7.50, from The Glasshouse. Heavy hand-culptured vase with vertical slot of clear glass, No 717 by Venini. Inquiries to Venini (UK) Limited



From left to right 'Narcisse' by Baccarat, £9.00. From The Top Table Room, Asprey, 166 New Bond Street, London W1. Flute glass, 70p, from Habitat shops. 'Cambio', in 2 sizes, from £3.85. From Liberty's, Regent Street, London W1

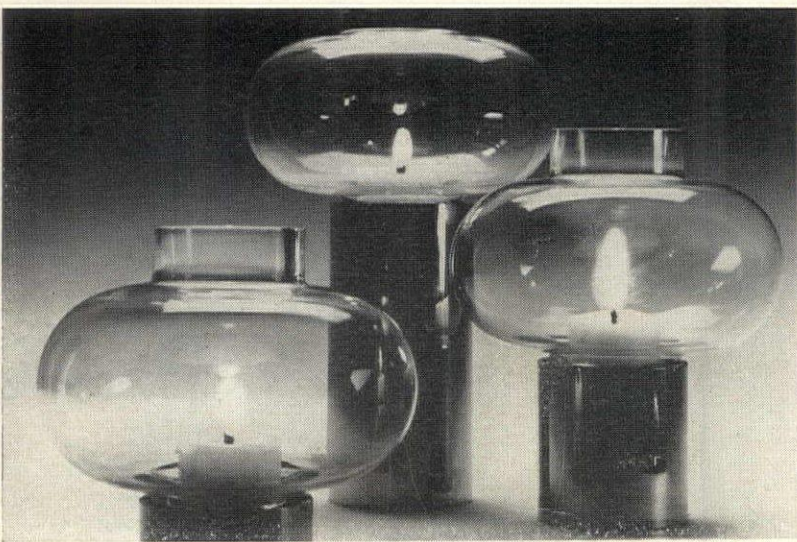


Two vases from the Boda 'Blom' range. In 6 sizes, from about £2.10 to £5.00 each. From leading stores

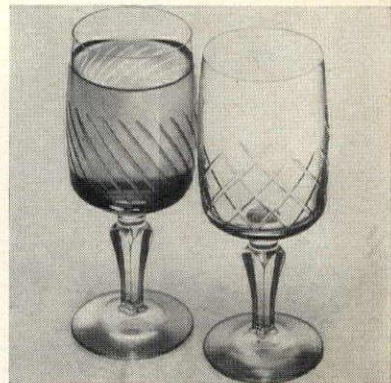


Above Grapefruit dishes by Dartington, £1.45 pair. From Heal's, 196 Tottenham Court Road, London W1

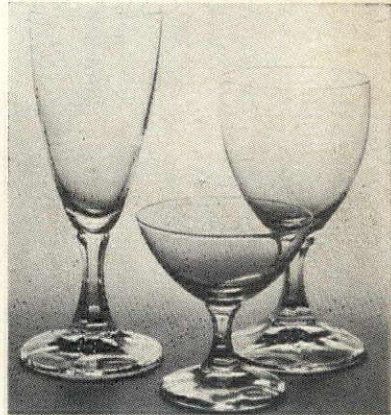
Below 'Tubla' candle-holders by Orrefors, 3 heights, from £3.86 each. From main stores



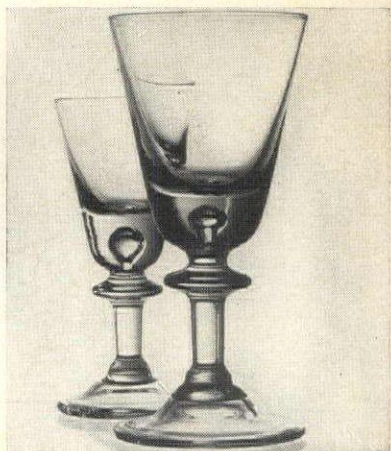
Cut crystal vase No 30145 by Stuart Crystal, about £9.20. To order from Thomas Goode, South Audley Street, London W1



'Diplomat' and 'Monarch' glasses from Ravenhead. £2.87 for a box of 6 in the sherry size. From main stores



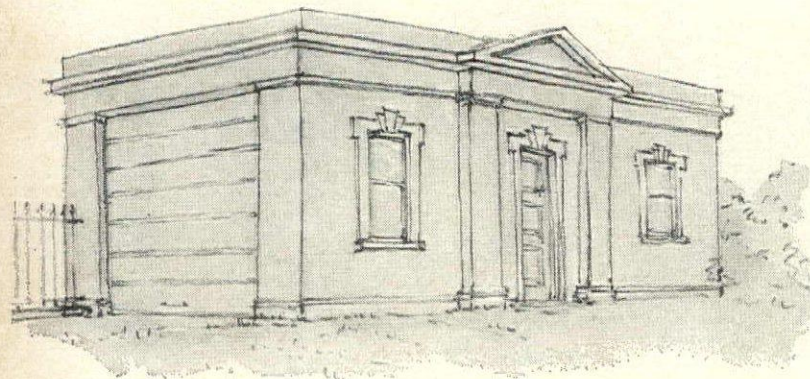
'Neckar' glasses, come in a large range of shapes and sizes. About £2.30 dozen, for smallest size. Stockists from Holborn Tableware, 36 Hatton Gardens, London EC1



Goblets by Hadeland of Norway. From £18.30 for a box of 6 in the small size. From Liberty's, Regent Street, London W1

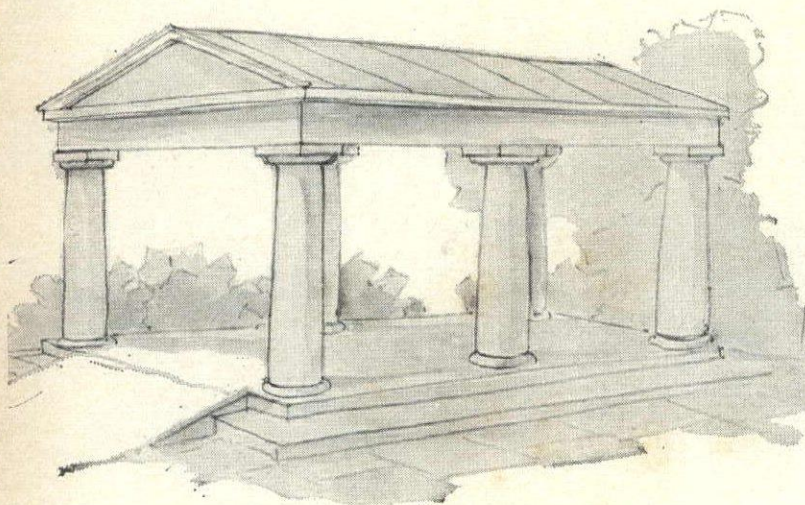
DO WE TAKE OUR GARAGES TOO SERIOUSLY?

Most of our domestic garages, town or country, could be classified under the general heading of Concrete Conventional. But artist Roland Swinford thinks that, by the expenditure of a modicum of money and muscle, these mundane-looking car-kennels could be changed to enliven the environment



Regent's Park neo-classical

Derived from the lodges around Regent's Park, designed by John Nash between 1821 and 1830. Would look well adjacent to many stuccoed, classical houses. Simple Doric design shown here is in rendered brick with flat roof behind a parapet. Walls could be stone-coursed to line through with the horizontally-panelled and ready-made, up-and-over door. Glazing bars for windows would enhance general effect. For more elaborate tastes, Ionic or Corinthian versions might be considered



Temple Doric

The Doric order is used because it has the simplest profiles. Ideally, such columns would be cheaply mass-produced in glass-fibre, but erection would need a structural expert's advice. One-off columns are certainly rather expensive. In this sketch, the zinc-covered roof is supported by scaffolding tubes bedded in concrete for stability. Tubes are clad with timber to form columns. Not as cheap to build as it looks

ALL THE GARAGES shown here are perfectly possible to build and practical to use. For comparatively little additional expense, they would prove a positive asset to the outlook of any house with a fairly large garden, and, to my mind, would enliven the urban or rural environment, both of which suffer from too much concrete, anyway.

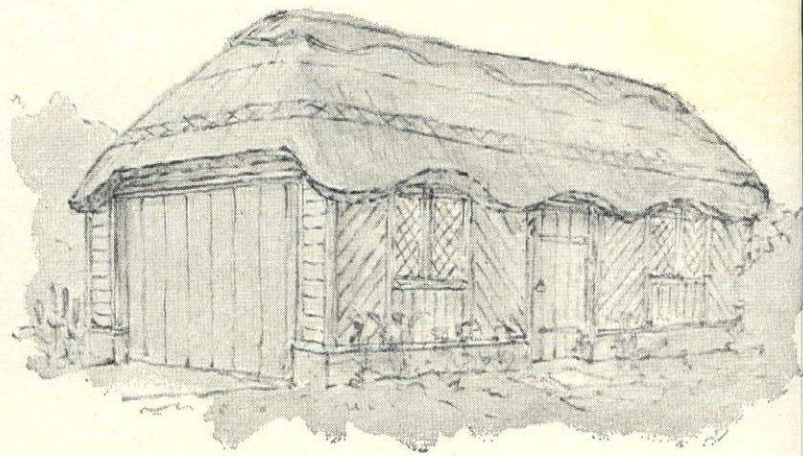
The brief description I have given under each sketch considers the construction and suggests suitable materials. Wherever timber is used, it should be treated against rot and timber attack with a proprietary fluid such as Wykamol or Rentokil. The floors of the garages would normally be four-inch concrete on well-compacted hardcore, and the walls either bear on brick or concrete foundations. I have suggested using standard, ready-made doors and windows wherever possible, in order to bring

down costs.

The size of all the garages is approximately the same, being ten feet wide by eighteen to twenty feet long. The height would vary slightly, depending on the proportions of the design.

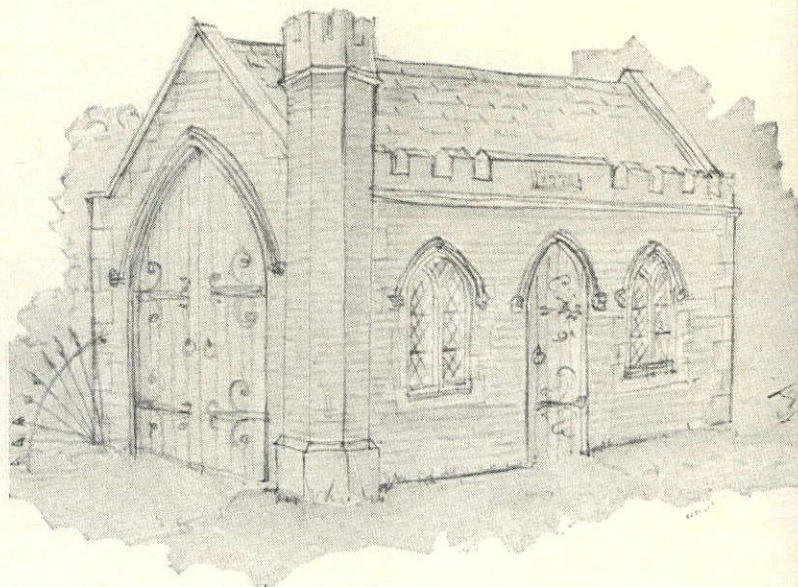
Planning permission is necessary for a garage of any description, and some less sensitive authorities might balk at anything but what I call *Concrete Conventional*. On the other hand, a carport can generally be erected without permission. Hence my suggestion for *Bosky Bower*.

Some of the other designs, such as *Regent's Park Neo-Classical*, would be fairly inexpensive to build, but others, particularly the *Peking Red* would be costly, and the *Temple Doric* version would certainly not be as cheap to build as it may deceptively appear. Those columns need to be really stable ●



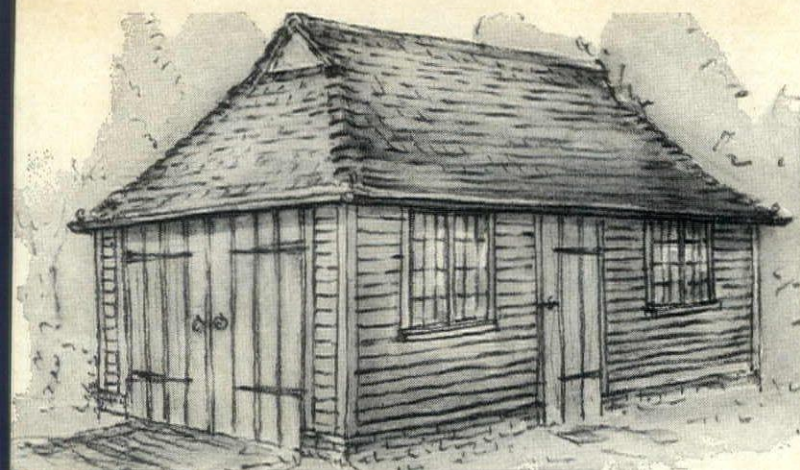
Cottage almost ornè

Rustic work, popular throughout the nineteenth century, has been neglected for too long. The effect could be particularly pleasing in country areas, and construction, with unplanned timber and heavy nails, quite simple. Doors are specially made with oak boards on battens. Windows should have leaded lights. Entire timber structure bears upon three-course brick base to keep interior free from damp. Note: most local authorities distrust thatch too near other buildings



Ecclesiastical gothic

Rather more whimsical and picturesque versions of the Castellated Collegiate. Built of brick with stucco dressings. Arched window heads would be expensive, although it is occasionally possible to pick up suitable specimens from the increasing number of redundant churches. Pitched roof is tiled. Door furniture similar to that shown in the sketch can be obtained from Beardmore's of Percy Street, London W1



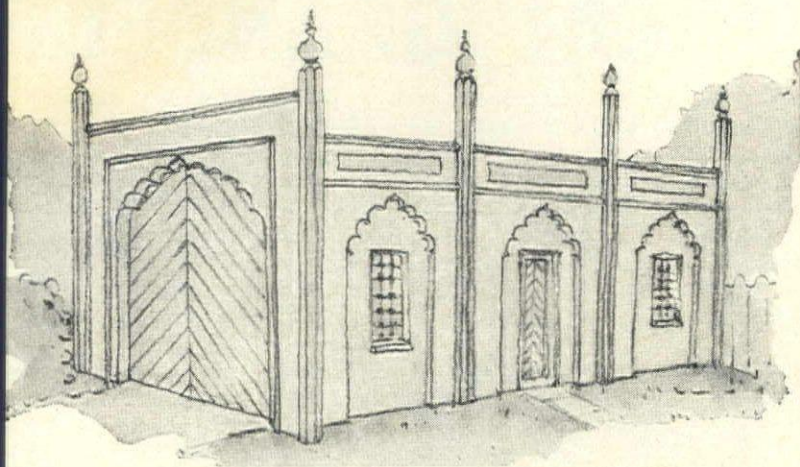
Woodland retreat

Sensible, well-built, with rustic effect suitable for between-the-wars Tudor' houses. Oak-boarded softwood frame is built on three courses of hand-made bricks to keep away from damp ground. With overhanging eaves and well-tiled roof, the effect should be agreeably conservative. Standard metal windows in oak frames are fitted with leaded lights. Doors are of oak



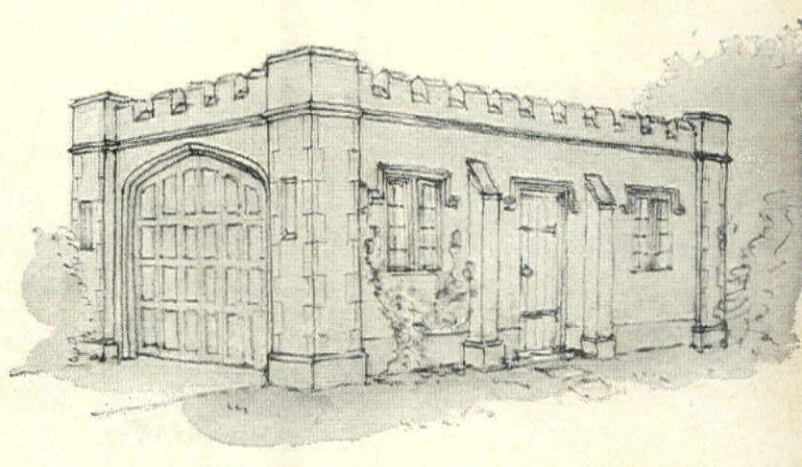
Cheltenham Georgian

This would be suitable beside many eighteenth-century houses—and a number of neo-Georgian houses built between the wars and since. The walls are of facing bricks, ideally hand-made, with rubbed gauged brick arches above the openings. The panelled doors and sash windows could be of standard variety; the moulded profiles should match those on the house. The roof is shown slated but it could be tiled



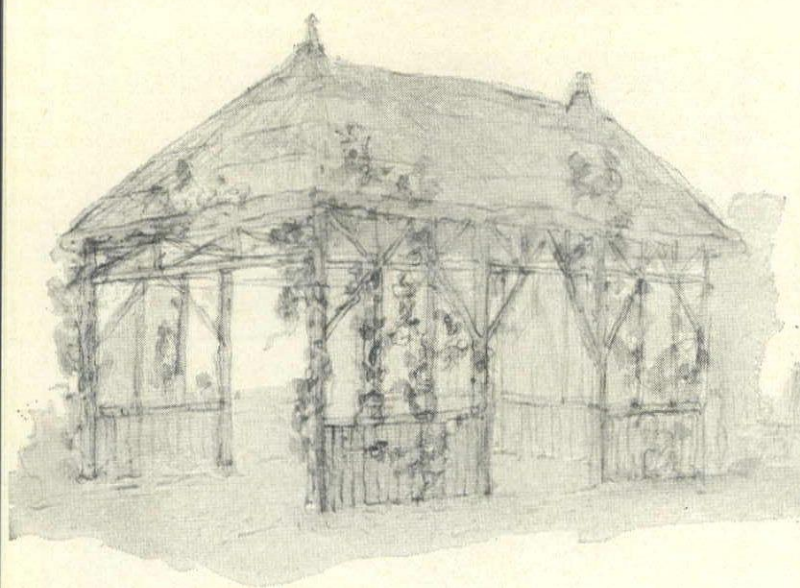
Sezincote Saracenic

Derived from S. P. Cockerell's early-nineteenth-century Moorish-type house in Gloucestershire. It is constructed of painted timber with octagonal eight-inch framing posts to form turrets which are mounted on concrete foundations. Four-inch by two-inch stud framing forms spans between posts, to which are attached resin-bonded ply panels cut to shape. The doors are specially made diagonally boarded and braced softwood. The windows could be standard metal variety but, ideally, should have leaded lights



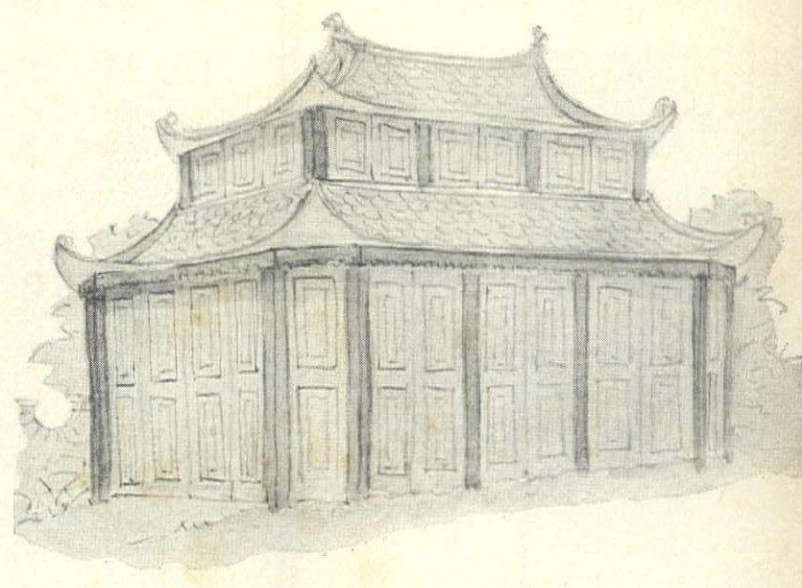
Castellated collegiate

Ideal company for Victorian gothic house. Can be constructed of brick with stone or stucco dressings and battlements, depending on budget and inclination. Alternatively, the structure could be entirely covered in painted stucco. Panelled doors should be framed up in oak. Casement windows could be standard metal variety. The flat roof behind the parapet should be covered in asphalt, as in Sezincote Saracenic and the Neo-Classical designs



Bosky bower

Roses growing over this timber shelter would conceal a car in a particularly decorative fashion. Such a bower should be simple to construct, the greatest skill being necessary in thatching the roof, which might equally well be wooden shingled or tiled. Unless thatching is the choice, most practical handymen could build this structure without outside help



Peking red

Not quite Chinese Chippendale, but a good, simple timber-framed building, again with a tiled or cedar-shingled roof. The curved timbers might be a trifle complex, but not for a real craftsman. Doors are of specially-made folding panels. Colour is particularly important in Chinese buildings. This one is lacquered red and yellow. Timber roof is left in its natural state



THAT TOUCH OF OPTICAL GRANDEUR



THE GENTLE art of deception as expressed in *trompe l'oeil* is usually practised indoors: a non-existent bookcase showing the spines of rare bindings which turn out to be one-dimensional paintings; a window on to a bucolic scene which, on closer inspection, becomes a blank recess transformed by the artist. But the art

can also be practised outdoors to some purpose as the picture on the opposite page shows convincingly enough. This *trompe l'oeil* exercise was carried out on the Kensington roof-garden belonging to Michael Ingall.

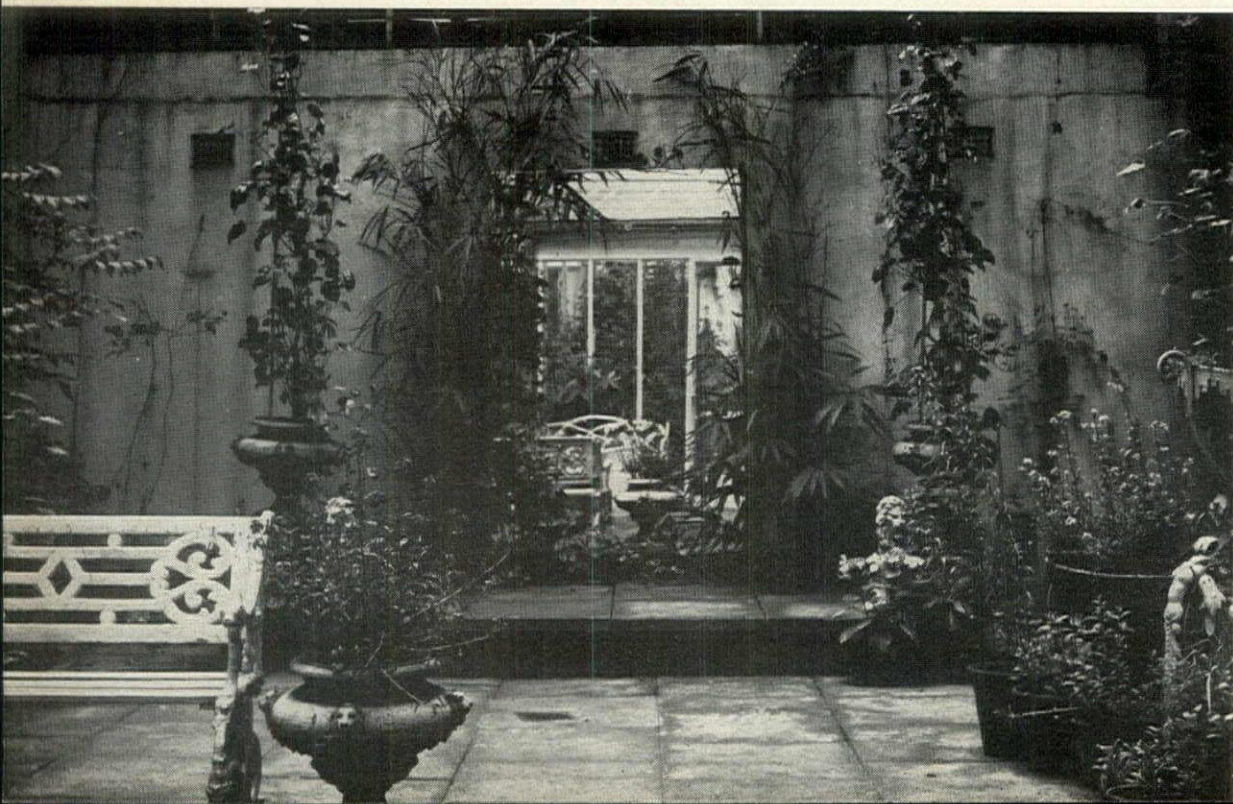
The enchanting vista of Holland House, that great Kensington seat

of the Hollands, was painted by Richard Foster, better known for his portraits. So, too, were the broked-pedimented arch leading to the idyllic scene, and the bust of Charles James Fox, who spent so much of his life at Holland House. All was painted in weatherproof oil paint on plywood which was then cut to shape.



In many ways open-air *trompe l'oeil* offers far more scope to its practitioners than the indoor variety. Trellis-work can be adapted to make the most emphatic false perspectives; strategically-placed mirror, so rarely used outdoors, will make a small garden look appreciably larger; and if statuary is too expensive for you then why not paint the Minerva of your choice?

Finally, a word for compulsively green-fingered gardeners. *Trompe l'oeil* never looks so effective as when it is set off by live growing things. On Mr Ingall's roof-garden, in which Mr Foster's mural acts as focal-point, wine barrels, three-feet in diameter were cut in half and filled with compost and a liberal supply of horse manure, and then, literally, crammed with plants. Clematis, ivy and honeysuckle clothe the walls. There are crab apples, magnolias and many roses. What must be the finest lilies in Kensington, as can be seen in the view above, scent the air in summer.



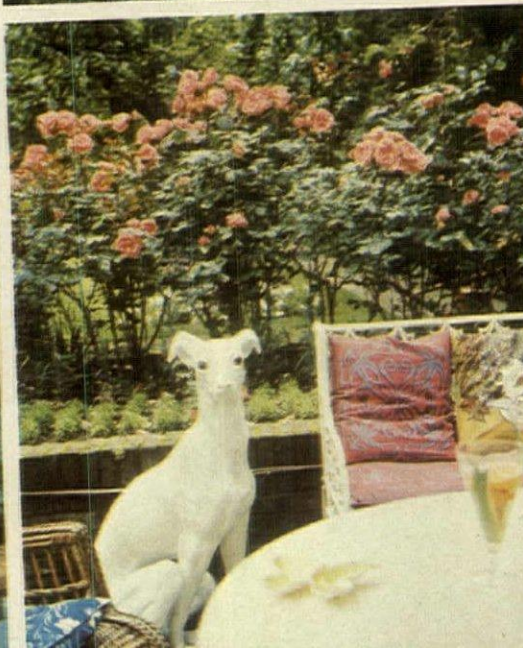
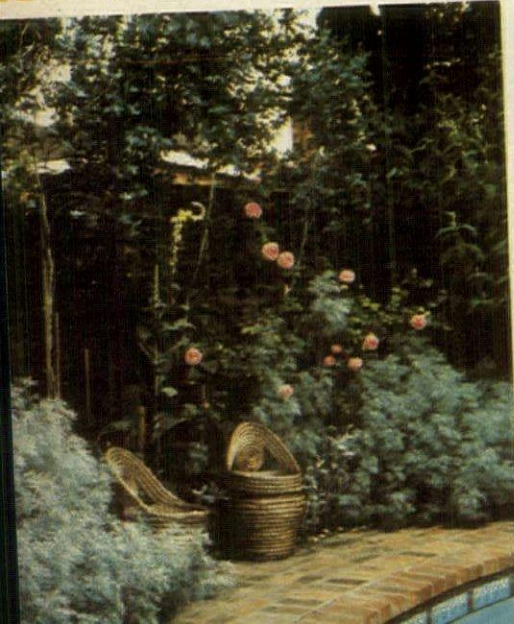
This page (top left) A false perspective in trellis-work enlarges the view in a garden off Sloane Square
(Centre) Real statue (left) and painted statue (right) in a setting of greenery give depth to a garden
(Left) A looking-glass panel, framed in shade-tolerant bamboos, makes a small London garden seem larger

Above and opposite page Lilies thrive in Michael Ingall's roof garden. Beyond, a view of Holland House by Richard Foster, taken from an old water-colour



A LONDON GARDEN WITH A COUNTRY AIR

BY BELINDA LAMBTON



WHEN WE BOUGHT our house in Hamilton Terrace we were lucky to find a garden—or the remains of a garden—which had been laid out before the war by my aunt, Marquesa de Casa Maury, with the help of that famous gardener of those days, Norah Lindsay.

I remembered the garden better than my aunt did, for I spent a lot of time in it at the impressionable age of thirteen. I remembered the avenue of fourteen apple trees, which she had planted and which are still there, and the terrace with its curved seat which had survived years of neglect in the war when the house was commandeered as a British restaurant.

The soil was very bad, rich only in stones and bits of broken glass, which had to be removed by the truck-load. And we soon made it even worse by dumping tons of sub-sub soil excavated when the swimming-pool was dug (6 feet uniform depth). Obviously, one of the first things we had to do was to improve the earth. This was done at immense trouble and, I fear, expense, by working-in sacks of spent hops, gallons of Maxicrop and the creation of two large compost heaps, which are now always on the go, with the aid of Garotta.

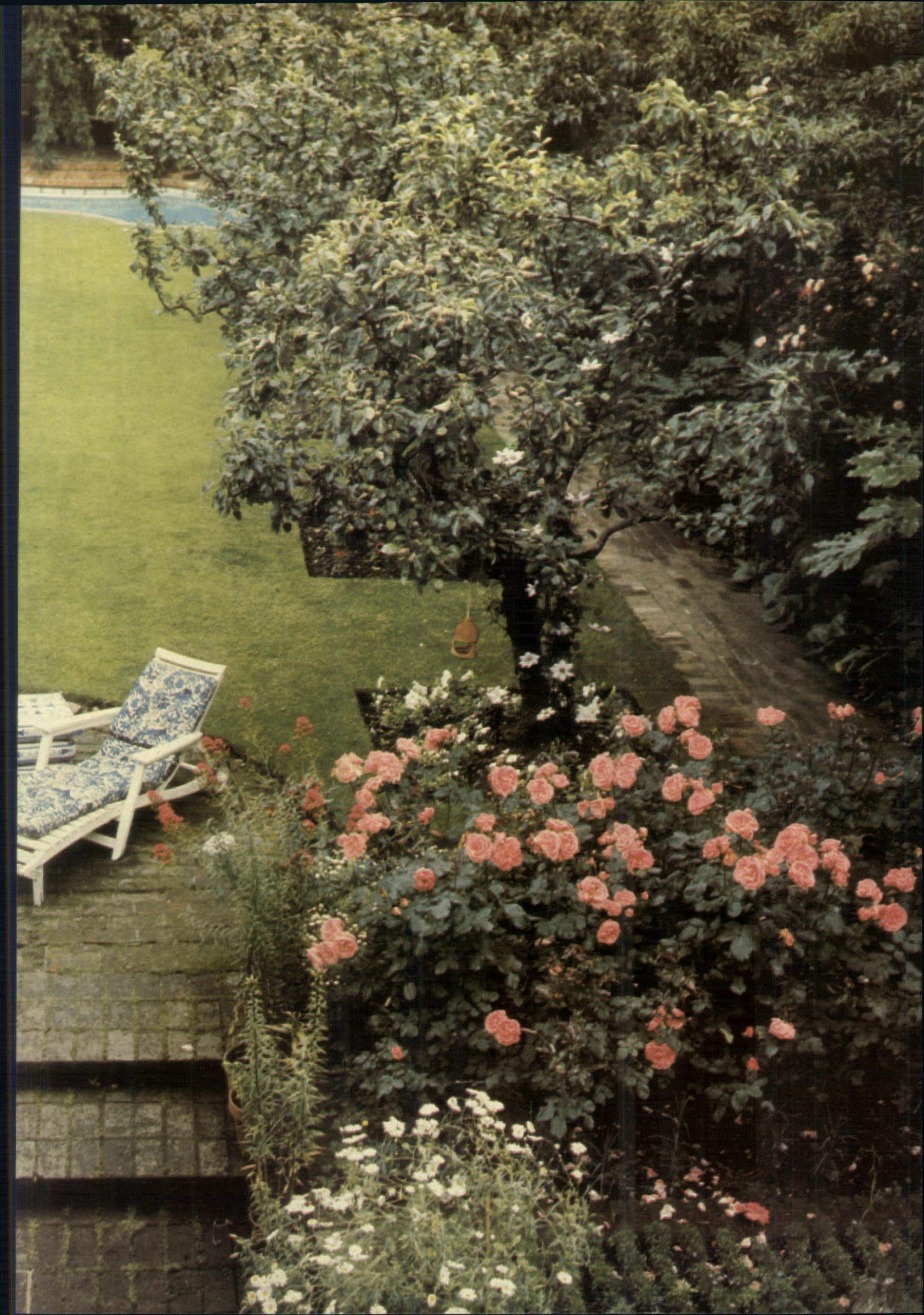
What I aimed to create was a Butterfly Garden (I love butterflies) in which I could spend weekends with my six children and three grandchildren. Our house in the country is in Durham, which is too far to go every weekend—so I wanted to make a country garden in London.

Lilies grow beautifully for me, including candidum, as do lilacs, philadelphus, most roses, particularly climbers, Tree Peonies, Hosta sieboldii and others, camellias and magnolias. Foliage plants, such as Fatsia japonica mahonia and the useful bergenia, also ramp away. An unusual plant to find in a London garden is the herbaceous clematis, C Davidii heracleifolia.

By the terrace, as can be seen in the picture, is a bed of floribunda rose Dearest which seems to be a very good rose for London. Other good plants are nicotianas, planted in large groups—not scattered about. Fuchsias also do well, and I have some very special standard ones which I am very proud of.

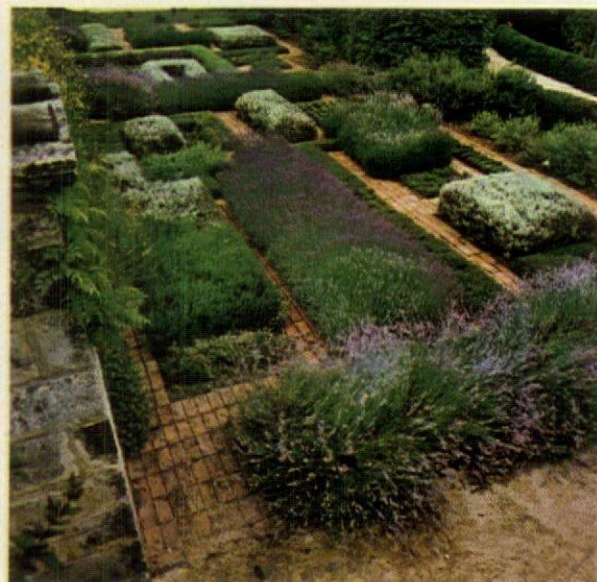
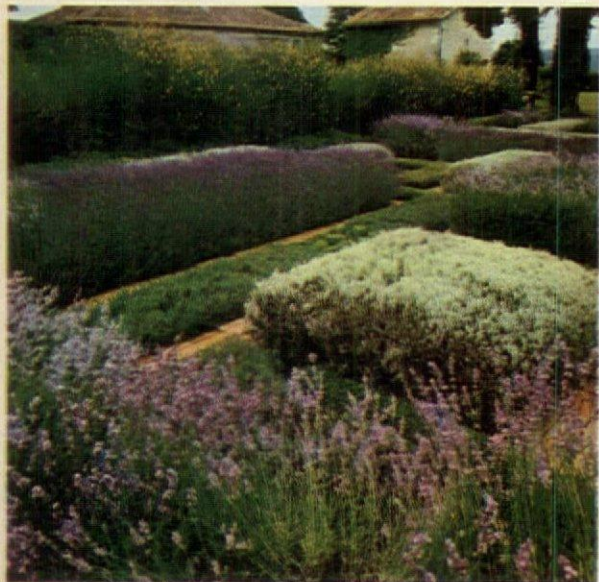
The flowerbeds round the swimming-pool are filled with grey-leaved plants, but these are not always so successful, and frequent replacements are necessary, though I find that lavender, fortunately, is an exception. Buddleias are particularly good London plants, especially the pale blue-flowered Lochinch. This is a plant butterflies love. In fact, I give priority to all good butterfly-plants. I even leave large clumps of nettles, carefully staked, for them to hatch their eggs in ●

Seven views of Lord and Lady Lambton's garden in Hamilton Terrace, with silver-leaved artemisia by the swimming-pool, and floribunda rose Dearest in full flower





GARDEN FOR ALL SEASONS



THE IDEA of a year-round garden is a lure to all gardeners, but few manage to achieve their ambition. The garden on the French Massif Central, shown in these pages, was designed by Louis de Viane and illustrates how such an ambition can be achieved, mainly by concentrating on a formalism in design, borrowed from the age of Le Nôtre, combined with a knowledgeable flair for the planting and decorative possibilities of aromatic plants. This knowledge also extended to an awareness of the inadequacies – and the potential of the calcareous soil. Hence the plan for planting.

In summer, the emphasis is on greens and blues, with occasional touches of yellow, achieved by lavender to flower in July, caryopteris in late August, perovskia and ceanothus in September. Lavender and santolina are the heart of the summer effects, however, and these are surrounded by thyme and Hyssop.

PHOTOGRAPHS BY GERARD BELLOT

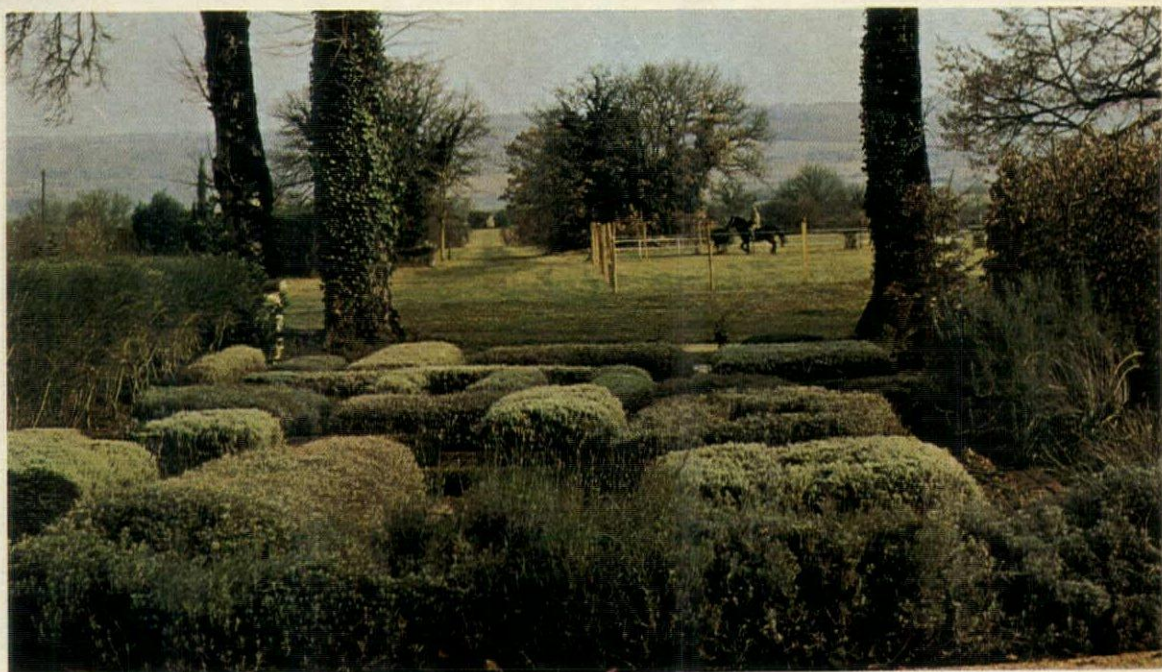


Opposite page *Three views of the garden in summer*
This page *Similar views, this time taken in December, showing box hedging outlining the geometric layout*

In winter, the box hedging comes into its own, emphasizing the formal Mondrian-like layout. In December, Santolina provides some refreshing and unexpected light touches.

The geometric formality of these low-lying aromatic plants is emphasized by the angularities of the pergola, which is a combination of stone piers and tree trunks, set in plinths of stone brought from a nearby quarry.

This garden not only echoes the formality of the seventeenth century, but manages also to pay tribute to the natural gardens of the eighteenth, for one side of the garden overlooks a parkland which would undoubtedly have received the approval of 'Capability' Brown himself ●





SIX MONTHS OF BLUE HAZE

PHOTOGRAPHS BY HORST



RICHARD SEARS HUMPHREYS has one of the most personal gardens in the world. When the visitor steps through the moon gate, surprise is piled on surprise, for the garden is massed with hydrangeas from May to October, planted on the near-ruins of a garden built half-a-century ago by a traveller wistful for China. The Humphreys restored and simplified the garden plan, but it remains as romantic as it ever was in its exuberant and green renewal.

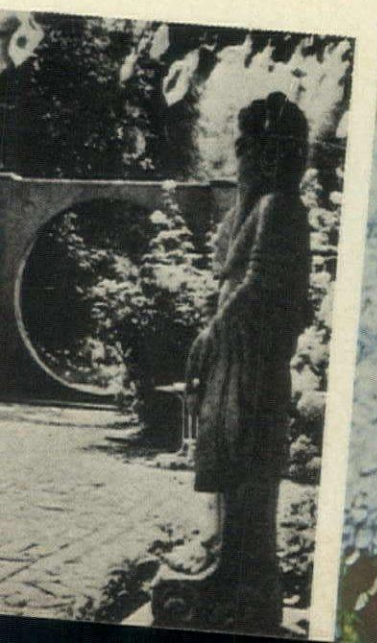
Mrs Humphreys had known that garden as a child. Then the owner staged fêtes and gala days within its Chinese setting. 'We children would dress up in costumes with parasols, and the audience would sit on the grass by the stone whilst we pretended to be Chinese court ladies with little bound feet going up the ramps instead of the stairs. I remember being told that the garden was a miniature of a Chinese summer palace garden, and thus had ramps instead of steps'.

The original garden had had some hydrangeas but never clustered in such luxuriance. Mrs Humphrey planted them in the three-foot beds surrounding each courtyard, because she had loved them from her childhood summers as they seemed so right for a garden behind the house where summer profusion, rather than winter view, was needed. Hydrangeas bud and blossom from dry, stubby canes, but no matter. The roses the Humphreys planted ('Queen Elizabeth' in the octagonal beds within the walled garden, 'Silver Moon' climbers at the side of the house) do, too, and by summer all are glorious. Hydrangeas, with their immense flower heads, cratered as the moon, have been a favourite summer-flowering shrub ever since they were introduced from the Orient in the eighteenth century along with porcelain and lacquer. They are amiable plants, blooming every year and requiring very little care.

Opposite page The garden of blue hydrangeas and roses, seen through a stone moon gate.

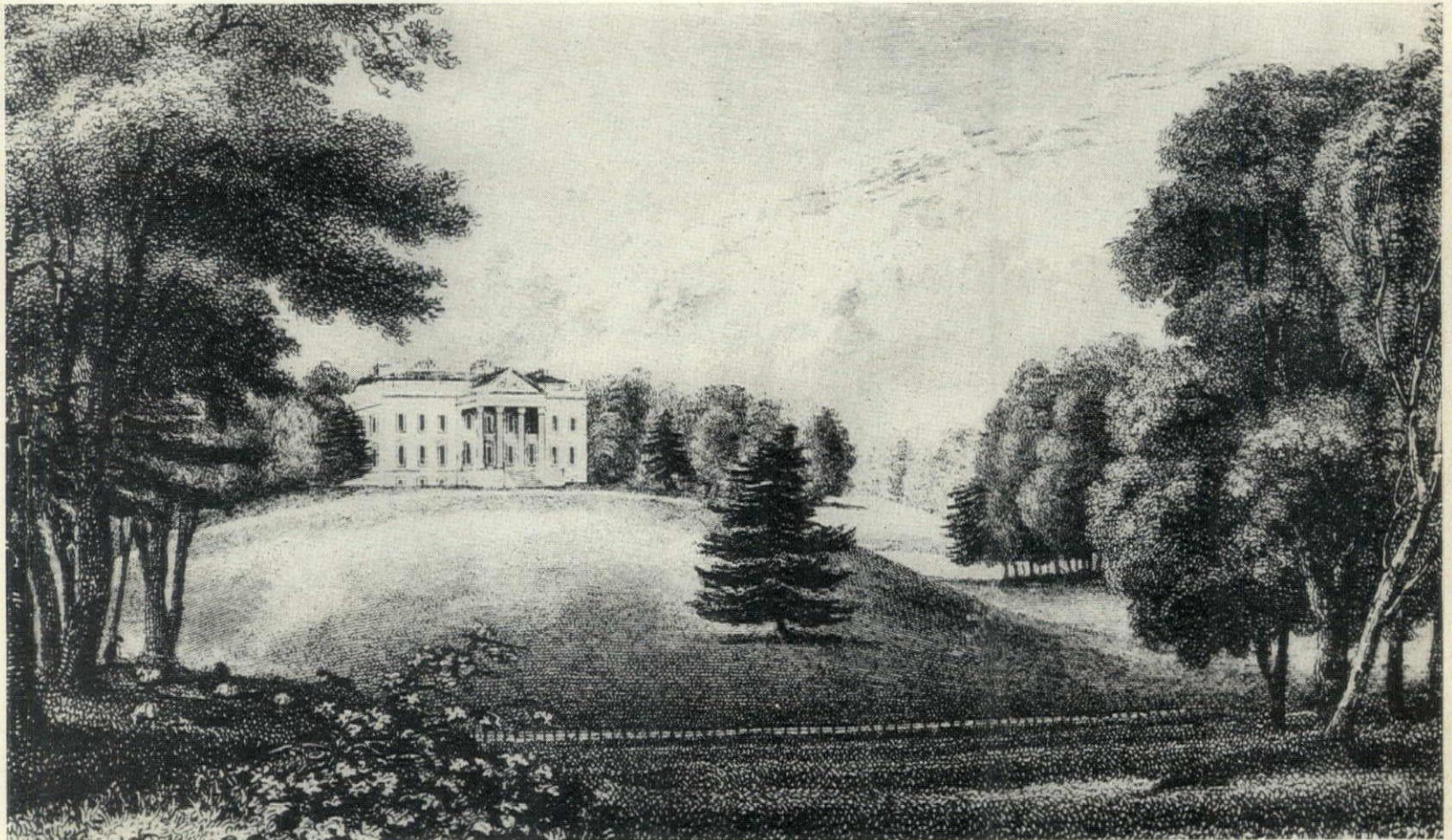
Right Hydrangeas massed together in one of the brick-paved courtyards.

Below Two moon gates, one of which is seen here, lead to the top terrace.





BIOGRAPHICAL DICTIONARY OF BRITISH GARDENERS



BROWN: Claremont, house and park, in Surrey. 'Capability Brown was responsible for the design of both house and gardens between 1770-72

Brown, 'Capability' (continued)

Brown himself was a close friend and confidant of many politicians, but his party allegiance prevented his appointment, for which he was anxious, as royal gardener until the accession of George III. Probably his connexion with the Whigs was at least partially due to the important part Cobham had played in his early career.

Although Brown suffered from asthma and was the object of a thinly disguised attack from Sir William Chambers in *A Dissertation on*

OPPOSITE PAGE: *A view of the woods at Longleat in Wiltshire where, beginning in 1757, 'Capability' Brown replaced the formal gardens with his naturalistic plantings. His patron, Lord Weymouth, was unperturbed by the accusations of vandalism levelled at Brown. In a little over three years Lord Weymouth had spent nearly £6,000 carrying out Brown's alterations to the gardens, park, terrace, lakes, etc.*

Oriental Gardening in 1772 (because Robert Clive had preferred Brown over Chambers at Claremont) his life was harmonious and extremely successful.

This sense of security and assurance is reflected in his work. Smooth gradients, gently serpentine paths, natural-seeming groupings of trees, the park brought right up to the house by means of the ha-ha and an entire absence of any rigidity or formality are the pivotal points of Brown's designs. All exotic plants were secreted in splendid walled gardens, themselves tactfully placed so as not to interfere with Nature. But his foremost genius undoubtedly lay in his masterly management of water.

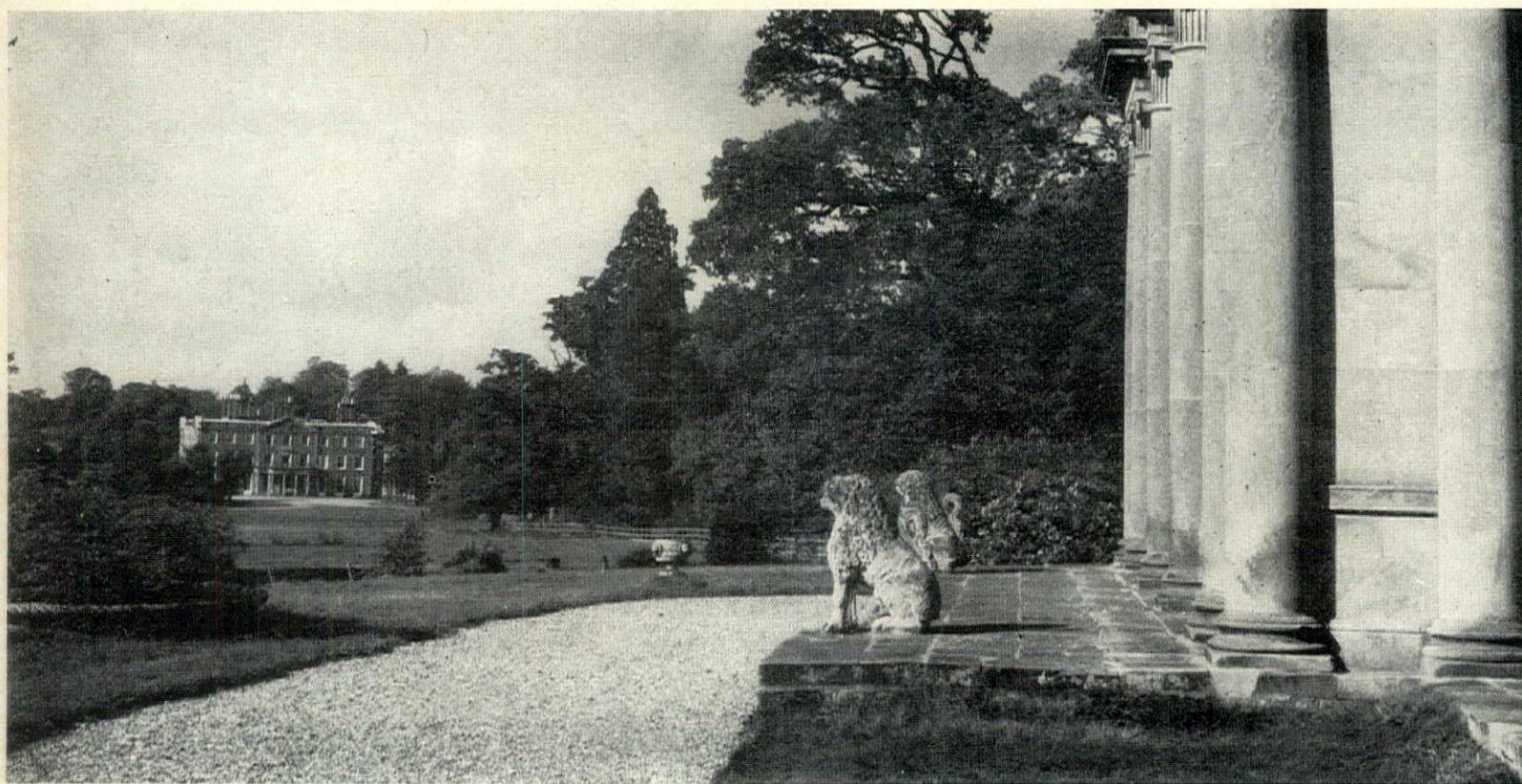
Attempts have been made to estimate the number of gardens designed by Brown but the task is difficult. His assistants, pupils and imitators were many; documentary evidence is often essential to distinguish his work from that of such lesser-known designers as John

Spyers, Lapidge, Richard Woods, William Eames, Sandys and Webb, whilst Humphrey Repton, after Brown's death, had access to his plans and, for a time, continued in the Brown style before he developed his own individual manner as a landscape designer.

Brown worked on an entirely different system from that of his predecessors, such as Loudon and Wise. He had no nursery, but sub-contracted the supply of plants, trees and so on; supervising the work and checking the costs. The economics of his designs were also sound; for much of his planting provided valuable timber. And he designed for the future, as we can still see. Brown had, and continues to have, his critics, as does any artist with so resolute and personal a style. And his activities undoubtedly destroyed hundreds of Britain's then-finest gardens. To design gardens and parks in the Brown naturalistic manner demanded the obliteration of all the formalism of earlier times. On the



BROWN: *A portrait attributed to Richard Cosway (detail)*



BROWN: *Weston Park, seen from the Temple of Diana (James Paine, 1765-70) against the woodlands planted by 'Capability' Brown between 1766-68*

other hand, the Brown landscapes have stood the test of time and remain a majestic yet natural feature of the English countryside.

Perhaps the best way in which to explain the essential qualities of Brown's work is to take, in alphabetical order, a few of his typical landscapes, the main features of which are still identifiable. Such gardens would include:

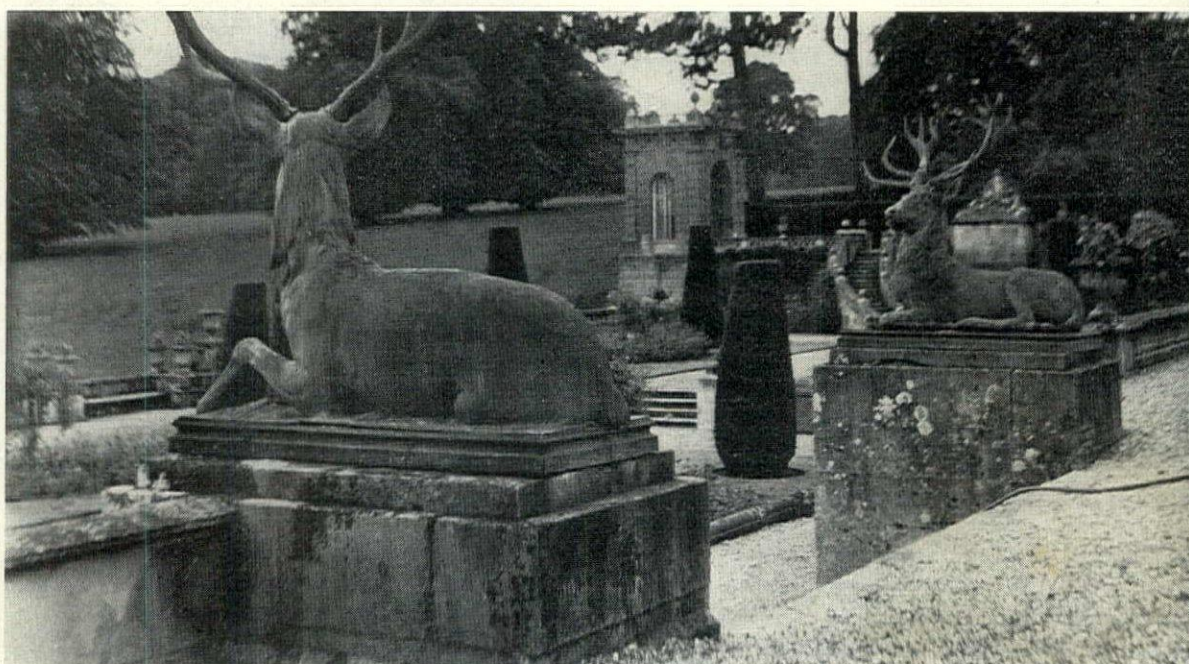
AUDLEY END, ESSEX. Brown worked here from 1763 onwards. This still-huge house lies on the eastern bank of a quite broad, shallow valley, up which runs the main road to Cambridge and down which flows an insignificant stream (though the visitor does not notice this).

Turning into the park, we cross over a considerable sheet of water by means of a three-arched bridge (by Adam). Winding up to the house, we can stop and look back over a very wide expanse of undisturbed, shortly cut grass, an example of his 'shaven lawn'. This was a feature of the Brown landscape which we seldom see now, for an area such as this must today normally be used for some economic purpose.

Far away, on the opposite bank, beyond the road (concealed by hedges) gleams a circular Adam temple. Nearer, well to the right, embowered in trees, is another feature—the stables, probably Jacobean. The scene is one of great simplicity and, particularly when the thorn hedges are in flower, of singular beauty.

On the slope behind the house, other buildings, in Sir Nikolaus Pevsner's words, are 'scattered about, exquisitely hidden, half concealed, or thrown into relief by planting'.

It is entertaining to walk along the lake-side until we find its true



BROWN: *Park at Bowood, Wiltshire, planned by 'Capability' Brown from 1761 onwards for Lord Shelburne*

nature, a small stream disappearing under a narrow bridge among giant plane trees.

BERRINGTON HALL, HEREFORDSHIRE. Apart from visiting the house, much of Brown's Berrington landscape can be seen from the A49 road. This is of particular interest as the house was built by his son-in-law, Henry Holland, and there is every reason to believe that Brown chose the site as he was working at Eywood, not far away. The house is on fairly level ground, with (though now rather obscured by trees) exceptionally wide views over the county into the border mountains of Wales. From a small tributary of the little River Lugg, Brown engineered a pool of some fourteen acres. Scattered, massive oak trees form the majestic planting. His plan is dated 1780,

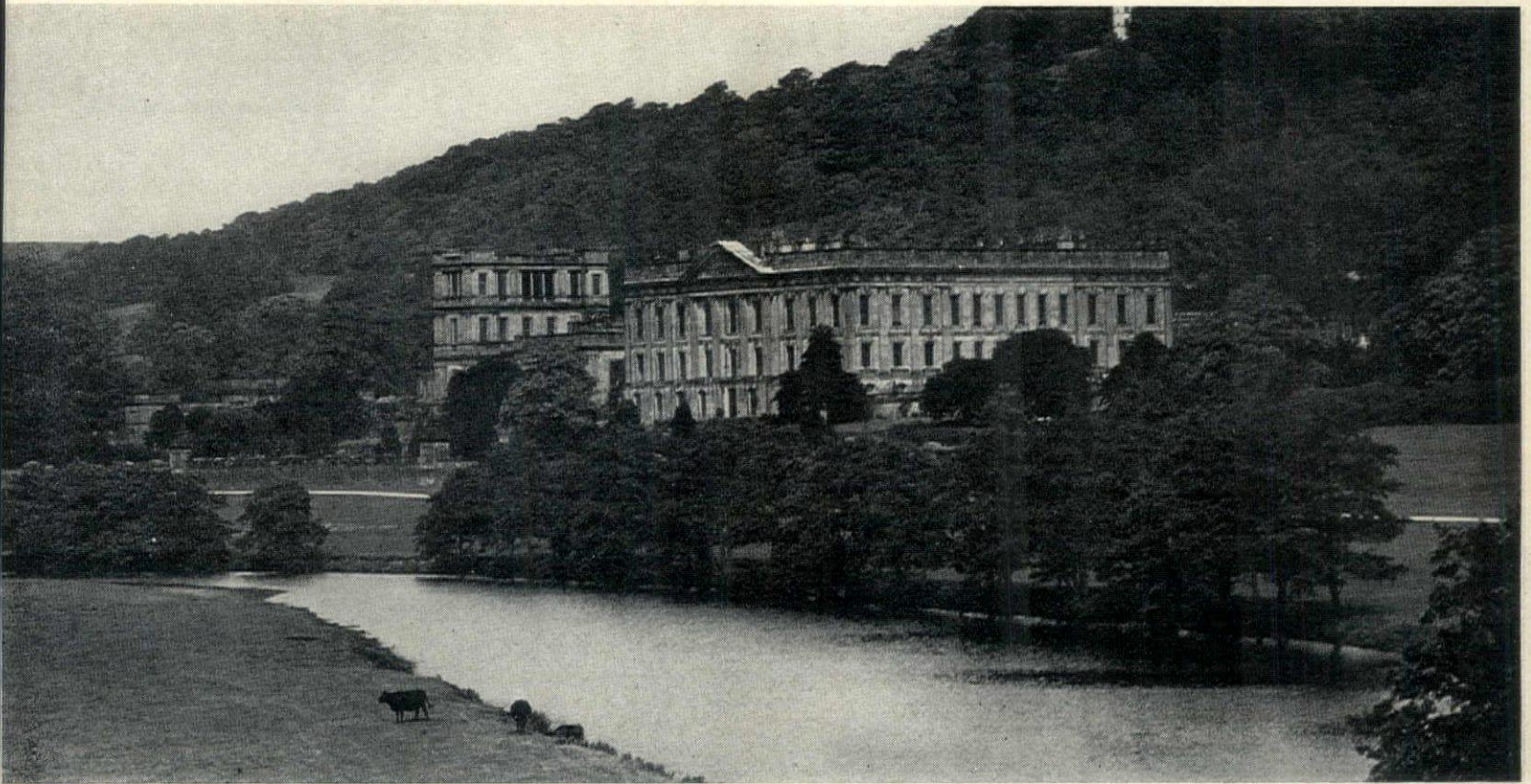
when he was growing old, and the total cost was £1,600.

BLenheim PALACE, OXFORDSHIRE. The landscaping of Blenheim is undoubtedly Brown's most powerful achievement. Its principal feature was the lake, conjured out of the little River Glyme, so causing Vanbrugh's triumphal arch to arise from a fine sheet of water rather than span a trickle inconsequently. The formal gardens we now see so suitably set around the palace are the work of Achille Duchene from 1925 to 1932 to replace the original and exceptionally fine garden created by Henry Wise, which Brown obliterated when he created his new Blenheim landscape in 1764-74.

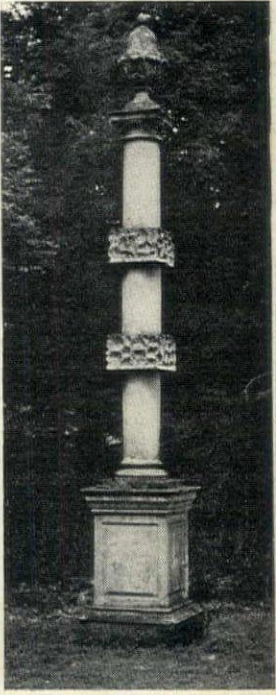
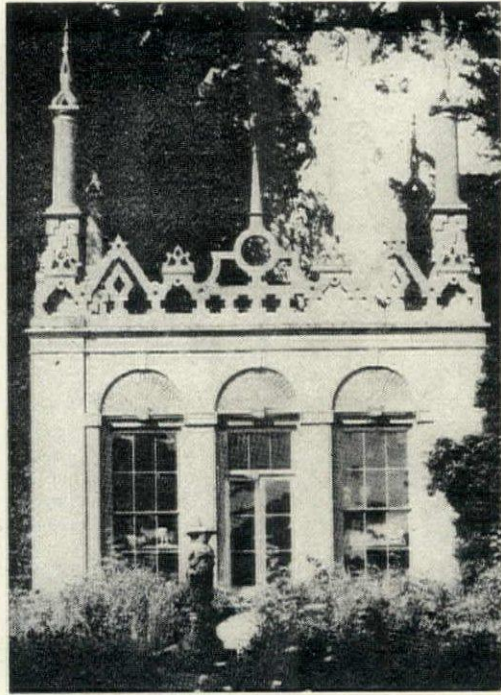
CHARLECOTE, WARWICKSHIRE, through which flows Shakespeare's Avon. The member of the Lucy

family, owners of Charlecote, who commissioned Brown, insisted that the elm avenue from the road to the gatehouse should not be destroyed. But what was obliterated we can see from a painting hanging in the house of the house and gardens in 1696 showing, among other delightful features, a long, formal canal parallel with the river, and gay parterres dropping down to it (the present formal gardens are nineteenth century).

HAREWOOD, YORKSHIRE. A fine example of Brown's work, although the trees were badly damaged a few years ago in a freak and devastating gale. From Barry's fine terrace one now sees down towards the lake and then upwards on the far side beyond it. Likewise, when one descends to the bottom of the valley one has fine



BROWN: A view of Chatsworth, Derbyshire, seen against the woodlands planted by 'Capability' Brown from 1761 onwards for the 4th Duke of Devonshire



BROWN: (Left) Another view of Chatsworth, showing the River Derwent, widened by 'Capability' Brown and crossed by Paine's bridge, designed 1761-2. (Centre) Gothic garden house at Burghley House, Northants, designed by Brown (1756-58). (Right) Column at Wrest Park, designed by Brown and inscribed: 'These gardens were begun in the year 1706 by the Duke of Kent, who continued to beautify them until the year 1740; the work was again carried on by Philip, Earl of Hardwicke, and femina, Marchioness de Grey, with the professional assistance of Lancelot Brown, Esq, 1758-60'

views up and down the lakeside (the lake was first made in about 1750 but Brown enlarged and re-designed it). Brown was called in in 1772 and worked for nine years, being paid £6,000. It is an imaginative design conceived on a magnificent scale.

LONGLEAT, WILTSHIRE. This most popular of English parks has a Brown setting, somewhat altered, and lake.

MOCCAS, HEREFORDSHIRE. The grounds here lie on the level beside a winding stretch of the River Wye, the plan being dated 1778. The Moccas design is of particular interest because Foxley, the home of Uvedale Price (1747-1829), the strongest of all Brown's critics, is

only five miles away. It is possible that Brown supplied plans only, for which he was paid £100.

NUNEHAM, OXFORDSHIRE. This was one of the last of Brown's landscapes, completed in 1782, just before he died. It lies quietly beside the Thames, designed to give carefully and partially concealed glimpses of the river. Nuneham also has a flower garden designed by the Rev William Mason, who poetically defended Brown from attacks by Chambers.

PACKINGTON, WARWICKSHIRE. Brown's plan, which included a new serpentine pool and a band of trees with typical Brown 'bays', is dated 1751, the year he left Stowe and set

up on his own in London. Today, numerous Lebanon cedars and other ornamental conifers planted subsequently somewhat alter the appearance of the place.

PETWORTH HOUSE, SUSSEX, still has the park and pleasure grounds much as they were when Brown worked for the second Lord Egremont between 1753 and 1763. Beyond his usual contouring and tree-planting he enlarged the pond in front of the house and gave it a serpentine shape. Petworth is a good place to study the form and use of the ha-ha.

WESTON PARK, STAFFORDSHIRE. Brown's landscape, with its massive trees and lake, is exceptionally well maintained, dying trees being care-

fully replaced by the present Lord Bradford.

In 1764, when nearing fifty, Brown was appointed to his long-desired post of Surveyor to His Majesty's Garden and Waters at Hampton Court, for which the salary was £2,000 a year with an official residence, Wilderness House, where Brown lived until his death nearly twenty years later. No other landscape gardener has had so profound an influence on the English landscape, an influence which is, in many instances, perhaps even more impressive now than when the boldly imaginative and far-sighted 'Capability' Brown drew up his sketch-plans for his many projects.

Robert Furneaux Jordan, one-time Principal of the Architectural Association School in London, and one of Britain's foremost protagonists for modern architecture, has written a biographical study of **Le Corbusier** (J M Dent, £3.50) which is probably the most concise, sound, informative, if somewhat uncritical, guide to the man and his work as the student now available to the student. As might be expected, Mr Jordan's work is thoroughly devotional, criticism is limited, and the introductory pages outlining the early years of his hero inclined to be too high-pitched in tone, with generalizations sweeping through the prose like gusts of hot air.

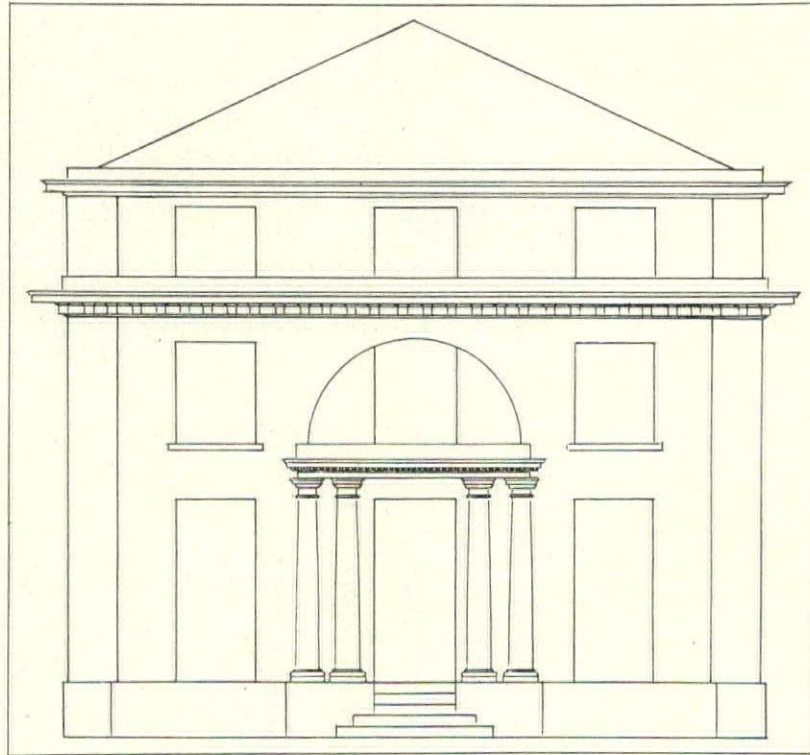
The long account of L'Unité d' Habitation at Marseilles is an example of the author's wholesale devotion with not a single mention of some of the very rational criticisms that have been directed at the building on architectural and humanistic grounds. Instead, after lengthy quotations from one disciple's account of the building we are told that other disciples 'were left gasping' by this so-called 'timeless' building. Mr Jordan is plainly another disciple, so there is nothing here concerning Le Corbusier's less-amiable characteristics, from self-pity to arrogance, or for his share of responsibility in popularizing the great anti-life cult of the monolithic office slab and human hive.

The nanny life

No other so-called civilized community has ever evolved so many devices for opting out of parental responsibility as well-heeled Britons of the Victorian and Edwardian eras. The nursery and the boarding-school were the most obvious and basic of these institutions, and it is not surprising that, as their wealth increased, so did the number of nannies and private schools. (Almost one-third of Britain's public schools are nineteenth-century foundations). Jonathan Gathorne-Hardy in **The Rise and Fall of the British Nanny** (Hodder & Stoughton, £3.35) tells the story (and stories) of this highly indigenous British institution, which was enthusiastically adopted by the rest of the European upper-crust, for whom an English nanny represented the most extreme convenience and refinement, well shown in quotations from Vladmimir Nabokov's memoirs.

Mr Gathorne-Hardy's researches have been wide-ranging among both the nannies and their one-time charges. From Dickens to Churchill, from Sir Leonard Woolf to Sir Comp-Mackenzie, the nanny memories come thick and fast. Out of this medley of truth and fiction the author has spun an absorbing, amusing and sometimes horrifying patch-work which will entrance all members of our so-called disintegrating society in which, paradoxically enough, the nanny still manages to find a place, and will doubtless continue to do so even after doting parents have read the

A passion for Paris and another for Corb



The drawing of the Pavillon de Vengeance-Timbrune, demolished in 1777, comes from Paris Domestic Architecture of the 18th Century (Barrie & Jenkins, £6.00) by Michel Gallet, who is assistant curator of that most intriguing of Parisian record offices, The Musée Carnavelt. M Gallet is documenting Paris with the same scholarly care and narrative skills that Sir John Summerson gave to Georgian London. His book will prove immeasurably valuable to those who are enchanted by that great city and its architectural history. The book has been fluently translated by James C Palmes and the photographs by Roland Liot are very high quality indeed

sexual undertones which seem inseparable from the lives of many nannies and their little heroes—or some of them—from Byron into our own times.

In and around Florence

The latest addition to the World Cultural guides is **Florence** by Bruno Molajoli (Thames & Yudson, £3.25) which follows the lush formula of the half-dozen titles previously published. The photographs specially taken for the book by Mario Carrieri are of high quality. Signor Molajoli's text is scholarly, but to be really useful to the serious student-tourist the narrative in such guides needs to be less continuous.

Cross heads and changes of type measure and with names emphasized in bold type would be of enormous help. A guide book weighing almost 2lb and with 56-line pages of grey type can be a daunting help to a tourist. The books are less of a guide at the time than a pleasure for retrospection.

Canals across England

Anybody interested in the English countryside will find Robert Harris's book on **Canals and their architecture** (High Evelyn, £4.20) of the most absorbing interest, textually, pictorially, cartographically, the lot. Mr Harris is absolutely soaked in canals (no pun intended) and moves from the Grand Union to the Trent and Mersey with easy and most readable authority. But it is the sheer range and strangeness of his pictures that holds attention first. This assembly alone is enough to show why so many enthusiasts are toiling so manfully to bring some, at least, of England's canals back to service.

Pelargoniums

A new edition of **Pelargoniums including the popular Geranium** by Derek Clifford, (Blandford, £4.20) is also worth noting. This lively-minded authority writes in an easy manner and adds a cyclopaedic data on species. Fine colour and black-and-white pictures.

The Franco-Scots

Hubert Fenwick, who wrote a most readable and valuable book on the too-little-known activities of the remarkable Scotsman, Sir William Bruce, courtier and architect, has followed that book with an unusual rewarding historical survey of the results of the centuries of friendship between France and Scotland. **The Auld Alliance** (Roundwood Press, £3.25) tells a fascinating, often tragic, story which has an extraordinary number of unexpected side-issues. Although the alliance was initially based on power politics and the overweening ambitions of men and women united in hatred of England and her rulers, it also sponsored fresh developments in art and architecture, particularly in Scotland. Mr Fenwick is not only a sound historical guide, he can also tell a good story and, for good measure, has decorated this handsome volume with a number of his own accurate and charming line drawings. A delightful out-of-the-way volume, handsomely printed by a publisher who is enterprising enough to be his own printer—an act of course, vice versa.

Younger fry

Harrassed parents beset by junior wanting to make a major entrance at Christmas fancy dress parties can take heart. Priscilla Lobley has compiled in **Making Children's Fancy Dress** (Faber, £1.75) a practical well-documented guide to the whole subject. Here are instructions and instructive diagrams for raiment, from a Roman soldier to a spaceman, from a medieval princess to a Hawaiian girl. Show the book to the supplicants and tell them to get on with it. The photographs alone will be a challenge for emulation.

Kentish types

The last book from that well-loved poet, Richard Church, deals with the county of his adoption. **Kent's Contribution** (Adams & Dart, £2.95) is a series of individual and family biographies, ranging from William Caxton to James Wolfe, from the Sackvilles to the Stanhopes. All contributed to the stalwart fame of the men (and women) of Kent, who seem to vie with natives of Yorkshire and Cornwall in their loyalties to their roots. Needless to say, the biographies are well-written.

Willow man

One book on one tree is a sound idea and it is to be hoped that **Willow** by S C Warren-Wren (David & Charles, £2.50) will be followed by similar monographs on other species. Mr Warren-Wren's book is a thoroughly professional job and will give enthusiasts for the genus (from *Salix reticulata* to *S lanata* from *S crataegifolia* to *S triandra* and dozens of other varieties) all the planting and cultivating data they are likely to need. Useful pictures and drawings, too.

WINE & FOOD

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WINE & FOOD

NOVEMBER 197

Cover Four unusual dishes devised by Christine France, Lynne Titchiner, Sarah Bosley and Judy Burn, under the guidance of their lecturer Lucille Barber, while they were students at the Polytechnic of North London. Recipes are provided on the opposite page. The photograph is by Eric Carter

Articles and contributors to this issue are:

STUDENTS IN THE KITCHEN 13
 Recipes for the dishes shown on the cover of this issue of *Wine & Food*

WINE BY POST AND OTHER GIFTS FOR CHRISTMAS 13
 Philip Shaw suggests presents for wine-loving friends and relations

SEVEN CAKES OF CHRISTMAS 13
 Beryl Gould-Marks writes about this charming Norwegian tradition and provides recipes for making the 'biscuits'.

AN UNDERRATED WINE 13
 Julian Jeffs, an expert on the subject, writes about Sherry, which he considers to be one of the world's great wines.

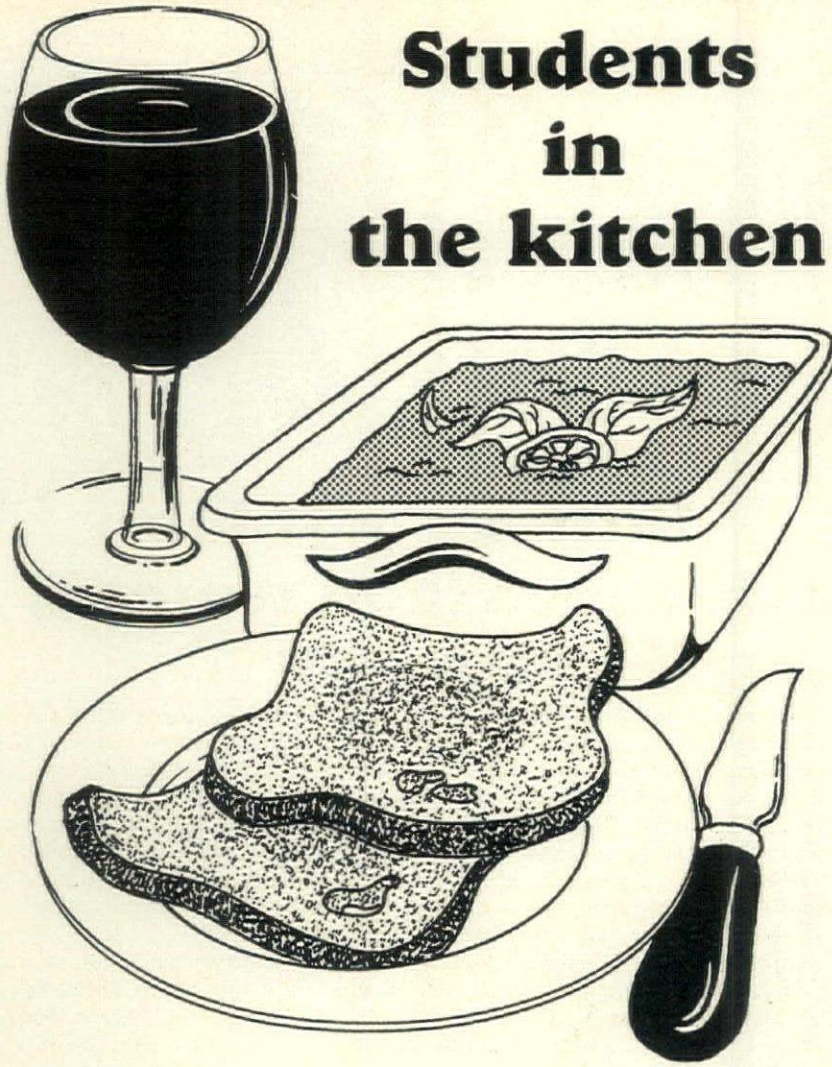
MANGER A DEUX 14
 Brinsley and Moorea Black dine out in London.

OUT AND ABOUT 15
 Penelope Maxwell continues her series of restaurant reviews.

TABLE JOTTINGS 15
 Wine and food notes, recipes and book reviews.

CURNONSKY, PRINCE OF GASTRONOMES 15
 Marion Deschamps writes about Maurice Edmond Sailland, better known as Curnonsky.

Students in the kitchen



the mixture into the terrine, add the pieces of duck breast, then cover with the rest of the pâté mixture. Set in a pan of hot water, cover, and bake about two and a quarter hours at gas mark 5 (350°F) or until a skewer inserted into the centre comes out clean. Allow to cool for a few minutes, then pour off as much of the collected juices as possible.

Leave the pâté to cool for a further 1 hour then set heavy weights (such as tinned foods, etc.) on top to compress. When completely cold, decorate with orange segments and bay leaves and cover with aspic, made by mixing the ingredients together in a small saucepan over a low heat and stir until the gelatine is completely melted; then strain over top of the pâté. Leave in the refrigerator to set, and serve cold from the terrine with slices of hot toast.

Serves 6-8 with some left over for a second meal.

Marinade of beef

(BY JUDY BURN)

Fillet of beef, in any form, is delicious, but this unusual presentation of the aristocrat of meats is as mouth-watering as the photograph shows. Served cold, it is an outstanding centrepiece for a luncheon or supper. *Basic ingredient:* 2 lb fillet steak in the piece.

Marinade: Mix together $\frac{1}{4}$ pt white wine; $\frac{1}{2}$ pt olive oil; 1 golden stock cube.

Vegetables: 1 large aubergine; 2 oz butter; few spring onions; 1 small green pepper; 1 small red pepper; 2 small firm tomatoes; 5-6 black olives. *Dressing:* Mix together 1 golden stock cube; 3 tablespoons olive oil; 1 tablespoon wine vinegar.

Method: Trim away any membrane from the meat, then roll neatly and tie firmly at intervals with string. Put into a bowl, together with the marinade and leave in a cool place for 6 to 12 hours to develop the flavours. Turn as often as possible. Cook under a hot grill (if the grill is large enough), turning to give even browning all over, or in a hot oven gas mark 8 (450°F) for 25 to 30 minutes, until well browned on the outside but rare inside. Baste with the marinade throughout the cooking. Leave until quite cold, then cut in 6 thick slices.

Cut the aubergine into 6 slices also, sprinkle on either side with salt and leave for about 5 minutes before blotting well with paper or a cloth to remove the bitterness. Lightly fry on either side in the butter. Cool, then transfer to a suitable serving plate and set a slice of cooked fillet on top of each slice of aubergine.

Clean the onions and discard the coarser part of the tops. Remove the seeds from the peppers, cut them in strips and blanch for a few minutes in hot water. Cut the tomatoes in quarters and remove the seeds; remove the stones from the olives. Pile the vegetables up in the centre of the serving plate and spoon over the dressing.

Serves 6 ●

Jellied bortsch

(BY CHRISTINE FRANCE)

Not only does this soup look particularly good but it is delicious to eat and is well worth the effort to make well. It may also be served hot as a consommé.

The ferment: 1 lb uncooked beetroot. *The stock:* 2 lb uncooked beetroot; 1 small head celery; $\frac{1}{2}$ lb each of carrots, swede, onions, cabbage, tomatoes; 3 pints water; 3 golden stock cubes; 1 clove garlic, crushed; few peppercorns; 1 bay leaf; pinch of dill seeds. (Note: the vegetables should be prepared and coarsely chopped.)

For clarifying: 2 whisked egg whites. *To flavour and set:* $\frac{1}{4}$ pint white wine; juice of $\frac{1}{2}$ lemon; 1 $\frac{1}{2}$ oz powdered gelatine (approx).

Method: Peel the 1 lb of beetroot, slice thinly and cover with water in a bowl; cover the bowl and leave in a refrigerator or other cool place for about 1-1 $\frac{1}{2}$ weeks to ferment. (It is this fermented liquor which gives the finished soup its rich red colour and distinctive musky flavour.)

A day or two before the ferment is due to be used, put the rest of the vegetables into a large saucepan with the other ingredients for the stock. Cover and simmer gently for about 45 minutes, stirring occasionally, until all the vegetables are very soft. Remove from the heat and strain into a clean saucepan taking care not to tub as this will make the stock cloudy. Discard the pulp. Bring to a gentle boil then quickly whisk in the egg white, continuing to whisk over the heat until the egg white is cooked and forms a scum on the surface which entraps all of the particles, leaving the soup clear. Remove from the heat and strain through muslin back into the first saucepan.

Strain the ferment from the raw beetroot into the stock, using a muslin to ensure clarity. Then add the wine and lemon juice to taste. Mix the gelatine with a few teaspoons of stock (use $\frac{1}{2}$ oz gelatine for each pint of stock), then stir into the hot stock and keep on the heat just until the gelatine is completely melted. Pour into shallow tins and leave in a cold place until set. Either coarsely chop or cut in cubes and serve ice cold.

Serves about 6.

Iced prawn soup

(BY LYNNE TITCHINER)

Followed by a savoury quiche and fresh fruit, iced prawn soup will provide a notable lunch.

For the stock: 1 $\frac{1}{2}$ pints water; 1 golden stock cube; $\frac{1}{2}$ lb white fish, cut into large cubes; freshly-ground pepper; juice and thinly pared rind of 1 lemon; a pinch of each of fennel, thyme, rosemary.

For the soup: 1 oz plain flour; 1 oz butter; stock—as above; 3 rounded tablespoons white breadcrumbs; 1 lb shelled prawns; $\frac{1}{4}$ pt white wine; juice of $\frac{1}{2}$ lemon; a little ground nutmeg; 2 egg yolks; $\frac{1}{4}$ pt single cream; finely-chopped cucumber.

Method: Put all the stock ingredients into a saucepan and simmer for 15-20 minutes or until the fish is cooked. Meanwhile, cook the flour and butter together to form a smooth paste in another saucepan. Strain the stock onto the flour mixture and cook, stirring constantly until the mixture becomes thickened and smooth. Stir in the breadcrumbs (these give a pleasant light body to the soup).

Pound together, or liquidize, the pieces of white fish and about three-quarters of the prawns, adding a little of the wine if necessary to make the operation easier. Stir into the soup and add the wine, lemon juice and nutmeg to taste. Mix together the egg yolks and cream, stir in a few spoonfuls of the hot soup, then add this to the saucepan, stirring well over a gentle heat to complete the thickening for a minute or two.

Leave to cool, then refrigerate until well chilled. Before serving, add the

rest of the prawns and garnish with diced cucumber.

Serves 8.

Duck terrine

(BY SARAH BOSLEY)

Terrine (or pâté) may, of course, be made in any suitable-sized container, but a real terrine dish looks so well at table that it is worth investing in one if you are a pâté-maker. This recipe requires a 1-pint size.

Basic ingredient: 2 lb duckling; 8 oz streaky bacon.

Marinade: juice of 1 large orange; 2 tablespoons of brandy; 1 golden stock cube; 1 small onion, finely chopped; pinch of rosemary.

Pâté: 8 oz belly pork fat, cut in small cubes; 8 oz chicken livers; 1 Spanish onion, coarsely chopped; 1 clove garlic; 2 oz breadcrumbs.

Decoration and aspic: 2-3 small bay leaves; 3 orange segments; 1 golden stock cube; $\frac{1}{2}$ oz gelatine; $\frac{1}{2}$ pint less 2 tablespoons water; 2 tablespoons orange juice.

Method: Remove 4-5 slices of breast from the duckling and place in a marinade made by mixing all the listed ingredients together. Allow to stand overnight in the refrigerator to develop the flavour. Put aside remaining duck flesh.

Cut the rind from the bacon and flatten the slices with the back of a knife until they become translucent, then place across the base and sides of a 1-pint terrine dish. Mince together all the pâté ingredients, plus the remaining duck flesh, and mix to a soft moist paste with the marinade drained from the duck. Place half



Gifts by post for wine men (and women)

PHILIP SHAW

IT IS OFTEN a problem to know of a suitable gift for a friend or relative who enjoys his (or her) wine and is also fairly knowledgeable about it. For a donor in this position, it is probably best to look at presents which are appropriate to the love and enjoyment of wine, rather than the actual bottles themselves.

Apart from decanters and glasses—which have the problem of being too subjective, as many wine imbibers do not like their finest wines to be served in cut glass—the most useful ancillary to a good range of wines is a cellar notebook. This will enable a person who drinks wine regularly to note not only where and when the wine was purchased and the price (in these times of rising duties!) but how the wine develops over a period of time. It is very instructive to see the same wine, whether bottled in this country or at the estate, at regular times during its life and in this way one can assess respective vintages. A number of such cellar books are published which can be obtained from any good book shop.

If you are giving a present to someone who has recently taken up the study of wine in a serious way, and has his own private cellar, then a wine bin may well be a suitable gift. Farrow and Jackson construct these bins to fit almost any given space and are made in the most satisfactory style as they are of strip iron and wood fillets; plastic bins are not always suitable as they tend to become top heavy when more than four rows are filled. Wine racks can be ordered in units of one dozen openings, at £1.34, with carriage extra depending upon the locality, from Farrow and Jackson of 41-42 Prescott Street, London E1.

If your wine friend would like to

compare a range of wines periodically, and also enjoy discounts on full case quantities, a gift subscription to the Beauchamp Wine Club of 152A Brompton Road, London SW3 would be ideal. The annual fee is £3.30, which includes a number of special offers, including wine tastings at both London and provincial centres and gourmet foods.

If you want to post a special bottle of wine to a friend, this can be arranged through Present-A-Bottle of Bracken House, Upper Bucklebury, Newbury, Berkshire. Gift cards can be supplied for each parcel with a wide range of wines, from a single bottle of Bernkasteler Riesling 1970 at £1.55 to Denis Mounié, a fine VSOP cognac at £4.90. It is also possible to have full dozen quantities despatched, and prices quoted include packaging, personal gift card, postage and registration for the single bottles and free carriage on cases in the London area. I can think of fewer rich bottles to be sent this Christmas than Chateau Lafaurie-Peyraguey 1959 chateau bottled, a First Growth wine from the Bommès district of Bordeaux. Present-A-Bottle also runs a four monthly subscription scheme for a range of reasonably priced European wines.

For the wine drinker who has almost everything in his cellar, you are sure to increase his range with a few bottles from an English vineyard. Grapes for wines have been grown in England for centuries, but it is only since the Second World War that the fashion has caught on. Now the Merrydown Wine Company of Horam, Heathfield, Sussex, is able to mail bottles of wines from such diverse counties as Sussex, Suffolk and Somerset to any mainland UK address. The best styles to choose from are the drier white wines which are grown mainly from the British hybrid grape, the Seyve Villard, and the Germanic Riesling Sylvaner.

Wine tokens are growing annually more popular, especially as the posting and packing charge is excluded from the value of the present.

Furthermore a gift token offers the element of choice within a shop for the recipient. Such tokens are sold by Arthur Cooper and Peter Dominic and may be realized within their respective branches. They are sold in units of one pound and are often enclosed in an attractive card or wallet.

If one is considering a gift to a gourmet whose interests are as acute with wine as with food Guirne Van Zuylen's *Eating With Wine* (Faber, £2.25) would be well received. The most informative part of this book is the calendar of seasonal menus with delicious recipes and most helpful suggestions for complementary wines. Few of us, for instance, may have heard of the lightly sparkling wine of Lombardy known as Grumello which is just one example of the little-known wines described. If the perennial problem is the enjoyment of good food but with one eye on a diet, then it may be appropriate to give someone Anne Skinner's *Eat, Drink and Be Slim* (£1.90), which sets out a range of dishes, many of which have satisfied the demands of the board room and a most attractive list of wines that do not compromise and yet remove the worry of an excess of calories!

For the technically-minded, George Ordish has made a study of wine's most destructive aphid, the phylloxera, in *The Great Wine Blight* (Dent £2.75). This tiny pest was able to survive the Atlantic crossing in a nineteenth-century steam ship and devastated European vineyards in the last century. Ordish suggests that the cost to the French economy because of this destruction was more than twice the 5,000 million franc indemnity paid to the Germans for the Franco-Prussian war! It is incredible to consider that this insect, which is only little over one millimetre in length, has raised the cost of wine production so substantially by poisoning the sap in the vine roots, France, for instance, halved its wine production and became a wine-importing country of scale for the very first time. If, alternatively,

one prefers to give the story of single wine there can be few experts on their subject than Manu Gonzales Gordon who has written *Sherry—A Noble Wine* (Cassell £4.50). Gordon relates how his life was saved as a four month old baby by a daily spoonful of sherry and how he has continued to serve the sherry trade in turn ever since. The book contains many handsome photographs are stored in themselves.

If your wine friend is by any chance left-handed, probably the most helpful present you could give is a left-handed cork-screw. One I have seen is made of stainless steel with a metal key handle and differs from the conventional cork screw in that it has to be turned anti-clockwise. It costs 50p, plus 9p for postage and posting, from Anything Left Handed Ltd, of 65 Beak Street, London W1.

One of the more practical gifts that can enhance the enjoyment of sparkling wine at any festive time is a champagne bottle stopper. This will enable a sparkling wine virtually to be re-corked and to retain the expensive *mousse* by hermetical sealing the top. Stoppers in gilt are available from Harrods, ranging in price from £1.20 to £3.80. A further accompaniment to the enjoyment of fine wines is an attractive coaster on which the bottle can be placed without the fear of drips to a table top. A silver-plated version is available from branches of Mappin & Webb at £4.50, whilst a solid silver one can be found at Harrods for £15.00. In every refinement is considered for the wine bottle, you might also consider a drip ring; these are silver-plated, with a felt lining, and slip over the bottle to absorb any drips.



THE SEVEN CAKES of Christmas are a charming Norwegian tradition, they are always ready to hand round when friends call to wish the family 'God Jul', and they are usually served with coffee. Some we would call biscuits rather than cakes, but they are none the worse for that.

These recipes are translated from a Norwegian friend's family cook-book. In Norway hartshorn salt is often an ingredient. This is obtained from the powdered horns of the male deer which roam the pine forests of the north. In olden times it was one of the chief sources of ammonia. Baking powder is an excellent substitute. Cardamom is a favourite flavour in Scandinavia but if you prefer, cinnamon, ginger or nutmeg can be used instead.

Hjortetak

Hartshorn Rings

Ingredients: 4 egg yolks; 2 egg whites; 8 oz granulated sugar; 5 fl oz double cream; 2 oz melted butter; $\frac{1}{2}$ teaspoon powdered cardamom or preferred spice; $\frac{1}{2}$ teaspoon baking powder (or hartshorn salt) dissolved in 1 tablespoon brandy or milk; 1 lb plain flour; pure lard or groundnut oil for deep frying.

Method: Whisk the egg yolks, egg whites and sugar together until thick and creamy. Beat in the cream and melted butter. Add the spice and diluted baking powder. Gradually add flour mixing well until the dough is stiff enough to handle, it should be a thick dropping consistency. Leave in the refrigerator overnight. The next day cut off pieces of the dough, roll them out about $\frac{1}{4}$ -inch thick, cut them into 3-4 inch lengths about the width of a finger. Join them into a ring, press the ends well together. Heat the lard or oil to boiling point—375°F. If you do not have a thermometer put a small cube of stale bread in the oil or lard, if the temperature is right it should brown in 1 minute. If it is not hot enough the rings absorb the lard and will not be so crisp. When they are golden brown, remove and cool on absorbent paper. They will keep for about 2 weeks if stored in an airtight tin.

If the oil or lard darkens it can be clarified by putting in a slice of raw potato, let it heat until the potato browns, then strain off lard or oil.

Makes 5-6 dozen.

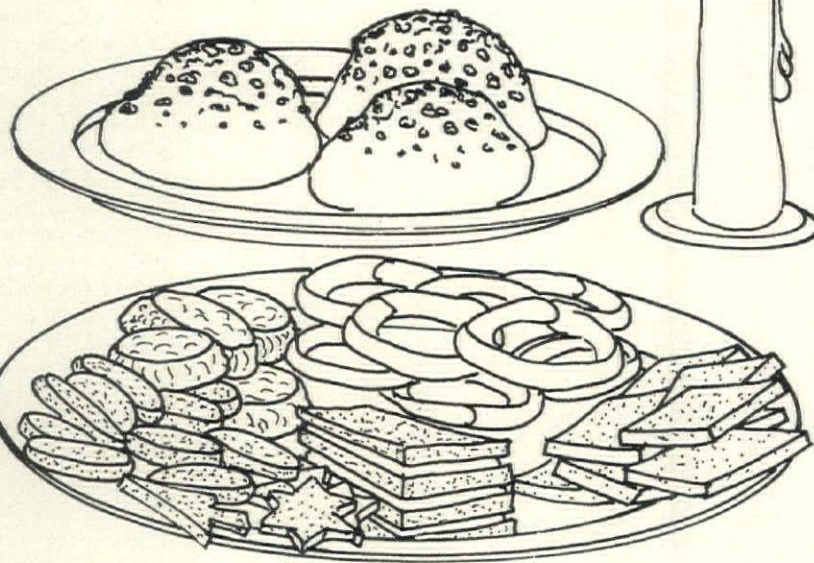
Fattigmann

Poor Man

Ingredients: 3 eggs; 3 tablespoons caster sugar; $\frac{1}{2}$ teaspoon powdered cardamom; $\frac{1}{4}$ teaspoon cinnamon; grated rind of 1 small lemon; 1 tablespoon brandy; 3 tablespoons double cream; 6-8 oz plain flour; lard or groundnut oil for deep frying.

Method: Beat eggs until light coloured and thick. Gradually beat in the sugar, spices, lemon rind and brandy. Stir in the cream. Gradually fold in enough flour to get a fairly stiff dough. Leave in refrigerator overnight. The next day cut the dough into 3. Roll out thinly on a

Norway's seven cakes of Christmas



BERYL GOULD-MARKS gives recipes for traditional biscuits and cakes

lightly floured board with a rolling pin. Cut into diamond shaped pieces about 3 inches long—if possible use a fluted pastry wheel. Heat the lard to boiling. Fry the fattigmann—a few at a time—until they are lightly browned—about 30 seconds a side. Drain on absorbent paper. Store in an airtight tin. Serve dusted with icing sugar.

Makes about 4 dozen.

Berlinerkranser

Berlin Wreaths

Ingredients: 2 egg yolks; 2 hard boiled egg yolks; 3½ oz caster sugar; 8 oz softened butter (it should not be melted); 8 oz plain flour.

For glazing: 1 lightly beaten egg white; 2 tablespoons granulated sugar.

Method: Work the hard boiled egg yolks into the raw egg yolks until smooth. Beat in the sugar, add butter and flour a little at a time until the dough is quite smooth. Leave in refrigerator overnight. The next day roll out thinly, cut it into strips and with the hands roll into thin sausages about the circumference of the little finger. Cut into 3-inch lengths. Form into wreaths, press ends together. Brush over with egg white and sprinkle with granulated sugar. Bake on a lightly greased baking tray at 375°F in the centre of the oven. They should be a light brown, this takes about 10 minutes. Handle carefully as they are very friable. Cool on a cake rack. Store in an airtight tin.

Makes about 3 dozen.

Sandkaker

Sand Cakes

Ingredients: 4 oz caster sugar; 8 oz butter; 1 large egg; 2 oz ground almonds; 1 lb plain flour.

Method: Cream butter and sugar together. Beat the egg and add, then stir in the ground almonds. Fold in the flour. Leave in the refrigerator for at least 1 hour before using. Shape the dough into small balls, press them into greased patty pans, the dough should come right up to the top. Bake at 350°F for 15-20 minutes until they are lightly coloured. Let them cool in the pans before removing or they may break. These can also be served split in half and sandwiched with cream and jam.

Makes 2-2½ dozen.

Syrupsnipper

Spicy Syrup Snips

These can be formed into circles, diamonds, stars, Christmas trees or reindeer.

Ingredients: 2 oz black treacle or golden syrup; 8 oz brown sugar; 6 oz pure lard or unsalted butter; 1 heaped teaspoon each of ginger, white pepper, cinnamon; 1 heaped teaspoon bicarbonate of soda dissolved in 1 tablespoon brandy; 1 lb plain flour.

Method: Put the syrup, sugar, lard or butter into a large saucepan. Heat slowly until melted, bring to the boil, stir from time to time. Remove from heat. Add the dissolved bicarbonate of soda, beat it in, let it cool. Sift flour and spices together, stir them in

gradually. Keep in the refrigerator overnight or the dough can be kept for several days before baking. Knead dough until it is pliable and soft, but hard enough to roll out very thinly. Stamp out or cut into shapes. Bake on a greased baking tray at 400°F in the centre of the oven for 10 minutes.

Makes 5-6 dozen.

Bordstabel

Timber Stacks

Ingredients: 8 oz butter; 7 oz caster sugar; 3 slightly beaten egg yolks; 2 tablespoons double cream; 12 oz plain flour; 1 teaspoon baking powder.

Method: Cream butter and sugar well together. Add egg yolks and cream. Sift baking powder and flour together, mix in well. Let the dough rest for 2 hours in the refrigerator. Roll out thinly. Cut into rectangles about 4 inches long and 1 inch wide, like miniature planks. Bake on a greased baking tray at 375°F until they are light brown—about 8-10 minutes. Leave to cool while making the topping.

For the topping: 6 oz ground almonds; 6 oz caster sugar; 3 stiffly-beaten egg whites; a few drops of almond essence to taste.

Method: Mix all the ingredients together. Spread a strip of this mixture down the centre of each 'plank'. Put them back in the oven and let the topping dry out and colour a light brown, about 10-12 minutes. Serve stacked like planks.

Makes about 4 dozen.

Julekake

Christmas Cake

This is nothing like our rich Christmas cakes but like a large fruity bun.

Ingredients: 1 lb flour; 1 level teaspoon powdered cardamom or mixed spice; 4 oz butter; $\frac{1}{2}$ pint milk; 4 oz granulated sugar; 1 oz dried yeast; 1 egg; 4 oz seedless raisins; 4 oz chopped candied peel.

For glazing: beaten egg; crushed lump sugar.

Method: Sift flour and spice together, rub in the butter until it is like breadcrumbs. Warm milk to blood heat, stir in 1 teaspoon of the sugar, then mix in the dried yeast, cover and leave for about 10 minutes when it should be frothy. Add the lightly beaten egg. Gradually add this to the flour, work it well in. Add raisins and peel. Sprinkle with a little flour, cover with a cloth and leave in a warm place to rise—about 1 hour, it should double its bulk. Knead the dough on a floured board. Divide it into 2-3 pieces. Shape them into rounds. Arrange them—as they spread leave plenty of space between—on a well greased baking tray. Leave in a warm place for 45-60 minutes until well risen. Stick a finger in the centre of each bun right to the bottom, this prevents the bun cracking on top. Brush with beaten egg, sprinkle crushed lump sugar on top. Bake at 400°F-425°F just above the centre of the oven for 15-20 minutes.



The vaulted Bodega of Zoilo Ruiz Mateos

'If I had a thousand sons ...'

JULIAN JEFFS

REAL SHERRY comes from Spain. If imitation really is a form of flattery, as it is often said to be, the sherry shippers must feel very flattered, for 'sherries' are grown all over the place. I have even come across a Canadian version. And some of them are very good wines. But this article is about the real thing.

Sherry is as much a geographical name as is Burgundy or Champagne—names which have been abused every bit as much as sherry has, and not least by the Spaniards themselves. During the Moorish domination of Spain, the town which is now the centre of the sherry trade was known as Seris—a name later corrupted to Jerez by the Spanish and to sherry by the English. And if we cannot prove that we have imported sherry from the days of the Moors, at any rate we can go nearly as far back, for the *Lepe* of Chaucer's *Pardoner's Tale* came from nearby, and by Elizabethan times Shakespeare was able to put into the mouth of Sir John Falstaff the splendid resolution:

'If I had a thousand sons, the first human principle I would teach them should be, to forswear thin potations and to addict themselves to sack.'

Sack, of course, was sherry sack. And from those times to these, many of the leading shippers have had English, Scottish, or Irish names, though they have got on so well with the Spaniards, and have so often intermarried, that it is never safe to judge from a name just what nationality a man is.

Sherry is one of the world's great wines, and also one of the most under rated. People drinking it in unsuitable glasses at the wrong temperature knock it back before dinner while spluttering with small talk, and never give it a thought. It is worth

taking trouble over. And one of its many virtues, which people never make enough use of, is its sheer versatility.

The versatility is a product of perversity, for when two butts of young must, pressed from the same vineyard, are taken to mature in the cool of the great *bodegas* in Jerez, they may develop quite differently, and no one knows quite how until he has tasted them after the fermentation is all over. The two basic styles are *fino* and *oloroso*. The *fino* sherries are something of a freak of nature, for they are protected by a film of *flor*, which is a type of yeast native in the sherry country and which grows of its own accord on the surface while the wine is in cask. These are the light coloured, light bodied, very aromatic sherries that make the perfect aperitif, as does a *manzanilla*, a style of *fino* with a sort of salty tang, matured in the sea air in Sanlúcar, at the mouth of the Guadalquivir. *Oloroso*, in Spanish, means *fragrant*, though to my own nose it is by no means as fragrant as the *fino* is. It is darker in colour, heavier in flavour, and has a fascinating, deep aroma which is not nearly so penetrating as that of a *fino*. But like the *fino* in its natural state it is completely dry. Any sweetness in sherry has to be added by means of specially prepared sweetening wines.

Sherry is matured in wooden casks. *Oloroso* matures much as one would expect it to; it becomes steadily stronger in flavour, aroma and colour as it grows old, but it remains basically the same thing. *Fino* is a law unto itself, and some examples mature in odd ways, but most take on a new character, gradually becoming 'nuttier' in smell and taste, while getting more golden in colour. In fact they come to resemble the wines of Montilla, grown in the hills near Cordova,

and hence the name: *amontillado*. And because *amontillado* needs to be matured over long years in the wood, like tawny port, it cannot be cheap. So if you want a genuine *amontillado* (or a genuine first-class tawny port, for that matter), you have to pay for it, and it is worth every penny.

But if sherry is perverse in one sense, so that no one knows quite what the new wine is going to turn into, once it has made up its mind, it is very obliging; for sherry is one of those rare wines which can be matured on the *solera* system. If a shipper has a cask of wine that he likes, and he takes away a small part of it (perhaps a third), filling in the void with a similar wine but younger, then after a while the young wine takes on all the quality of the old and he is back where he started. He can do this indefinitely and over a great many stages, or scales, so that he finishes up with a *solera* system containing perhaps a dozen scales, the youngest being fed by freshly fermented wine, and the oldest giving the mature sherry that he needs. And after a while it settles down completely into a state of equilibrium so that the quality of the wine never varies. It is thanks to this that sherry has become commercially available in great quantities and of superb quality.

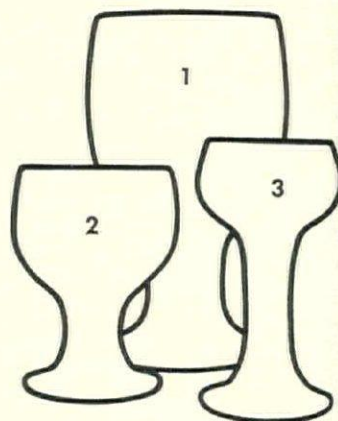
And now a little of the wines themselves, and how to enjoy them. *Fino* sherry is a white wine and, like most white wines, it tastes best when chilled: chilled, but not frozen stiff—about 50°F. is perfect. But if it is really to taste at its best, there are two more things to remember: it does not like bottles and it does not like air. After three months in bottle, it perceptibly loses something of its finesse, and after being open for about three days, it certainly begins to taste oxidized—not that it often has the chance. This need cause nobody any worry. If it is only drunk slowly, then it should either be bought in half bottles or, more cheaply, bought in bottles and half of it decanted straight away into a half bottle and tightly corked. If that is done it will last just as long as if it had never been opened at all. And it oxidizes distinctly less quickly if kept, once it has been opened, in a not too cold refrigerator so that it is at the right temperature all the time. There is another thing. Like most white wines, a *fino* tastes better if taken with food than drunk by itself. In its home country, sherry is never served without a *tapa*. The origin of the word was 'lid'—a little bit of food which was put over the top of the glass. The bars in Spain vie with each other in the enterprise and deliciousness of their *tapas*, but one can do very well in this country with no trouble at all, simply by serving a few slices of salami, or some nuts, or a slice of cheese, or even potato

Continued on page 165



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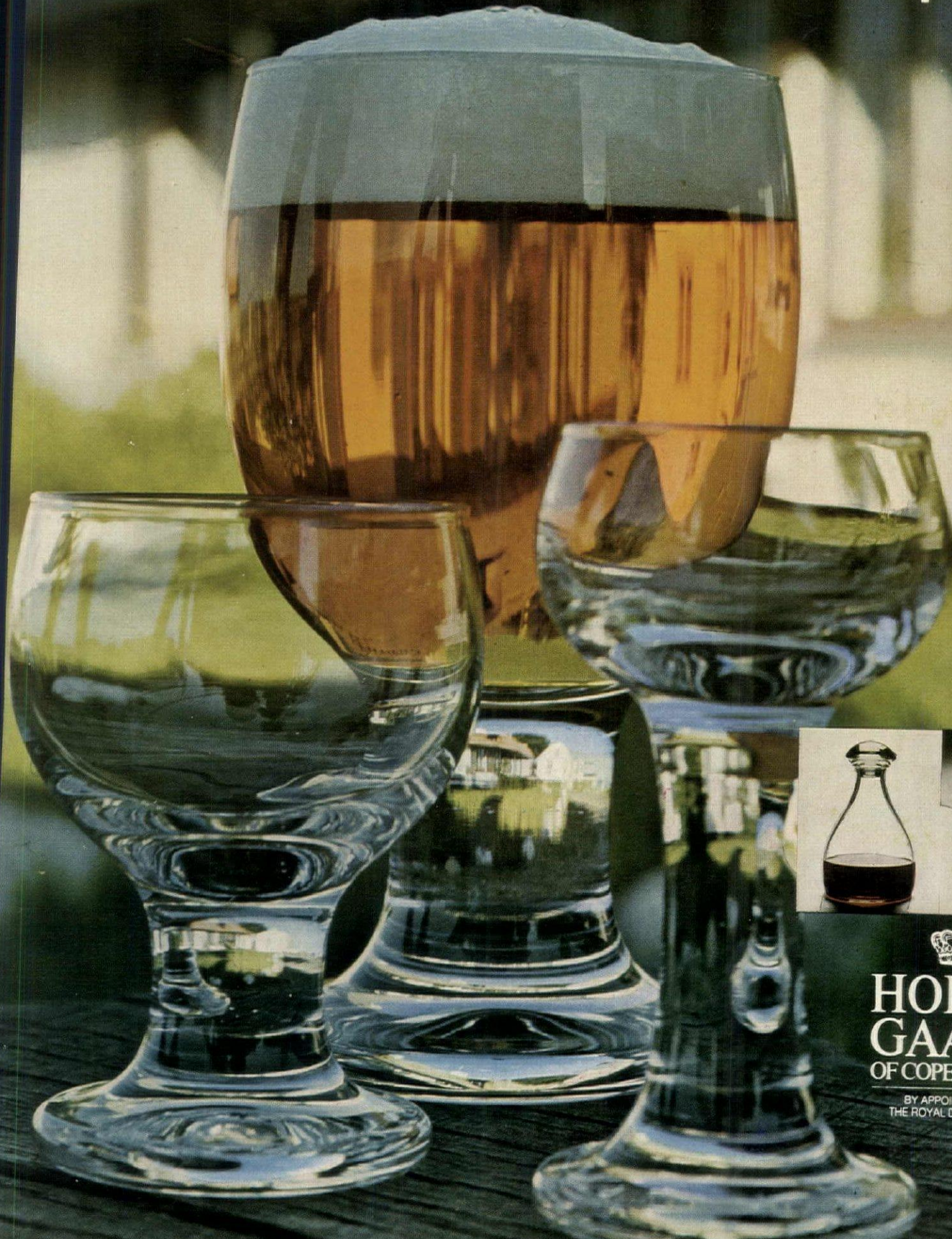


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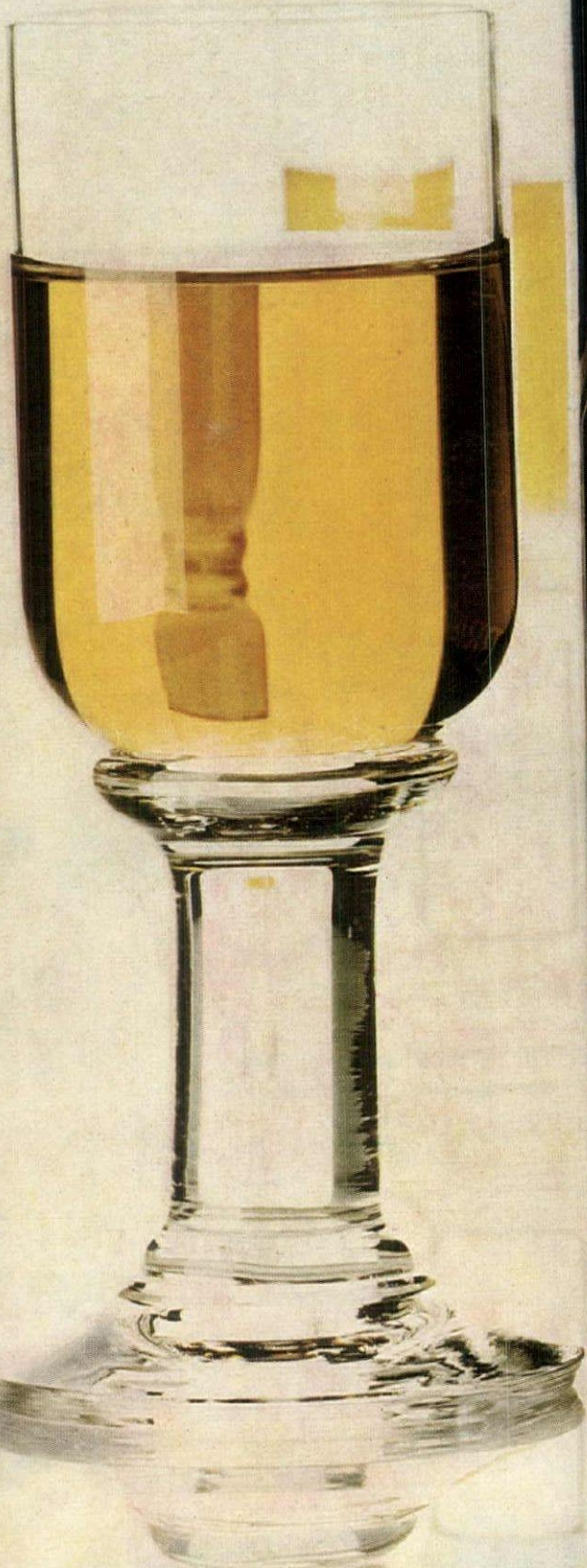


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Some culinary notes on herbs and spices— plus a collection of recipes for spice cakes

WINIFRED GRAHAM

WHAT IS the difference between a spice and a herb?

As a source of information on this point, most dictionaries are of little help. One says: 'Spice: a condiment, vegetable product.' And, as for herb: 'A plant with a soft stem.'

An expert cook, however, gave me his definition: 'Spices are parts of plants that grow in the tropics. They can be shells, leaves, seeds and bark. Herbs are always the leaves of plants grown in the temperate zone.' And that seems as good an explanation as any.

No one can be a really inspired cook without some knowledge of spices and herbs and how to use them. Either can make or mar a dish.

The beginner cook is advised to under-season at first, rather than to overdo it. Yes, but how is one to know?

A safe test when using a spice or herb new to one is to crush a little between the fingers and then warm it on one's palm. Then sniff and decide if it has a strong or delicate flavour, and use it accordingly. It is difficult to say how much flavouring should be used as people's palates vary so much, so it is something to be learned only by experience and experiment.

Cooks who can use herbs straight from the garden are lucky, but, failing this, always buy freshly-dried herbs with their colour intact. Very little space is needed for the growing of herbs, and several may be grown on a window sill in small pots or a window-box.

A larger quantity of fresh herbs will be needed than dried herbs. A rule to bear in mind is that half a teaspoonful of the dried herb is the equivalent of two level teaspoons of the fresh minced herb.

When using dried flavourings, remember that dried onion flakes are, in general, better than onion salt and, when measuring, allow one part of flakes instead of four parts of fresh onions.

Another fact to bear in mind is that dried herbs do not keep for ever and the longer they are kept the weaker they will be. Dried herbs in

cardboard containers are useless. Always buy them in glass bottles with good stoppers.

Several firms market herbs and spices that are perfect in colour and flavour. Buy the brand that suits your taste and then store the bottles in a cool, dry place; and do not make the common mistake of having your spice rack hanging over the cooker.

Paprika is a spice which adds tremendous zip to dishes and is best kept in the refrigerator in our humid climate. When frying or grilling chicken pieces, paprika sprinkled over the joints will give them a delightful colour and crispness. Always sprinkle paprika on a chicken when it is to be roasted. Hungarian paprika is darker than the other kind.

Spices keep their flavour longer than do herbs, but either should remain pungent for several months. As for stick cinnamon, whole cloves and whole nutmegs, they can be kept in a covered container for years. But the ground versions should be used within six months or so. (Incidentally, four nutmegs weigh one ounce; if they weigh less than that, some of the oil has been extracted.)

There are many tricks to be learned about the uses of spices and herbs in cooking. Whole spices should be added at the beginning of the cooking; slow cooking blends them with the other ingredients and brings out the full flavour. But any ground spice should be added about fifteen minutes before the food will be ready to serve—that is, if you want the maximum flavour. Herbs, when they are to be cooked slowly, should be in leaf form and crushed just at the moment before they are to be added.

As well as leaves and stalks used for flavouring, there are seeds, such as poppy, dill, sesame, mustard, caraway and celery. If sesame seeds and poppy seeds are toasted a little before being added to a dish, their flavour will be enhanced.

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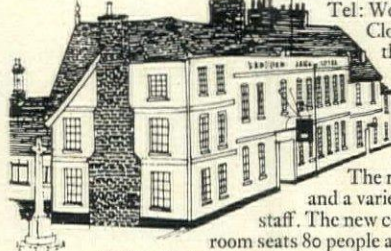
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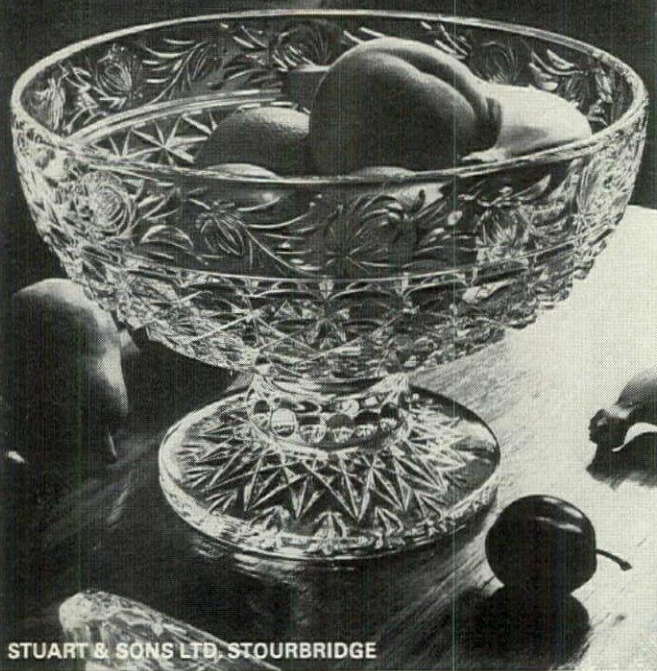
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Some culinary notes on herbs and spices —plus a collection of recipes for spice cakes

Continued from page 137

powder or paste, chili paste or powder, mixed spice and *finest herbes*. The last mentioned is a blend of chopped parsley, chives and tarragon or other mixtures in a good proportion. Use it in omelettes, any egg dish and with fish and several sauces. A *bouquet garni* may be made from fresh herbs or dried ones. Choose the herbs best liked and tie them in a small piece of muslin. Remove when the dish has the right taste.

Some suggestions are: For a lamb stew use thyme, a clove and a sprig of parsley as a *bouquet garni*. For veal or rabbit, use a sprig of parsley and two rosemary leaves. Basil has a special affinity for tomatoes; chopped chives are more subtle than onions; dill or fennel are both good with fish.

Try adding herbs or herb vinegar to basic mayonnaise or even to salad cream—home-made, of course.

British cooks are often accused of being unenterprising and, to a great extent, they are. It is the woman of the house who is to blame if her family will not try a new flavour as they help to form tastes. And we are inclined to use the same flavouring every time: cloves with baked apples; ginger only in gingerbread; mixed spice in fruit cakes; nutmeg on rice pudding and so on. But it is no more difficult to be original. Surely it would be difficult to resist a cake with the following name:

Golden spice cake

Ingredients: 2 oz butter; 1 whole egg and 3 extra yolks; 2 tablespoons milk; 3 oz brown sugar; 4 tablespoons dark treacle; 10 oz. flour; 1 teaspoon cinnamon; $\frac{1}{4}$ teaspoon each bi-carbonate of soda, ground cloves, grated nutmeg, grated lemon rind; good pinch salt; a few grains cayenne pepper.

Method: Cream the butter and sugar, add the well-beaten eggs, treacle and milk. Sift the flour with the spices, salt, pepper and lemon rind and add to the first mixture. Paper the tins and bake for 1-1 $\frac{1}{2}$ hours at gas mark 3, 350°F. This cake may be iced with water lemon icing but is delicious uniced.

Here is a recipe for a spice cake without ginger. It has a delicate consistency and an unequalled flavour.

Velvet spice cake

Ingredients: 9 oz. castor sugar; 6 oz butter; 3 eggs; 8 oz flour; 1 level teaspoon each baking powder and grated nutmeg; $\frac{1}{2}$ breakfast cupful sour milk; 1 level teaspoon cinnamon; $\frac{1}{4}$ teaspoon bi-carbonate soda; $\frac{1}{2}$ teaspoon ground cloves; $\frac{1}{4}$ teaspoon salt.

Method: Cream the butter and sugar until very light and fluffy, then beat in the egg yolks. Sift the flour, baking powder, soda and spices and the salt and add to the creamed mixture alternately with the milk. Whip the egg whites to the stiff peak stage and fold them lightly into the cake batter. Grease a 9-inch tube cake tin and bake the cake at gas mark 3, 350°F, for not less (maybe a little more) than one hour. This cake may be iced with white icing if liked.

A real honest-to-goodness ginger cake must be included in any collection of spice cakes and the following recipe produces the nicest I have ever come across. It is light and airy and never falls in the middle!

Soft gingerbread

Ingredients: 1 lb dark West Indian treacle; 1 $\frac{1}{2}$ teaspoons bi-carbonate of soda; 3 oz. butter; $\frac{1}{2}$ breakfast cupful sour milk; 1 egg; 8 oz. flour; 2 teaspoons ground ginger; $\frac{1}{2}$ teaspoon cinnamon; $\frac{1}{4}$ teaspoon salt.

Method: Put the butter and treacle in a saucepan and bring just to boiling point. Use a large pan for this as the entire cake is mixed in it. Sift together the flour, spices, and salt. Remove the pan from the heat and add the soda and beat vigorously. Add the milk to the beaten egg and add to the first mixture, then add the rest of the ingredients. Bake in either patty tins or in a 12-inch cake tin (square) well-greased. Bake the small cakes for 15 minutes at gas mark 5, 400°F; the larger cake at gas mark 4, 375°F, for 20-25 minutes.

A cake for those who are allergic to eggs, milk or butter is useful. This recipe cannot be called stereotyped and the curious combination of ingredients makes a good cake. It comes from a cook in Washington DC USA.

Mystery cake

Ingredients: 7 oz castor sugar; 1 tablespoon soft margarine; 8 oz plain flour; $\frac{1}{4}$ teaspoon salt; 1 teaspoon cinnamon; $\frac{1}{4}$ teaspoon powdered cloves; $\frac{1}{4}$ teaspoon nutmeg; 1 teaspoon bi-carbonate of soda; 1 10-oz tin tomato soup; 4 oz chopped walnuts; 6 oz sultanas.

Method: Cream the sugar and fat. Sift the flour, salt and spices and stir into the creamed mixture alternately with the tomato soup, beat in the soda. Beat until smooth then fold in the nuts and sultanas. Bake in a greased tube tin, 9 inches in diameter at gas mark 3, 350°F, for $\frac{3}{4}$ of an hour. This cake may be iced.

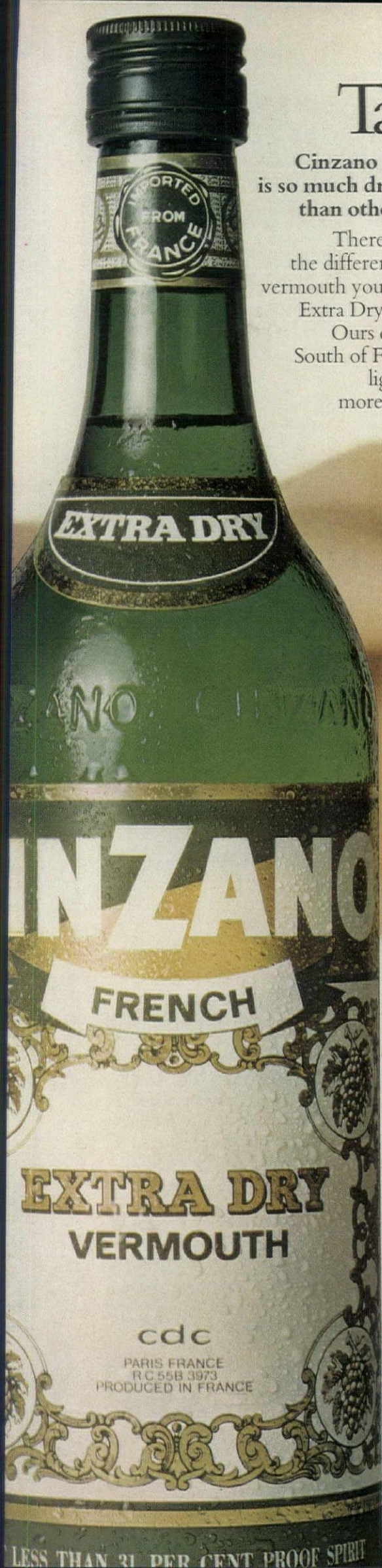
The subject of cooking with herbs deserves an article to itself ●

Taste it:

Cinzano French Extra Dry
is so much drier and more delicate
than other dry vermouths

There's no mistaking
the difference between the dry
vermouth you're used to and Cinzano
Extra Dry French Vermouth.

Ours comes from the
South of France: an altogether
lighter, drier,
more delicate drink.



MANGER A DEUX

Brinsley and Moorea Black in SW1 & W14

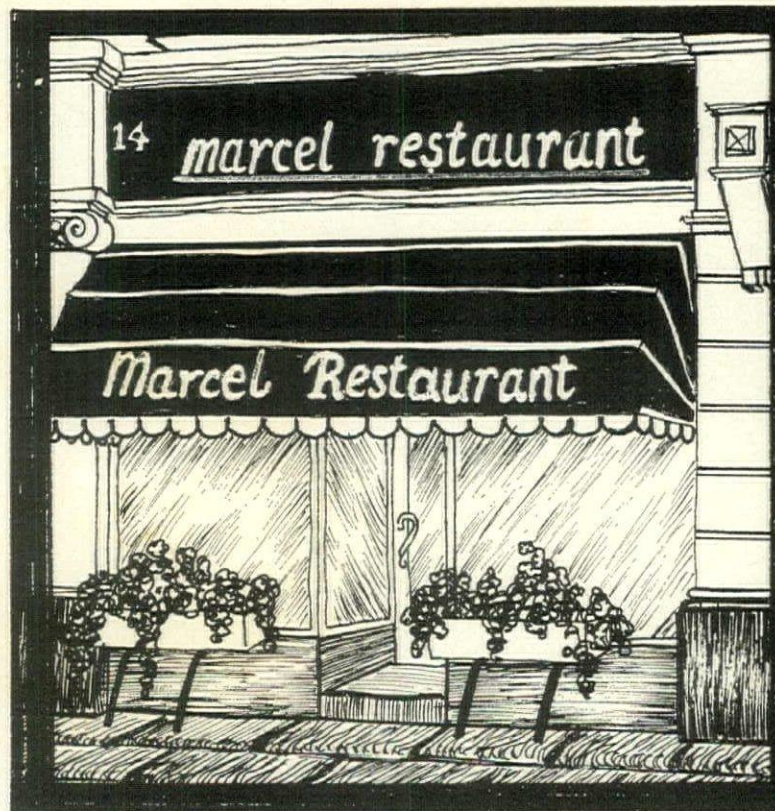
Marcel

14 SLOANE STREET, LONDON SW1 (01-235 4912)

Restaurants all over France serve, without question, the finest food in the world. The three-star ones are incomparable in any country but the French love of food (and their stomachs) ensures that even the smallest, most unassuming, restaurant is capable of a delicious, well-presented meal. (It is not true, by the way, that all French women are superb cooks. Last summer, we rented a house in France, complete with cook who, by comparison, would have placed any chef in a Leicester Square snack-bar straight into the Cordon Bleu diploma class.) French restaurateurs are really interested in food, they take pride in what they serve and, in any case, have cus-

tomers who are demanding when it comes to quality and value for money. The average 'French' restaurant in England doesn't really have a clue. A pleasant exception is *Marcel*, run and staffed by Frenchmen.

Rather more relaxed than one might expect in the starched-nannie world of Sloane Street, it certainly has the ambience of a French middle-of-the-road restaurant with its dried flowers and *plats du jour* written on a blackboard. The menu is quite large, and from the first courses there are risotto with chicken's liver, homemade terrine, a French salad Niçoise, and eggs florentine, benedictine or portugaise. The *plats du jour* on the blackboard vary each day, and usually include a chicken or veal dish, with salmon or game when in season. From the main menu, chicken fried in breadcrumbs and almonds was original and delicious, and a plain



sole meunière was fresh and well cooked. Fresh vegetables, only, are served, so pick your season carefully.

Desserts are varied, and there is a plentiful supply of usual and unusual cheeses. The wine list is comprehensive and well-chosen, though unfortunately there are no half-bottles, but

the carafe red is only £1.10 and is a Beaujolais instead of the usual Spanish or whatever.

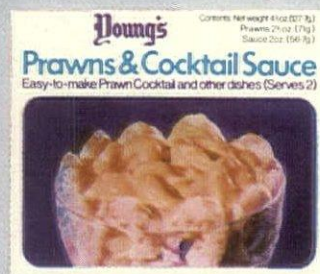
Marcel is a pleasant, quiet restaurant where the service and food are good, and the clientele appear to complement the setting admirably.

Dinner for two £5.00/£6.00.

Young's announce the fuss-and-botherless Prawn Cocktail.

Young's new Prawns and Cocktail Sauce come fresh-frozen: selected prime prawns and rich, consistently good sauce in the same packet. Plenty for two. Here's all you do: defrost prawn and sauce sachets. Shred lettuce into two cocktail glasses. Add prawns. Spoon on ready-made cocktail sauce, and garnish. Done! Two big Prawn Cocktails at a let's-have-them-often price.

No waste, no bother. Or mix prawns and sauce on buttered crispbread or toast (with trimmings) for sumptuous open sandwiches. Perfect for seafood salads, too. Or launch out into Young's other succulent seafoods. Everything from ready-made seafood dishes, to Scampi, Dressed Crab and Potted Shrimps - tasty fish fillets and other seafoods, too, ideal for your home freezer. See-how-easy recipes are free from your stockist or from Young's. We make seafoods easy. All year round.

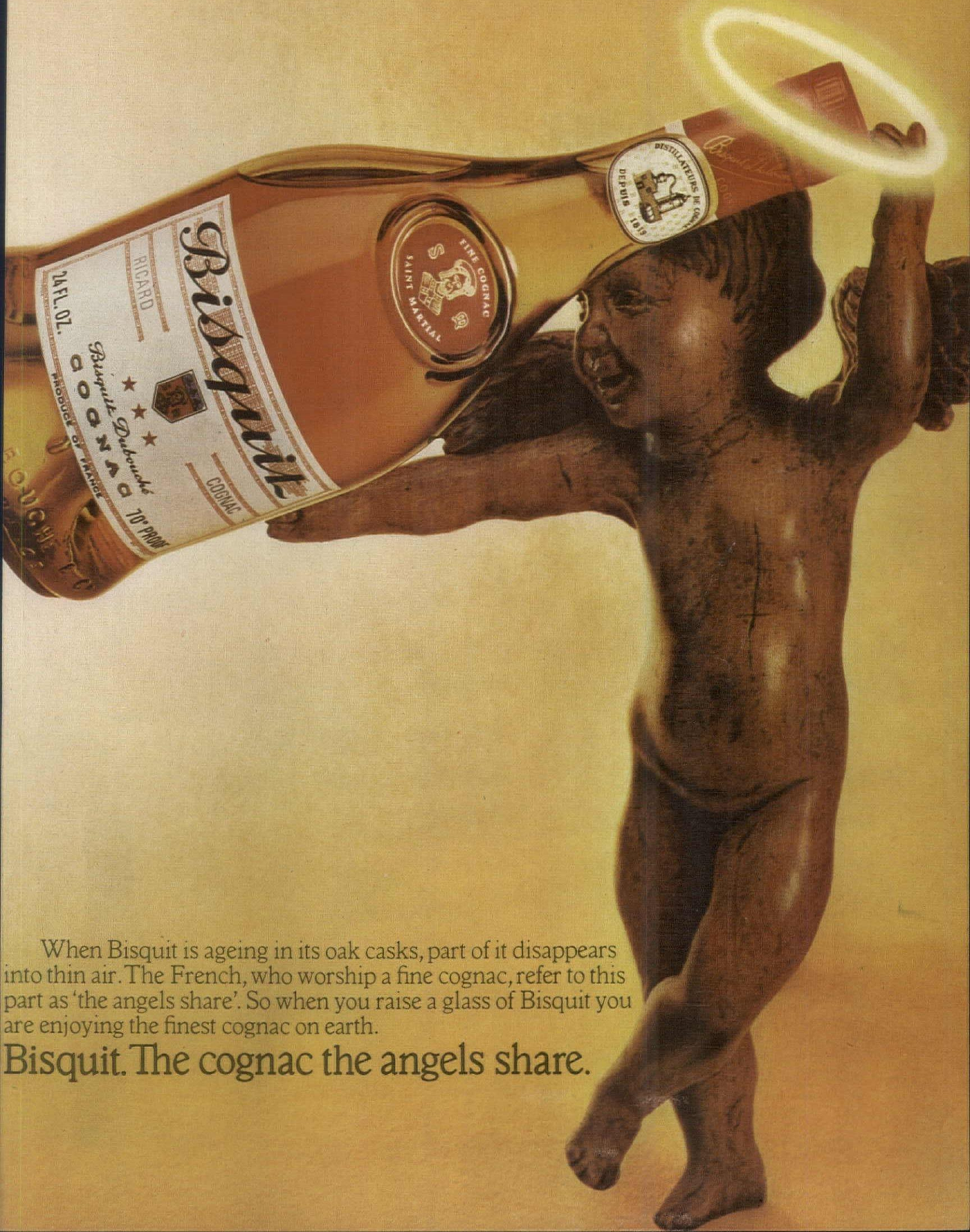


Britain's leading
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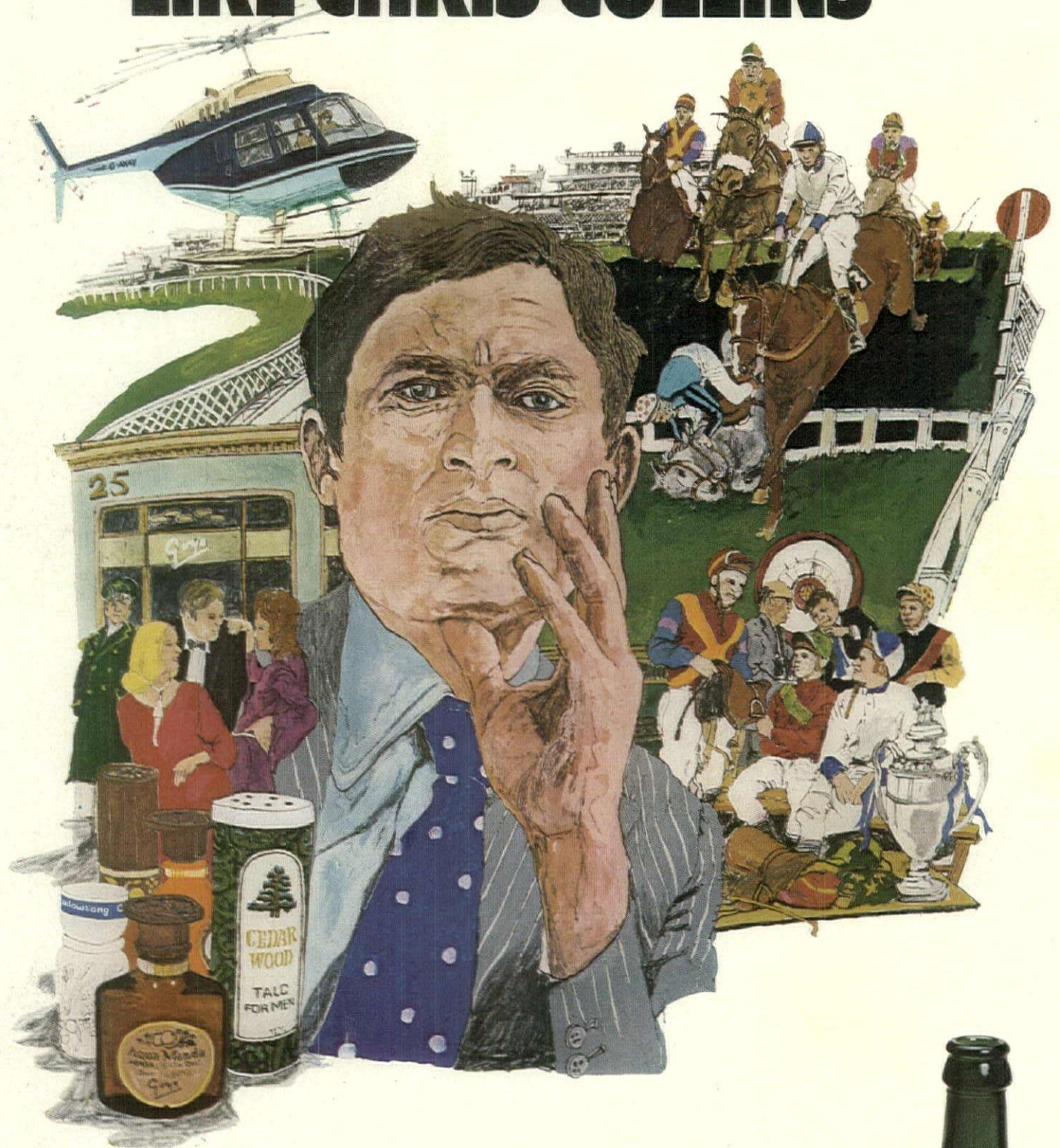
Bisquit Cognac. The Blithe Spirit.



When Bisquit is ageing in its oak casks, part of it disappears into thin air. The French, who worship a fine cognac, refer to this part as 'the angels share'. So when you raise a glass of Bisquit you are enjoying the finest cognac on earth.

Bisquit. The cognac the angels share.

EMIGRATE TO CANADA DRY LIKE CHRIS COLLINS



Anyone who can combine the exacting task of managing director of a highly successful company like Goya perfumes, and still find time to ride over 100 winners, come third in the Grand National, and compete in steeplechase and show-jumping events can be justly described as a man who plays as hard as he works.

His enthusiasm for equestrian events has made him a member of some of the country's most celebrated hunts; 'The Quorn' and 'The 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.



Emigrate to Canada Dry. For the sake of your scotch.



Sherry comes only from Jerez. And the finest sherry in Jerez comes from Domecq.



Don Pedro Domecq

Grandson of a French aristocrat whose family had settled in Jerez in 1730, Don Pedro's was the first of the great sherry families of Jerez to organise the making of sherry in such a way that only the highest standards of consistency were applied to every bottle. Today the Domecq family faithfully maintains Don Pedro's same standards.



DON
PEDRO DOMEQC
LOUSTAU

The legal area for sherry

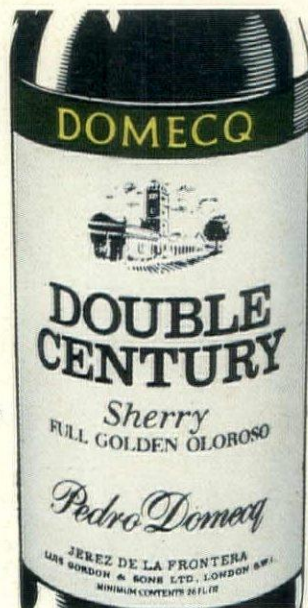
Although this area is defined geographically, it is in fact based on the soils. The best regions for producing sherry are the "Albarizas", or chalk zones. These are found only in the area of Jerez, and the best of them belong to Domecq.

Jerez de la Frontera

Baked by Africa's sun and swept by Atlantic winds, Jerez lies in a Spain that suffers from the extremes of the seasons. Harsh sun and heavy rains, scorching heat and freezing cold. All these elements combine to produce a wine that is often imitated throughout the world, but never equalled - Sherry.

The kinds of sherry

At Domecq we make many kinds of sherry. Four of our most popular are: **Double Century**, the smooth light oloroso with a subtle touch of sweetness; **Celebration Cream**, the sweet mellow cream oloroso; **La Ina**, the light dry fino that's delicious served chilled; and **Casino Amontillado**, the medium sherry with a pleasant hint of dryness. In all, there are ten fine sheries from the House of Domecq. Taste just one - and you'll see why Domecq is Britain's best-selling sherry.



Domecq. Simply good taste.

MANGER A DEUX

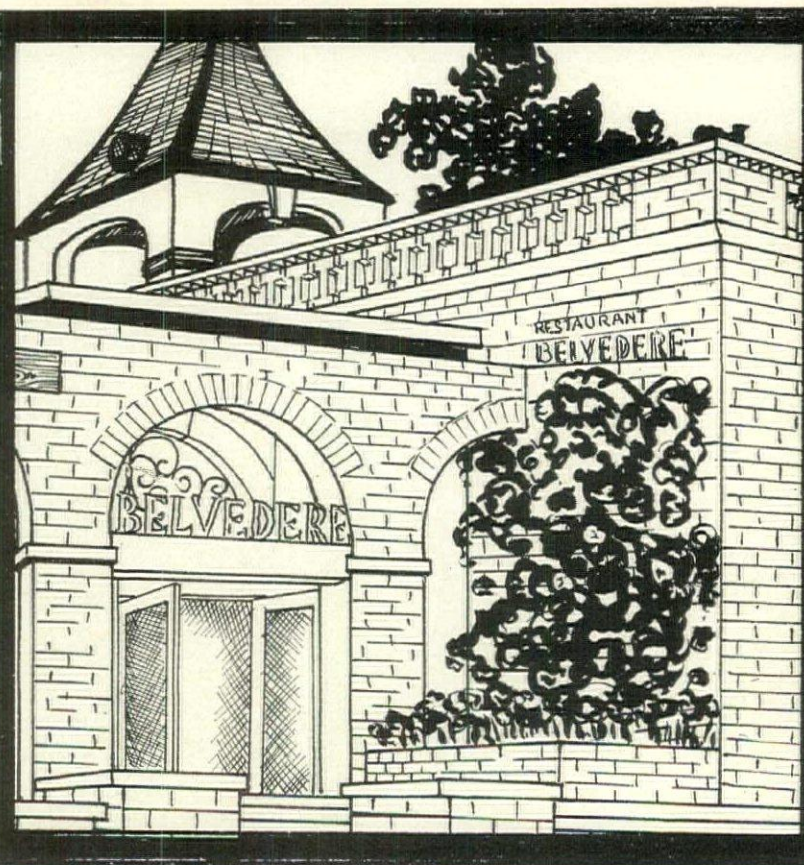
Continued from page 140

The Belvedere

HOLLAND HOUSE, HOLLAND PARK, LONDON W14 (01-602 1865)

Apart from the main London parks—Hyde and Regent's—Londoners have the wonderful opportunity of smaller parks in which to wander and bring some greenery into their urban lives. Along with many others, there are Syon, Kenwood, Osterley, Chiswick House and, very much more central, Holland Park, with its delightful formal gardens, its peacocks and what remains of the Jacobean/Georgian Holland House. It is amazing to think that this huge (for Central London) area was privately owned and lived in until the beginning of the last war, when it was bombed. Now, with open-air concerts, sculpture exhibitions and children's play area, it is open for all to enjoy.

Recently renovated after a fire, the *Belvedere* restaurant, originally built from the old stables, has managed to add part of the orangery, much to the



consternation of the local preservationists. However, it now has a larger eating area on the ground floor and feels much more spacious. The outlook from either up or downstairs is delightfully rural, with the clock-tower courtyard and well-cared-for

gardens. Inside, the white-painted cane chairs and pink tablecloths continue the 'outdoor' feeling, making it a relaxed and most attractive country restaurant right in the middle of Kensington.

A fairly extensive descriptive

menu contains all the old stand-b of the fairly expensive ho restaurant. (Since the *Belvedere* owned by Lyons, it wouldn't astour one to find the identical menu in the hotels.) You name it, they've got it: Soles véronique, mornay au Walewska; Scampi frits, newbu and meunière; steaks Diane, tartar and au poivre. To finish with, fro the depths of everyone's imagina palate: peach melba or pineapp with kirsch. To be fair, the choice is large, but that is really the trouble—it's too large, too generalized and n at all specialized. The food is well presented, and everyone appears to try hard, but there is a 'nothingnes about it all, comparable to hotel grill room food in a large provincial town. Grilled sardines were rather dried up, steak au poivre ordered bleu was medium and no better and no worse than in a hundred other unimaginative restaurants. Noisettes d'agneau Arlesienne (garnished with aubergines, onions, tomato and sherry sauce) was quite tasty, but certainly not exciting. The vegetables were well, vegetables.

If one appears to be rather harsh about the *Belvedere*, it is because the setting, in the centre of London, is quite unique and the restaurant itself is extremely attractive; one expects, with that ambience, that the food should complement those standards, but, sadly, it doesn't.

Dinner for two £7.00/£8.00.



It's every woman's right to have a little tot.

Indeed, it's everybody's right. A right and a pleasure. Nothing goes down quite so well as a tot of Cherry Heering—the finest quality cherry drink in the world.

And nothing mixes so well either.

Try it with ice, tonic and lemon—or with one of the delicious meals you'll find in 'Entertain Differently in the Danish Manner', a booklet available free from the address below. Long or short, the Cherry Heering tot is always very welcome.

Cherry Heering.
Very Cheering

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A touch of oriental splendour

In 1800, when English Society favoured imported China, with delicate Oriental design, Miles Mason set out to create an original pattern of such splendour that it could not fail to please the most discerning. To the fine flourishes and delicate blossoming beauty with which they were familiar he added touches of Baroque, even greater richness . . . and he called his pattern "Chartreuse".

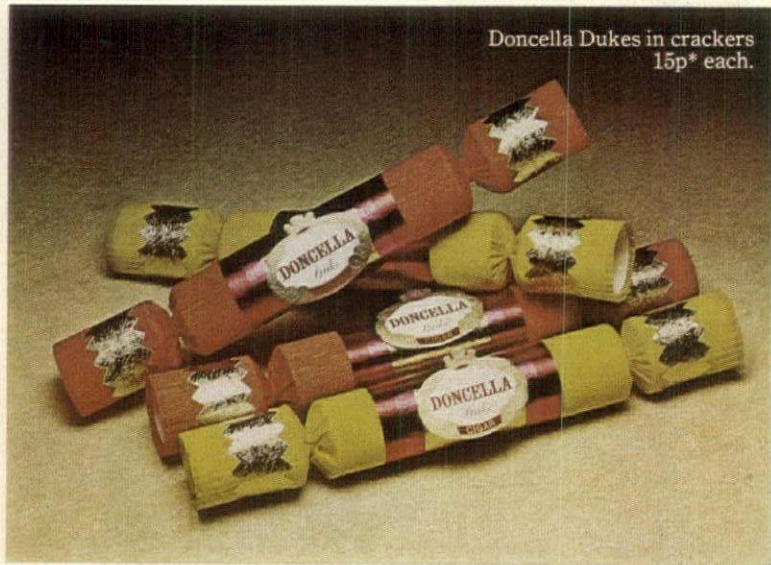
Fifteen years ago Mason's created

Chartreuse in a new glory of green and gold – a brilliant interpretation that makes it an Aristocrat of design for the 70's. Green Chartreuse is a happy heritage – an inherently elegant design that is serenely at home in either a traditional or modern setting. Green Chartreuse is just one of the many popular collections created by Mason's and is priced at approximately £1.50 per Dinner Plate, £1.60 per Tea Cup and Saucer.

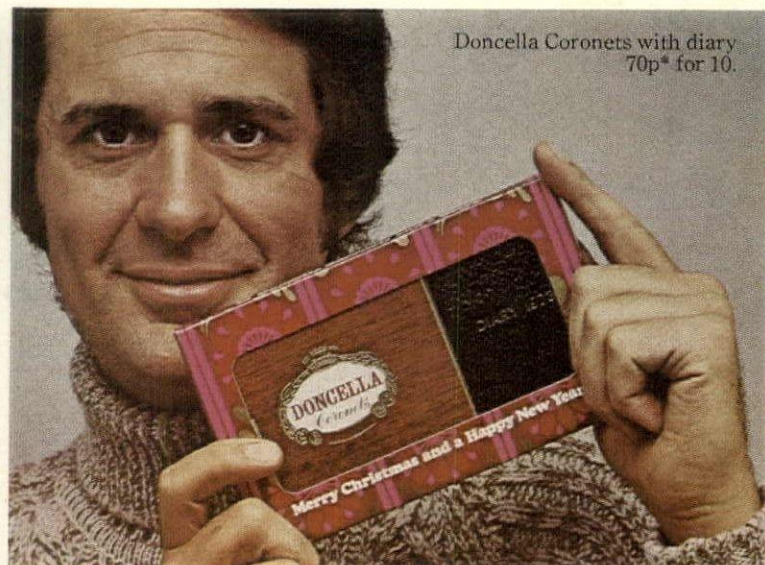
Green Chartreuse~from
Mason's Ironstone China

mark of genuine original design since 1795.

Mason's Ironstone China Ltd., Hanley, Staffs., England.
Please write for the address of your nearest Mason's stockist.



Doncella Dukes in crackers
15p* each.



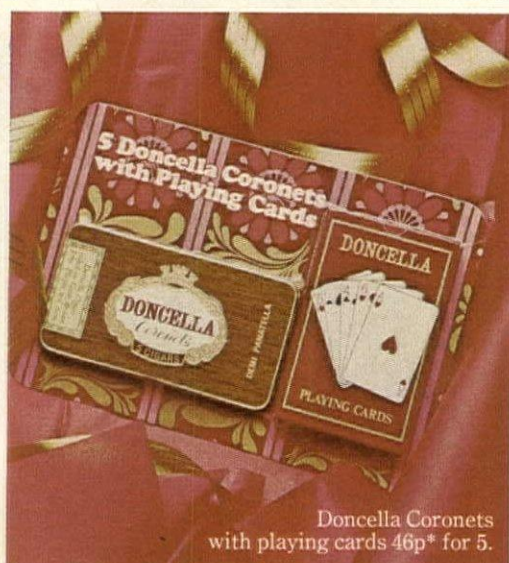
Doncella Coronets with diary
70p* for 10.



Doncella Dukes 4's in
luxury Christmas packs.



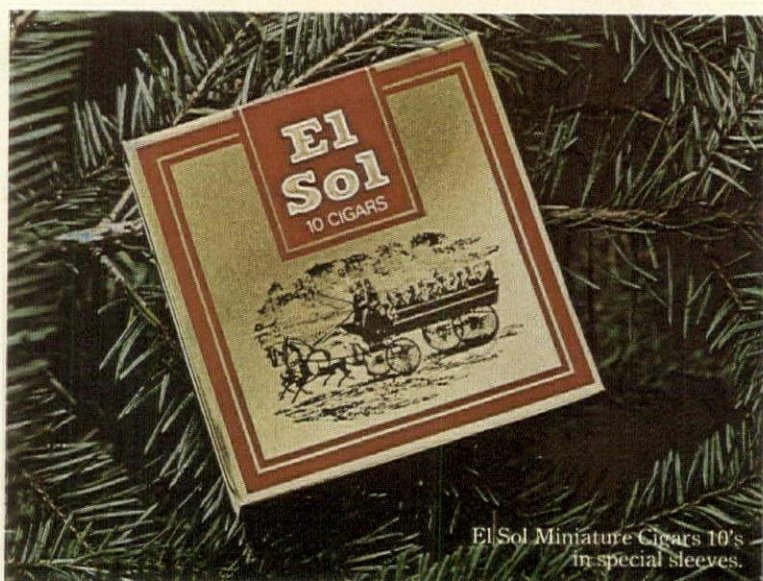
Doncella
Coronets
in crackers
40p* for 5 crackers.



Doncella Coronets
with playing cards 46p* for 5.



Doncella Coronets 5's
in special sleeves.



El Sol Miniature Cigars 10's
in special sleeves.

Gentlemen prefer Player's

For the gentlemen of England, Christmas isn't Christmas without a good cigar.

A rich Doncella perfectly enhances the satisfaction and warmth of the holiday season.

Ensure his Christmas enjoyment. Give him Player's cigars.

Doncella Cigars by Player's

*Recommended retail price



Why don't we do this more often?

MARTELL
the great cognac brandy

MANGER A DEUX

Continued from page 144

Rowleys

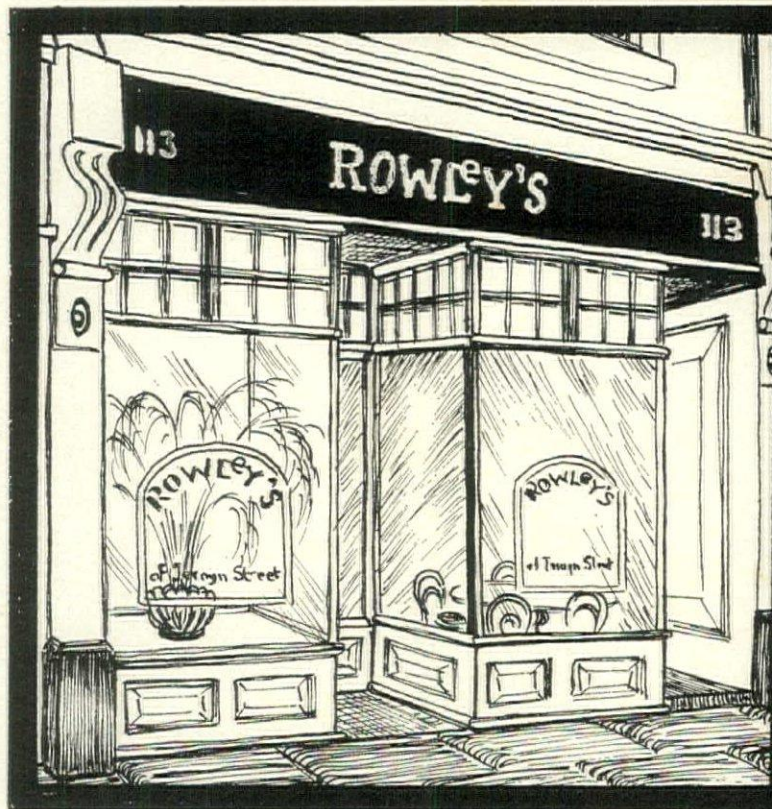
113 JERMYN STREET, LONDON SW1 (01-930 2707)

Gastronomic delights and sartorial indulgences have always been part of the Jermyn Street scene. Add to that, art galleries, antique dealers and the back door to Fortnum and Mason and you have still one of the most elegant streets in the West End of London. Some of the more famous façades have gone, like the old Cavendish Hotel, so long famed for its eccentric owner and even more eccentric clientele; the Aperitif; and Jules Bar, where the debs delights and racing chaps of the 'fifties and 'sixties gathered for lunch. And Walls has gone. Walls, a delight of mahogany and tiles, like a film-set designer's idea of a Victorian gents' loo in a St James's Club, and where, for very little, one could sit on a mahogany stool and devour sausages and mash, sausages and eggs, and all the other culinary achievements of the English nineteenth-century kitchen. A most charming, quick, cheap 'men only' lunch place if you were in a hurry

after ordering your shirts, or having your hair cut. Now, Walls is *Rowleys*, an associate of Parsons in the Fulham Road.

Sensibly, *Rowleys* have kept all the old tiles, though the mahogany has gone, but the bentwood chairs and potted palms have a restful Victorian atmosphere, to which the Formica-covered bar at the end adds absolutely nothing. They have kept the prices down to a level which, by West End comparisons, is cheap, but, sadly, the quality suffers and consequently, in our case, so did the stomach. Eggs florentine, a slightly ambitious dish for so unpretentious a restaurant, were certainly poached eggs on spinach, but were served with the yokes almost as hard as billiard balls, and veal escalope viennoise (served, like all main dishes, with the vegetable of the day) was lukewarm, soaked in fat, and embellished with overcooked cauliflower. Fried hamburger, accompanied in the same way, was marginally better. Chef's special of the day (his talents would appear to be in purchasing) were avocado vinaigrette, avocado with prawns, prawn cocktail and roast loin of pork, which was off anyway by the time we arrived. Ice-creams, milk shakes and so on abound, and the only wine is a rather tasteless house variety at £1.00 per bottle.

Rowleys are apparently full most of the day and half the night, with



palates, no doubt, a lot less sensitive than ours. It is sad, really, that in so attractive a place, the restaurant's standard does not come up to its Jermyn Street neighbours where one can buy the finest cheese, shirts and

antiques in London. Neither, frankly, does it compare with its predecessor. Many a sausage must be turning in its skin.

Lunch/dinner for two about £5.00.

Three outstanding restaurants - recommended for their superb cuisine and excellent service



The Royal Roof Restaurant

**Royal Roof Restaurant
and the Garden Room Restaurant**

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The White House Restaurant

AT THE WHITE HOUSE · REGENTS PARK · RESERVATIONS: 01-387 1200

ODDENINO'S HOTELS & RESTAURANTS LIMITED (©)

Punt e Mes. What's Punt e Mes?

One evening, in 1870, a group of stockbrokers met in Antonio Carpano's bar, next to the Borsa da Torino.

Now in those days, each customer would have his aperitif mixed to order. He would ask for a few 'points' of bitters to be added to the straight vermouth.

And as the young men were discussing the very slight fluctuation of prices that day - one and a half points - the barman asked one of them how he would like his drink mixed.

'Un punt e mes' he exclaimed, absent-mindedly.

And to his vermouth was added 'un punt e mes' (a point and a half) of bitters.

When the laughter died down, he discovered that he'd created the perfect blend.

As the whole of Italy was very quick to appreciate.

What does it taste like?

Strange. Fascinating. Unique. Ask three different people and you'll get three different answers.



Let us help you out.

We call it bitter-sweet. A flavour that's the result of the combination of rare herbs, aromatic spices and a blend of fine Italian wines.

A flavour that's a little more demanding than most other aperitifs. But infinitely more rewarding.

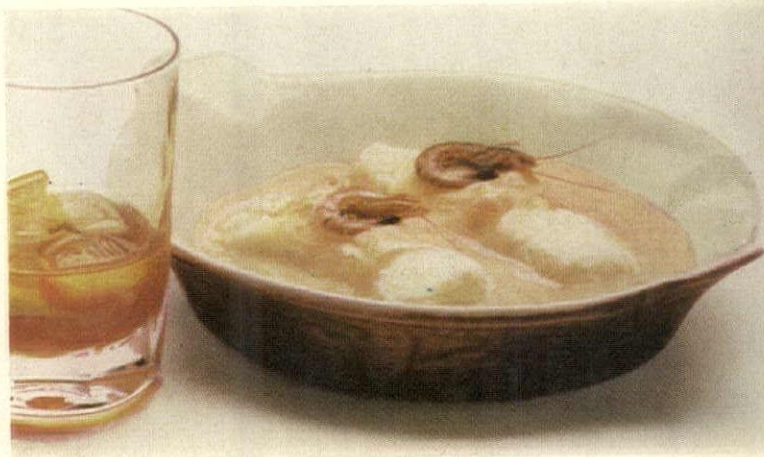
When do you drink it?

Whenever you want to enjoy a good meal, an Italian would tell you.

Drink Punt e Mes deeply iced, with a generous slice of lemon or orange (some people enjoy it with a splash of bitter lemon), and your appetite will be stimulated as never before.

You'll notice all the subtleties and characteristics of different foods.

You'll find, as we say, that the proof of Punt e Mes is in the eating.



Can you mix it?

Certainly, you can mix it.

Punt e Mes blends with almost every spirit. And it will really liven up any soft drink.

Before you start mixing however, there is one thing we'd like you to remember: that, as one well-known connoisseur said, 'Punt e Mes is a cocktail by itself.'

But if you do want to mix it, we recommend that you try the two simplest and most popular combinations before anything else.

Punt e Mes half-and-half with bitter lemon. Punt e Mes with a splash of soda and a generous slice of orange or lemon.

Both should be served well-iced.



The proof is in the eating.

TRENDY

DRONES: *Pont Street, SW1. (01 235 1326)*

Fashionable *Drones* can certainly claim to be the most expensive hamburger joint in London. Our bill (for two) came to £9.98 for dinner which consisted of two avocado soups, one 'Dronesburger' (veal hamburger), one steak sandwich, a raw spinach and bacon salad, two coffees, a bottle of Gevrey Chambertin, two Delamain brandies and assorted cover charge and service charge. For two new pence short of £10.00, one really does expect to have a memorably good dinner.

However, it seems one doesn't go to *Drones* for the meal experience, but for the 'beautiful people' and the pretty decoration. And it is very pretty—all white trellis-work and trendy palms, and large patchwork quilts hung tapestry-fashion on the walls. There is a comfortable bar at the entrance before the upstairs restaurant floor, and downstairs has more seating. The layout is ingenious, with two staircases going down each side and meeting in the middle. This has the effect of making both floors appear very much part of the whole, so that you don't get the feeling that one of the rooms is second-best. Service is pleasant at the table, but rather off-hand on arrival—or, at least, that's what we found.

The menu is absolutely basic, the

OUT AND ABOUT Contrasts

BY PENELOPE MAXWELL

two most original items being home-made hot or cold soup and 'Ladies steak'. I asked the waiter what this meant and he said: 'Well, er... a ladies-size steak'. (I later asked a butcher and he said, in trade jargon, it's 'rabbit's ear'.) *Drones* is quite fun—if you don't mind paying the bill.

About £10.00 for two.

GOOD VALUE

BUSBYS: *79 Royal Hospital Road, SW3. (01 352 7179)*

This restaurant could hardly be less like *Drones* if it tried. For the all-in price of £1.50, you can have a three-course meal—and very good it is, too. Not surprisingly, *Busbys* has a very good following. Interior decoration is so simple that it could be rather stark if it weren't for the delightfully warm and relaxing atmosphere engendered by the owner, John Musgrove, who obviously enjoys running his restaurant enormously.

The food is straightforward, basic English, and for £1.50, it is amazing value. Home-made soup is served in solid farmhouse tureens, and you can help yourself to more, French style. The main courses, of which there

are usually about ten, are divided into 'Always' and 'Sometimes'. 'Always' are the old favourites, like roast beef and steak-and-kidney pie, and 'Sometimes' include baked gammon with peaches or roast pork and so on. The cuisine is not a gastronomic experience, but good home English cooking. (In fact, the chef is Irish, and they have one of the best butchers in London, apparently held in the highest respect.)

Carafe wine is 65p, and there is a limited wine-list from Griersons. Coffee is 10p. There is no cover charge or service added, so the bill for two need add up to no more than £4.50 for a perfectly delicious three-course meal. The restaurant is open every night except Mondays.

About £4.00 for two.

NEW LOOK

ISOWS: *10 Brewer Street, W1 (01-437 7618)*

For a long time this has been a great favourite with a great name for a great nosh. Now it has been redone, and one wonders if it will keep the old clientele as well as gaining new. It is certainly very

smart now, and the chairs are quite the most comfortable I have ever found in any restaurant—more comfortable, in fact, than one finds in most houses. One wants to just go on eating and drinking for the pleasure of being so deliciously relaxed. The lighting, alas, is not so good, being rather too austere, but perhaps that will be modified. Service is superb, friendly and helpful, and the menu is still the good old *Isows* design, with cartoons on the back all about the services offered. (I'm still puzzled by the breakfast-in-bed one...) The listing of dishes perhaps has too much detail. I don't really think I like to see sketches of a baby lamb, showing the cuts of lamb I might be ordering. I had oxtail stew, which comes in a sort of soup plate and is eaten with a spoon. All very delicious in the right surroundings, but somehow rather incongruous with the new sophisticated interior. One feels the food should match the atmosphere. At the moment this is more a place for smoked salmon and steak tartare. Maybe it needs time to settle down. Anyway, worth a visit just to try those fantastic chairs.

About £8.00 for two.

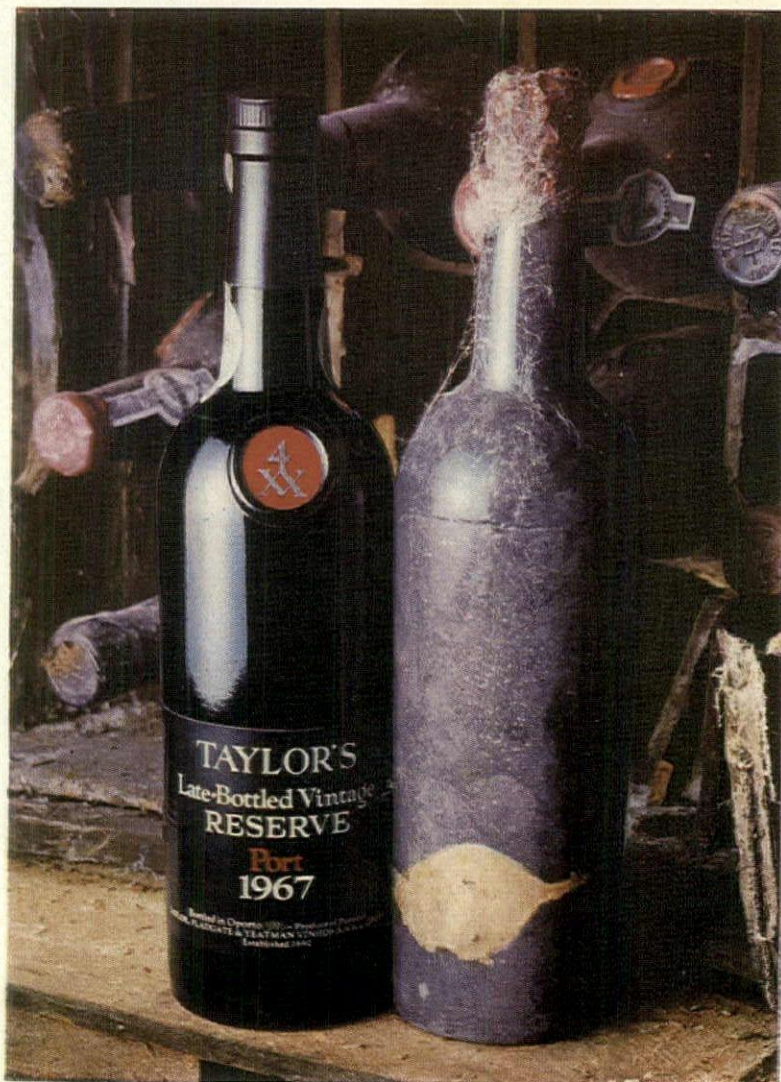
Taylor's Late-Bottled Vintage Reserve comes from carefully selected wine of a single year.

It's matured five years in the wood and bottled in Oporto.

And as it always pours bright and clear there's no need to decant.

If you can't get hold of a priceless bottle of Taylor's 1912, there's really only one alternative.

Taylor's Late Bottled Vintage Reserve Port

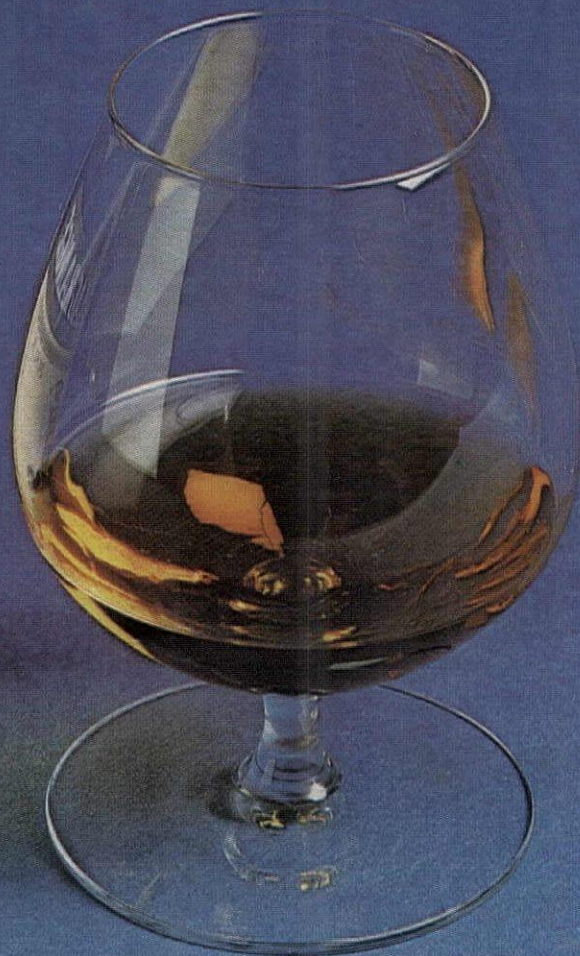
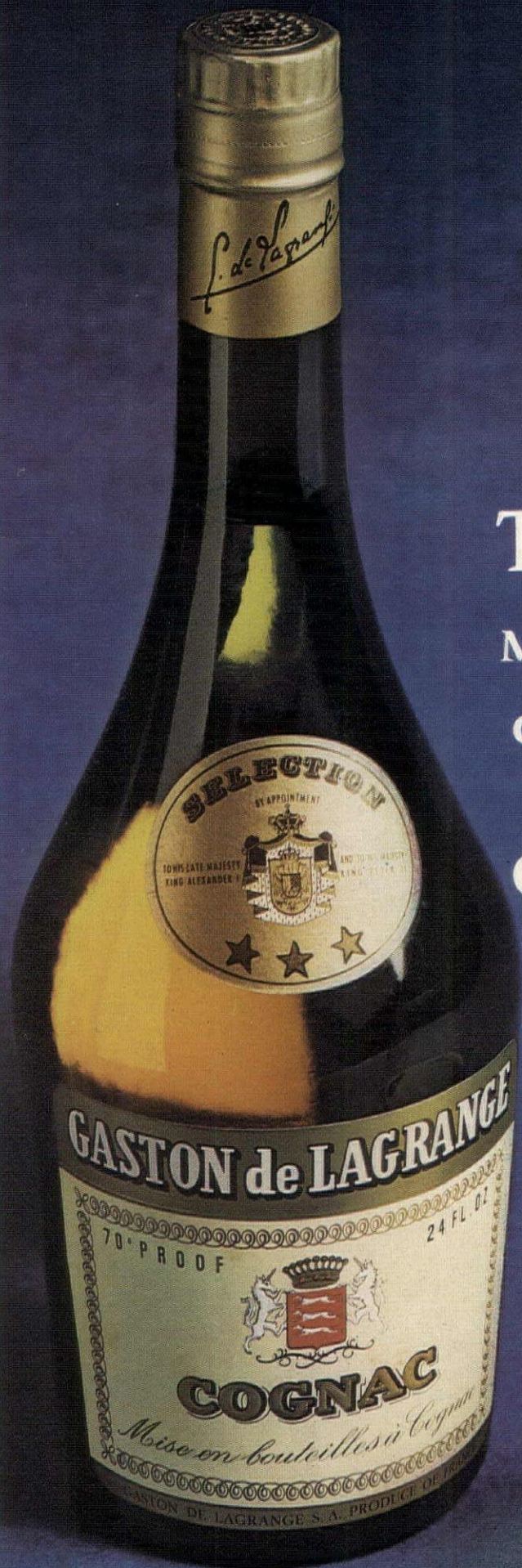




The Flavour of France

Masterpieces are always rather hard to find. Like that elusive French Cognac, Gaston de Lagrange. But the exceptionally smooth, mellow taste will make your search most rewarding.

GASTON de LAGRANGE



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to Her Majesty The Queen
Suppliers of Martini Vermouth
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By Appointment
to Her Majesty Queen Elizabeth
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Martini & Rossi Ltd., Brentford

Sole suppliers: Martini and Rossi Limited, Brentford, Middlesex.



Hand-made glass by Wedgwood.

Corn Poppy 25 piece fine bone china dinner set for six: £38.50.

When it's Wedgwood, people notice

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

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

Especially when the china is as beautiful as Corn Poppy.

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

By craftsmen.

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

Our range includes 75 dinner sets from £36.05 to £398.85.

If you would like to see some superb examples of Wedgwood, it's as easy as dropping us a line and enclosing a 6p

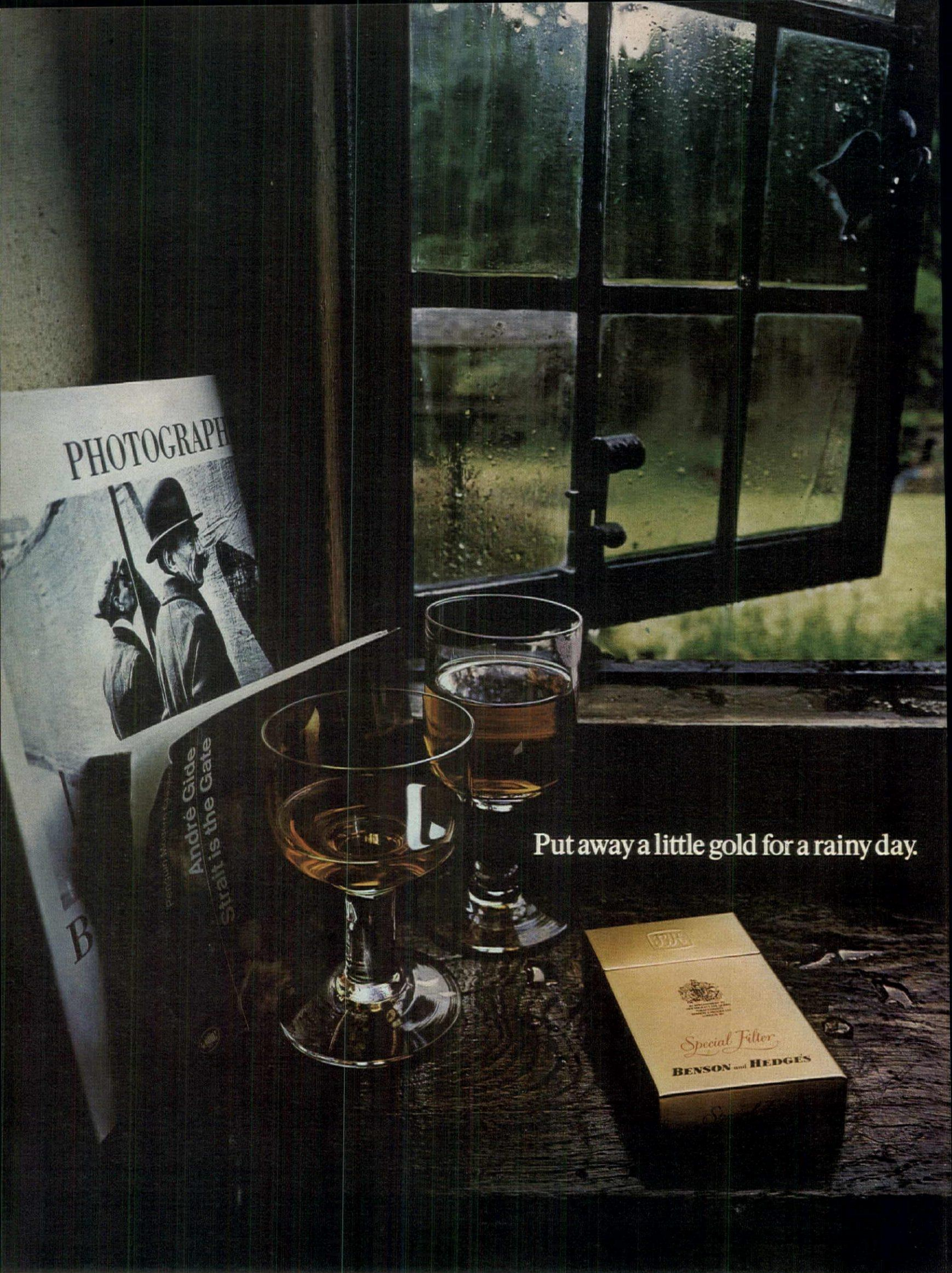
stamp. We'll send you a colour brochure of patterns and the history of Wedgwood. Plus the names and addresses of your nearest Wedgwood stockists.

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

Wedgwood

“At this time of year,
when our thoughts gently stray
to those we hold dear,
who are far, far away.
We send them, in greeting, this seasonal thought,
concerning the name of our favourite port.
Through trouble and strife,
our old way of life,
we all should strive to preserve.
So, though cynics may mock,
one should never say ‘Cock’
but Co’burn’s Special Reserve.”





PHOTOGRAPH

Andre Gide
Straight is the Gate

Put away a little gold for a rainy day.

Special Filter
BENSON and HEDGES

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING

Reviews

Choose your own ghost

An unusual gift-book for any of your friends who manage—judiciously, of course—to mix travelling with toping, would be Jack Hallam's **Haunted Inns of England** (Wolfe, £3.00), which makes a lively and companionable guide to set alongside Egon Ronay. Mr Hallam's range, both topographical and extra-terrestrial, is wide. He offers his readers a rich choice—from a menacing grenadier of a ghost in a pub behind Knightsbridge, in London, to the wraith of a woman in a very large hat in a pub in Kent, from a fat monk at Glastonbury to a witch in Essex. And there are 200 others to seek out. After this, no haunted inn-keeper will be able to look a guest in the eyes.

Cooking as an art book

Few books on cookery have the same attention paid to their design as other art books. Yet if cooking is an art, as the gastronomes claim, why shouldn't we have kitchen-table books? One of the few cookery books that has been given the full typographical colour treatment is **The Love of Cooking** by Sonia Allison (Collins, £2.95) a splendidly-produced book with fine colour illustrations (printed in Spain), hundreds of well-arranged recipes with practical advice for every stage, and 'serves 6 to 8' and so on thankfully at the head of each recipe. A really comprehensive, sectionalized (starters, entertaining, supper dishes) guide.

Kitchen know-how

Although the kitchen is the operational heart of any worth-while home, few books are devoted to its workings. Anthony Byers in **Creating a Kitchen** (Pelham Books, £2.00) deals expertly with all the technical points, from explaining the differences between various types of hob rings on electric cookers to advising on the kind of lighting the good cook needs and deserves. This is an extremely practical guide which deserves far wider reading and study than most cookery books, for this is where all the recipes and menus begin. There are also some helpful diagrams.

Preserving

Amongst the ever-spating abundance of cookery books, it is curious that so few have been published on the subject of home-made jams, pickles and the rest. Beryl Gould-Marks, who has written authoritatively on Italian cooking, now turns her expert attention to **Preserves** (Faber, £2.95) and her pages should induce many an enthusiastic cook to have a go at making her (or his) own marmalade, quince jelly, chutney and the rest. A sound, practical book with a host of recipes and section on preserving herbs and flowers.

If your family like variety, keep giving them eggs.

At mealtimes every family appreciates a change. If you think it's not enough just to keep buying different sorts of tinned, frozen or dehydrated foods, then you know the answer: keep buying eggs.

And you can serve something deliciously different every day.

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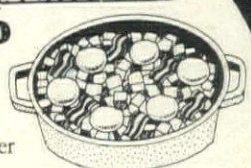
Buy extra eggs today. And try the recipe on the right just for a change. If you'd like more recipes post the coupon.

EGG RECIPE OF THE MONTH

Egg Domino

2 lb potatoes	¼ pint milk
1 onion, large	1 oz butter
4 derinded bacon rashers	8 eggs
	salt and pepper

Preparation time about 15 min.
Cooking time 1 hour 10 min. Peel potatoes and dice. Slice onion thinly; chop bacon. Butter a deep 3-4 pint casserole. Put in a layer of potatoes, salt and pepper and cover with half the onion and bacon. Repeat the layers, always seasoning the potatoes, and end with potatoes. Pour milk over and dot the top with butter. Cover with a lid or foil. Bake for 1 hour at 400°F, Mark 6. The potatoes should be cooked and the milk absorbed. Remove from the oven, make 8 hollows with a spoon and break an egg into each. Return to oven for a further 6-8 min until eggs are just set. Serve at once. Variations: stir in cooked French beans or a small can of sweet-corn before adding eggs.
Serves 4.





Post the coupon for this month's leaflet 'Eggs for Cakes' and send with a 2½p. stamp to: The British Egg Information Service, Dept. HG3C, Norman Road, Thurmaston, Leicestershire. The British Egg Information Service is sponsored by The Eggs Authority.

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Eggs. Pure and simple.

Wine tours

The Wine Lovers Association run wine tours in Italy for the reasonable sum of £34.00 for four inclusive days. Members are also entitled to several free tastings throughout the year, as well as these reduced-price holidays. The Association is planning weekends in December at £29.00, visiting various places around Assisi. Membership also entitles one to 10 per cent discount at a large number of Italian restaurants in London. All inquiries to Wine Lovers Association, 118 Bishops Mansions, Bishops Park Road, SW6.

IDV have an excellent vineyards visits scheme, covering twelve places throughout the continent. In Italy the superb house of Fontanafredda in Piedmont is listed. It was once the hunting-lodge of Victor Emmanuel II and is well worth a visit. Personal invitation cards are available from: Vineyard Visits, Gilbey Vintners, Harlow, Essex.

Hot drink for cold days

A drink worth trying as winter gets nearer is Hot Lemon Punch, using Rose's natural lemon juice. You will need: 1 jigger (1½ fluid oz) Jamaican rum; 1 jigger lemon juice; 2 teaspoons sugar (preferably icing or powdered sugar, as they dissolve more easily); 1 pinch each ground cinnamon and nutmeg; boiling water. Place all ingredients, except water,

in tall glass, mix well, leave the spoon in and top up with boiling water. (Enough for one drink.)

For non-stick cooking

Non-stick pans are an asset in any kitchen and, inevitably, an aerosol do-it-yourself coating is now available. Called 'Verine Black Non-stick Pan Coat', it is simple to use and works out at about 20p per pan. All you have to do is to scour the inside of the pan thoroughly with wet and dry emery paper and steel wool. The pan should then be rinsed in detergent to ensure that there is no grease remaining on the surface. After coating, the pan should be heated in an oven at a temperature of 300°F. After a further washing, it is then ready for use. This process can be used on ordinary as well as on worn non-stick pans. Verine coating is available from most hardware stores and departments.

New views on tea

Ardent tea-drinkers are often the least adventurous when it comes to trying out new types. Which is a pity, as some of the more exotic brews make particularly suitable drinks with eastern foods. From Twining's come these two recipes for

Table jottings

Persian kebabs and Kofta curry, along with suggestions for the right tea to drink with each.

PERSIAN KEBABS

Ingredients: 2 lb leg of lamb (fillet end); 1 tablespoon oil; juice of ½ lemon; seasoning; 3 small tomatoes; bay leaves; 1 green pepper; 2 small aubergines.

Method: Prepare a marinade by mixing oil and lemon juice with some seasoning. Cut the meat into even pieces and marinade for 4 to 5 hours, turning occasionally. Cut the tomatoes in half and the green pepper in pieces. Thinly slice the aubergines. Thread the meat and vegetables on to the skewers, together with bay leaves. Season and grill until the meat is tender. Serve on a bed of pilau or plain boiled rice.

What to drink: Broken Orange Pekoe tea, which comes from the hillside tea gardens of Ceylon and produces a good, strong cup of tea which is just right with Persian dishes. It can be drunk with lemon or milk.

KOFTA CURRY

Ingredients: 2 oz butter; 2 oz finely-chopped onion; 1 clove garlic, sliced; 1 lb minced beef; 1 oz shredded

ginger or 1 teaspoon powdered ginger; ½ teaspoon chili (red) pepper; 2 oz butter; 4 oz grated onion; clove chopped garlic; 1½ deserts spoons ground coriander; 4 tomatoes, peeled and cut up; ½ pint stock; ¼ pint soured cream.

Method: Melt the butter and lightly fry the chopped onion and sliced garlic. Stir in the minced beef, ginger, salt and red pepper and fry until all the liquid is dried up. Cook and form into balls by binding with 1 egg yolk. Fry these until golden brown in a little oil.

Melt the remaining butter, add the grated onion and chopped garlic and cook for a few minutes. Stir in the seasoning and chopped tomatoes, then add the stock. Cover and simmer for about 30 minutes, adding more stock if necessary.

Reduce the sauce to about two thirds and add the kofta meat balls. Simmer uncovered for about 10 minutes, remove and reduce the sauce to half by boiling fiercely. Stir in the soured cream and spoon the sauce over the kofta balls.

Serve with any form of Indian bread, paratha, puri or chapatti.

What to drink: Darjeeling tea, which is grown in the foothills of the Himalayas and has a special muscatel flavour which makes it a perfect partner for curry dishes, in which case it should be taken without milk ●



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There's an authority on every subject.

Model soldiers have gone far beyond the realm of child's play and toy soldiers. They have become the serious business of military experts – authorities who collect miniature regiments, and mould and paint figures exact in every detail.

General d'Hautpaul, Divisional General of Curassiers is a fine example in his blue and white Napoleonic uniform.

Smaller soldiers are used to re-enact battles when dice are thrown to calculate shots and casualties and rules are based on "Little Wars" by H. G. Wells.

Churchill's collection at Blenheim shows French uniforms which dictated military fashion throughout Europe.

Wine authorities are collectors too, and H. Sichel & Sons specialise in superb wines. The Moselle, Piesporter Goldtröpfchen Spätlese, has a fruity

delicacy characteristic of the very best Piesporters.

The claret, exclusive to Sichel, is an elegant, mature wine from Chateau d'Angludet. Owned by the Sichel family, the Chateau dates from the 12th century when Bordeaux came under the English crown.

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SICHEL



1872-1972

Maurice Edmond Sailland, better-known as Curnonsky, Prince of Gastronomes



MARION DESCHAMPS

ALAS, for feminists, despite Women's Lib and the ever-increasing number of fields which women can now enter, the domaine with which she is most associated—that of the kitchen—is still ruled by man.

I am not referring to the family kitchen which, whether she likes it or not, is still almost entirely a woman's concern, but to the restaurant world, the world of *haute cuisine* as the French call it, and in whose kitchens the chief chef, almost without exception, is still male.

Equally, in the past, men also reigned over the world of gastronomy

and this year marks the centenary of the acknowledged greatest of them all, Curnonsky, the prince of gastronomes.

The name of Curnonsky, however, was a pseudonym which he adopted when still in his teens and, being a very typical Frenchman, was bitterly to regret, particularly during the first world war when its Slav savour led to considerable confusion.

His real name, in fact, was Maurice Edmond Sailland and he was born at Angers. Educated in Paris he was drawn early to a career in journalism, although his writings

at first had no connection with gastronomy. That came later.

His books included *La France Gastronomique*, *Les Fines Gueules de France*, *La Table et l'Amour* and, as recently as 1953, *Cuisines et Vins de France*, a tremendously comprehensive illustrated work running to over eight hundred pages and bearing the same title as the magazine which he founded.

It was really his reputation as a *boulevardier* which led to his writing on gastronomy; gastronomy which means the intelligent choice and appreciation of whatever is best in food and drink for 'gaster', the

most important part of our anatomy and more commonly called the belly.

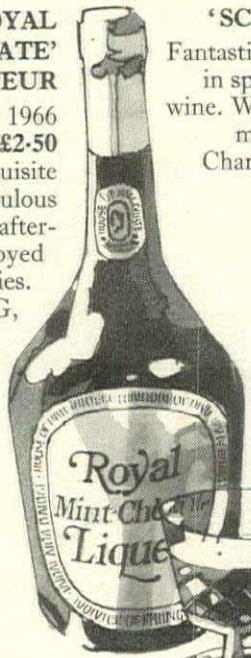
The usual picture of Curnonsky as he was in later years, a portly genial figure seated at the head of the table at every important banquet at whose presence at any restaurant was considered an honour and where he was almost invariably treated as a guest. He is said to have attended more than four thousand banquets quite an achievement even for royalty. Perhaps it was as well that so dedicated a diner-out remained a bachelor!

Continued on page 10

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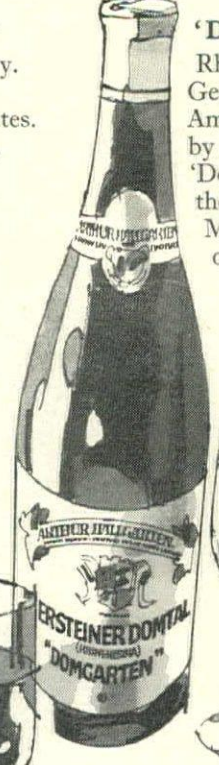
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SETS THE STANDARD



Curnonsky, Prince of gastronomes

Continued from page 158

As for his title the 'Prince of Gastronomes', this came as the result of a plebiscite conducted by a newspaper and a cookery magazine among chefs, gastronomes and restaurateurs throughout the country, as a result of which Curnonsky received a very large majority of the votes.

The only halt in his gastronomic activities was during the war years which he spent in the tiny Breton

village of Riec-sur-Belon as the guest of Mme Melanie Rouat.

But there were certainly worse places that he could have chosen, for Melanie had the reputation of being the best cook in Brittany and Belon is the home ground of the famous Belon oyster.

Her little inn, as it then was, is in the centre of the village, looking out on to the old church where the stained glass of the east end window represents fishing scenes in brilliant reds and blues and oranges. While only two miles away, seemingly at the end of the world, is the tiny harbour on the Belon, where fishing and oyster tasting are still the only activities.

In our own times, Curnonsky was decorated with the Légion d'Honneur. But he was not alone in the realm of good eating to be so honoured.

Auguste Escoffier, one of the greatest of all chefs, was made a Chevalier of the Legion of Honour by President Poincaré in London in 1920, for he ruled over both the Savoy and the Carlton, and in 1928 President Herriot presented him with the rosette of the Legion of Honour, a still higher distinction.

Chefs and gastronomes, in fact, have always been esteemed in France in a way that would be unthinkable in England.

Among the earliest of cookery writers, or of *l'art culinaire* as the

French more delicately describe it, were Marie-Antoine Carême who was born in 1784 and, thirty years earlier, Brillat-Savarin, the title of whose book *Physiologie du Gout* shows how seriously, even then, the culinary art was taken.

While talking of famous chefs who have taken their place in history, we cannot leave out Mme de Montpensier's Lully and the great Vatel whose tragic death occurred during a tremendous banquet offered by his master, Fouquet, to Louis XIV and when the non-arrival of some promised sea-fish so upset him that he ran a sword through his heart.

It was Brillat-Savarin, in fact, who wrote that the destiny of nations depends upon the manner in which we eat; from which we might deduce that England's destiny had for long been in a pretty poor way!

But if we are certainly not a nation of cooks, our interest in food and cooking would seem to be insatiable, as witness the way in which an ever-increasing number of magazines and newspapers carry a cookery column and the shelves of the bookshops are lined with books on the subject.

Yet if, in the past, gastronomy was a man's world, today it is certainly not the case. If our regretted André Simon is perhaps in the most direct line of Curnonsky, we have a whole bevy of woman gastronomes writing, wine-tasting and perform-

ing on television.

Curnonsky always insisted there were four types of cooking in France: *haute cuisine*, *cuisine régionale*, *cuisine bourgeoise* and *cuisine paysanne*. And despite all the blarney, when *haute cuisine* or *cuisine régionale* was the order of the day he was equally happy with the good plain *bourgeoise* and *paysanne* dishes.

Moreover, he was certainly a pioneer in the realm of travel in gastronomy, covering the country a time when motor travel was an exception, describing restaurants and collecting regional recipes and specialties in a way that still, to my mind, takes no beating for a real appreciation and understanding of a country's gastronomy.

Melanie Rouat barely survived Curnonsky, who died in 1956. For visitors to Brittany still go in pilgrimage to 'Chez Melanie', to a hostellerie of considerable elegance, yet with the rustic charm of a Breton interior, with the waitresses all wearing their picturesque *coiffe* but which, with the excellent cuisine and its long-standing reputation, commands a high price.

Nor is Curnonsky himself forgotten. He figures on the menu seated at table with Melanie, wearing her *coiffe* as is the waitress who serves them, while in the entrance one is still greeted by a rotund, benign portrait of the Prince of Gastronomes ●

Leader of the pack.

New Sun dishwasher powder now comes in a handy waterproof plastic pack. It sits happily where you want it to. And it keeps the powder dry and free flowing all the time.

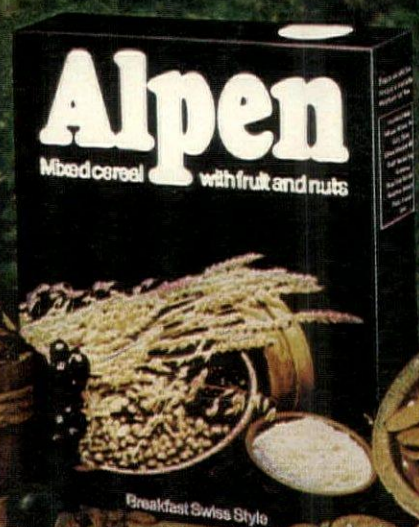
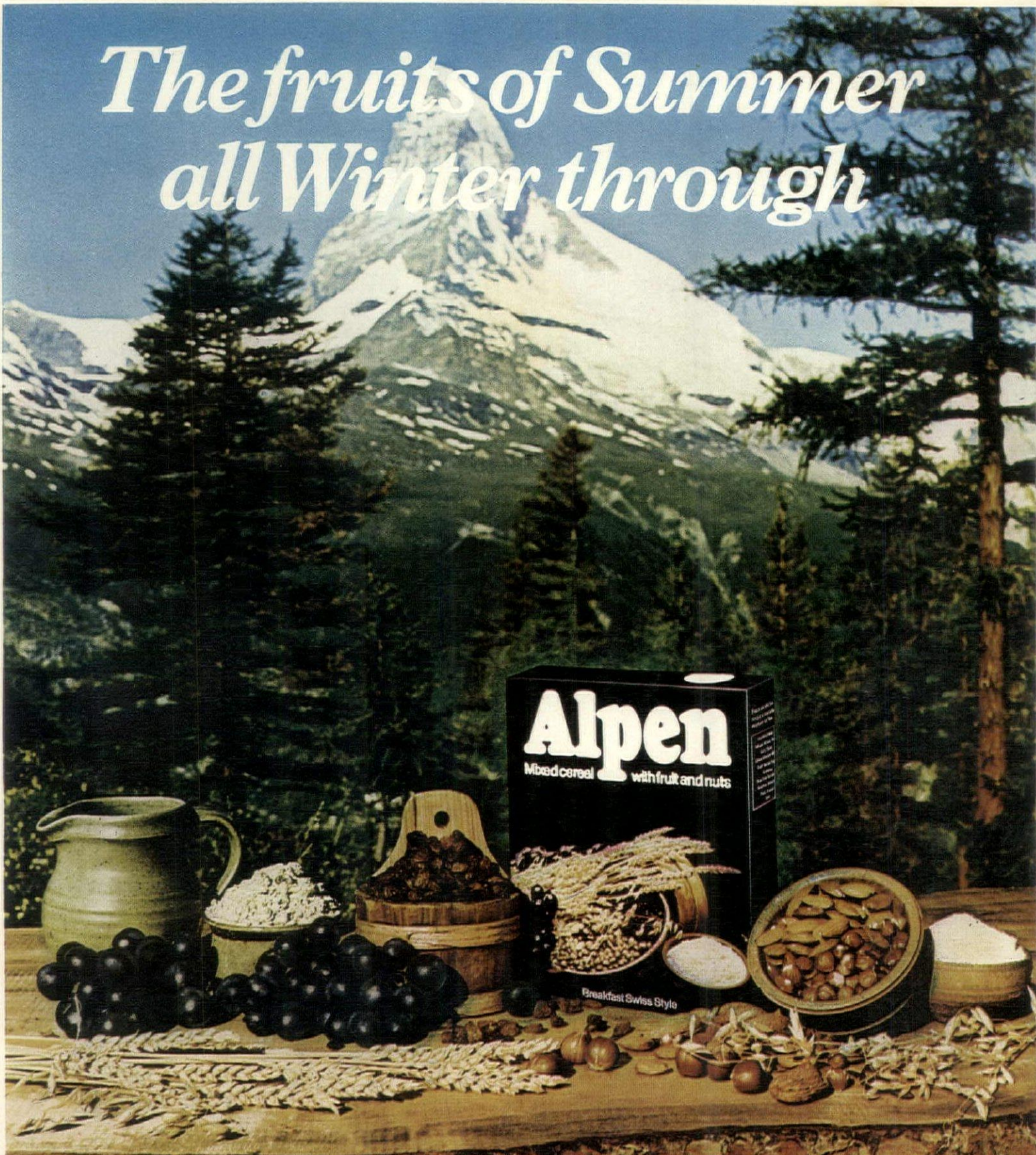
New Sun also has a reclosable pouring top. Now you can put the powder where you want - in exactly the right quantities. No more plastic bags and little scoops. No spilling and no wasting.

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GARDENING KNOW-HOW NOTES FOR NOVEMBER IN THE GARDEN

BY PETER RUSSELL

THIS IS the time to put in a row or two of early, round-seeded peas. Choose a sheltered position for these, and find room, too, for some broad beans. Colossal, Claudia Aquadulce and Seville Longpod are all suitable varieties for putting in at this time of the year. Get them sown whilst weather remains open. Successfully brought through the winter, the young plants, which result from these autumn sowings, will develop rapidly as soon as the new season warms, and welcome early pea and bean crops will be the outcome. Do make certain of reasonably sheltered positions, however, for both pea and broad bean sowings.

Work round the garden, removing all plant debris, burning woody and fibrous material, but stacking for compost all soft stuff. The value of garden-made compost can hardly be over-emphasized. And at this important planting time of the year, it comes very much into its own. Trees and shrubs, for example, especially where soil is unhelpful, find making new roots very much easier where well-rotted compost has been worked into planting holes. And it is also excellent for mulching.

Now is a suitable time for planting clematis. Established specimens welcome a good mulch at this time, too. Lightly work in a handful of bone-meal around the immediate root area before mulching. And while you are thinking of clematis, remember how useful these and other plants can be in terms of decorating walls and fences. There is a good deal of neglected opportunity, here. Remember, then, the variegated ivies, the jasmines—winter as well as summer—the very many honeysuckles, the escallonias, the roses and the ornamental vines, to mention just a few suitable shrubs. Certainly, do not forget the marvellous cotoneasters. And in terms of honeysuckle, should you plant the very vigorous *Lonicera japonica halliana*, there are scented flowers to enjoy throughout most of the summer and right into late autumn. This honeysuckle is semi-evergreen, by the way.

In making new plantings against walls and fences, make sure any form of support which may be required is efficient. This means adequate thought in regard to new wires and so on, and the checking of support structures, which may have

been in position for some time.

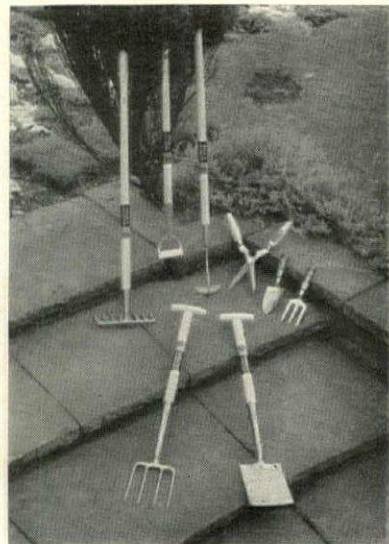
If planting new trees anywhere in the garden, make sure these are properly staked and supported. This will give them a chance to get on with the job of developing new and strong root systems until such time as they can support themselves.

There is much opportunity for splitting and replanting herbaceous plants, which may have become too big. And be sure to see what the nurseryman may have in the way of new herbaceous varieties, to augment what may at present be in the garden. Rose-planting is well under way.

Be sure not to be too late with any areas intended for spring bedding. Complete the programme at the earliest opportunity.

With the arrival of the dormant season, put in hand apple and pear tree pruning. Secateurs and saws must be sharp and, if large branches have to be removed, remember to paint over the cuts with tree-healing compound. Before sawing off, first undercut if a large branch has to be removed. This ensures the limb falls clean away, avoiding ripping bark down the trunk. One of the most useful saws for tree pruning is the curved, Grecian pruning saw ●

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



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PETER RUSSELL GARDENING LETTERS ANSWERED

Pommes de terre in Shropshire

Can you recommend a seed merchant who could supply me with a seed potato of the French variety? I am anxious to try this type, as many of my French recipes require a waxy, yellow fleshed potato. Can I expect the true texture and flavour from such a potato, when it is grown in England? We have very sandy soil.

Market Drayton, Shropshire

George Bunyard and Co, The Royal Nurseries, Maidstone, should be able to supply the kind of potatoes you want. I do not see why your land should not produce fairly typical results in terms of texture and flavour.

Revitalizing privet

I have a privet hedge surrounding my house. It is five to seven-feet high—for privacy—and shooting vigorously from the top, but growth from the ground to about three to four feet is poor. Stretches of the hedge are also dying.

The year before last, whilst I was abroad, a local gardener trimmed the hedge severely and this last year its recovery from such drastic pruning was obviously very slow.

Can you please advise me how I can revitalize the hedge and restore it to something like its former bushy state? Can you also suggest suitable fertilisers?

Ormskirk, Lancashire

By keeping the hedge trimmed in the shape of a wedge—narrower at the top than the bottom—you will encourage it to become and remain bushy. Furthermore, fashioned in this way, it will be less likely to be prised open by weight of snow in winter.

It would also assist, at this stage, to reduce height to a uniform five feet; even a little less if you felt this could be borne for a short while. The hedge would soon return to the height necessary for privacy and should by then be bushy into the bargain. Bushiness works from the bottom upwards rather than the reverse.

Spring mulches of well-rotted organic matter greatly help hedges; they feed and also help to conserve soil moisture. Make sure the land is well moist before applying. In some springs, add a complete fertiliser. At this stage, I would give the hedge a fairly generous application of bonemeal in the autumn.

Privet sometimes falls foul of bootlace or honey fungus, which causes death. Affected plants need to be removed and burnt. Sulphate of iron—4 ounces in a gallon of water—watered on the soil around remaining hedging, will help prevent spread of the disease.

You'll find it
in all the best cellars.



MORE LETTERS

Magnolia advice

Three years ago I bought a *Magnolia soulangeana*. It flowered the first year, but last year failed to do so and the leaves turned brown during the summer. This year, I thought all was well when the leaves opened. I see now that they are turning brown and crinkled at the edges already. What do you advise?

Edinburgh, Scotland

Magnolias do not transplant well and sometimes take quite a long period to settle down and become established. Whilst they cheerfully accept most soils, they are not keen on free lime, should there be any present. These factors are the most likely reasons for poor growth, although there could be others.

In any case, you could (1) work some bonemeal into the soil around the shrub—lightly forking it in—and then give it (and maintain) a good organic mulch; first making sure the land is thoroughly moist beneath. (2) If you think the planting position is wrong, lift and move the magnolia during the dormant season, November to March. If you elect to do this, try and organize as little root disturbance as possible. These shrubs in particular react very badly to such upheaval. Prepare a planting position with much peat and sand, if there is lime.

Magnolias such as the one you have prefer a position not reached by the early-morning sun and spared sharp winds. Early sun can scorch chilled blossoms, and sharp, frost-bearing winds can finish the lot. Here, it is the late frosts which are the killers.

You should check, too, that the magnolia is not in a waterlogged or, conversely, too-dry position. These shrubs like a loamy site, which allows their roots to thrive freely and, therefore, their tops, too.

Disappointing beans

I am very disappointed with our last crop of dwarf french beans grown from seed. They were anaemic and tasteless. All other vegetables—parsnips, beetroot, broad and runner beans, marrow, lettuce, etc—have produced good results in similar soil. Our soil is heavy, fertile clay and previously farm land. According to the seed merchants, no other complaints have been received, nor could they offer any explanation.

Yarm-on-Tees, Yorkshire

French beans are never at their best on heavy land, preferring lighter conditions. Your soil is heavy, but in addition to this I would suggest the beans were having to deal with a nutritional imbalance. If you want to grow the same kind of crop again, I would recommend preparing a piece of land specifically for it. Do not accent lime.

Check in case any harmful residues are to be found in the piece of land in question.



1. POP UNOPENED BAG IN BOILING WATER.
2. BOIL FOR FIFTEEN MINUTES.
3. LIFT OUT BAG AND CUT OPEN.
4. DIG IN.

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for your main course.

*DELICIOUS SERVED WITH
PEAS AND MASHED
POTATOES



Come round to our place.

*SERVING SUGGESTION ONLY

If I had a thousand ons...

Continued from page 134

crisps. The difference is remarkable. And a *fino* goes very well, too, with a course of the meal, and not only the soup. It is very good with fish, for example, especially shellfish or oysters. Last but not least, the glass should be right. The ideal sort of glass is a tall copita, wide at the bottom and narrow at the top, filled only about a third of the way up. Failing that, a tulip shaped wine glass is good, and again it should only contain a small amount of wine so that there is enough air space for the aroma to gather.

The most famous *fino* by far, and

the most widely available, is Gonzalez Byass' *Tio Pepe*, costing round about £1.60 per bottle. It is an admirable wine, too. But for those who want a change, here are some more examples that are worth trying: Garvey's *San Patricio* (Russell & McIver, The Rectory, St. Mary-at-Hill, London EC3, £1.33); De la Riva's *Tres Palmas* (Francis Downman Ltd, 56-58 Tooley Street, London SE1, £1.66); Diez Hermanos *Palma* (Dolamore & Co, 16 Paddington Green, London W2, £1.40); Williams & Humbert's *Pando* (Bow Wine Vaults, Bow Churchyard, London, £1.45); Harveys *Manzanilla* (£1.35) and Harveys *Luncheon Dry* (£1.25) both of John Harvey's of Bristol.

Amontillado, although still a white wine, to my mind tastes best at room temperature or just a little bit less—

kept under the stairs and drunk in the dining room, for instance. It needs the same sort of glasses as a *fino*, and like a *fino* tastes best with some food. Here are some examples: Wilson & Valdespinos *Tio Diego* (Bullington House, 2 The Butter Market, Thame, Oxon, £1.60); Garvey's *Tio Guillermo* (Corney & Barrow, 109 Old Broad Street, London EC2, £1.75) and Domecq's *Botaina* (Phillips & Co, Weston-super-Mare, £1.47).

Finally, *olorosos*. To my mind these should certainly be drunk at room temperature, and are admirable in three quite different contexts: at any time of day when one is feeling cold in winter and wants warming up; as a dessert wine after the meal or to be taken with the nuts and fruit; or as pudding wine, to be taken with the last course of the meal, where a fine *oloroso* sherry will withstand a

sweeter pudding than almost any table wine. They are superb in this area of the meal. Duff Gordon's *Palma Royal* (that rare exception, a very dry *oloroso*, not with the pudding), (Tanners [Shrewsbury] Ltd, 26 Wyle Cop, Shrewsbury, £1.48), fine sweet *olorosos*, Garveys *Flor de Jerez* (Army & Navy Stores Ltd, Victoria Street, London SW1, £1.53), Williams & Humbert *Equator* (Bow Wine Vaults, £1.70).

As I indicated earlier in this article, *fino* sherry does not like bottles. *Amontillados* and *olorosos*, however, do not mind. In fact, if they are sweetened, they improve in bottle, growing steadily drier and acquiring a characteristic aroma which sherry-lovers refer to as 'bottle age'. But to acquire this to a worthwhile extent, they need to be laid down for at least ten years. ●

WHERE IT COMES FROM AND WHAT IT COSTS

DATA for set on pages 86-87

Floor
'Barcelona' VRB1 vinyl floor tiles by Amtico, 12-inch squares, three colourways available, about £5.75 per square yard to order from John Lewis, Oxford Street, W1; Lewis's, Manchester.

Kitchen unit
Free-standing kitchen unit 'Rossana RB', stainless steel, five gas burners, one electric plate, two sinks with draining sink and disposal unit, two pull-out flaps (each seat two) £700.00 from Zarach, 110 Fulham Road, SW3. (Ceiling suspended

extractor fan with light also available, price on request.)

Furniture
P60 chairs, by Saporiti, in white leather, £327.00 with footstool (£225.00 without footstool) from Proposals, 289 Kings Road, SW3.
Dining-table and chairs 'Yarama' by Saporiti, white glass-fibre; table £282.00, chairs £40.00 each (available in selection of colours) from Proposals.
Shelving units 'Spindly' by Saporiti, made of ABS plastic with chrome and steel finish, available in three colourways; uprights £22.00, single shelf £16.50, double shelf £33.00, drawer 12 cms deep £16.50,

drawer 22 cms deep £18.50. From Proposals.
Coffee-table, white laminate with four storage shelves, £190.00, from Zarach, 110 Fulham Road, SW3.

Accessories
'Compacta' record player, designed by David Sykes for Sykes & Hirsch, integrated deck, amplifier and VHF radio, £230.00 (plus white 'Mini-sphera' spherical speakers £42.50 per pair). Inquiries to Sykes & Hirsch, 201 Greenwich High Road, London SE10.
Round colour television, 23 inch diameter, designed by Oliver Carby for Zarach, available in any perspex colour, £385.00

from Zarach, 183 Sloane Street, SW1.
'Louvredrape' vertical blinds by Stilsound Blinds Ltd, number 10694-FF/CS, from 60p per square foot. Inquiries to Stilsound Blinds Ltd, 778-780 High Road, North Finchley, N12.
Saucepan, 1201, 'Cottage' design, by Hendlers (UK) Ltd, vitreous enamel holloware, from £3.12 (three sizes available), from Selfridges, Oxford Street, W1; Debenhams stores.
Oval crinkle edge flan dish, white ovenproof china, from £1.41, from Divertimenti, 68 Marylebone Lane, W1.
Robert Carrier recipe plates, 10 inch 75p each, from Robert Carrier Cookshop, 80 Pimlico Road, SW1.

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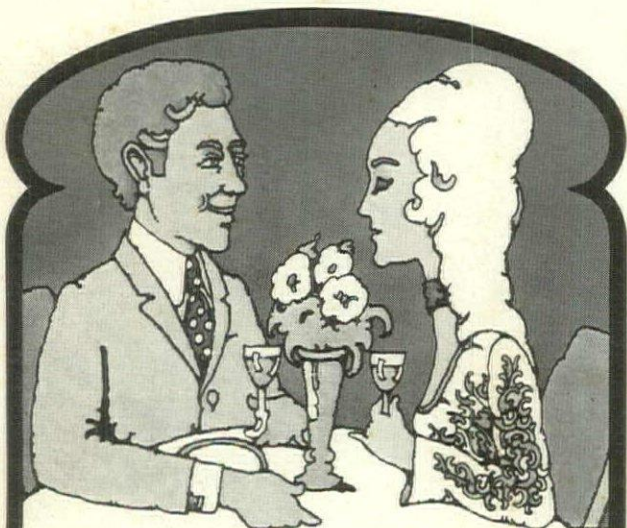
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Fendant Montbeaux Reserve Speciale 1969, 79p. Johannisberg Vent d'Est Reserve Speciale 1969, 79p. Coteaux de Geneve Clef d'Or Gamay 1969, 79p.

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Mosel 1970 Vintage

Moselblumchen, 65p. Berkastler Riesling 1970, 69p. Piesporter Michelsberg Kabinett 1970, 85p. Klussrathër Bruderschaft 1970, 89p. Trittenheimer Altarchen 1970, 99p. Arrasburger Schlossberg Spatlese 1970, £1-49. Frauenberger Spatlese 1970, £1-69. Frauenberger Beerenauslese 1970, £4-99. Frauenberger Eiswein Fein Auslese 1970, £5-99.

Rheinhessen/Rheinpfalz 1970 Vintage

Liebfraumlích 1970, Madonaa, 65p. Niersteiner Domthal 1970, 75p. Oppenheimer Krottenbrunnen 1970, 75p. Johannisberger Riesling Natur 1966, 85p. St. Johanner Klostergarten Auslese 1970, £1-55.

Mosel 1971 Vintage

Zeller Grafschaft 1971, 99p. Trittenheimer Altarchen Kabinett 1971, £1-20. Pundericher Marienberg Spatlese 1971, £1-25. Neefer Frauenberg Riesling Beerenauslese 1971, £5-10. Neefer Frauenberg Riesling Eiswein Auslese 1971, £6-50.

Deinhard Estate Bottled

Graacher Himmelreich Spatlese 1971, £1-85. Bernkasteler Badstube Auslese 1971, £2-85. Bernkasteler Doktor Auslese 1971, £7-59. Bernkasteler Doktor Kabinett Spatlese 1970, £3-99. Bernkasteler Doktor Kabinett Auslese 1969, £6-30.

Rheinhessen/Rheinpfalz 1971 Vintage

Bechtheimer Pilgerpfad Kabinett 1971, £1-10. Maikammerer Mandelhohe Auslese 1971, £1-25. Flonheimer Adelberg Auslese 1971, £1-35.

Rhine

Deinhard Estate Bottled

Oestricher Doosberg Riesling Spatlese 1971, £1-75. Winkeler Hasensprung Riesling Spatlese 1971, £2-05. Geisenheimer Tothenburg Riesling Auslese 1971, £2-85. Oestricher Lenchen Riesling Beerenauslese Eiswein 1971, £8-79.

ARBOIS WINES

Marnebourg Rouge, 79p. Cend्रे de Novembre Vin Gris, 85p. Blanc de Blanc Cotes du Jura, 90p. Arbois Rose Domaine de Montfort, 99p. Arbois Rouge Frederick Barberousse, £1-05. Arbois Blanc Grange Grillard 1, £1-10. Arbois Rouge Grange Grillard, £1-10. Arbois Rouge Domaine de Sorbief, £1-15. Grange Aux Caps Vin de Paille 1, £2-50. Ch. Chalonnais 1961, £3-95.

PORT

Fonseca Ruby/Tawny, 99p. Cockburns Fine Old Ruby/Tawny and White, £1-09. Cockburns Special Reserve, £1-40. Master & Cochrane Old Imperial Tawny, 95p. Elvira Garcia Forty Year Old Rare Tawny, £1-99. Quarles Harris Grand Reserve 1940 Tawny, £2-95. Quinta do Noval 1961 Crusted, £1-45. Cockburns Vintage 1961 (Late bottled 1968), £1-29.

VINTAGE PORT

Fonseca Vinage 1960, £2-60. Offley Boa Vista 1960, £2-25. Warre 1960, £2-60. Taylors 1960, £3-35. Mackenzie 1960, £2-60. Croft 1960, £2-60. Taylors 1961, £2-35. Dows 1963, £2-25. Warre 1963, £2-47. Taylors 1963, £2-93. Quinta do Noval 1963, £2-25. Mackenzie 1963, £2-60. Fonseca 1963, £2-25. Croft 1963, £2-25. Quinta do Noval 1966, £1-85.

SHERRY

Raro Fino Master & Cochrane Medium Dry Fino, 75p. Old Brompton Armonillado, 79p.

Gonzalez Byass Sherries

Elegante (Dry Fino), Caballero (Medium Dry Fino), Concha (Amontillado), Romano Cream (Cream), Sedoso Bristol Milk (Oloroso), all same price, 79p. Tio Pepe (Very Dry Fino), £1-20. Manzanilla (Young, Dry, Fresh), 95p. Don Alfonso Oloroso (Very Old Dry Oloroso), £1-35.

Double Century, 85p. William & Humbert's Dry Sack, £1-15 (Magnum £2-30). William & Humbert's Walnut Brown, £1-10.

Varela Sherries Bottled in Spain

Manzanilla, Fino, Amontillado, Cream, all same price, 89p. Harvey's Bristol Milk, £1-20. Harvey's Bristol Cream, £1-33. Harvey's Bristol Dry, £1-20.

MONTILLA AND SEVILLE

Montilla Fino Asher & Asher, 69p. Seville Cream, 59p.

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BEAUJOLAIS

Beaujolais Recolte 1969, 64p. Beaujolais 1967/1968 Bouchard Pere, 75p. Piat Beaujolais 1971, 89p. Beaujolais Villages 1971 Tete de Cuvée, F. B. 99p. Ch. Eclair 1970, F. B., 85p. Brouilly Domaine de Jacques 1969, E. B., £1-25. Moulin a Vent 1970 Chevalier, F. B., £1-25. St. Armour 1970 Chevalier, F. B., £1-25.

RHONE

Cotes du Rhone, 55p. Cotes du Rhone Bouchard Pere, 75p. Ch. Roubaud Costieres du Gard 1, 65p. Ch. Grand Pape 1969, 75p. Chateaufeu du Pape 1969, F. B., 85p. Hermitage Marquis de la Tourette 1966, F. B., £1-85. Croze-Hermitage Domaine de Thalbert 1970, F. B., 99p.

Domaine Bottled Chateaufeu du Pape

Chateaufeu du Pape, Chateau de la Gardine 1968, £1-29. Chateau Fortia Tete de Cru 1967, £1-30.

BURGUNDY

Crevette Rose Bouchard Pere, 65p. Cotes de Beaune Villages 1969, 75p. Pommard 1967 Doudet Naudin, £1-10. Corton 1964 Labegue, £1-90. Nuits St. Georges 1966 Jules Laine, £1-85. Nuits St. Georges 1964, £1-10. Clos de Vougeot 1964 Jules Laine, £1-85.

WHITE BURGUNDY AND RHONE

Macon Blanc 1970, shipped by Calvet, 74p. Pinot Chardonnay Macon Blanc 1970, F. B., 79p. Chablis Bouchard Pere 1966/1968, 98p. Chablis 1969, 99p. Beaujolais Blanc 1970 Chevalier 99p. Pouilly Fuisse 1969, 99p. Meursault Genevrières 1969 Ropiteau, £1-49. Puligny-Montrachet Premier Cru 1969 Ropiteau, £1-28. Pouilly Fuisse Les Vignes Blanches 1969, F. B., £1-15. Corton Blanc 1969 Partriarche Jules Regnier E. B., £2-10. Meursault 1969 Patriarache, F. B., £1-40. Hermitage Chevalier du Sterimberg 1970, E. B., £1-40. Condroeu 1966, F. B., £1-80.

Estate Bottled Veuve Rene Ninot

Rully Le Meix Guillaume 1970, £1-39. Rully Le Meix Guillaume 1969, £1-30.

Estate Bottled Bouchard Pere

Corton Charlemagne 1963, £2-49. Chevalier Montrachet 1963, £3-29. Bienvenue-Batard Montrachet 1963, £2-75. Puligny Montrachet Les Pucelles 1970, £2-75.

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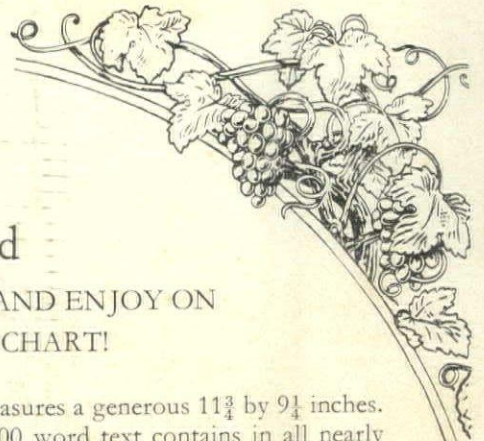
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This is the first-ever book on wine to be prepared with the help of the *Office International de la Vigne et du Vin* in Paris, and the foreword is by the Director of the *Institut National des Appellations d'Origine*.

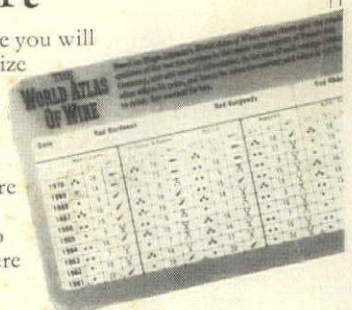
The opening chapter on the evolution of wine takes you through the history of wine from ancient times to the present day. There are chapters on choosing and serving wine, tasting, vintages and the keeping of wine; on the wines of France, from Burgundy to Corsica; the wines of Germany, Eastern Europe and the Mediterranean, North and South America, Australia and even England. There's also a fascinating chapter on spirits – everything from Cognac to Kentucky Bourbon.

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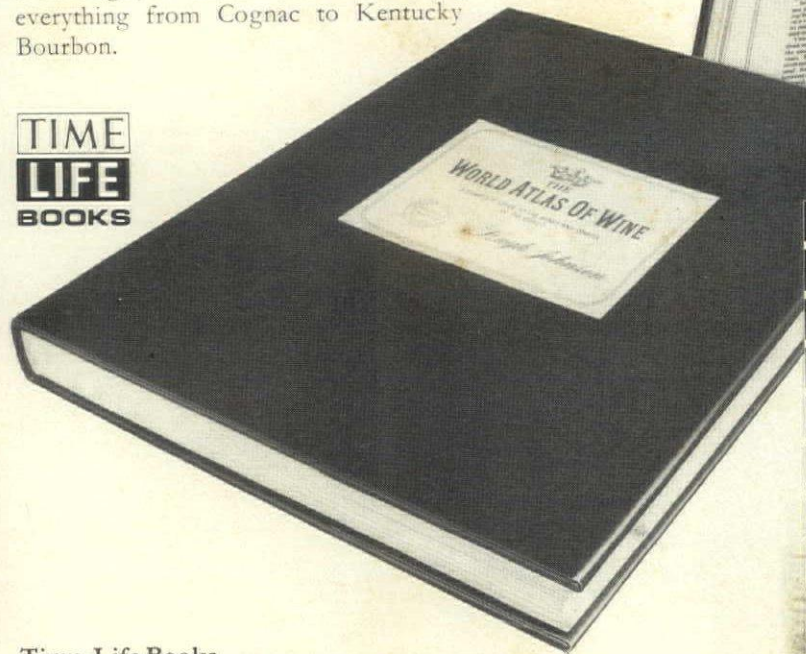
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MERCHANDISE DETAILS

WHERE IT COMES FROM, WHAT IT COSTS

DATA for set on page 97

Mahogany pedestal table from Green & Abbott, 35 St George Street, London W1. Brass ornaments, hand-made in Nepal: (foreground, left to right) round pillbox with stones (F26A) 90p; Tik ring (F194) 60p; oblong cigarette box with stones (F14) £3-00; Rhino (F226) £4-20; Lady's small filigree cigarette box (F18) £1-65. (Second row) filigree egg pillboxes (F175) £1-75 each; round cigarette box (F5) £3-30; filigree pillbox with stones (F26) 90p each. Sold in aid of, and available from, The Gurkha Welfare Appeal, Lansdowne House, Berkeley Square, London W1.

DATA for room-set on page 98 (above left)

Floor
Cushioned vinyl Fashionflor by Marley, 'Vogue' FF123, four colourways, about £1-25 per square yard from main furnishing stores.

Walls
Wallpaper, 'First Left', 27a by Osborne & Little, about £3-71 per roll from Osborne & Little, 262a Brompton Road, London SW1.

Paintings
Paintings of Cairo by Peter Todd Mitchell, 'The Fatimids', 'Mameluke', 'The Streets of Cairo'. Paintings may be seen at The Trafford Gallery, 119 Mount Street, London W1.

Furniture
Table with marble top, £124-00. Armchair, wrought iron, £96-50. Chairs, white painted wood with wicker seats, £15-75 each. All from Casa Pupo, 60 Pimlico Road, London SW1.

Accessories

Stand lamp, £76-50, and swan china dish, £4-35. Both from Casa Pupo. Glass bowls by Orrefors of Sweden, £4-64 each; jug, £6-30, and matching glasses, £1-60 each, by Mason & Moretti of Italy. All from Liberty, Regent Street, W1. Cachepots, white china with rose pattern, £6-00 each from Casa Pupo. Cushions (in foreground), small size £4-75, large size £5-50, from a selection at Designers Guild, 277 Kings Road, SW3.

DATA for set on page 98 (top right)

Flower light, fibre glass and PVC, designed by Arc-Inscape. To order from Arc-Inscape, 6 Regent Square, London WC1. Birdcage. Inquiries to Geoffrey Bennison, 91 Pimlico Road, SW1.

DATA for set on page 100 (top left)

Birdcage with jardinière top, circa 1815, £950-00 from H M Luther, 18 Grosvenor Street, London W1. Indian painting, eighteenth-century, Rajasthan, depicts Krishna as Purasattama, from Ciancimino, 307 Kings Road, SW3. (Set by Olive Sullivan, photographed by Derek Butler.)

DATA for set on page 100 (top right)

Floor
Ceramic floor tiles, 'Fireflash Red', 6 inches by 6 inches by $\frac{1}{8}$ inch, by H & R

Johnson, about £2-50 per square yard. Inquiries to H & R Johnson (Marketing department) PO Box 1, Tunstall, Stoke-on-Trent.

Furniture

Mahogany cabinet with eglomisé top, circa 1810, possibly French, £580-00, from Arthur Davidson, Jermyn Street, W1. Clock, eighteenth-century grandfather clock, hand painted, £225-00 from Colefax & Fowler, 39 Brook Street, W1.

Accessories

Shell urn, £130-00 for pair from Anthony Redmile, 73 Pimlico Road, SW1. Oil painting of two dogs in a landscape, early nineteenth-century, £725-00 from Colefax & Fowler.

DATA for set on page 100 (below left)

Floor
Solid marble tiles, 12 inches by 6 inches 'Bambi' imported from Italy, Rosso Francia about £1-60 per square foot, from Bufalini Marble Ltd, 31a Bedford Street, WC2.

Furniture

Continental cabinet, early eighteenth-century, with Italian 'pietra dura' and marble panels, £1,250 from Carson, Booth Antiques, 45 Pimlico Road, SW1. Table, elm with two drawers, £135-00 from Portmerion, 7 Pont Street, SW1. Armchair, eighteenth-century mahogany with red toile seat and back, £225-00 from Portmerion.

Curtains

'Tulipan' pure silk chiffon, designed by Michael Szell, 45 inches wide, hand printed, any colourway to order, about £3-50 per yard. 'Richmond' pure wool, designed by Michael Szell, 48 inches wide,

hand printed, any colourway to order, about £3-50 per yard. Both from Michael Szell, 47 Sloane Avenue, SW3.

Accessories

Pair of mercury glass chandeliers, eighteenth-century Venetian, £850-00 from Antiquus, 90 Pimlico Road, SW1. Pair of Japanese Imari porcelain dogs, nineteenth-century, £575-00 from H Woods-Wilson. Pair of Chinese planters, lotus flowers and ducks, late Chien Lung, £350-00 pair from H Woods-Wilson, 103 Pimlico Road, London SW1. Spode plate, £80-00 for set of eight plates, two dishes, one comport from Portmerion. 'Blue Iris' Boehm of Malvern bone porcelain, £57-00 from Algernon Asprey Ltd, 27 Bruton Street, W1. Pair of china dogs £5-00 each from Halcyon Days, 14 Brook Street, W1. Three glass bells, £29-00 each from Anthony Redmile, 73 Pimlico Road, SW1.

DATA for set on page 100 (below right)

Floor
Carpet 'Royal Saxon' by Quayle, tufted, 100 per cent wool, 3 ft, 9 ft and 12 ft widths, about £5-25 per square yard, from main stores. Underlay by Super Duralay.

Furniture

Chinese lacquered side table from Geoffrey Bennison, 91 Pimlico Road, SW3. Eighteenth-century elbow chair, also from Geoffrey Bennison. Painting, Indian Rajasthan, nineteenth-century, and cock, both from H M Luther, 18 Grosvenor Street, W1 ●



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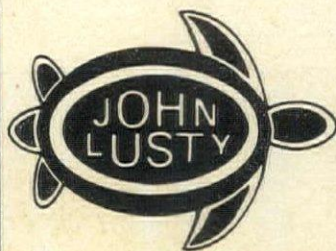
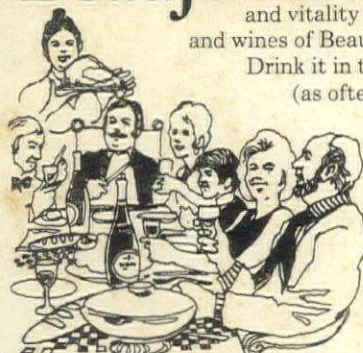
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