

HOUSE & GARDEN

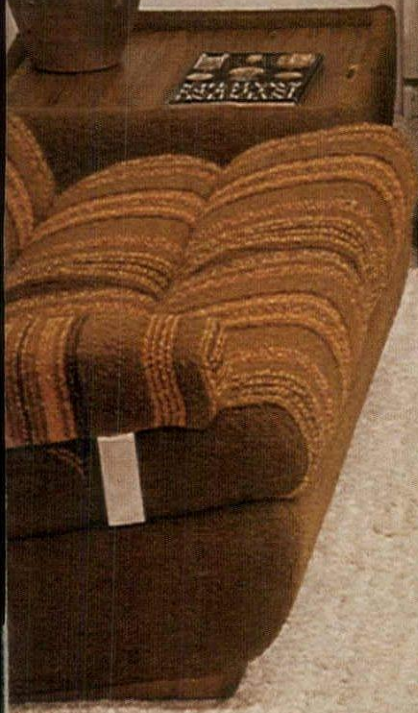
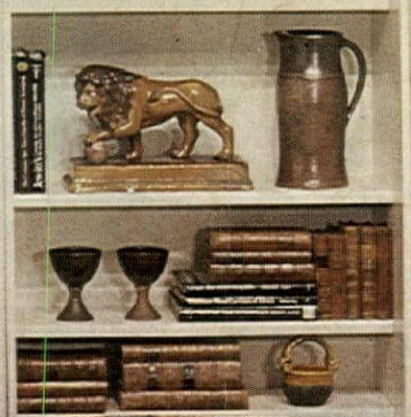
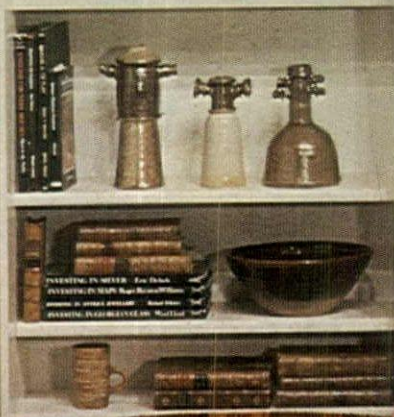
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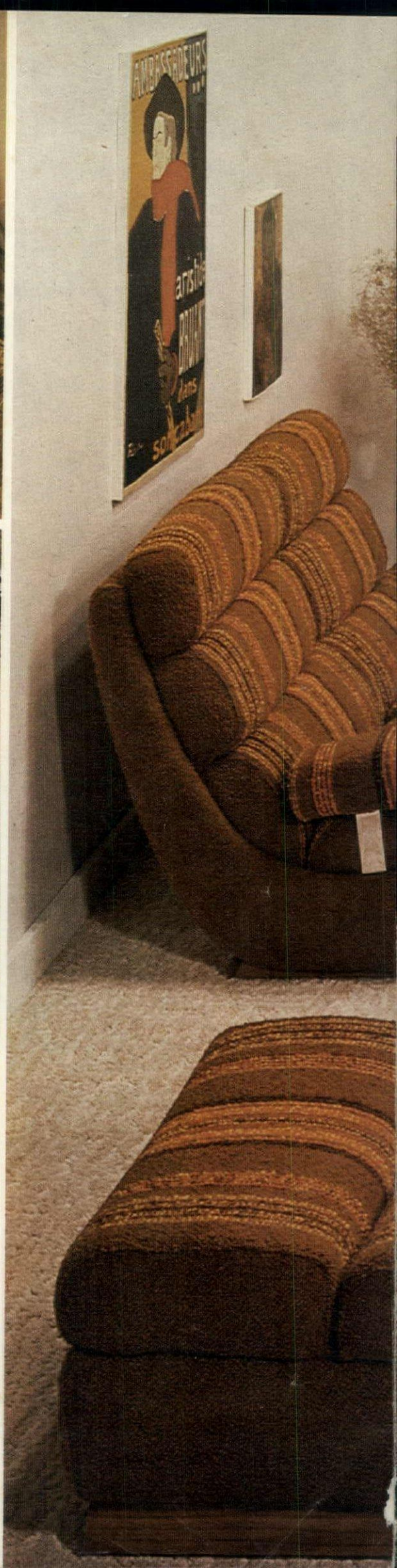
INCORPORATING WINE & FOOD MAGAZINE

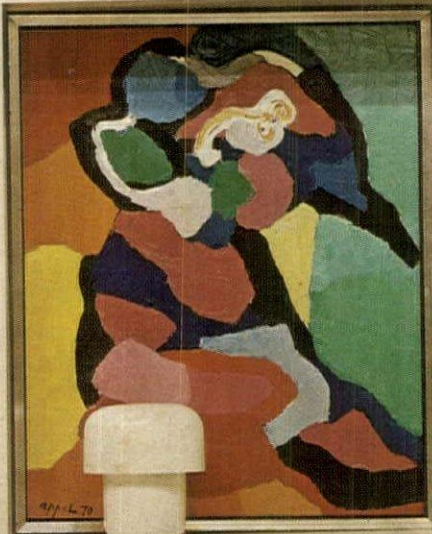


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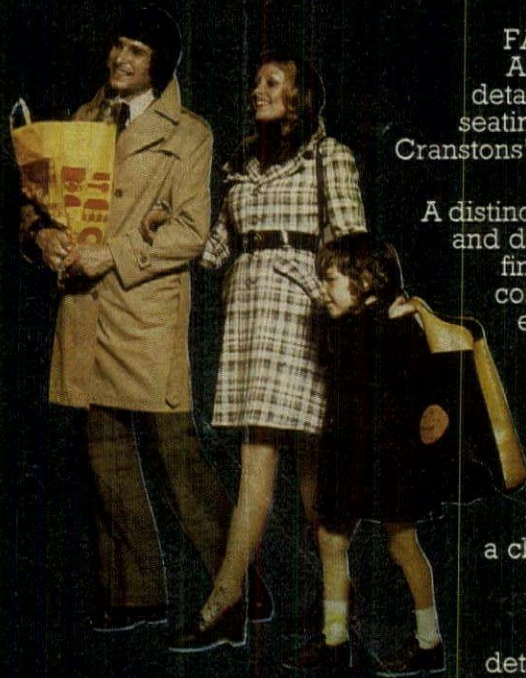
A COMFORTING THOUGHT TO COME HOME TO

The range of furniture shown on these pages is from one of the largest manufacturers of upholstered furniture in the country. A range which many believe to be one of the most outstanding collections currently available.

For over a quarter of a century 'Cranston' have been producing quality furniture for your comfort and enjoyment. Developing specialised production techniques enabling them to offer a number of models which allow flexibility in room arrangements. Detachable arms, and the freedom to vary the formation of the units allow you to constantly alter the mood of a room to reflect your individual taste.

These innovations, together with a wide range of specially designed covers, makes 'Cranston' the upholstered furniture you can confidently choose to give you long-lasting comfort, complete satisfaction and pleasure through pride of ownership.

To fully appreciate the luxury of 'Cranston Comfort' you must call round to your specially selected stockist who will be pleased to advise you on the carefully chosen fabrics available for the Cranston range.



FAR LEFT, TOP: MATCH-MAKER.
A range of seating units each with detachable arms, giving flexibility in seating arrangements. Upholstered in Cranston's latest range of simulated hides.

FAR LEFT, CENTRE: VICEROY.
A distinctive suite of modern appearance and design. Soft down-like cushioning finished in a range of plain ribbed cord fabrics nests snugly in a frame evolved from the latest moulding techniques.

FAR LEFT, BOTTOM: CAMEO.
Deep relaxing removable cushions, finished in stain resistant Meraklon fabric. Skilfully sculptured teak frame with ladder back makes 'Cameo' a classic design in the Scandinavian style.

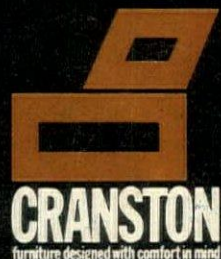
LEFT: QUORUM.
A series of seating units with detachable arms, designed to allow movement and

versatility of arrangement. Covered in a specially designed plain and striped boucle fabric.

ABOVE, TOP: DIPLOMAT.
Designed to the specification of the 'Quorum' suite, with the same system of detachable arms for complete freedom in arrangement 'Diplomat' is purposely styled for upholstery in simulated hides.

ABOVE, BOTTOM: ASCOT.
The natural elegance of solid Iroko frame and deep buttoned upholstery in the latest simulated leather gives 'Ascot' quality craftsmanship and comfort.

The 'Cranston' range of upholstered furniture retails from £275 to £352 (inc. VAT) for a 3-piece suite.





Cranston comfort with Comet

in **Meraklon**[®]

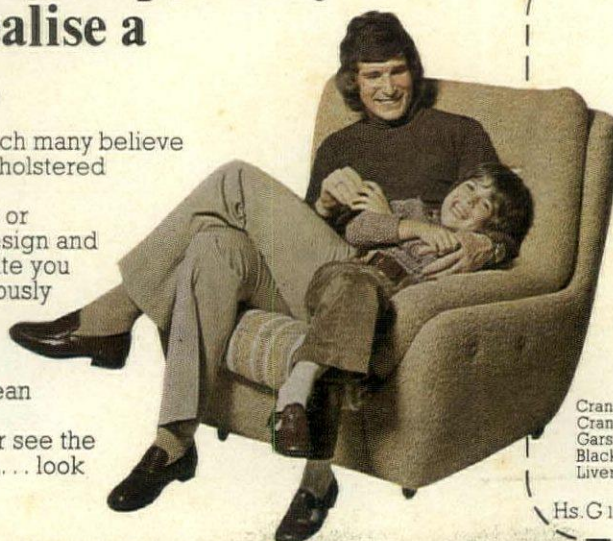
NEOFIL S.P.A. (MILAN)

sink into the deep luxurious upholstery of a Cranston suite and realise a new dimension in comfort.

Comet is one suite from the Cranston Range which many believe to be one of the most outstanding collections of upholstered furniture currently available.

From Cranston you can choose classical shapes or interchangeable units which exploit the latest in design and manufacturing techniques. Whichever Cranston Suite you choose it will offer you a standard of comfort previously associated with much more expensive upholstery. Notice how Comet's contoured cushions hug the body... notice too the subtle use of Meraklon—the new miracle resistant fabric that's so easy to clean and keeps its natural looks for years.

Send for the Cranston Book of Home Comforts or see the range for yourself at your nearest Cranston retailer... look out for the Cranston sticker in their window.



Please send me your colour brochure, retail price and stockist list for the 1973 range of Cranston Upholstered Furniture.

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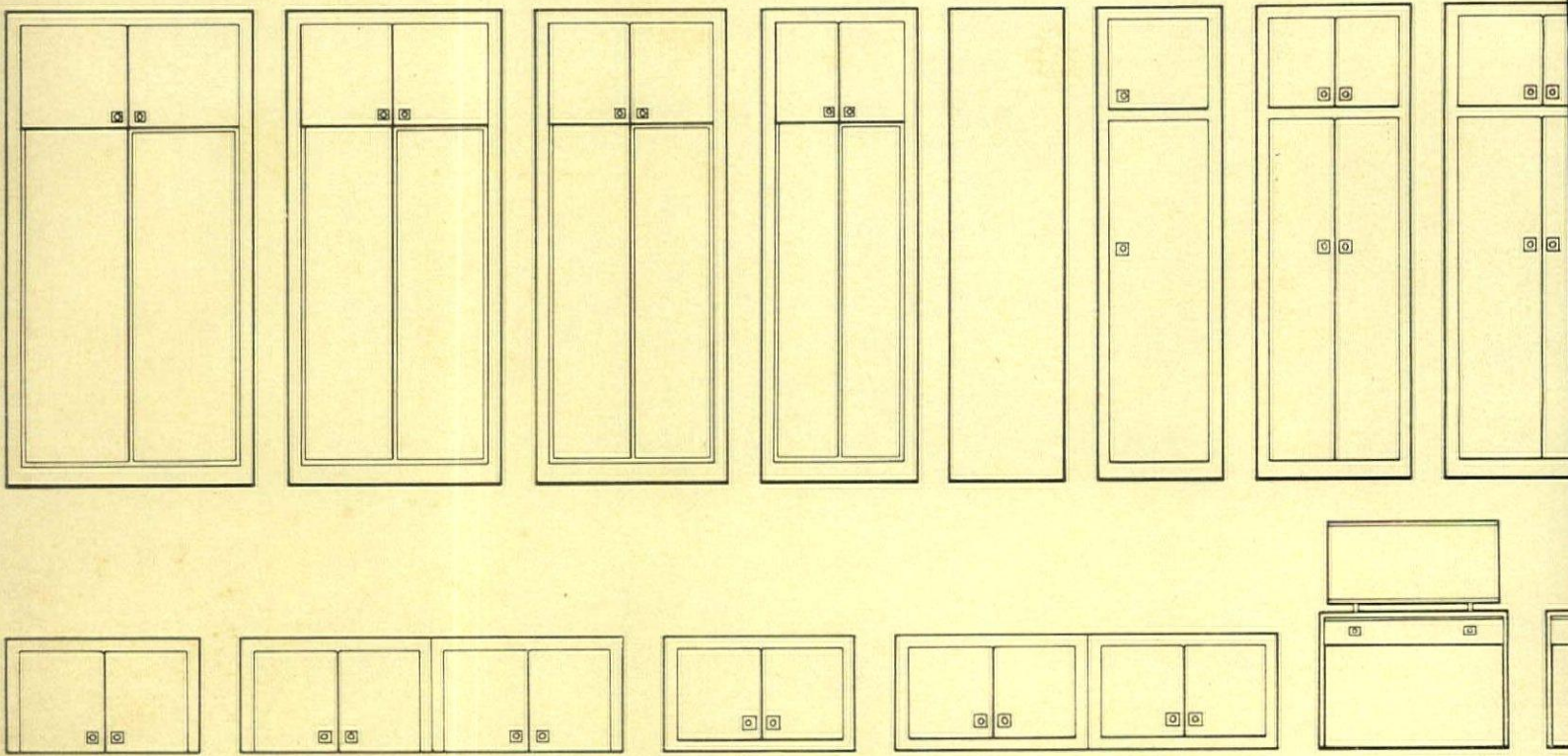
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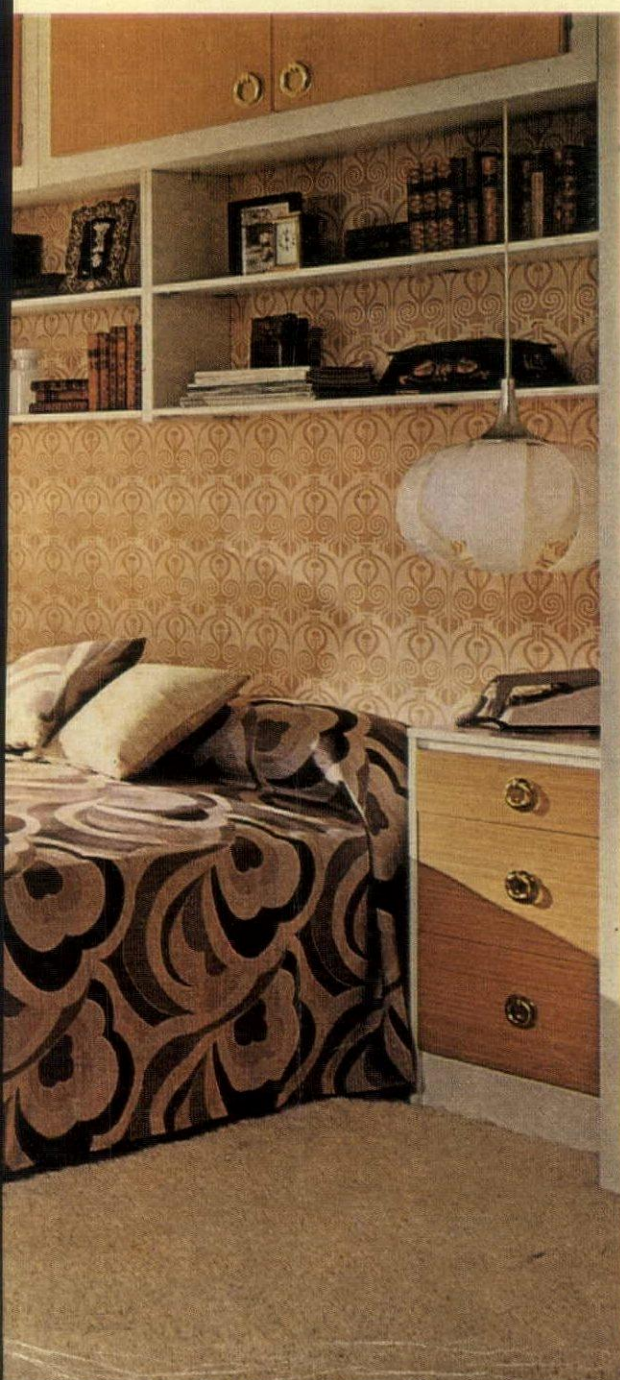
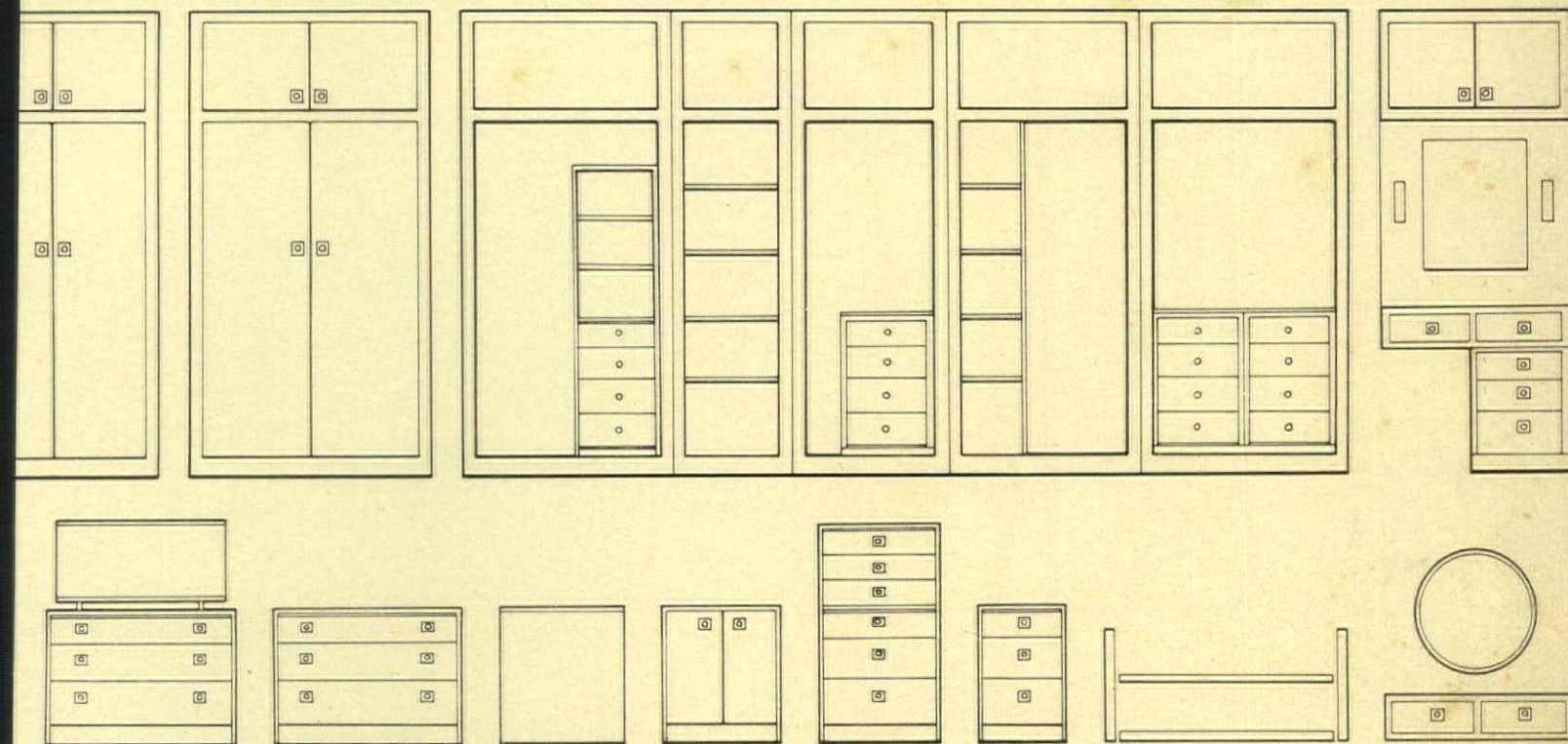


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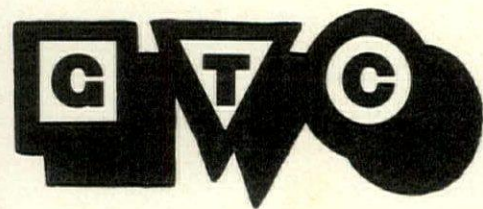
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Silk shantung shade, 14 inches across £16.66 Together they are 2 feet high overall. Carriage extra



HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE

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Cover Cranston's 'Ambassador' seating, covered in simulated hide, stands out boldly in a white living-room, where Italian ceramics and paintings by Appel compliment the shapes and colour of the seating. The white wall units are German, by Interhubke. More details on page 24. (Set designed by Olive Sullivan, built and photographed by John Wingrove.)

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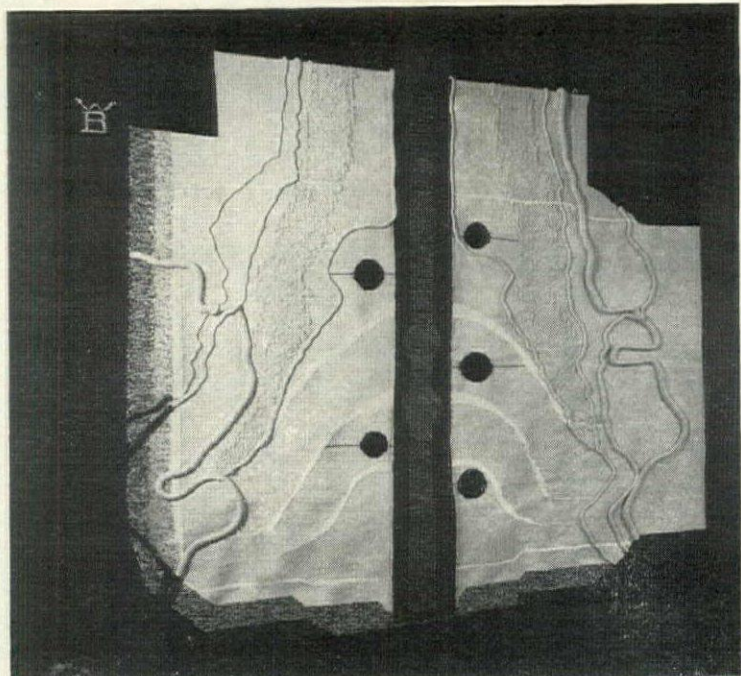
SHOPPING GALLERY NEWS

African Art

For their first exhibition, The Gallery, 37A Curzon Street, London W1, have chosen works from the Makonde tribe who inhabit the deep forests of Tanzania. The primordial base of all Makonde carving is the tribe's belief that God created man who then carved a woman from a tree-trunk. Thus, the growth of the mother figure and the family are central to all the works, ranging in size from pieces standing only a few inches high to major works of more than six feet. All the pieces are original and cost from as little as £10.00 for the smaller sculptures.

Contemporary tapestries

The Heller Gallery, recently opened at 11 Henrietta Place, London W1, specializes in contemporary tapestries. Their interesting collection includes many British works, as well as contin-



A Tapestry from the collection at the Heller Gallery

ental tapestries. There are also tapestries by Czechoslovakian artists who wove a tapestry in 1969 for the Shah of Persia.

New shop

Ambiance, now well established at 32 Montpelier Vale, Blackheath Village, have just opened a new shop in Putney, at

149 Upper Richmond Road, London SW15. They have a striking range of modern furniture and fittings from Britain, Italy and France, as well as some unusual and inviting home accessories. They specialize in custom-made sofas, to any requirement. They also have an upholstery, curtain and blind-making service.



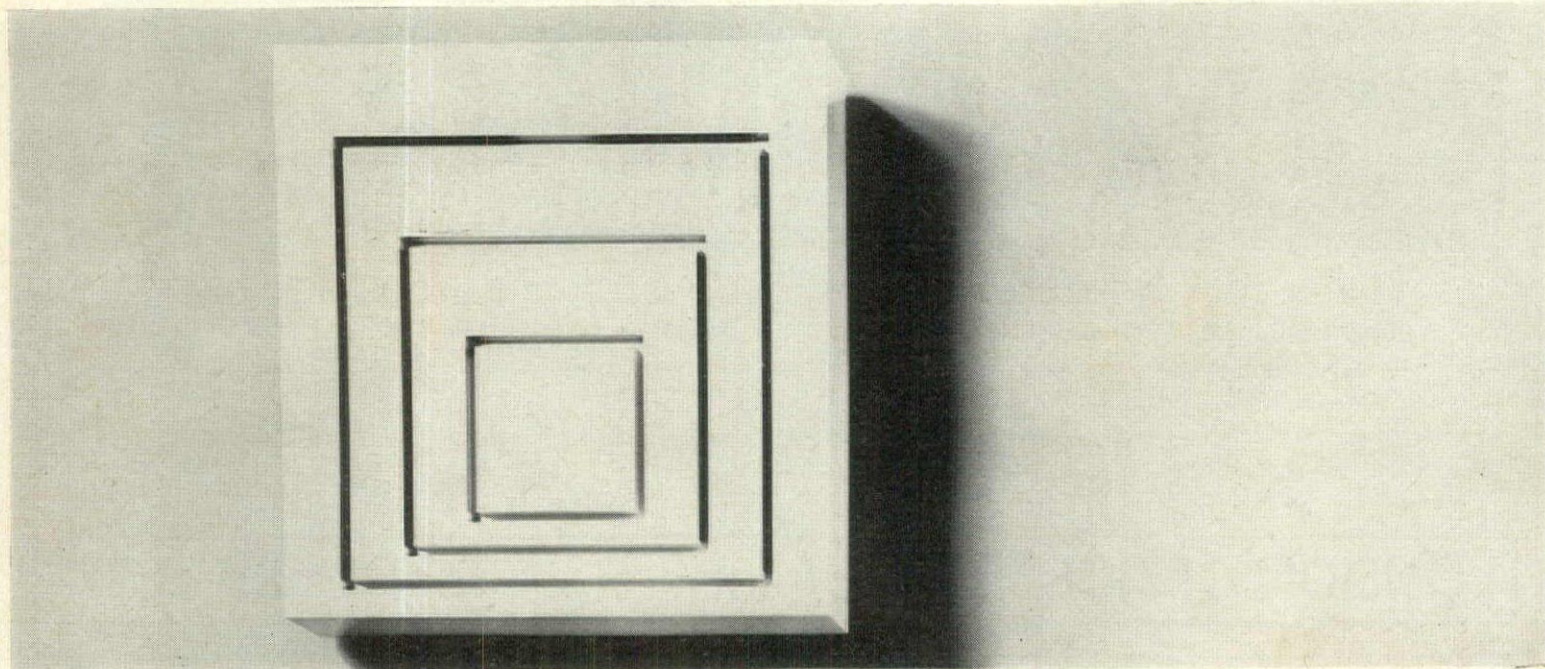
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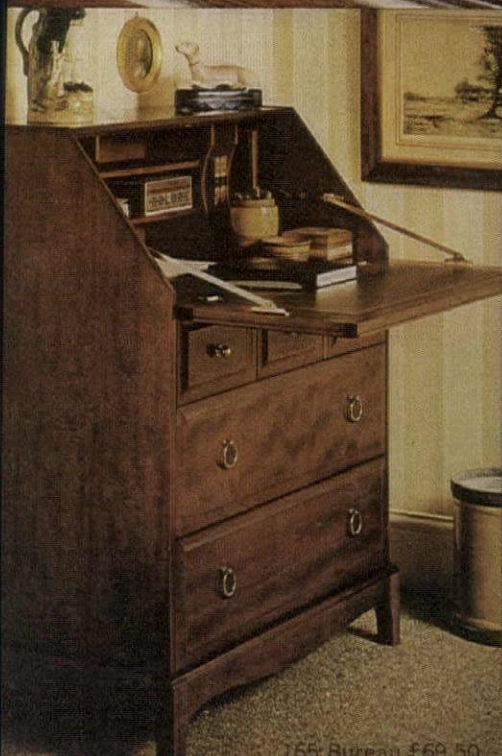
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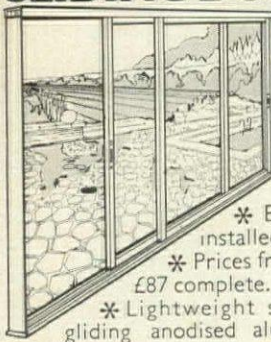
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RECORD REVIEWS

PIANOFORTE VIRTUOSI

BY CHRISTOPHER BREUNIG

IT LOOKED at one time as if Walter Gieseking's records of Debussy were unassailable. His *Préludes*, Book 1, remained in the catalogue for almost eighteen years without a considerable modern rival. Then EMI issued a remarkable set by the young French artist Michel Beroff: Books 1 and 2 of the *Préludes*, *Estampes* and *Pour le Piano* (SLS803, two discs). Beroff had studied at the Nancy conservatory, then he went to Paris and became stamped as a Messiaen specialist. Most recently, EMI have issued a medium-priced disc coupling Debussy's two Books of *Images* and Prokofiev's fascinating, often enigmatic, *Visions fugitives* (HQS1284). He plays these miniatures brilliantly.

But, in the Debussy *Préludes*, Beroff now has formidable competition from another pianist, yet to make his name in this country. The thirty-two-year-old, Rijeka-born **Dino Ciani** studied with Cortot, and commenced his recording career with Deutsche Grammophon. His debut, in Schumann, was frankly not very exciting, but his Debussy is quite beautiful (2530 304 and 2530 305, available separately). He is undoubtedly helped by superb engineering: the recordings, immaculately pressed, create an almost visible image of the pianoforte before one, with every keyboard or pedal effect precisely caught. Listen, for instance, to *Danse de Puck* with the upward glissando-like writing, the way Ciani holds this in an aura of pedal.

There Beroff is too forceful in his characterisation of the piece, although I prefer his less heavy treatment of the massive chordal writing in the famous *Cathédrale engloutie*. But even where one feels a personal preference for Beroff, or Richter, here or there, Ciani certainly does not disappoint: the closing pages of the *Sunken Cathedral* are wonderfully calm; and he excels in the more static or adventurously harmonised pieces. I had never heard *Les Sons et les parfums* . . . as profound and mysterious as here.

Without hearing the records,

one might think that another box of the **Beethoven Piano Concertos** was superfluous—especially as the new album by **Vladimir Ashkenazy** and the Chicago Symphony Orchestra under Sir Georg Solti (SXLG 6594/7; £7.95) makes the fourth stereo cycle in Decca's catalogue. Wisely, Ashkenazy has delayed recording these works complete for some years, but the performances are a superlative achievement. In the first two concertos Solti's conducting seems too dynamic at times for the comparatively undemanding orchestral scoring: some rather overpowering crescendos in tutti, etc, in turn boosted by the recorded balance, strings closer than in the concert-hall. But later on one feels that few accompanists would have taken the care to provide such taut, disciplined playing: precise at speed to match the virtuosity of the soloist. And how carefully prepared these recordings are, with matching of inflections by orchestral soloists to anticipate Ashkenazy's individuality.

Perhaps most striking of all is the way Ashkenazy reflects the composer's own developments in the five concertos (they are arranged chronologically on eight LP sides), allowing himself gradually more latitude in rubato and tempi, moving away from his very 'correct' manner in the B flat and C major works. His account of the *Emperor* contains playing one is tempted to call superhuman, but throughout the cycle there is delicacy and poetic individuality besides a heroic, self-demanding *forte*. Certainly he has matched Serkin (whom he much admires) in total eschewal of easy effects, and in technique and evenness he has surpassed the older pianist. The G major is, I believe, one of the great recordings of our time.

Also recommended: **The world of Russia** (Decca SPA257), in which **Solti** conducts the Berlin Philharmonic in a popular programme. The tapes were lying forgotten, apparently, in an archive since 1960, although one would hardly guess so from the sound quality.

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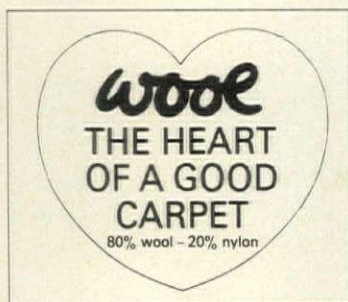
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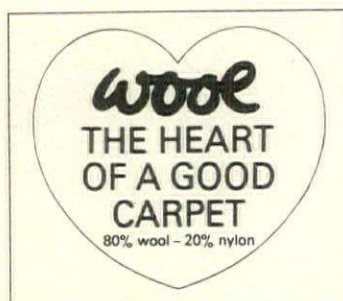
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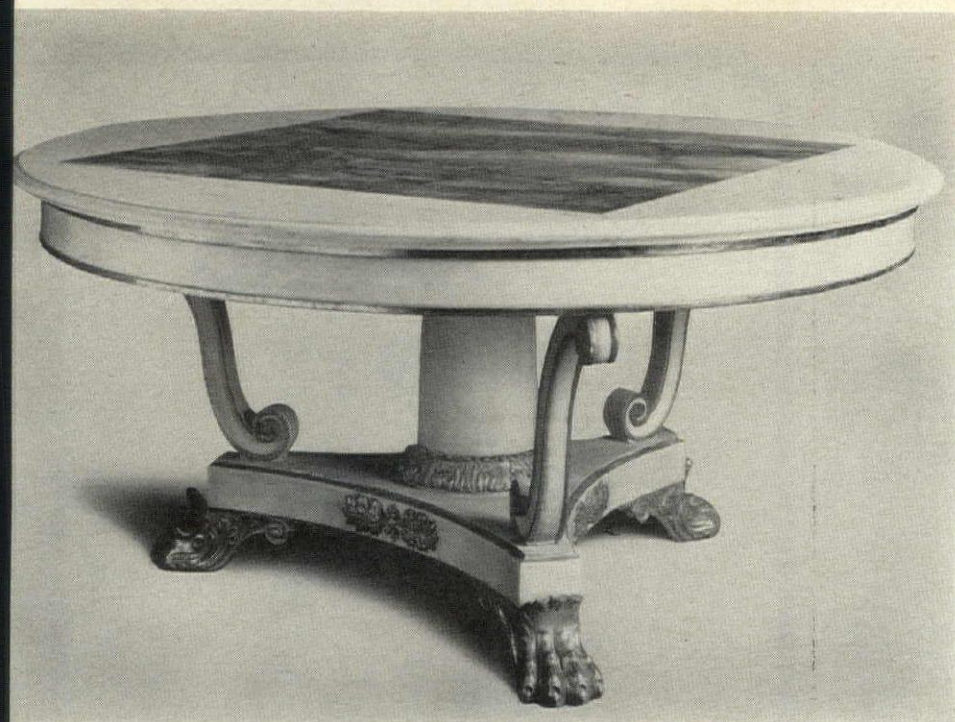
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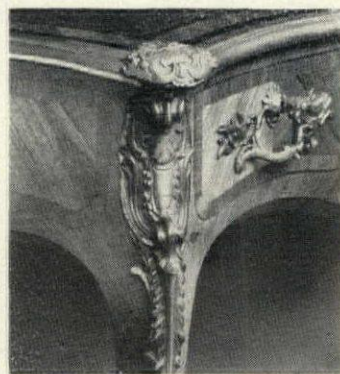
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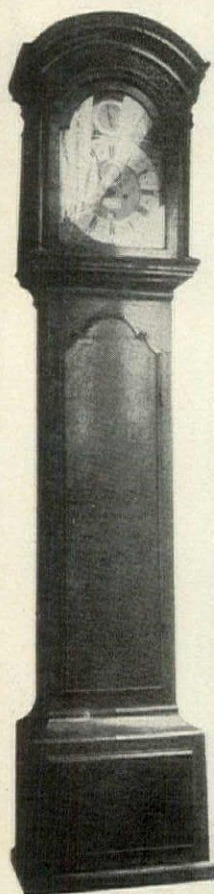
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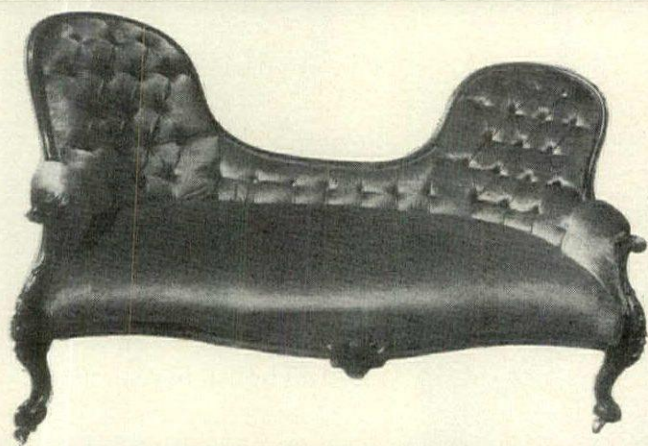
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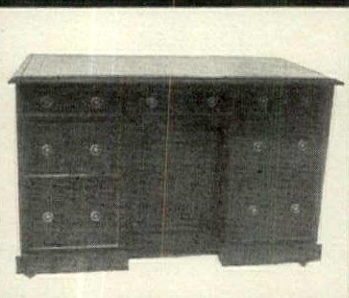
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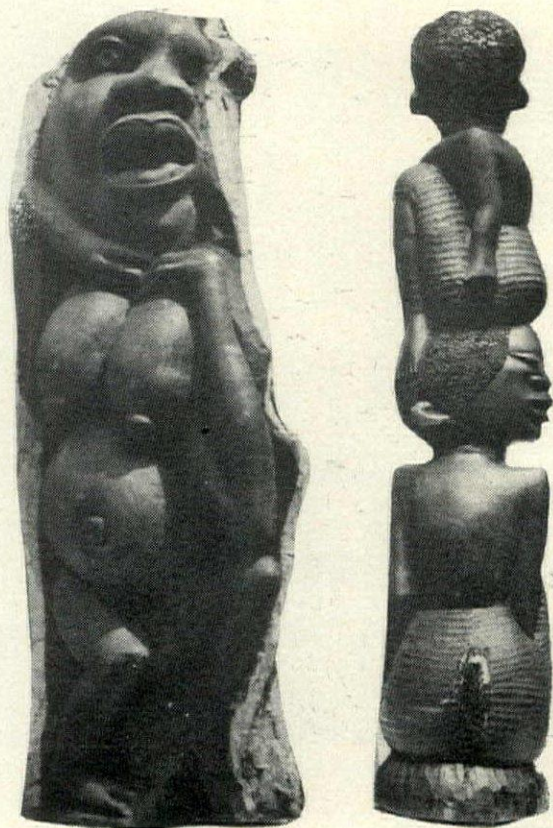
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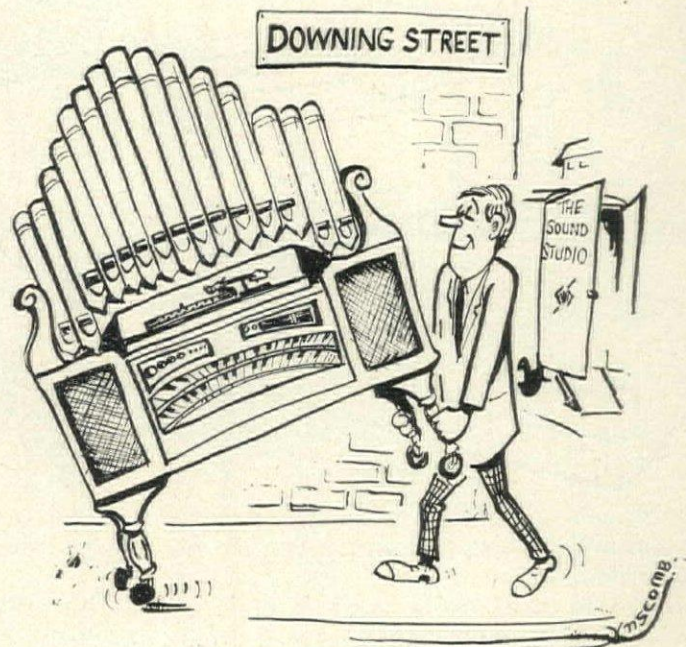
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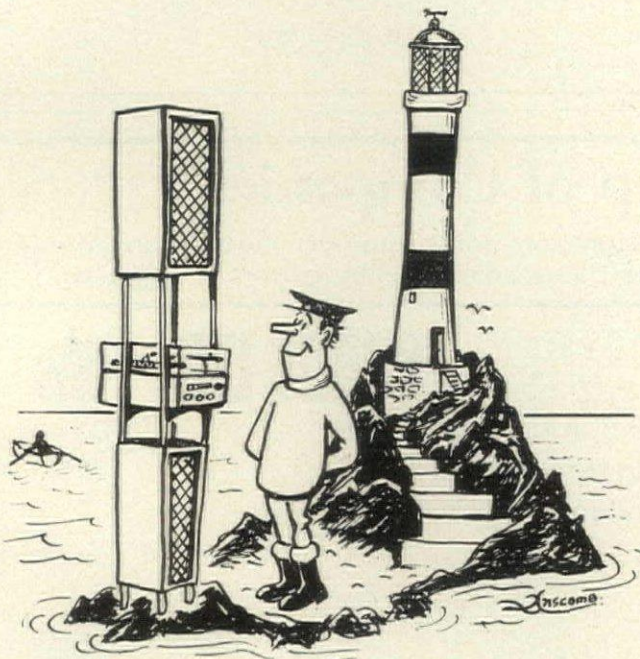
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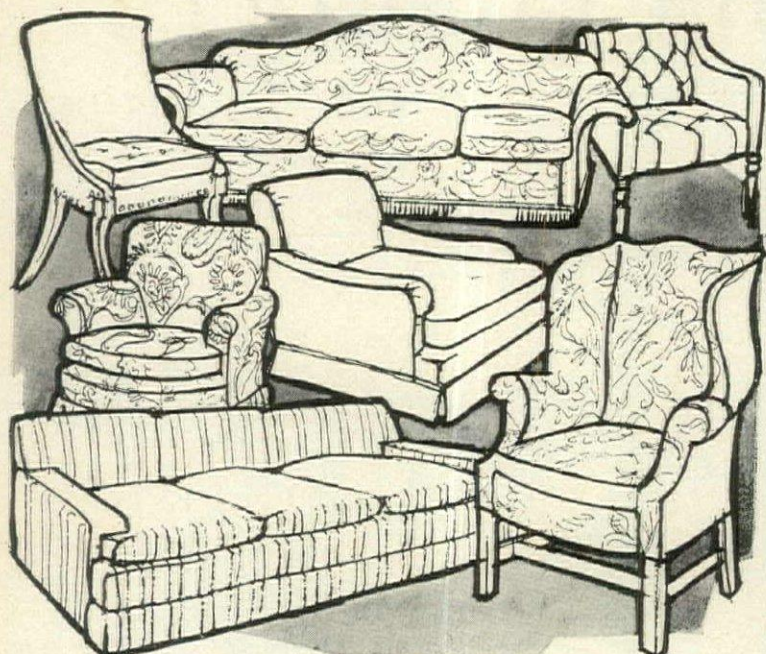
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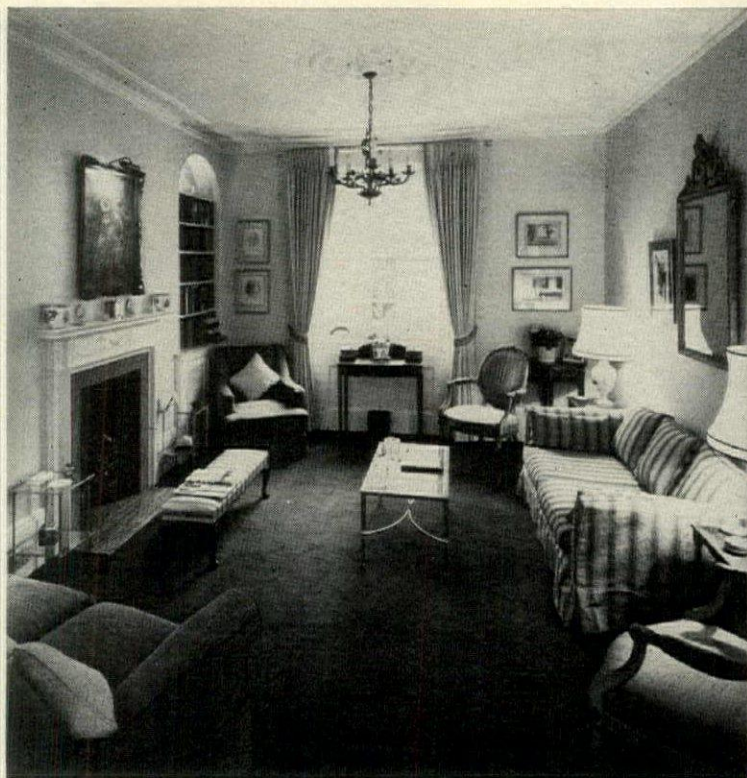
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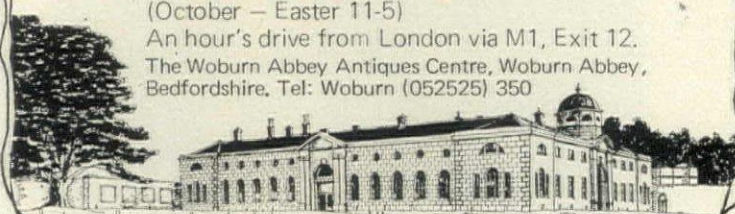
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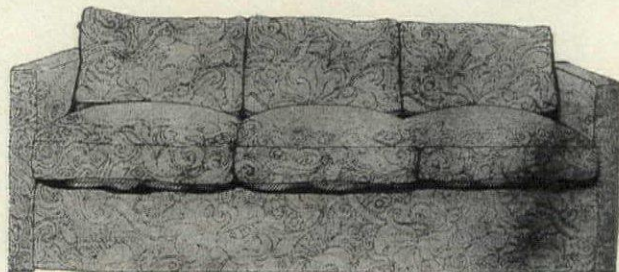
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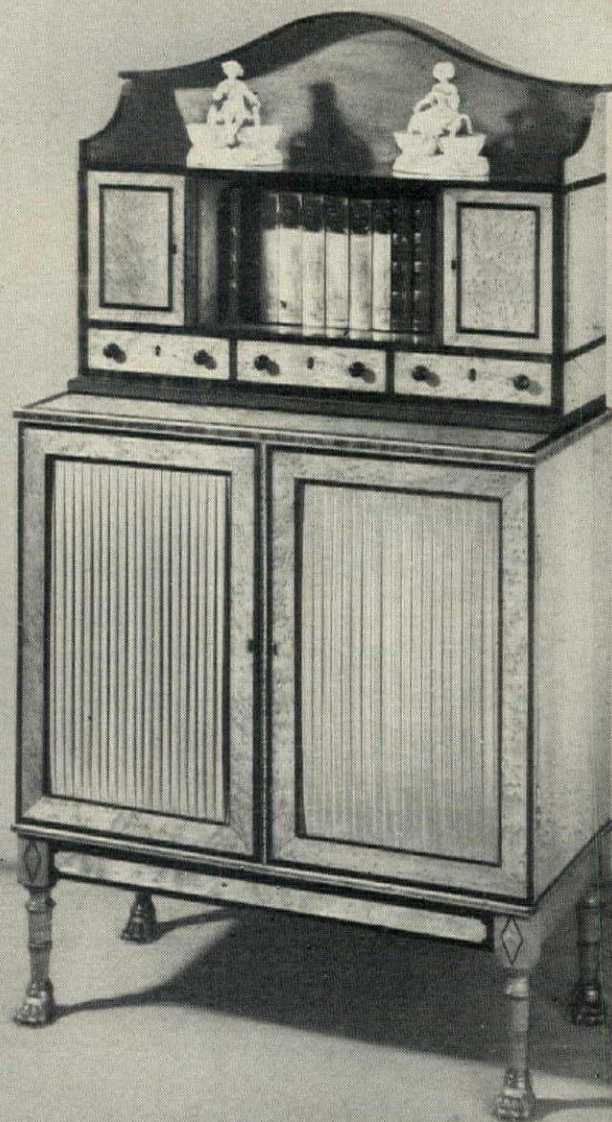
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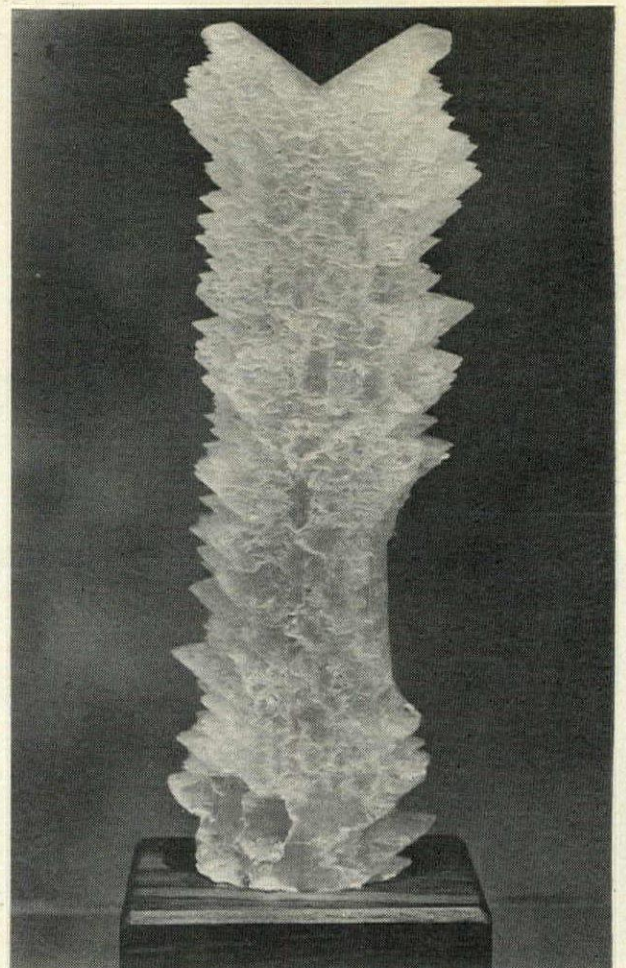
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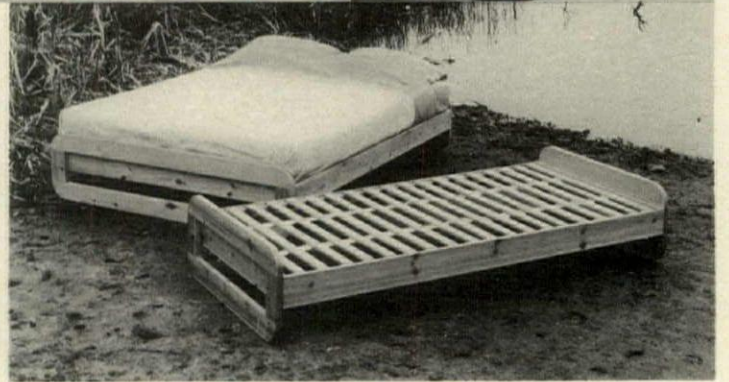
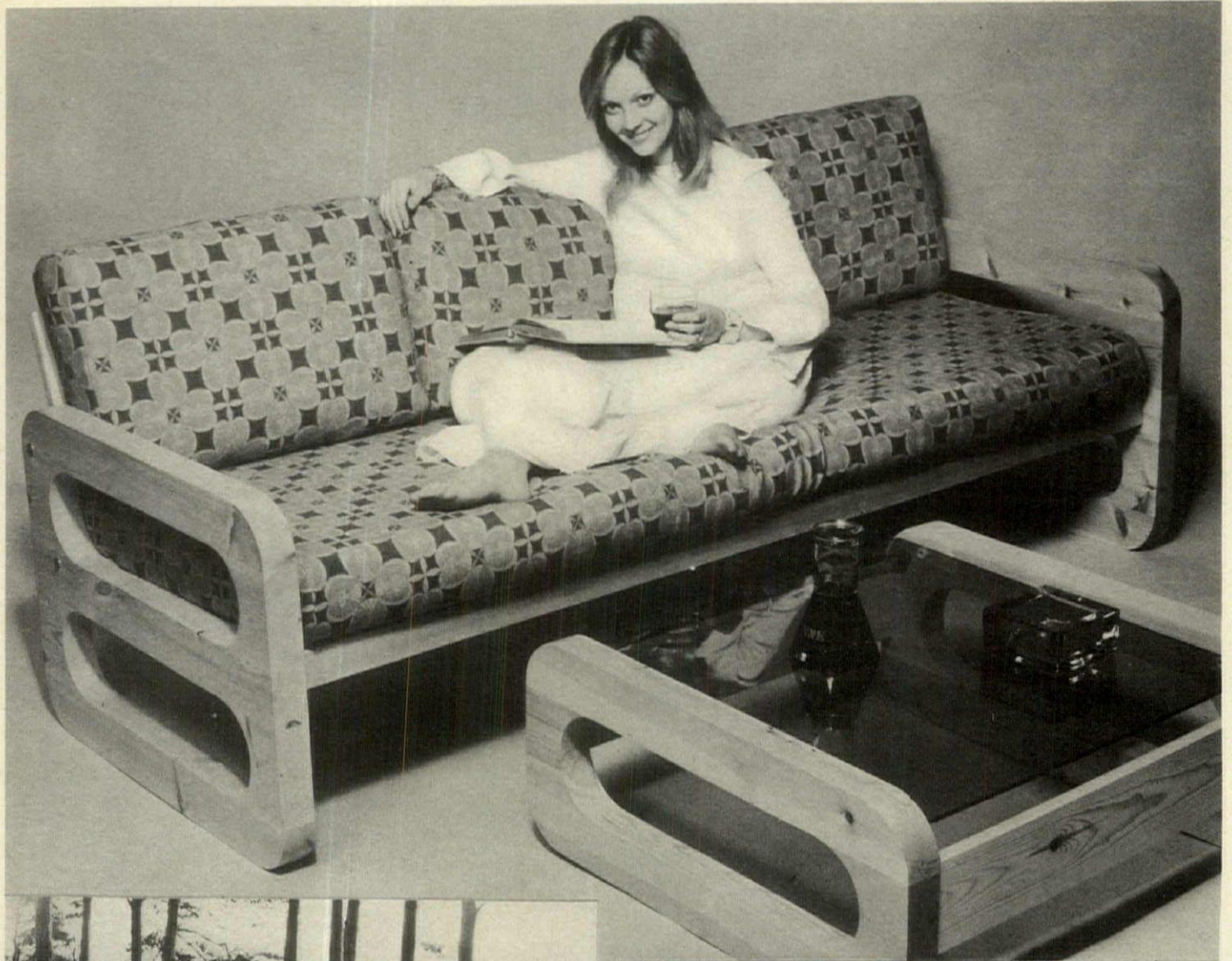
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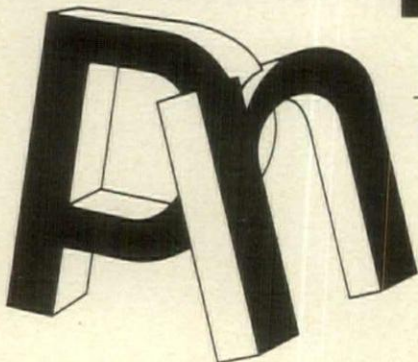
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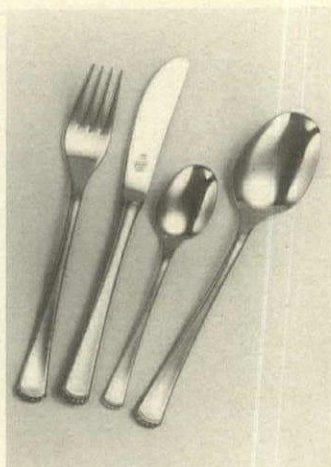
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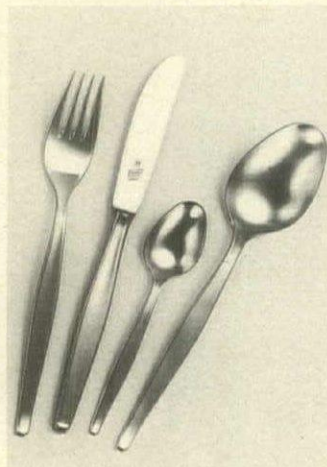
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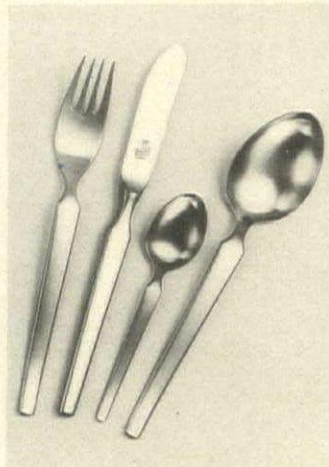
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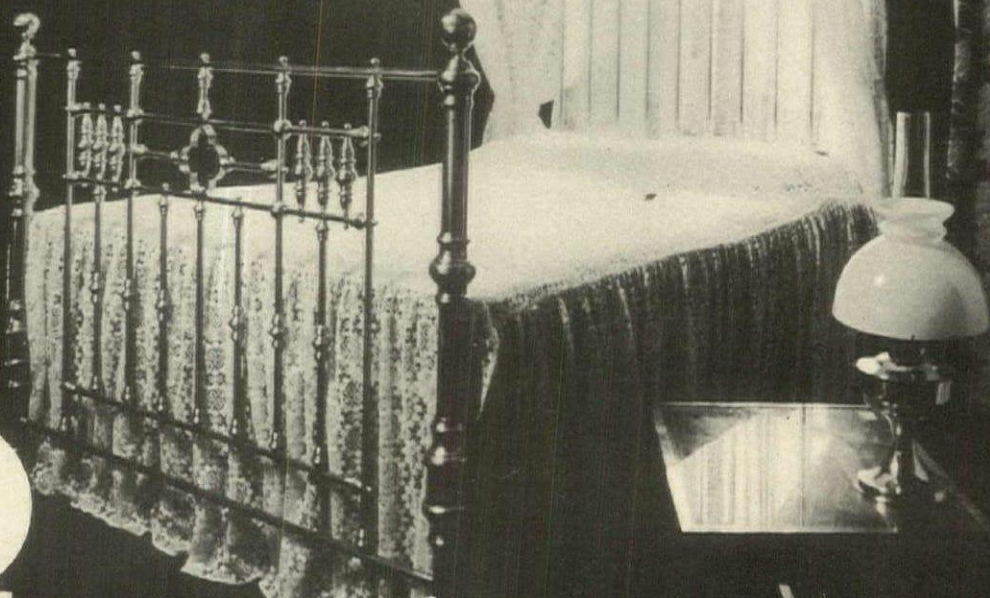
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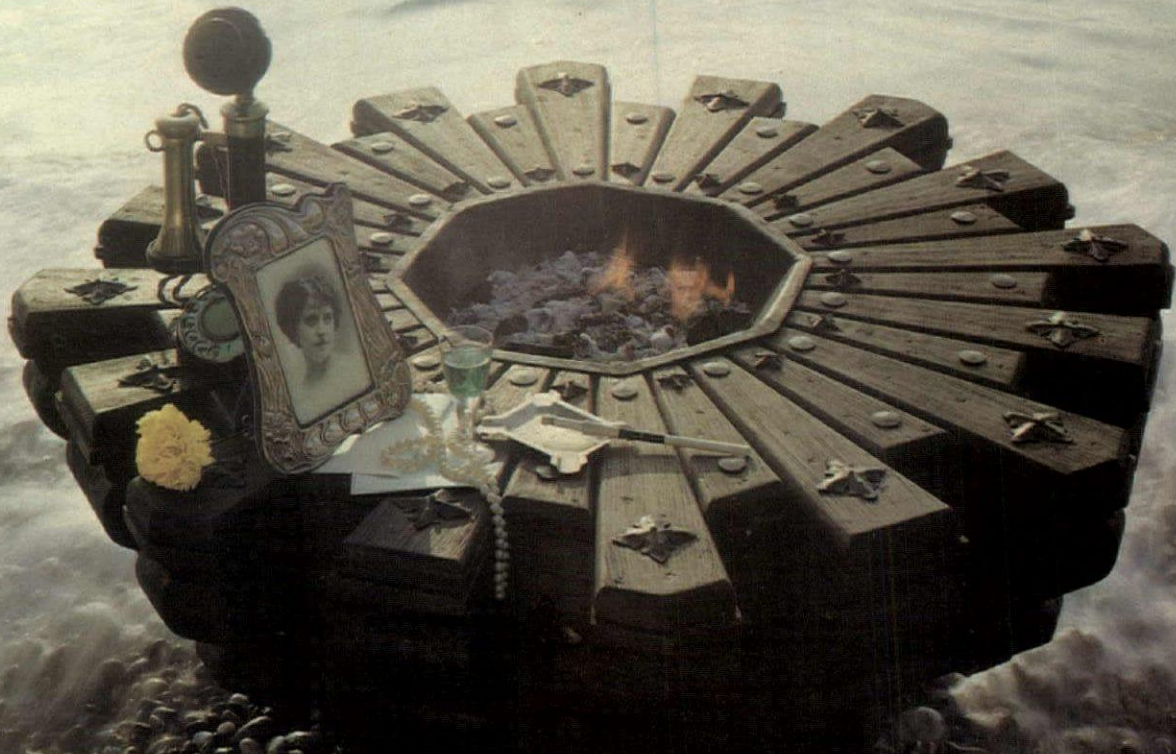


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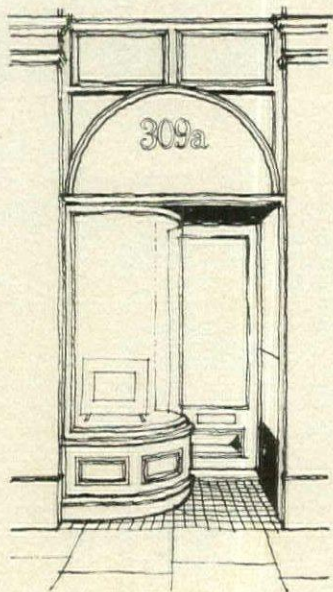
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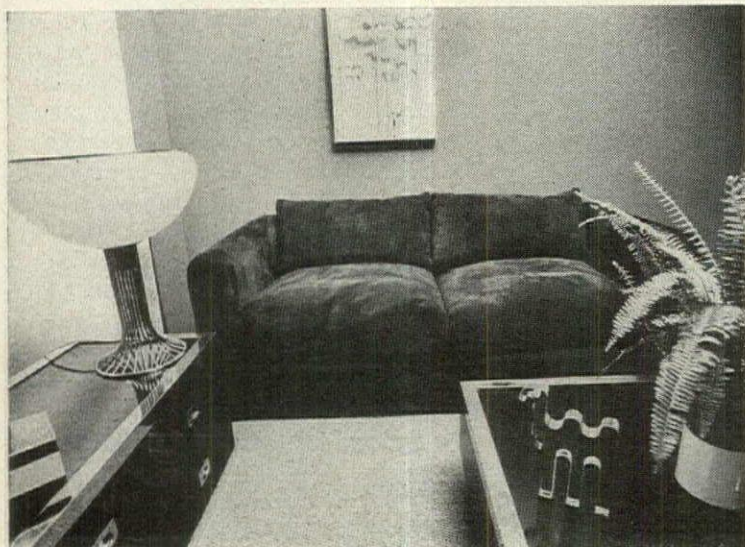
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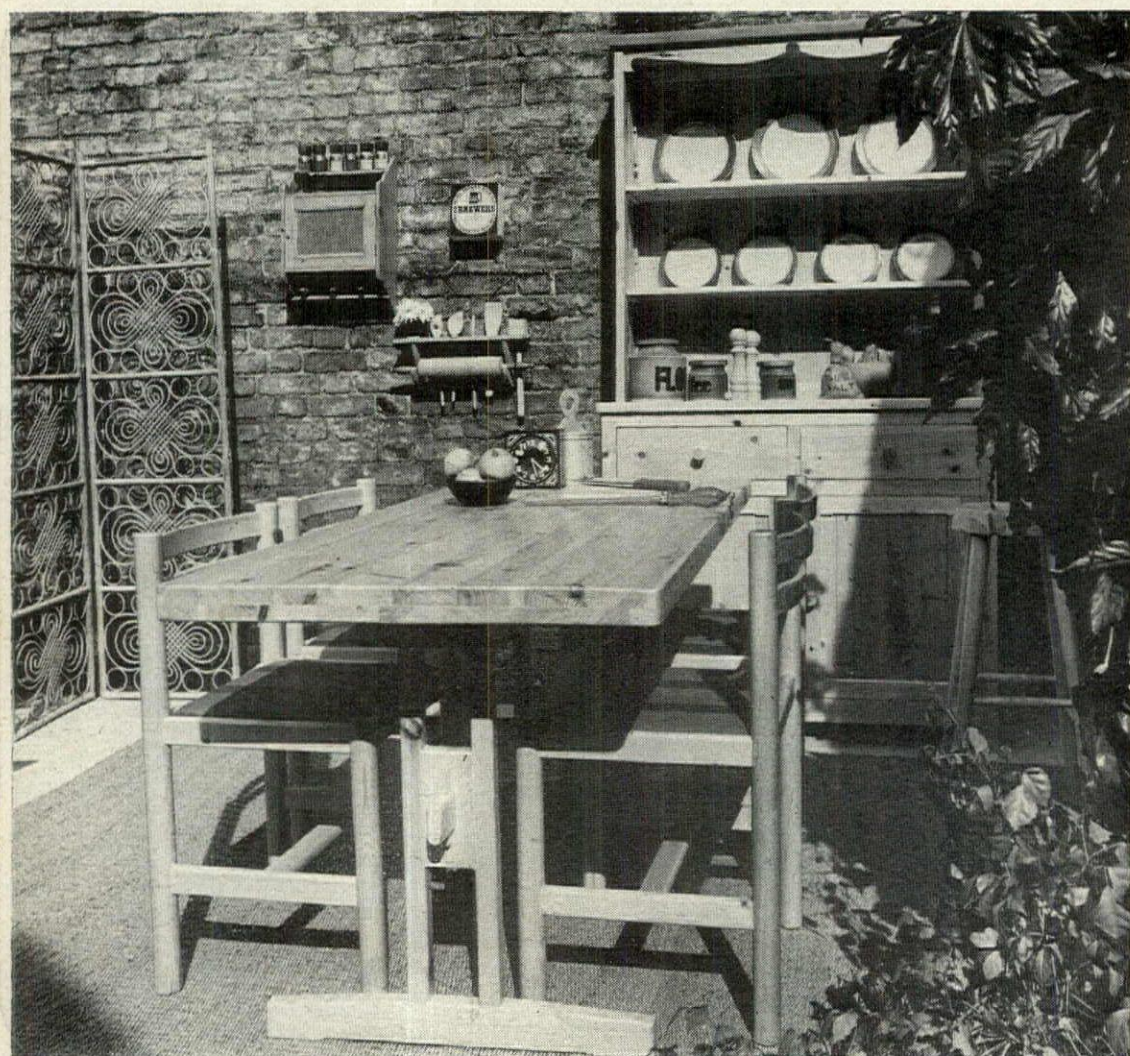
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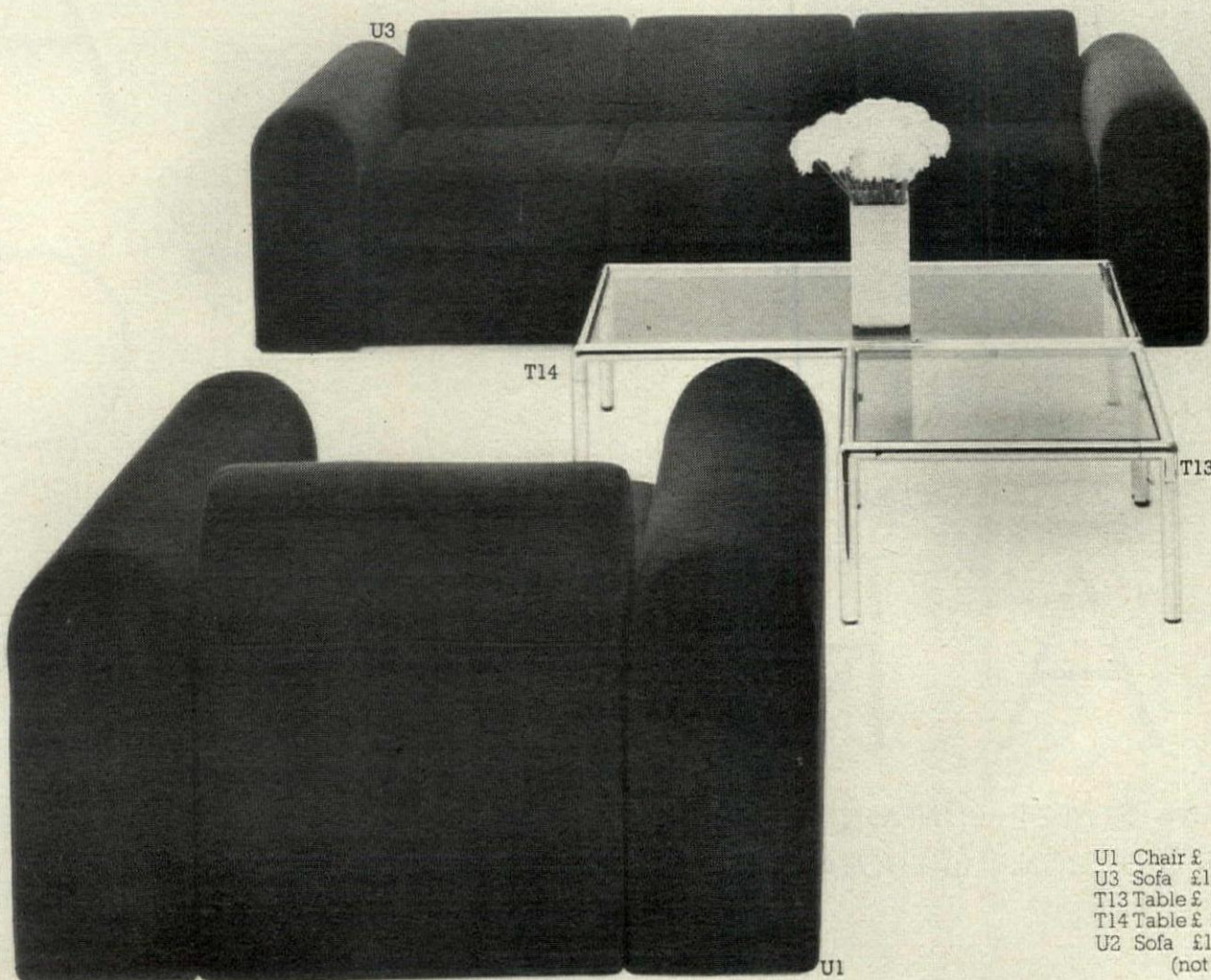
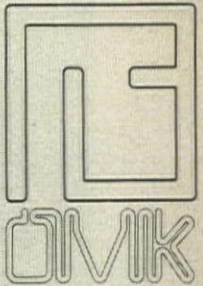
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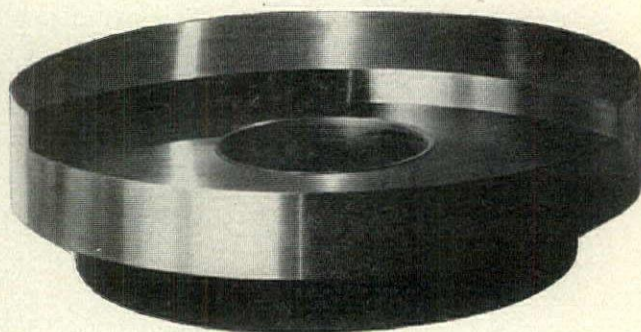
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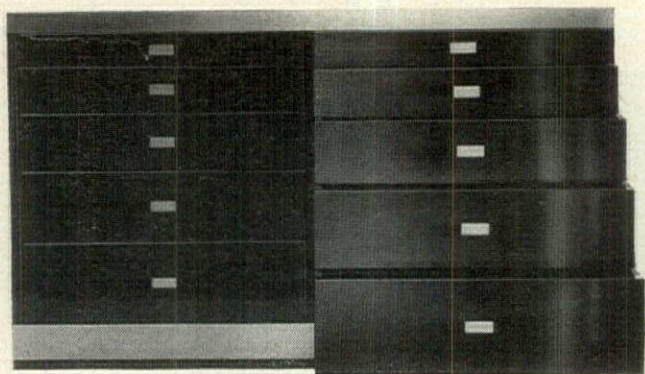


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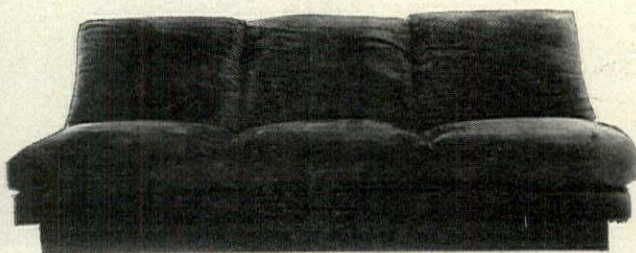
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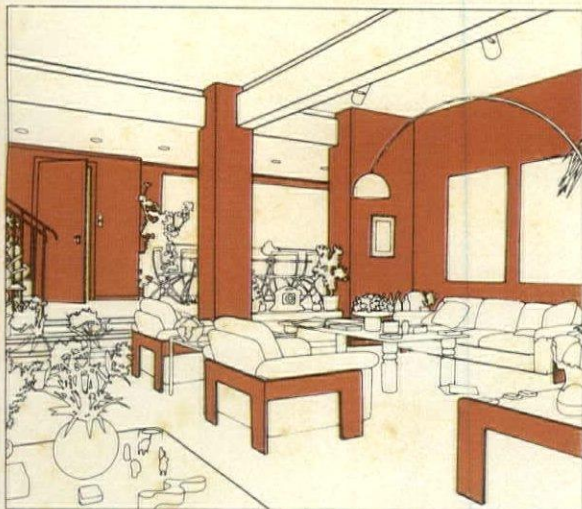
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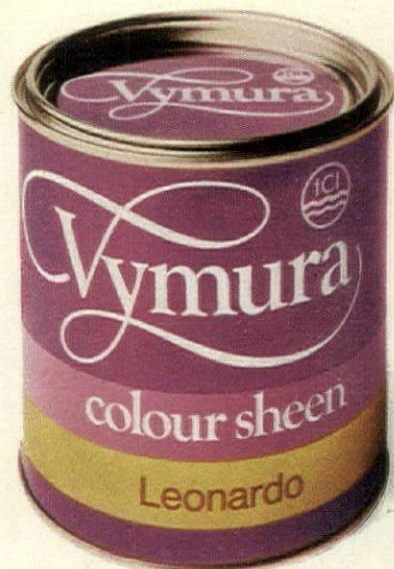
A different finish. Different colours. But above all Vymura Colour Sheen gives you different opportunities.

For example you can forget the conventions - like painting doors and walls with different paint.

At last there's a paint that allows you to use your imagination.

And lives up to it too.

Vymura Colour Sheen really will make your home a simply more beautiful place.



Vymura Colour Sheen
Simply a more beautiful paint.



Vymura is a registered trade mark of Imperial Chemical Industries Limited.



Tebrax squares up to the problem

If you're about to fix shelving in your home. Whether it's to hold all your prized possessions, or the junk in your garage. Then Tebrax is your best buy!

They make a vast range of brackets and supports designed to cope with all types of problems. Elegant, but (200 lbs per pair of brackets) strong. And so easy to fit! Once the uprights are fixed, every shelf will automatically fix squarely into position. Where ever you choose. And because Tebrax is a slotted system it cannot slide out of position, even if it's laden with your most valuable things, or your heaviest equipment.

So if you're about to square up to a shelving job, get the facts straight. Write to Tebrax Ltd, 63 Borough High Street, London SE11NG, or ring 01-407 4367.

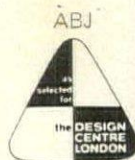
Tebrax®

Aluminium Shelving Brackets

Tebrax Ltd, 63 Borough High Street, London SE11NG.
Please send me further details.

NAME _____

ADDRESS _____



MERCHANDISE DETAILS

DATA for cover;
See also page 9

Floor

Normale 32 ceramic floor tiles, 25 centimetres square, available in fifty colourways, £16.79 per square metre, from Verity Tiles, 3 Ellis Street, London SW3.

Furniture

'Ambassador' range by Cranston, covered in simulated hide No 317 from the Stratus Andromeda range. Three-seater sofa, £133.65, and armchair, £102.85. Inquiries to Cranston Upholstery Ltd, Cranston House, Garston Industrial Estate, Blackburne Street, Liverpool L19-8JD. Table, LB1, 48 inches square, £118.00, from Liberty, Regent Street, London W1.

Wall units

Wall units by Interlubke. Displays can be seen at Heal's, 196 Tottenham Court Road, London W1, and Dunn's of Bromley, 22 Market Square, Bromley, Kent. Further inquiries to Interlubke Service, Aquarius Griswold, 28b Albemarle Street, London W1.

Paintings

(From left to right) 'White Face' and 'Sitting Figure', oils, and 'Red Tail', lithograph, all by Karel Appel. A selection can be seen at The London Arts Gallery, 22 New Bond Street, London W1.

Accessories

'Arc' lamp No 510 by Guzzini, imported by Victor Mann, £79.75, from Waring and Gillow, Regent Street, London W1.

(On table) 'Victoria' goblets, £1.00 each, and 'Victoria' wine glasses, 90p each, both by Dartington and available from Habitat branches and by mail order.

White ceramic covered box by Sicart, from £1.60, from Heal's. Yellow ashtray, £1.25, from Habitat branches.

On wall units, from left to right:
On first unit: Lamp 'Fungo', £6.10, from Heal's.

On second unit: Blue ashtray, £1.25, from Habitat branches.

'Delhi' electric clock by Smiths Industries, white moulded case, £8.30, from Selfridges, Oxford Street, London W1.

Red ceramic cup, part of a seventeen-piece set at £17.75, and white triangular vase, £2.40, both by Sicart and available from Heal's.

On third unit: Tall white ceramic vase, £11.45, and white curved vase, £3.45, both by Sicart and available from Heal's.

Yellow triangular vase, £3.75, and small yellow ashtray, £2.35, both by Gabbianelli and available from Liberty. White 'Crayonne' plastic dish, £1.00, from Habitat branches.

On fourth unit: Tall red ceramic vase, £7.00, red steps vase, £6.00, and red

triangular vase, £3.75, all by Gabbianelli and available from Liberty. Champagne glasses 'Bibendum', 30p each from Habitat branches or by mail order.

On fifth unit: Portable television, model Elite 1230 by Grundig, £76.90, from Selfridges.

On sixth unit: Red ceramic coffee pot and cups and saucers by Sicart, part of a seventeen-piece set, £17.75, from Heal's.

Hi-Fi

Turntable, HFC 50 by Dynatron, about £109.00, plus £18.48 for each speaker (not shown) from Harrods, Knightsbridge, London SW1; Bentalls, 25 Clarence Street, Kingston-upon-Thames.

DATA for room-set
on page 161

Floor
Carpet by Parsons, No 2/5450 from the Media Metrics range, about £5.80 per square yard, from main stores and carpet retailers.

Furniture

'Diplomat' leather sofa by HK Furniture, £664.60 (or from £389 in fabric), from Heal's, 196 Tottenham Court Road, London W1.

'Ara' table by Artemide, in ABS cyclocac, also available in green, dark brown and grey, £47.19, from Ryman Interiors, Tottenham Court Road, London W1.

Wall units

Black wall units by Interlubke; displays can be seen at Heal's and Dunns, 22 Market Square, Bromley, Kent. Further information from Interlubke Service, Aquarius Griswold, 28b Albemarle Street, London W1.

Curtains

Fabric No 81094 by Interlubke, available in five colourways, 100 per cent cotton, colourfast, 72 inches wide, 126 inch repeat, curtain cut to order (depending on height of window), from Interlubke retailers or inquiries to Interlubke Service.

Accessories

'Lampione' standard lamp by Guzzini, made of plastic, £137.50 from Heal's. Hi-fi by Sonab, 85S turntable, £94.98; R4000 receiver £179.50; OA5 speakers £150.00, available from Harrods, Knightsbridge, London SW1. Botanical posters, £3.00 each (plus 25p for postage and packing), from Goods and Chattells, 34 Shelton Street, London WC2.

Black-and-white photographs of the Sven Fristedt collection of fabrics by Jack Lenor Larsen.

Coloured bowls and vases 'Crayonne' Input range made of heavy-duty ABS plastic, available in green, red, yellow and white: tray, £1.50, small vase 85p, salad bowl £1.30, round bowl £1.00, ashtray 50p. All from Habitat branches and by mail order.



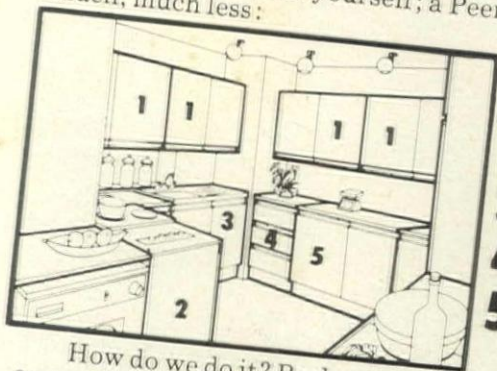


What adds up to a Peerless dream kitchen?

Much lower prices.

Paying for a dream kitchen shouldn't be a nightmare. So Peerless keep their prices extra low! Whether you buy just one unit or fit your entire kitchen, you'll save money by choosing Peerless.

Here are the prices of all the beautiful units in our picture. Add it up for yourself; a Peerless kitchen costs you much, much less:



- 1** 42" wide wall unit
£20.63*
- 2** 42" wide hob unit
£32.45*
- 3** 42" wide sink unit
£39.33* inc. s/steel top.
- 4** 21" wide drawer unit
£29.70*
- 5** 42" wide base unit
£32.45*
Inc. VAT*

How do we do it? By dealing direct with you, so there are no middlemen, no hidden extras.

And we **GUARANTEE** to despatch your units direct to you within 28 days of receiving your order. Everything comes flat-packed for easy handling, and every unit takes only five minutes to assemble.

Money-back guarantee if returned within 14 days. Full credit facilities available.

Modern good looks.

Peerless units are sleek and elegant. They come in a range of sizes to fit any kitchen, carefully designed to give

you the largest and most efficient possible working area. In a selection of versatile, co-ordinating colours.

And the very best quality.

We make Peerless built-in furniture with the most modern machinery, using only top quality materials. It's finished inside and out in melamine; simply wipes clean, won't chip, crack or fade, and never needs painting.

Our quality control ensures that each surface is meticulously smooth - no rough edges or corners, ever. Peerless units are solid, durable, practical - and beautiful.

So send for your free colour brochure now.

And find out everything else you want to know about your Peerless fitted kitchen - including our excellent credit facilities.

You can see all the Peerless units at the Showroom, 8-9 Berkeley Street, London, W.1., or you will be welcome at the Peerless factory in Salford.

To: Peerless Furniture Ltd., Dept. (HGS1) P.O. Box 5
(Salford DO), Weaste Road South, Salford, M5 2FA.
Please send me your **FREE** colour brochure

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NATURAL MINK
"CLASSIC"
£650
Also in Black, Dark
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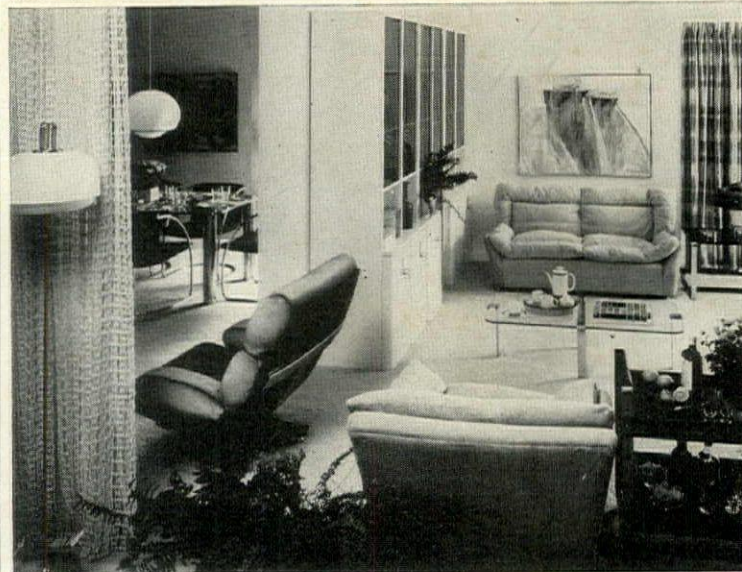
*distinguished fur
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Designer will
assist you
personally
to choose from over
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New Coats, Jackets,
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Fur Hats
and Cravats.
We also have a
selection of
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NEW FURS*

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include part
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enquiry is too
much trouble,
whether you call,
write or phone, you will
find us HELPFUL &
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Phone 24 hours**

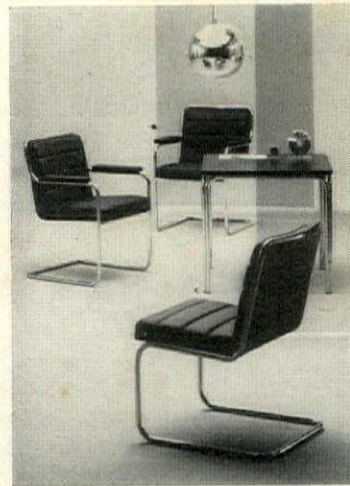
GERMAN LOGIC FROM SHEER FABRICS TO STURDY CHAIRS



Combined dining/living-room, showing fabrics by Bayer Fibres, including Dralon Vision net by Hill Denison, £1.50 per yard, 60 inches wide. Inquiries to Dralon Information Bureau, 100 Wigmore Street, London W1. 'Alouette' suite by HK, two-seater settee about £224.20 and matching armchair, about £143.60, upholstered in corded Dralon velvet, from Heal's, 196 Tottenham Court Road, London W1



Leather-and-chrome chair S 35L by Thonet, designed by Marcel Breuer, about £276.85. Stockists from Kimdan, 143 Grosvenor Road, London SW1



Desk or dining chairs, S 46 and S 46F, by Thonet. In vinyl, without arms, £95.15; with arms £115.22. Inquiries to Kimdan



Chrome-framed chairs, S 41 and S 41F, by Thonet, available in a wide choice of leather, vinyl and fabric coverings. In vinyl, about £118.25 without arms: £152.35 with arms. Inquiries for stockists to Kimdan Ltd, 143 Grosvenor Road, London SW1

continued on page 38

How to buy a villa in the Algarve or Menorca

Your own villa abroad can be a home to enjoy and also a sound investment.

On the basis of past experience its value should rise over the years, and produce rental income while you are not using it.

But buying the villa abroad that suits your requirements is complex, and calls for expert advice.

It is this advice that Save & Prosper Villa Investments Limited can offer you. We are a subsidiary of the Save and Prosper Group, set up in association with Meon Travel Agency Limited.

We have offices in both the Algarve and Menorca, and can offer advice on a large selection of properties of all types and prices.

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32 High St., Petersfield, Hants. GU32 3JN.
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Please send me your full explanatory booklet
on villa purchase.

I am interested in:

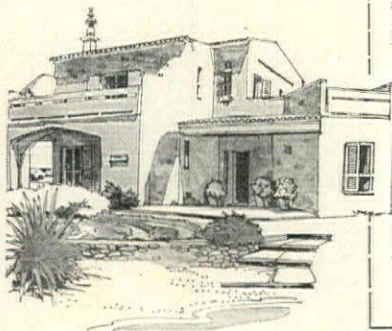
The Algarve Menorca

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Poggenpohl Kitchens. Expensive? Yes. But the best- the most beautiful in Europe.



But if our prices are high — our standards are higher still. And it shows. In everything. Design. Workmanship. Attention to the tiniest detail.

For example, every Poggenpohl Kitchen is tailor-made to meet individual needs. Like whether or not you are right or left handed. Tall or short. Entertain a lot or have a family to cater for.

And Poggenpohl give you so much choice. Laminate, solid oak or mahogany fronts. Worktops in slate, marble, laminate or ceramic tile. Plus 1001 variations of interior fixtures, fittings, cupboards and drawer units. Electrical appliances. Pull-out tables and trolleys. And a whole lot more.

We even take care to invite all our stockists to Germany for an intensive course on how to plan a Poggenpohl Kitchen.

Then, when the plan is complete, and in a remarkably short space of time, comes the best part of all, using and enjoying your own Poggenpohl Kitchen — designed for you so that it is the most exclusive in Europe.

Please send me a Poggenpohl Brochure
and the name of my nearest stockist.
BLOCK CAPITALS PLEASE

Name _____

Address _____

HG5

poggenpohl
kitchen-design

Post to Fr. Poggenpohl UK,
Concept International,
58 Coombe Road,
New Malden, Surrey.

When you convert to modern central heating by Thermoshell you save money and worry



A sleek, automatic oil-fired boiler will fit your modernisation plans - beautifully.

Read how we protect your pocket and your peace of mind

How Thermoshell protects your pocket

Thermoshell runs on oil, the low-cost fuel for automatic central heating. Included with our FREE Thermoshell central heating facts book you'll find a table showing how much you can save with Thermoshell, compared with the other sorts of automatic fuel. Exactly how much you can save depends on where you live, because the prices of all fuels vary from area to area.

Pay for conversion - with running costs savings

It's easy enough to convert to Thermoshell central heating, and change your old boiler or back boiler for a new, clean and efficient work-free oil appliance. There's a large range of oil-fired boilers and back boilers to suit your needs. Have a look at the boilers we feature in the Thermoshell book, and ask your local Thermoshell specialist to quote on a scheme for your home. (If you wish, he'll come in response to the coupon at the bottom of this advertisement.) Your conversion will probably cost less than you think, and the money you'd save on running costs could soon help you pay for it.

How Thermoshell protects your peace of mind

Because Thermoshell comes to you from Shell, the big oil company, you can be sure you're getting the best possible central heating service. It's the way we look after your central heating, plus your savings on running costs that, together, make Thermoshell such a very good buy.

1. Your fuel delivery. This is looked after by your local Thermoshell oil man - and he's got all the backing of Shell.

2. Your own engineer. Your Thermoshell distributor will, if you wish, make sure you get regular routine maintenance. And if your boiler and pump ever breaks down, the engineer we've trained will put it right.

3. Your extra protection - only £2 a year. No piece of machinery is infallible, so for only £2 a year Thermoshell will insure the most important parts of your system against breakdown - the pump and burner. It is the lowest insurance premium you can get.

Get all the facts - FREE

Thermoshell's central heating facts book has been specially designed as a "reference book" on central heating. You'll find it

particularly helpful when it comes to your own conversion plans. Just post the coupon. In return, we'll send you our facts book - FREE. And if you tick the box for a Thermoshell central heating specialist to call, your local Thermoshell office will make an appointment. **Or phone 01-836 7303.**



protects your pocket and your peace of mind

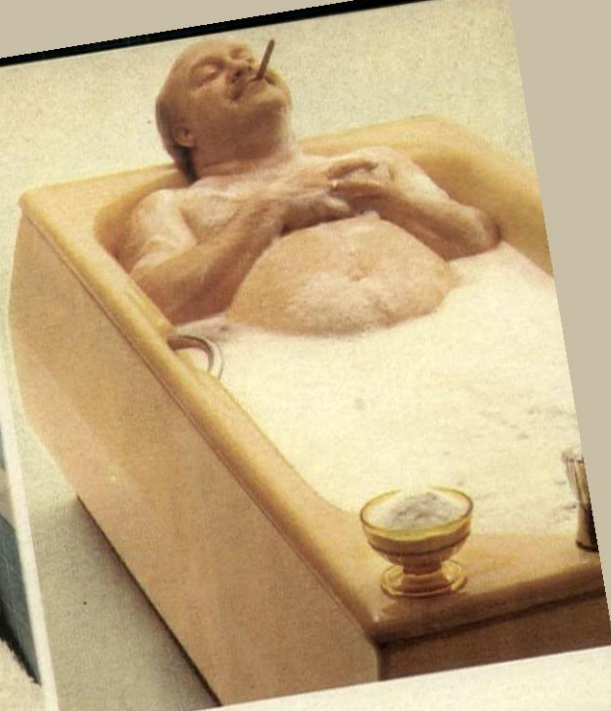
To: Thermoshell Central Heating, Cheddar, Somerset.
Please send me your central heating facts book.
Arrange for a specialist to call on me.

06775

Name _____

Address _____

Tel. No. _____



Above
Vogue Twingrip, Sun King.



Harmony, Sky
Size: 1700 x 724 mm
(66 1/8" x 28 1/2")
Height: 527 mm (20 3/4")

Below
Vogue Elysian, Pale
Beige.
Size: 1840 x 850 mm
(72 1/8" x 33 1/2")
Height: 444 mm (17 1/2")
Vinyl tiles - Gerdlex.
Wall mirror - JRM Warehouse, 39 Neal
Street, London WC2.
Dressing gown in White towelling - The
White House, 51 New Bond Street, W1.
Towels, 'Jonelle' - John Lewis.

Right
Vogue Mayfair 1700,
Pampas.
Size: 1700 x 750 mm
(66 1/8" x 29 1/2")
Height: 545 mm (21 1/2")
1800 x 800 mm (70 7/8" x 31 1/2")
Height: 550 mm (21 5/8")
Printed Jersey fabric - Simmonds at
Stanley Row, 42 New Bond Street, W1.
Silk Cushions - Liberty, Regent Street,
London W1.

Jackcock Blue MG80 and White
019
'Tumblerwist' - Shelley Textiles.
n - Ultra.
llets Book Shop.
nelle' - John Lewis.

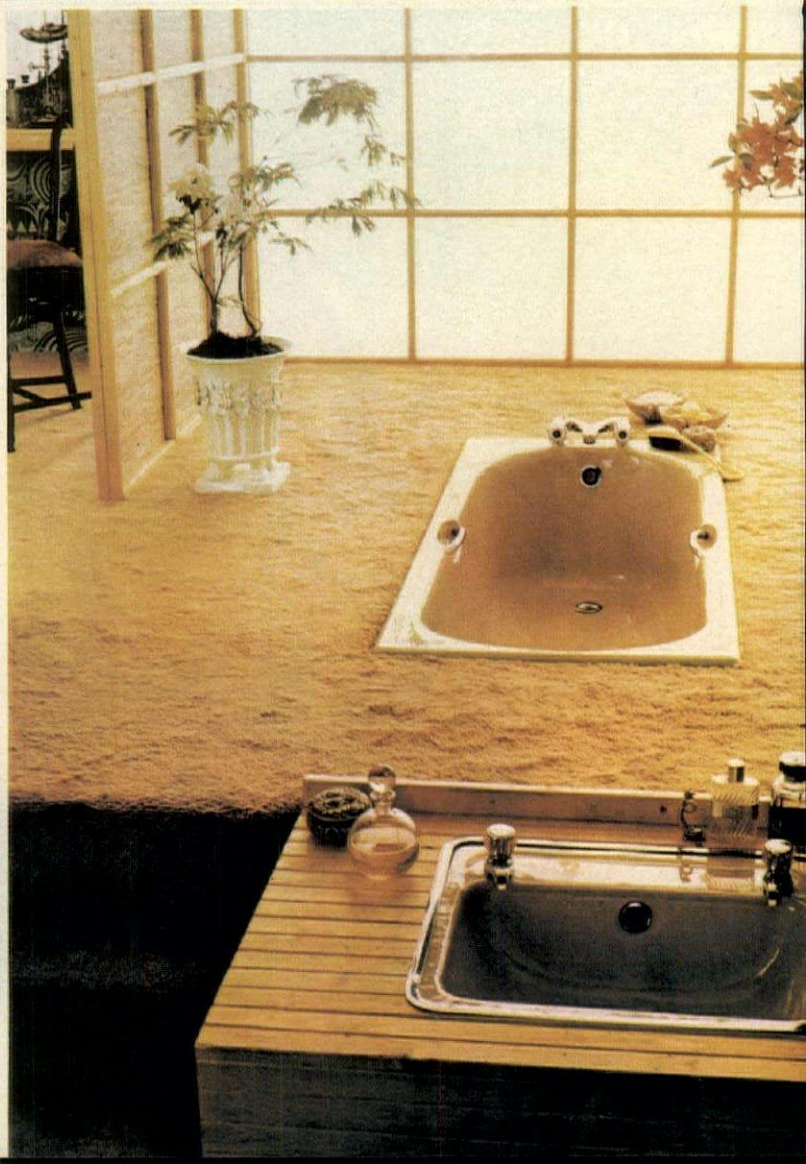
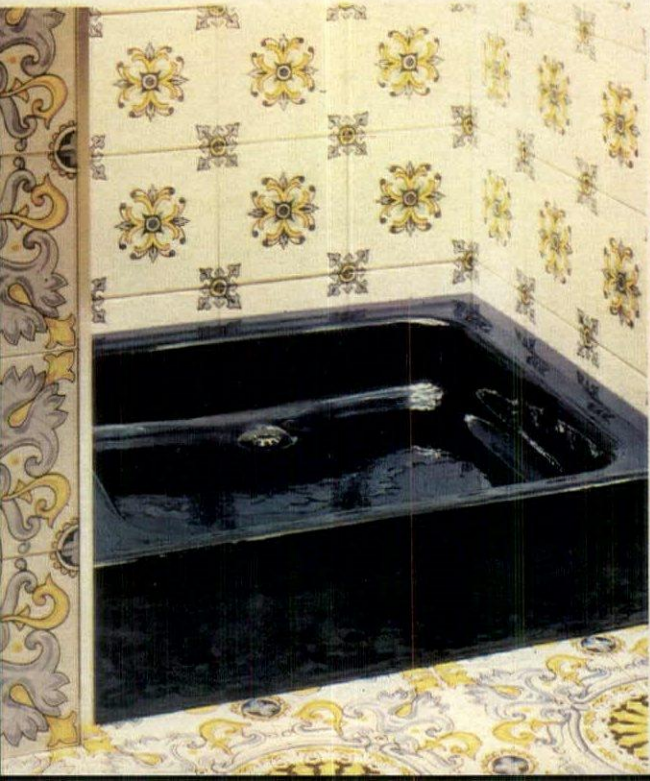




Above
Vogue Atlanta 1700,
Turquoise.
 Sizes: 1700 x 700 mm
 (66 $\frac{1}{8}$ " x 27 $\frac{3}{8}$ "")
 (Height 550 mm (21 $\frac{3}{8}$ "")
 Tiles - Turquoise MG 35

Right
Vogue 66 Twingrip,
Pampas.
Vogue 550 Basin,
Pampas.

Below
Walton Shower
Tray, Night Blue.
 Sizes: 762 x 762 x 156 mm
 ((30" x 30" x 6 $\frac{1}{4}$ "")
 914 x 914 x 156 mm
 (36" x 36" x 6 $\frac{1}{4}$ "")
 Wall tiles, 4T-11
 Floor tiles, 4T-8



These are some of the places where you can get a good bath.

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The Builders Centre (Sheffield) Ltd.,
Suffolk House, Suffolk Road, Sheffield.

SCOTLAND

Wm. Wilson & Co. (Aberdeen) Ltd.,
505 Gt. Western Road, Aberdeen.

T. Graham & Sons Ltd.,
Queen Street, Dumfries.

T. Graham & Sons Ltd.,
71 South Road, Lochee.

Sankey-Campbell,
Picardy Place, Edinburgh.

T. Graham & Sons Ltd.,
Kerr Street, Bridgeton, Glasgow.

Wm. Wilson & Co. (Aberdeen) Ltd.,
Henderson Road, Inverness.

NORTHERN IRELAND

Aerocrete (Ireland) Ltd.,
233 Shore Road, Belfast.

McNaughton Blair Ltd.,
Balmoral Road, Belfast.

Beggs & Partners Ltd.,
68 Great Patrick Street, Belfast.

Stevenson & Turner Ltd.,
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J. McCandless Ltd.,
10 Church Street, Coleraine.

A. Shiells & Co. Ltd.,
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Or, of course,
your local builders'
merchant.

For more details, write for
The Good Bath Book and a
complete Vogue showroom list.

Name _____

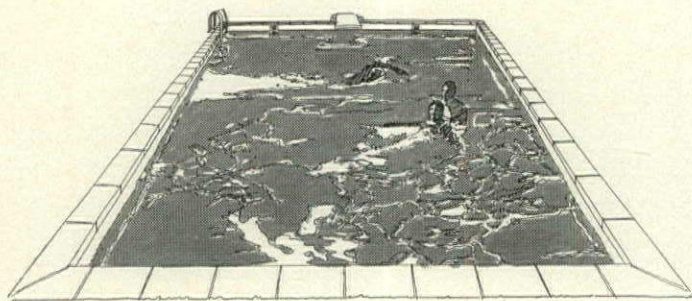
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GLYNWED

To: Glynwed Baths Ltd.
Bilston Works, Bilston, Staffs. WV14 8UA.

The £375.00 Keep-fit Course



£375.00. Not much to pay for a swimming pool 24' x 12'. But that's the Capital "Pool Pak" price. Just supply the prepared hole and you're in there swimming, keeping fit, toning up your muscles, feeling great. You could almost save that much on your holidays this year and have just as much fun by your own pool.

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Capital - The Affordable Pool.

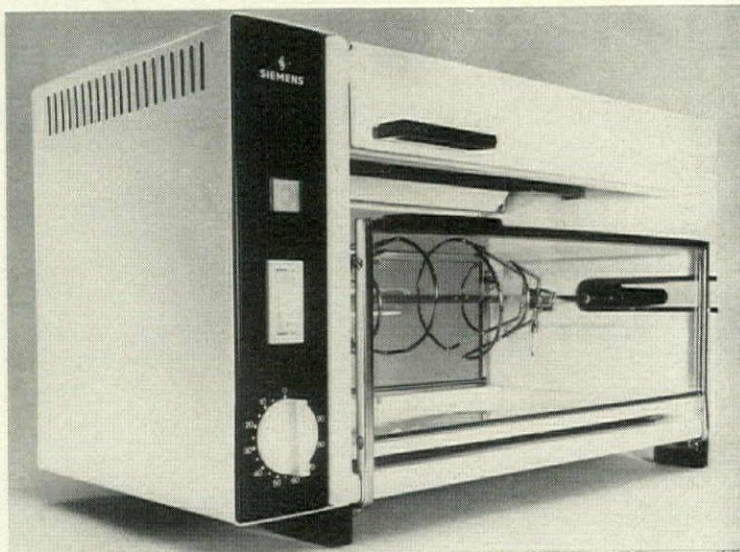
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Telephone No _____

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Telephone: Chesham 72881 HSG10**

GERMAN LOGIC

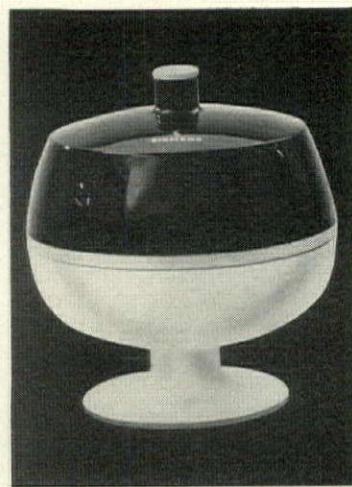
HELP IN THE KITCHEN



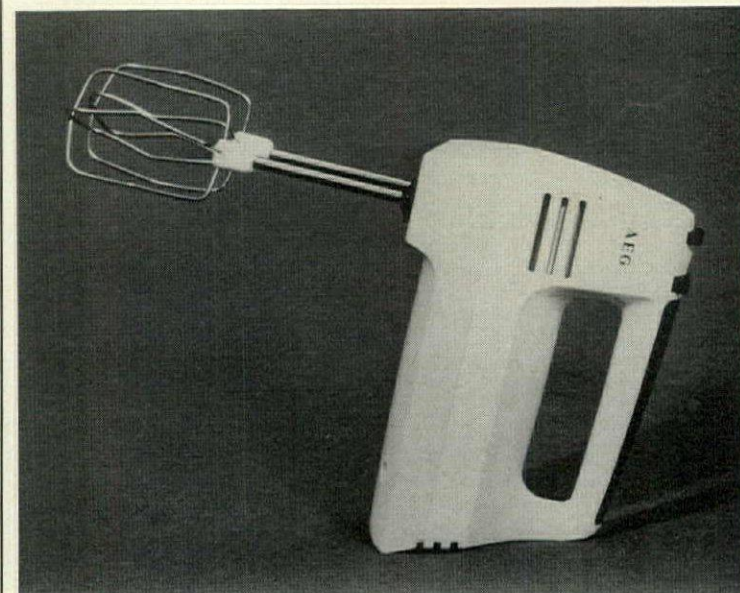
Combined grill, rotisserie and hotplate, No TG 1800 by Siemens, equipped with ninety-minute automatic timer, high and low temperature settings, about £32.94, from Debenham's in Guildford and Romford



Citrus press by Bosch, about £11.00, from Selfridges, Oxford Street, London W1



Automatic egg-boiler, No TE 0600, by Siemens, boils up to six eggs, about £10.01, Debenham's of Croydon



Handmixer 'Electronic H' by AEG, about £13.50, from main department stores

continued on page 46



**Georgina
G. Major**



**Georgian Manor
Georgian**

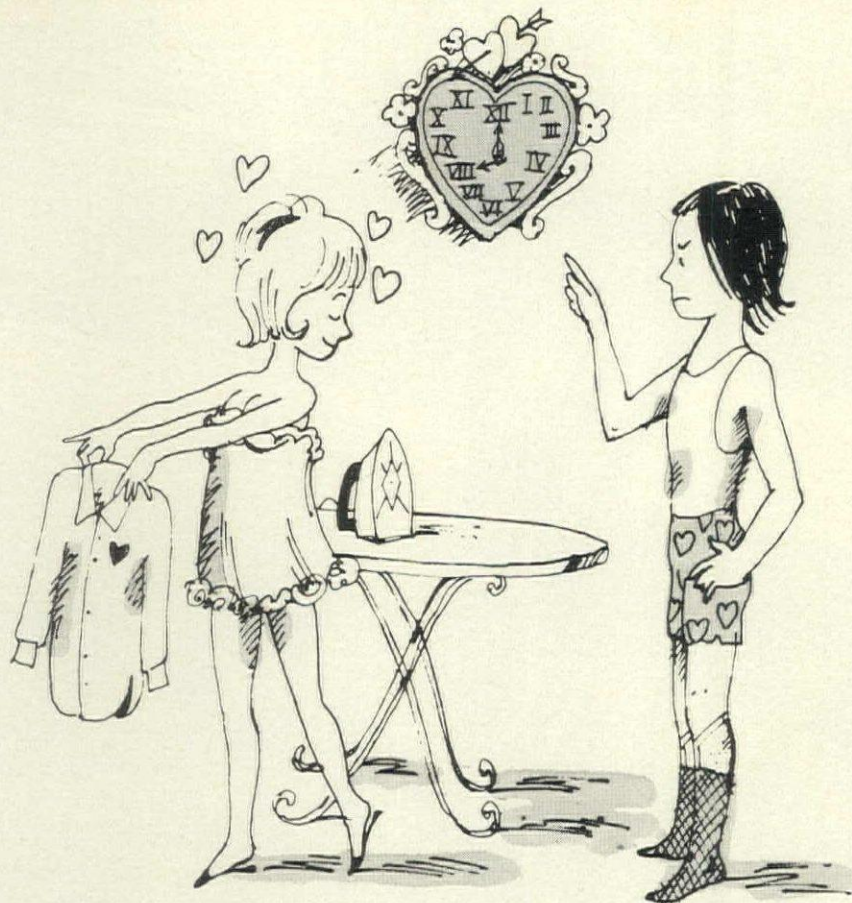


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carpet names that mean quality
from the house of Georgian



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Kidderminster England



Hoover help you smooth things over

Nothing keeps a home happy like a Hoover Steam or Dry Iron. It irons shirts so crisply they brighten the most liverish husband's morning.

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The flex fits in either side for left or right handed use.

And unlike any other iron, there's a diamond shaped sole-plate on its base that spreads the steam evenly over whatever you're ironing.

All for a happy low price too!



Britain's finest range of steam irons:

Model 4004 Steam or Dry Iron

*— unbeatable value at £6·18.**

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*(*Recommended prices.)*

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Totum designs do something for you
simply standing there.



More and more people are expressing a life style through their choice of Totum.

But there's more here than eye appeal.

Totum's 'Alpha' sofa, for instance, passes close scrutiny for workmanship and comfort – from solid oak or teak frame to plump feather cushions. Zip-off covers mean easy cleaning, too.

Obviously not mass-produced.

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But though Totum is not widely available, exclusiveness has its advantages.

Totum's direct delivery ensures a saving on price* you can prove for yourself.

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*A3-T-C 3 Seat sofa £140.55.
A2-T-C 2 Seat sofa £106.65.
A33TP Corner table £21.20.

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An exciting new concept from Rosenthal.

Must cups always be round? We thought not. And world famous Finnish designer Tapio Wirkkala didn't think so either.

Drawing his inspiration from the classic Greek column, he designed a complete range of glass and tableware. Polygon.

It is, as you can see, modern, functional and very elegant.

It blends easily with most antique and modern furniture.

Each piece is a superb example of table and glassware at its very best.

Polygon by Rosenthal. Available from Studio Departments listed below.

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studio-line



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Chambers Ltd.
Coronation Street,
Birmingham 2.
LONDON
Wyn Muff & Co. Ltd.
Furnishing Centre,
Aldersford 1, Yorks.

BRIGHTON
Interform
Design For Living
23 New Road,
Brighton.
CARDIFF
Maskreys Ltd.
116-120 Whitchurch Road,
Cardiff CF4 3YL

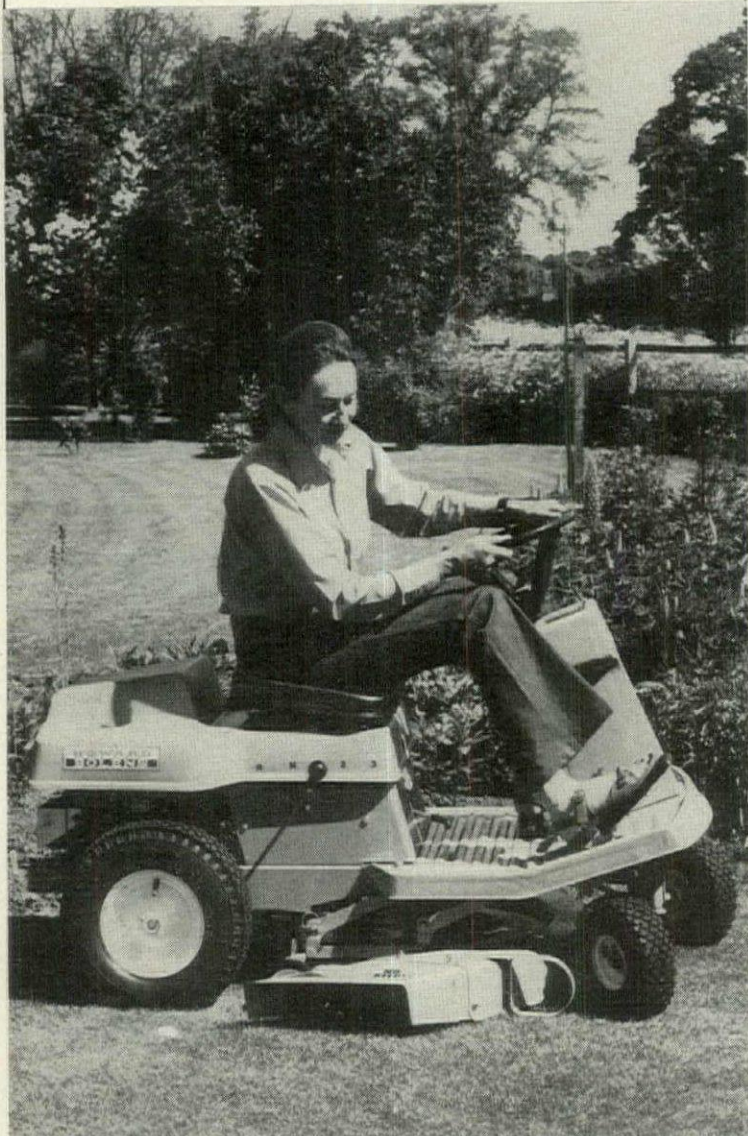
GLASGOW
David Elder Ltd.
335 Argyle Street
Glasgow G2 8NA
LONDON
Heal & Son Ltd.
196 Tottenham Court Road,
London. W1A 1BJ

Wilson & Gill (1971) Ltd.
137 Regent Street,
London, W1R 8ND
**ROSENTHAL STUDIO
HOUSE.**
102 Brompton Road,
Knightsbridge,
London, SW3 1JJ

**Good design doesn't have to
be expensive.**

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Coffee Set 17 pcs. £36.47
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Newest, easiest, the most comfortable way to mow the lawn—or cut rough grass—is with the quality-built HOWARD* Bolens 728 Riding Mower. 7 hp engine, tight 30 in. turning circle; cutting width 28 in. Gears can be changed on the move. Special safety features include automatic blade disengagement when you dismount and extra large diameter wheels give good traction and prevent marking the lawn. Send for the illustrated leaflet. No stamp needed (except from I.O.M). **Reg'd Trade Mark.*

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from

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ROTAVATOR**

TO: Howard Rotavator Co. Ltd.,
FREEPOST, Brentwood, Essex.
Please send me the brochure on the
Howard 728 Riding Mower.

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H.G.2

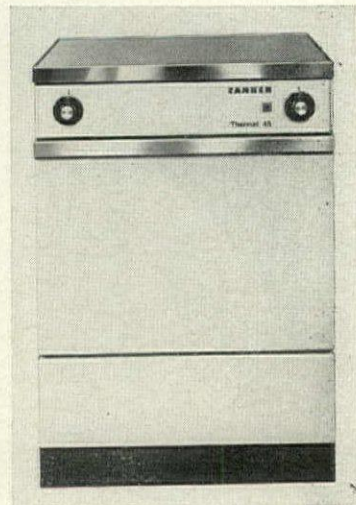
GERMAN LOGIC WASHING IN STYLE



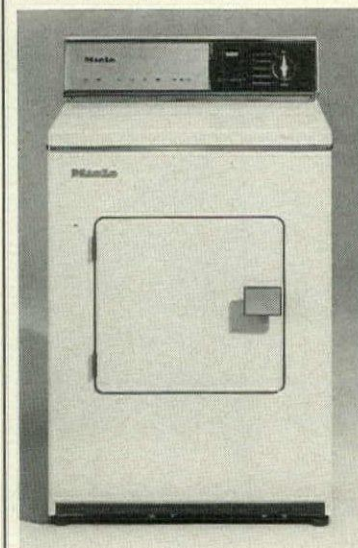
Washing-machine (left) Lavamat Regina by AEG, fourteen programmes, £207.10, and washing-machine (right) Novamat 64s by AEG, fully automatic, on castors, sixteen programmes, 9-lb load, 25½ inches high, 22 inches deep, 15½ inches wide, £149.75. Both from main department stores



Automatic washing machine, V 455 by Bosch, with twelve washing programmes, capacity of up to 9.9 lb of dry washing, about £150.00. From Heal's, London W1



Tumble-dryer Thermat 45 by Zanker, three programmes, maximum capacity of 10 lb, 33½ inches high, 23½ inches deep, 23½ inches wide, about £126.50. Inquiries to Linectra



Tumble-dryer De Luxe 460 by Miele, matches the 421 washing machine, four drying programmes, maximum load of 10 lb, £225.50, from Harrods, Knightsbridge, SW1

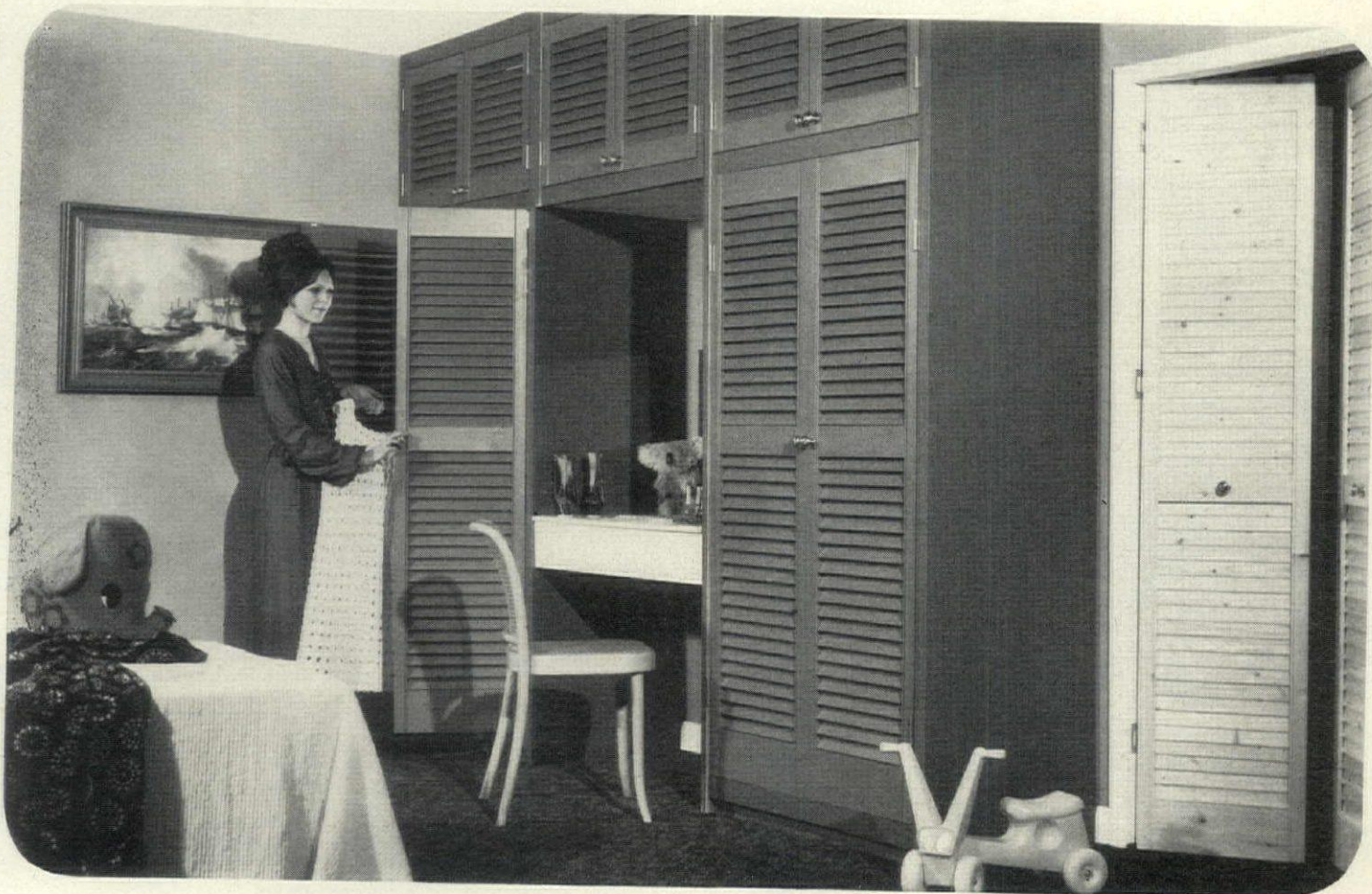


Washing-machine VA 460 by Zanker, twelve programmes, about £182.60. Inquiries to Linectra Ltd, 52 Oxford Road, Denham, Uxbridge, Middlesex

continued on page 48

Solarbo

Looking for cupboards with a difference?
 pine adds elegance to your home



Luxuriously fitted cupboards with the true beauty of solid pine made with loving care add character to any room setting. Attractive to look at with a choice of door types and many sizes.

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Pine Cupboards Vanity Units Stor-Robe Wardrobes

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OC/34/L10

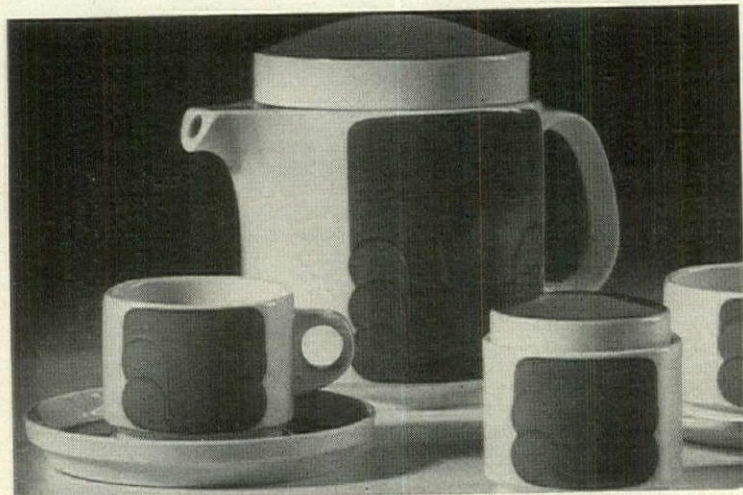
GERMAN LOGIC
**CHINA
 IN PLAIN
 AND
 PATTERNED
 MOODS**



Flameproof porcelain by Thomas, 'Fire' pattern, Kiruna shape, plate 9½ inches, £1.48, from Heal's



Tea-service, shape No 11280 'Tac 1', designed by Professor Walter Gropius for Rosenthal Studio-Line, tea-pot, about £13.60, creamer about £4.55 and sugar-bowl about £4.75. From Rosenthal Studio House, 102 Brompton Rd, SW3



Brightly-coloured range of tableware, 'Joy', by Rosenthal, available in ten patterns, teapot about £4.84, cup and saucer about £2.20, covered sugar-bowl about £3.03, from Rosenthal Studio House



Flameproof porcelain by Thomas, 'Artichoke' pattern, Kiruna shape, plate 9½ inches, £1.48, from Heal's, 196 Tottenham Court Road, W1
 German storage units are shown on pages 174-177

why
 wait



for

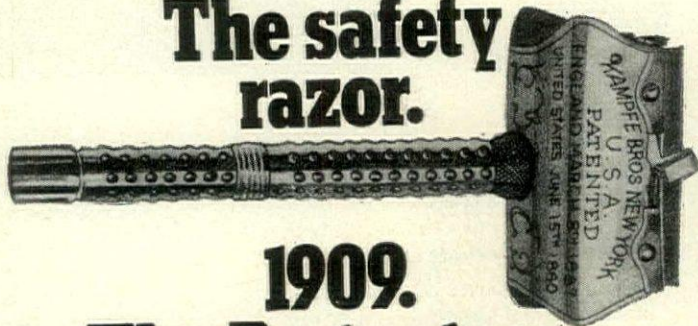


At Perrings, we have the biggest-ever selection of G-Plan furniture.
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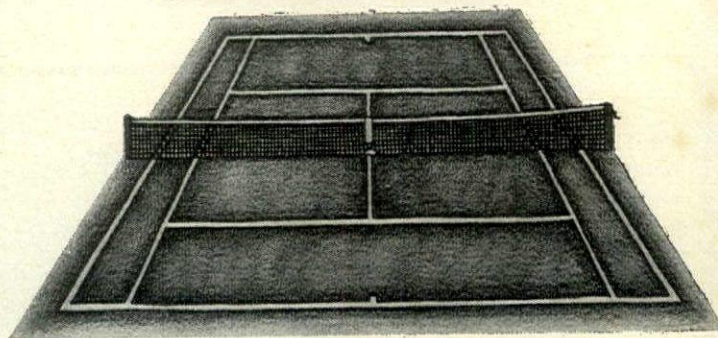
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Your main G-Plan stockists in the South and Midlands

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 The safety
 razor.



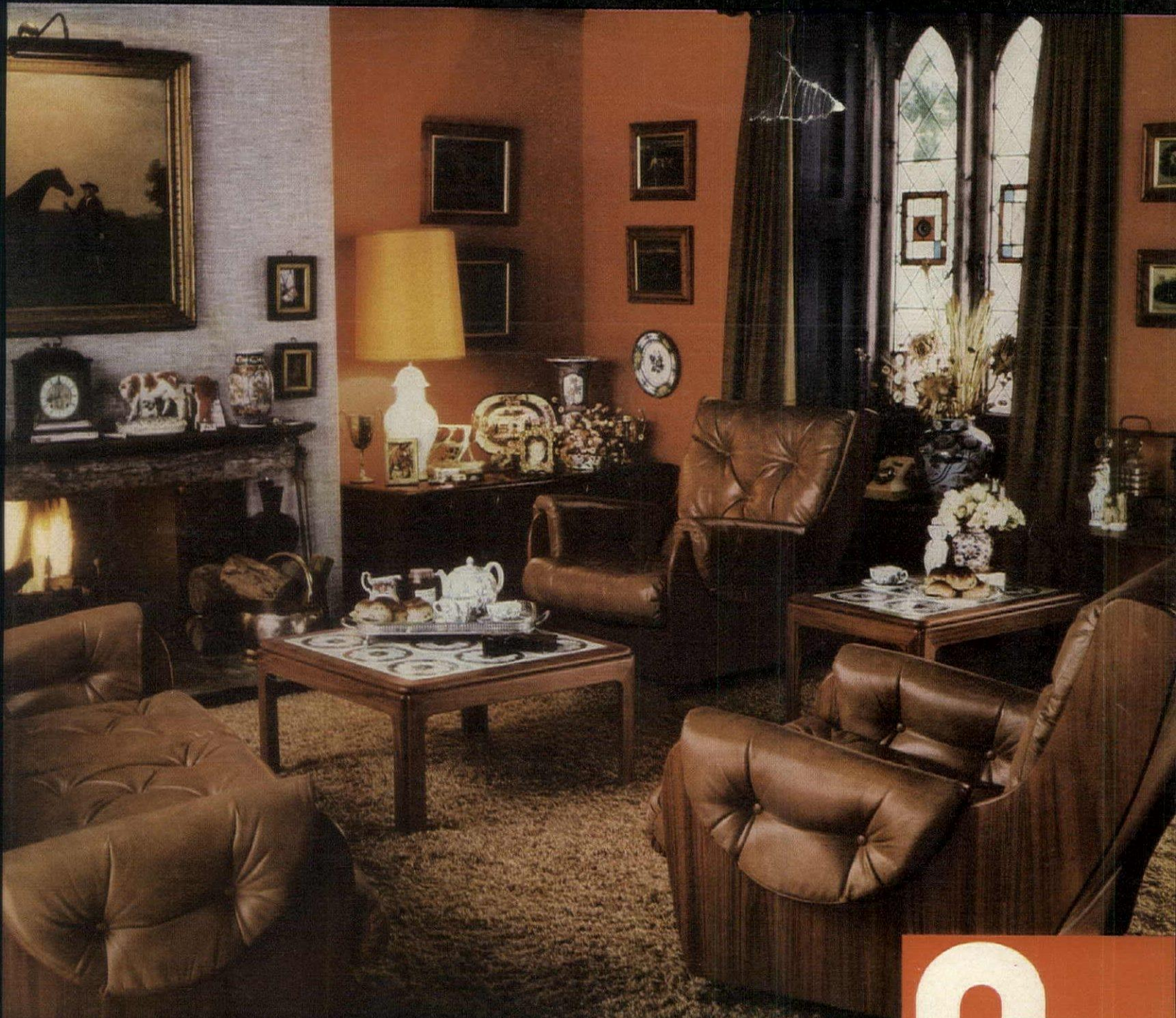
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 The En-tout-cas
 tennis court.



And we still lead the world
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The Saddle Set by

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Visit one of the many G-Plan centres in leading furniture stores throughout the country

G PLAN

PLACES are first impressions. We love or hate as a result of the initial experience. In Helsinki a drunk threw up on my shoes, and my earliest memory of France was at the age of fifteen, travelling on the Paris metro in rush-hour with an inflatable boat designed to carry the entire crew of a Flying Fortress obliged to ditch in mid-Atlantic. I had an explorer father who believed in 'enterprising' holidays and consequently I endured several summers of unimaginable horror and misfortune, but also, on that first French trip, determinedly lost my virginity in distressing circumstances a great deal less than pleasant. As a result I *hated* France, and with it the French.

Navigating the passage of one's middle years it becomes progressively harder to change one's prejudices but now, as a one-year-old expatriate living on a turbulent trout stream in the mountains behind Nice, I find myself obliged to.

The Invader, the Traveller, the Expatriate have walked over and settled in this strip since Roman times, and the meridional French are 'good' with foreigners, especially the English who, after all, colonized this coast after the

THE NEO-COMMUTERS

BY GEORGE REVELLI

Russians, who discovered it, were obliged to become taxi-drivers when the last of the Archduchess's emeralds were gone.

The official attitude is benignly hospitable, for the Englishman needs no permission to buy property, nor permit to work. No problems confront him if he decides to live here and, provided he remembers to stay away from minors and political involvement, policemen will continue to touch their caps before they speak.

Scott Fitzgerald, first resident of La Garoupe beach, wrote to his plump daughter Scottie, 'You must overcome this ridiculous aversion to air travel. Nowadays to get on an airplane is no more significant than getting on a bus.'

And now such a bus route exists in an axis which runs Los Angeles-New York-London-Paris-Nice-Rome, a service frequented by the neo-commuters, casual crossers of time zones, residents of the international direct dialling community, who,

even in this second Golden Age of American expatriation, mostly are English. AF 077, Friday commuter special, leaving London 11.45, arriving Nice 13.05, most resembles the saloon car of a suburban train carrying passengers familiar with each other's names and drink patterns, but with handbaggage less subfusc if more unwieldy of tennis rackets, matched Purdies, trout rods, scuba lungs and skis.

'The Rich are different from you and I,' also observed Scott Fitzgerald, to which Hemingway replied shortly 'Yes, they're richer.'

But now that demarcation is no longer visible; for in a restaurant how do you identify the man who is not using an expense account? To the naked eye, a company-owned and a self-owned car are indistinguishable, and how many passengers aboard an airplane have used their own money to buy the ticket? Those who have can generally be found in the Tourist section, whilst up

front (and separated by that plastic curtain, aerial equivalent of the green-baize door) sit the truly elect who employ non-money.

The moral is clear: refuse a salary hike and choose instead to take it in Kind.

There is, of course, Kind and Kind; those lilies-of-the-valley, the executives of IOS, never owned anything and neither did they pay—but not for everyone such austere asceticism, nor to dwell at such rare height or upon slopes so slippery. And so perhaps another moral lies there to be drawn: wiser, far, to own your own house. There's an old-fashioned comfort in such possession but for one who works at one of the fare stages of the earlier-listed bus route it makes little difference which other end he should choose to make his home.

Nice is the same distance from London as Bournemouth. It takes the same time to get there, and the only thing in life which gets steadily cheaper is the airline ticket.

Thirty-three kilometres from Nice airport, a thick-walled old house overhangs the valley with, for view, a wrap-around mountainscape empty of habitation. It

Continued on page 54

Thinking of paying top prices for the best in Hi-Fi?



Scan-dyna makes you think again

At £137.90, the Scan-dyna 2400 is one of the best tuner-amplifiers available regardless of price. Here's what John Gardner says about it in his test report summary (September issue, *Audio* magazine): "These figures are so good that they are approaching the limit of accuracy of the test equipment". The matching 1400 turntable has similar quality and outstanding performance and our speakers, so highly regarded on the Continent, complete a superb sound system.

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Miele is expensive.
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Something that makes
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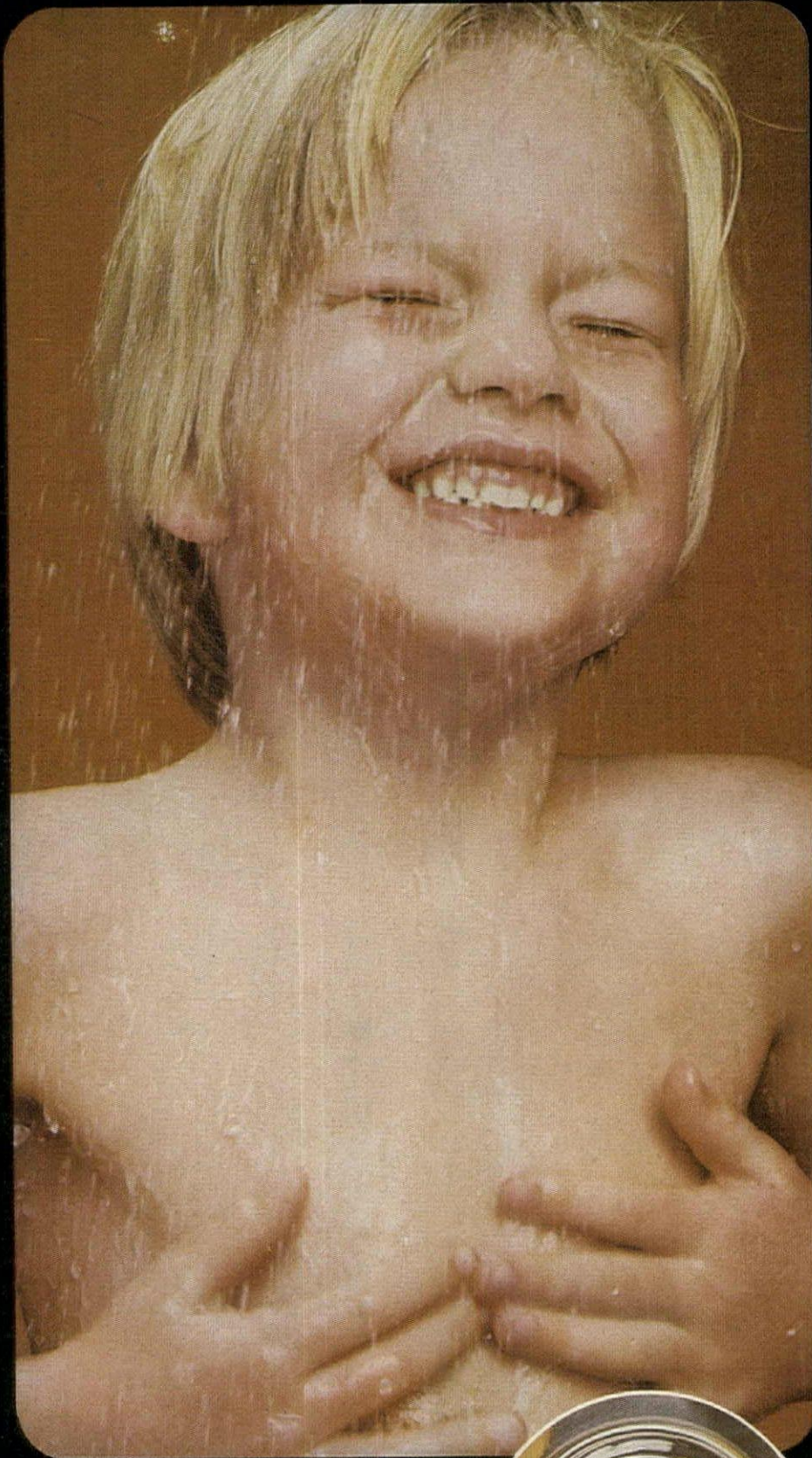
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HN3

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Try saying "It's time to have a shower." Usually there's a race to get there first! A Mira shower is good fun—and so controllable. You can dial the temperature and adjust the flow.

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

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

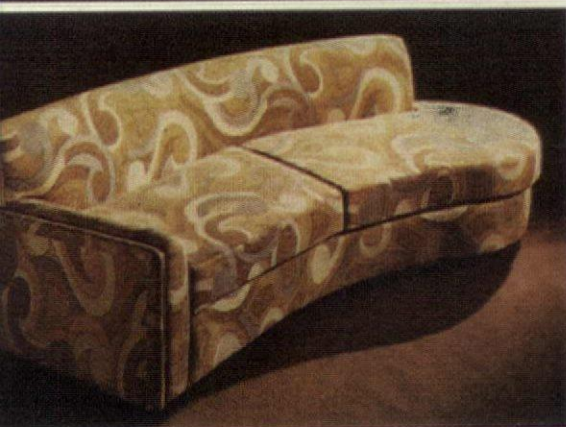
But if you'd like more details first, we'll gladly send you a free booklet which explains all aspects of choosing and living with a shower. Or you can visit the Shower Centre, 138 Theobalds Road, London WC1. —a refreshing experience in itself.

mira



To: Miraflo Limited, Cheltenham, Glos. GL52 5EP. Tel: 0242
MEMBER OF THE WALKER CROSWELLER GROUP
Please send me free booklet 'A Shower in Your Home'
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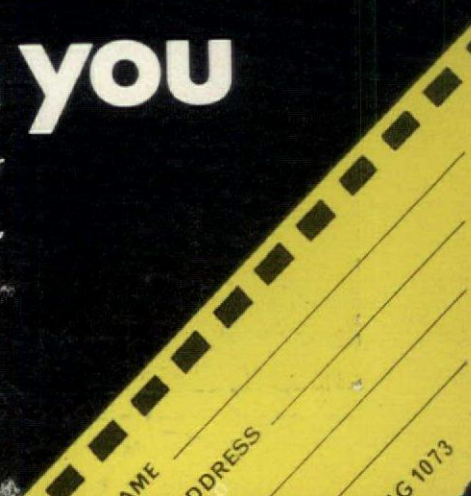
Shown above are the Forum Units—comfortmakers like the many other designs in the Beauvale upholstery range.

See them all in the colourful pages of 'Beauvale Life'—sent to you free, together with a list of approved Beauvale stockists.

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Hallam Fields Road, Ilkeston, Derbyshire.
Telephone: Ilkeston 4271.

 a member of the Courtaulds Group



THE NEO-COMMUTERS

continued from page 50

stands in over two acres of terraced land planted with gnarled olives yielding a small commercial crop. Its garden, marked by the footprints of wild boar, contains orchard and well. Countless acres of rough shooting surround it and plump trout laze in the river below.

The deep pastoral situation is illusory. Central London is 3½ hours from the door and twelve digits on the telephone dial. The price is £12,000 and it would cost £3-5,000 to put windows into the stone-vaulted storage rooms, install a bathroom, and turn it into a comfortable three-bedroom house two miles from a charming village containing shops, restaurants and a good school.

The ex-ruin on whose terrace I write these words stands beside a waterfall deep set in an alpine valley. Behind the building, a thousand-foot spire of vertical rockface rears into the sky. It is just over three hours from my office in Berkeley Square and less than half-an-hour from golf courses, sailing, diving, boar shooting, casinos and the flesh-pots on the coast, twenty-five

miles from a skiing resort.

Converting it was nothing less than a joy, for we fell upon a commune of young French masons and carpenters living in a stone cottage, set in a field of wild flowers, together with children, non-wives, and one eighty-four-year-old grandmother. The entire reconstruction was done by them, with an Arab and myself labouring as *mains d'oeuvre* mixing concrete and hauling rocks.

The work cost about the same as it does in England, but the day was longer and three times as much got done in the course of it. The attitude toward the job, however, was entirely and totally different.

Getting out of bed one morning, I looked from the window to check the waterfall and saw two of the young Frenchmen balanced up a ladder, manhandling back-breaking twenty-kilo sacks of cement over a twelve-foot wall in order to avoid disturbing us by knocking on the door to ask for a key. I rubbed sleep and disbelief from my eyes, glanced at my watch which read eleven o'clock, and felt some shame.

VAT in France is a massive twenty per cent and has produced a most intriguing result for the country has effortlessly and happily returned to a medieval system of barter. A few kilos of apples from the garden pays the plumber and when one runs out of apples everyone takes both VAT and a further ten per cent off their bills in return for cash.

But the really astonishing thing, for someone who has lived several years in London, is that here everything *works*; a telephone call brings someone to fix the broken window in a couple of hours; the doctor *visits*, he actually comes to the house, a practice one had thought discontinued.

The cost of life here is almost exactly the same as it was in a flat in Chelsea. The 'necessities' of life such as butter and meat are more expensive, the 'luxuries' such as wine, liquor and tobacco are cheaper. It breaks even. Restaurants are cheaper, second-hand cars are less than half the price. Clothes are more expensive.

It is in a sense unfair to compare the cost of country living, which this is, with the price of life in London, but if both are compatible with a job in that city, why should one not?

As for the cost of commuting,

now is the day of the deal. Bought across the counter from an airline, a ticket London-Nice-London costs between £50.30 and £78.90, but this same return ticket can be bought by a travel agent for £25 and resold by him at that same price if two other services (such as boat and car) are hired at the same time. Every major carrier has a surplus of planes which they are frantic to fill. It is a buyers' market already and an International Season Ticket may be introduced next year.

'But what,' people ask darkly, 'if something goes wrong?' The French are a civilized people and one feels it unlikely that English residents will become persecuted as rigorously as were German Jews in '39. If financial disaster strikes this place can rent out through the summer at high and handsome profit.

France is forecast to become the richest country in Europe in fifteen years and it is warming to think one has bought in near the bottom. The incidence of untoward calamity is no higher here than anywhere else and one is less likely to be beaten about the head whilst walking the dog. And the people are enchanting. And it's a lovely place. And the sun shines ●



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Ryagarn gives that added touch of quality and sheer luxury to traditional homecraft. With the finest 100% pure worsted wools, scores of fabulous exclusive designs and endless colour combinations. Plus a unique and beautifully simple rug-making technique that uses only half the knots and saves you half the time compared with conventional kits. And for tapestries—a quick and easy Nordic stitch that actually enhances the finished texture and appearance. There's an old saying that a thing of beauty is a joy for ever: now Ryagarn really brings its full meaning home to you. Just post the coupon, and we'll send you our fabulous brochure packed with glorious full colour photographs and all the details.

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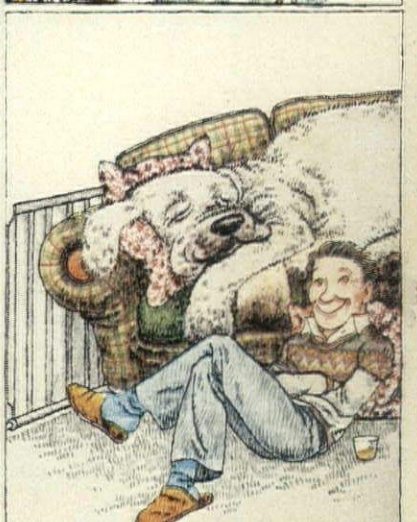
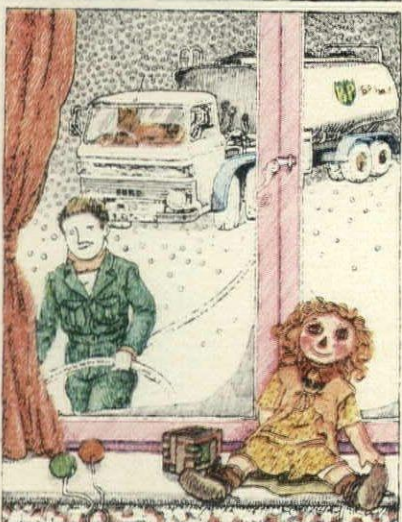
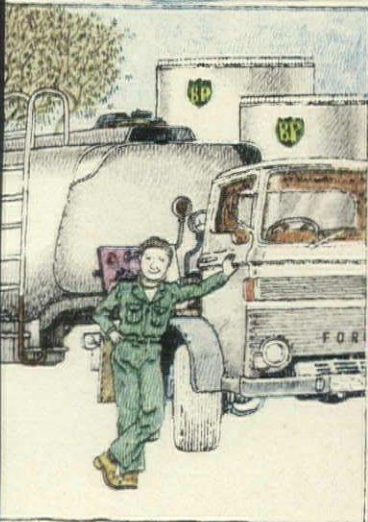
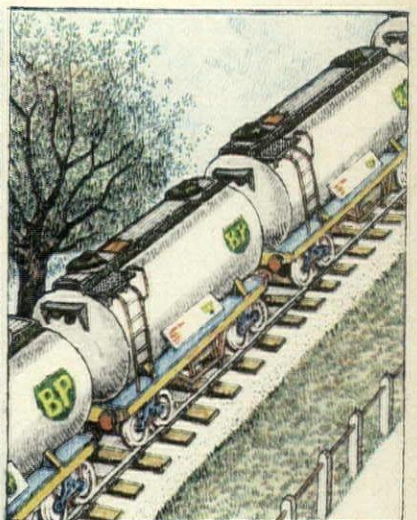
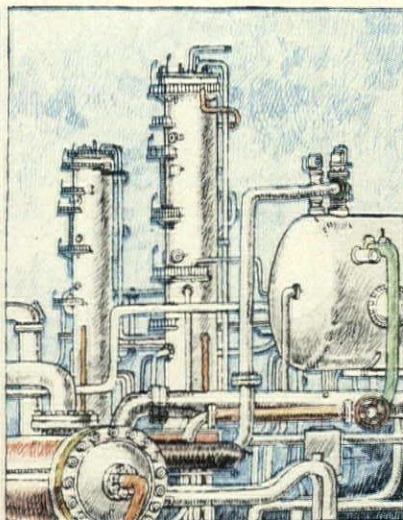
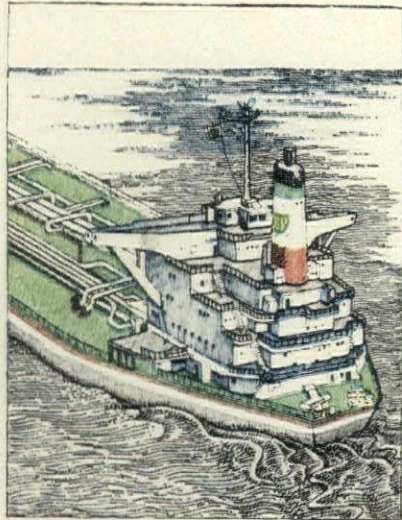
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simply helps you make more of your home.

How the BP Heat men around the world help your BP Heat men around the corner.



If you install BP Heat central heating, you will meet all your local BP Heat team. The BP Heat heating adviser will help you through all your initial problems and be responsible for ensuring you get the system that's right for your needs and your pocket. And he'll confirm what you probably already know about BP Heat's low running costs.

The BP Heat Appointed Installer who more likely than not will have been trained at our central heating training centre to provide you with a first-class job done on time. The BP Heat Authorised Distributors can make sure, by using an almost unique system, that you get your oil on time every time, without

your having to lift a finger. And the BP Heat service engineer will, for a small annual fee, clean, check and tune your boiler twice a year, or be with you within 24 hours to help if your boiler acts up.

But it's more than likely you'll never meet the rest of our team. Which brings us to the point.

Dotted all over the globe are lots of BP people who will, if you install BP Heat oil-fired central heating, do their best to make sure your home becomes a haven of worry-free warmth. For instance, in Alaska and in the North Sea we have men prospecting for oil. And, although we have discovered some of the largest oil reserves in the world, we are still scouring the world to make

sure your descendants will be able to enjoy BP Heat's worry-free warmth. And we have scientists working full time finding better and more efficient ways of using oil to heat homes.

And in this search for a better more efficient service, BP Heat is unrivalled. If you'd like to know more about BP Heat

oil-fired central heating in your home, send for our concise and informative (and free) book.

If you already have oil-fired central heating, but like the sound of our service, still clip the coupon and we'll send you details of your local BP Heat Distributor. Or simply phone 01-836 1331 for the same result but faster action.

I'd like to know more about BP Heat oil-fired central heating. Please send:

- The BP Heat guide to central heating.
- The BP Heat heating adviser.
- Details of my nearest BP Heat fuel Distributor.

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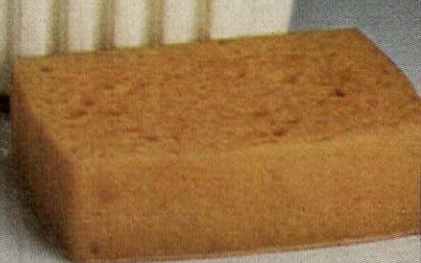
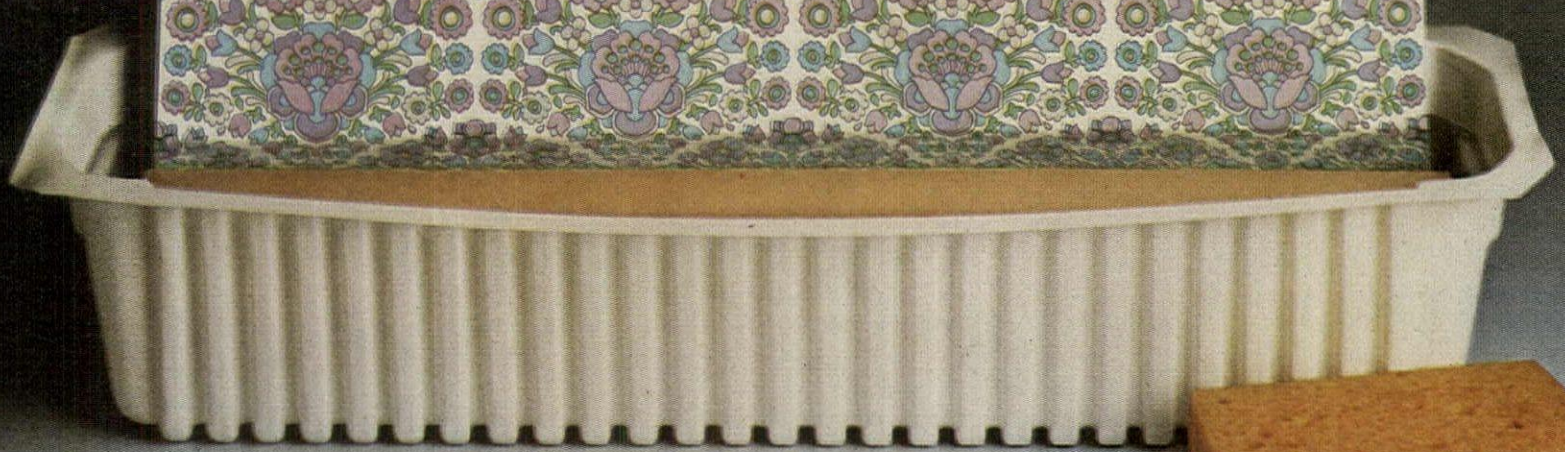
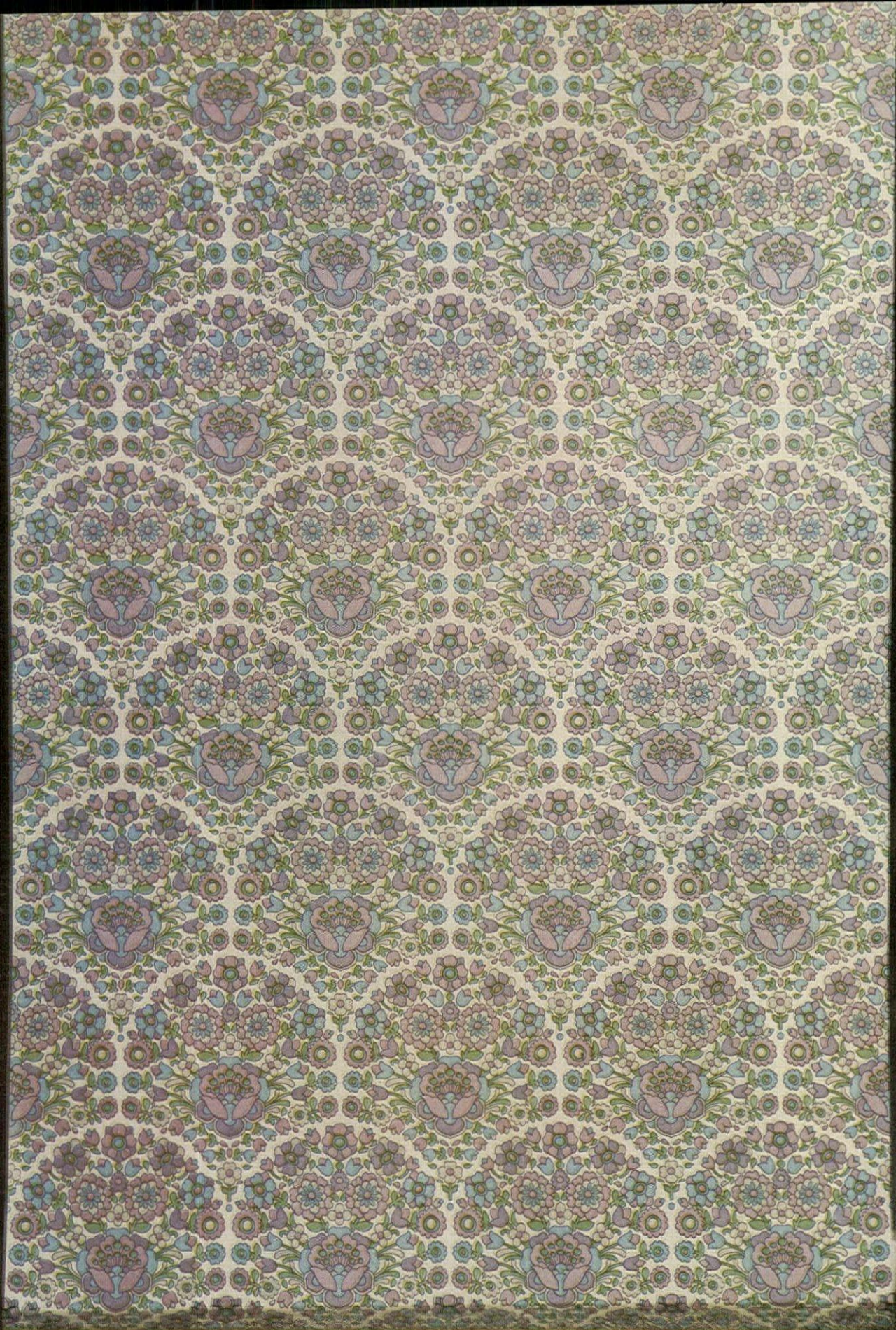
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BP heat



How to hang a genuine Vymura.

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Then just sponge it off and trim.

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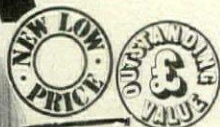
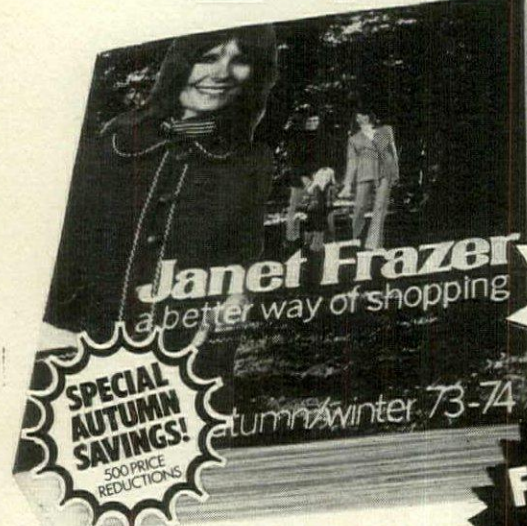
You don't have to be an expert to hang a genuine Vymura and with so many beautiful works to choose from it's easy to be known as a connoisseur.

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Vymura is a registered trade mark of Imperial Chemical Industries Limited.

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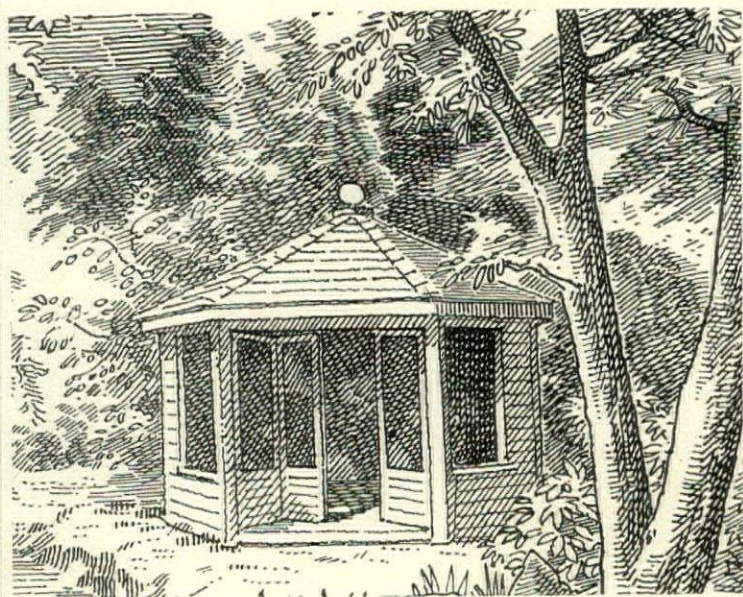
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OCTOBER IN THE GARDEN

BY PETER RUSSELL



IF GRASS SEED intended for sowing in earlier weeks still remains unsown, put it in without delay. There's no need to waste it, but make the first week in October the deadline. If it is left any later, autumn sowing is hardly worth it, as results will be so slow. Spring sowing with new seed will become necessary after this. The ensuing autumn and winter season will provide every opportunity for turf laying, however. Seeding, of course, has the attraction of economy, but turfing makes for instant lawns.

Choose the moment for taking out summer bedding and replacing with plants and bulbs for spring. If this seems too soon, depending on weather and continuing display of summer flowers, at least label the dahlias which will need to be identified after first frosts have struck them black. And unless there are home supplies of wallflowers, for example, it would be as well not to delay bedding changeover too long. By the time a move is made, there may be nothing but remnants in the nurseries, all the best plants sold long since.

Begin to sort out herbaceous borders, progressively cutting back those plants which are now only presenting tired stems and foliage. If the ground is workable, light forking between plants will be beneficial. If the ground is moist enough, take the opportunity of splitting over-large clumps and replanting smaller pieces.

Amongst the wide variety of seasonal flowers, fruit and foliage,

be sure to notice the great number of heathers displaying at this time of the year. A simple selection of heathers, alone, will give remarkable year-round continuity in garden decoration. And if blossom is a first consideration, heather foliage, in its own many colours, is very decorative. These beautiful plants thrive in a considerable range of garden conditions. Varieties of *Erica carnea*—to choose only one section—accept alkalinity, coastal conditions, semi-shade and, of course, sunshine. Heather gardens are very rewarding and they give much scope for the introduction of dwarf conifers and shrubs, along with miniature bulbs.

With the lifting and storing of root crops, and the progressive harvesting of others, make sure the vegetable garden is kept trim. With the assistance of compost heap and bonfire, free the land of old leaves and stumps from cabbages and lettuces, spent runner beans, failing marrow plants and the like. Now is the time for cutting down asparagus growth, which will be yellowing.

Dig over all vacant ground in the vegetable garden. This will not only allow it to lie fresh through the winter, and receive the beneficial effects of frost, but it will also get rid of much weed growth which seems to accrue in a surprisingly prolific way ●

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.



Tiles by Pilkington+Carter, Clifton Junction, Manchester

Partners in kitchen style...

WRIGHTON Creda

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

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

Beautiful New Credaplan

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

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

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

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

Name _____

Address _____

Town _____

County _____

BUILDING KNOW-HOW

Treasure Sealer, a new clear fast-drying sealer, blended from vinyl butyrate plastics, that does not yellow with age, has been introduced recently by Connoisseur Studio (Europe) Ltd, to protect gilded surfaces, oil paintings, plaster mouldings and hard laquered surfaces. Although it has such a wide range of application, it was specifically designed as a protective cover for surfaces coated with Treasure Gold and Liquid Leaf, two of the company's other products. Both have been widely used for restoration work in leading museums throughout the world, including the Smithsonian Institute in Washington, the Rijkmuseum in Amsterdam and the Tate Gallery in London.

Treasure Gold is a non-tarnishing wax paste, available in eight different colours: Classic, Florentine, Renaissance, White-Fire, Brass, Copper, Pewter and Silver. It is particularly easy to use, being simply applied with the finger and lightly buffed to give a fade-proof lustre on virtually any clean surface. Because of its dense consistency, it will fill small holes and cracks and adhere to moulded surfaces without cracking or peeling.

Liquid Leaf, a liquid metallic coating is available in the same colours as Treasure Gold. It contains its own red primer and forms a brilliant 'gold leaf' finish on picture frames, furniture ornamental metals and accessories. Liquid Leaf leaves no brush marks and flows over the surface to form a lustrous finish that is in itself quite durable, and is so controllable that it can be used with a fine brush or ruling pen for lines and scrolls.

Samples of these three products are available at a special price of 50p from the manufacturers. The standard 1 oz jars and 1 pint tins are available from most large department stores, antique and do-it-yourself shops.

Price: 99p per oz, £5.25 per pint or per lb. Manufacturers: Connoisseur Studio (Europe) Ltd, PO Box 647, London W11 Tel. 01-727 9177).

Counter-top power unit

Because a full-size mixer-blender unit is heavy to lift, many housewives admit that unless it sits on the preparation counter, where it

is easily accessible, it gets used far less often than it might. Left on the counter top, however, it can take up valuable working space.

Anyone planning a new kitchen, or refitting an old one, should take a look at the Haas Nutone Food Centre which overcomes both these problems by having its heavy power unit concealed beneath the counter, always plugged in and ready for use. All that is seen is the stainless-steel plate which fits flush with the work surface and incorporates the controls, and a capped socket, needing nothing more than a wipe with a damp cloth to keep it clean.

This power unit operates seven appliances: a mixer with a four-quart bowl, a 1½-quart-capacity blender, a juicer, a mincer, a knife-sharpener, an ice-crusher and a shredder/slicer. All are cordless, lightweight and easy to store, eliminating the inconvenience of cluttered counters and tangled flexes. You simply slot the appliance into the power unit, dial the required speed.

The Haas Nutone food centre is available from Heal's of London

or direct from the manufacturers.

Price: Power unit, about £45.36.

Manufacturer: The Haas Company Ltd, 123 Masons Hill, Bromley, Kent (Tel. 01-460 2136).

Traditional colours

Sandtex—the first exterior finish to pass the exacting tests required to merit the Agrément Certificate for building performance—is now produced in seven traditional colours, in addition to the standard range.

These colours are reproductions of those commonly used during the eighteenth century and earlier. The original pigments, however, were frequently unpleasant to handle, and the colours faded very quickly, with the result that these stunningly beautiful colours—with such wonderful names as Orpiment, Cinnabar, Verdet, Smalt, Minium—were almost forgotten and fell into disuse. Now, using safe, modern pigments, it is possible for the first time for over 150 years to choose really appropriate colours for old houses. Sandtex is a Blue Circle Product, available through most builders' merchants and hardware stores. If you have

Continued on page 64



Beautiful, Easy-Fix Translucent Aluminium Tiles

Tyneplaqs are excitingly different. They have a metallic lustre that glows with colour and reflected light.

Tiling has never been such fun, or so easy.

Tyneplaqs stick at a touch, with powerful adhesive tabs, permanently, and there's no grouting, to cause a mess.

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To: Tyneside Printers, Tyne-plaqs, Dept. Y, Edgefield Avenue, Fawdon, Newcastle upon Tyne NE3 3TS.

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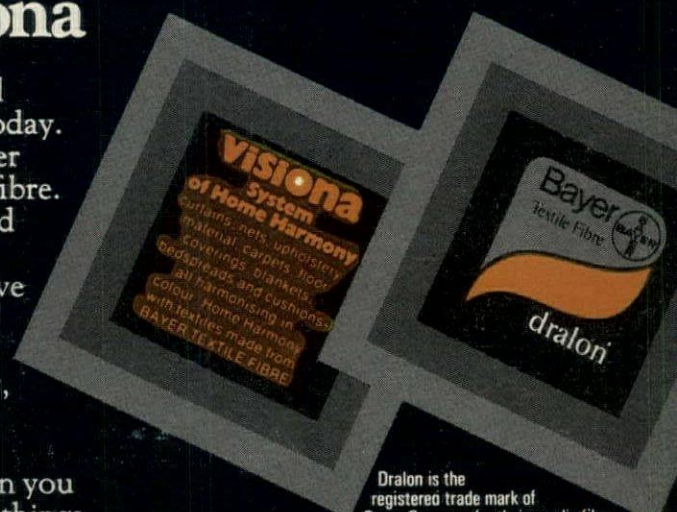
Dralon is so many new and beautiful things-with Visiona

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

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

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

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



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



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Cover-Plus. For days in the sun

On a long, hot summer's day, who wants to be painting the house? It's not many people's favourite chore in any weather. But since it has

to be done, do it as rarely as possible. Cover-Plus have a range of paints that rarely need repainting. Paints that keep their just painted new



**Guess who's
Britain's No. 1 paint shop?**

Woolworth sell more paint than any other retailer in this country. Cover-Plus is their exclusive choice, because they know it's the best paint money can buy.

**Any colour you like
from Portland to Arizona.**

How can a paint so tough look so attractive? It's the range of colours. You can get the weather-proof coat in Sky Blue or Sage Green. In White or subtle off-whites, like Magnolia or Light Granite. In handsome warm Sandstone. In Portland Stone or Arizona Yellow. So bring a bit of life and colour into your road.



The rain. The ice. And the snow.

book. Whatever the weather.
They're easy to use, why delay?
It's more relaxing sitting in front
of a beautifully painted house.

Especially when visitors call.

Cover-Plus paints will still look new tomorrow



BUILDING KNOW-HOW

continued from page 60

any queries, you can write to Sandtex Service, Special Products Division, Portland House, Stag Place, London SW1E 5BJ.

Long-life emulsion

Hard on the heels of the remarkable new emulsion paints that can be used instead of the traditional oil-based ones as a finish for internal woodwork, as well as for walls, comes Consolan-S. This is a one-can wood-preservative emulsion paint that can be used on all types of hardwood, softwood and wood-based materials, such as chipboard, not only inside but also outside the house.

Consolan-S comes in white and four light-fast colours—black, grey, rust and brown—and can be applied direct to old or new wood, damp or dry, so long as it is clean. Previously-painted wood needs stripping first. Previously-creosoted wood can be covered with the darker colours. If white or grey is wanted, a test should be made for bleed-through first.

No primer or undercoat is needed as two coats of Consolan-S,

applied straight from the can, gives complete obliteration and a silky smooth finish. It has been tested by the Forest Products Research Laboratory to satisfy Part F3 British Standard 3900 and has a life expectancy on new wood of some four to five years.

As this product is water-based it allows the timber to breathe; at the same time, it is water-repellant and protects it from attack by wood rotting fungi and moulds. The manufacturers claim that it adheres tenaciously and, being thermoplastic, slight movements in the wood do not damage the finish.

As Consolan-S is an emulsion paint, it is cheaper to buy and easier and faster to apply than a traditional paint. It dries rapidly so that time between coats is considerably reduced. Retreatment is simply a matter of brushing off dust and dirt and applying a further coat. Consolan-S is available direct from the makers and from regional stockists.

Price: About £4.42 per 5 kg can; £2.66 per 3 kg can.

Distributors: Carson-Paripan

Ltd, 131 West Stern Road, Mitcham, Surrey.

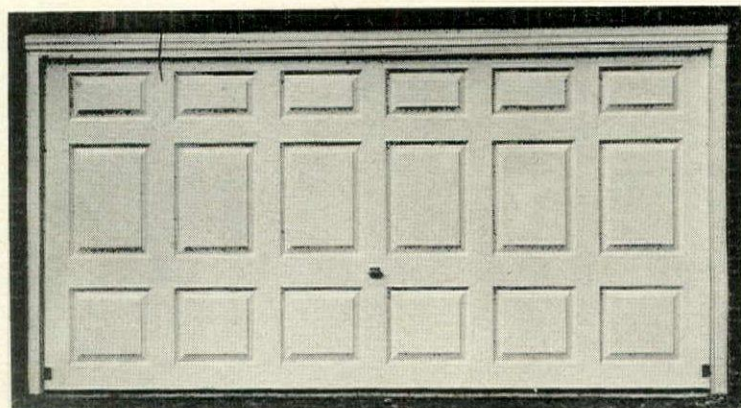
'Georgian' garage doors

We have already mentioned (in a previous issue) Alan Butcher Associates for their renovation work on the Brighton Pavilion. Their useful and attractive range of traditional door frames, pilasters, columns, hoods and porticos now includes some handsome up-and-over garage doors. These are designed with raised and fielded panels to marry in with the familiar six-panelled Georgian front door. They are made in maintenance-free white glassfibre and require no painting unless

some other colour is required to match them in with the general decoration scheme. These doors are moulded around an integral steel frame to make them lighter, yet stronger, than they would be if made of wood. They are made to suit openings 14 feet or 7 feet wide, and 6 feet 6 inches or 7 feet high. Apart from the question of scale, the 7-foot-high version allows for better clearance if you have a Dormobile, for example.

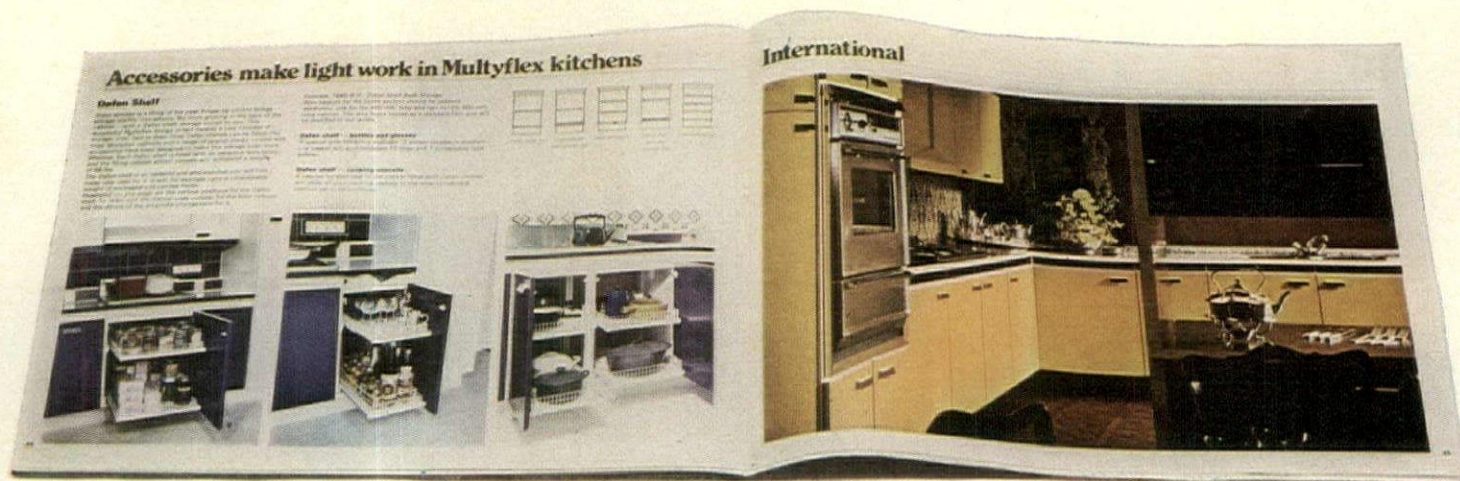
Prices from: £79.20.

Manufacturers and suppliers: Alan Butcher Associates Ltd, 118-122 Station Road, Fordingbridge, Hants. (Tel. Fordingbridge 53043 and 53718).



'Georgian' garage doors by Alan Butcher Associates. See above

The Multyflex guide to the connoisseur's kitchen



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Wales: Dafen, Llanelli, Carmarthenshire.

Birmingham: The Engineering and Building Centre, Broad Street, Birmingham.

Multyflex Kitchens Limited, Llanelli, Carmarthenshire SA15 2LF.

Telephone Llanelli 58191 (10 lines).

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House—Oct



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warmth from a quilt in pure new wool. (It was the most natural thing we could do.)

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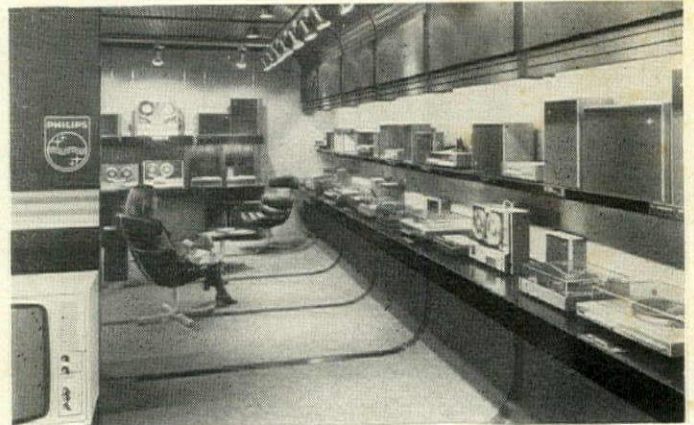


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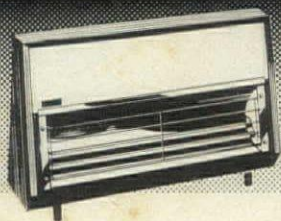
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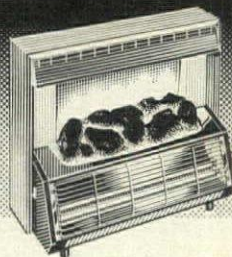
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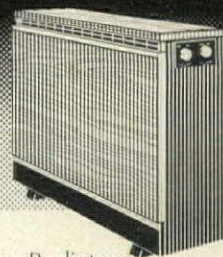
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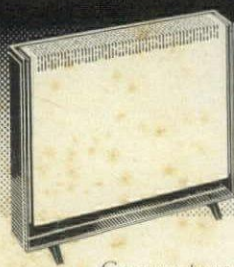
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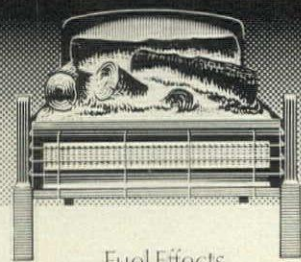
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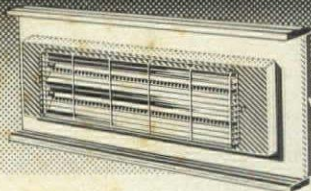
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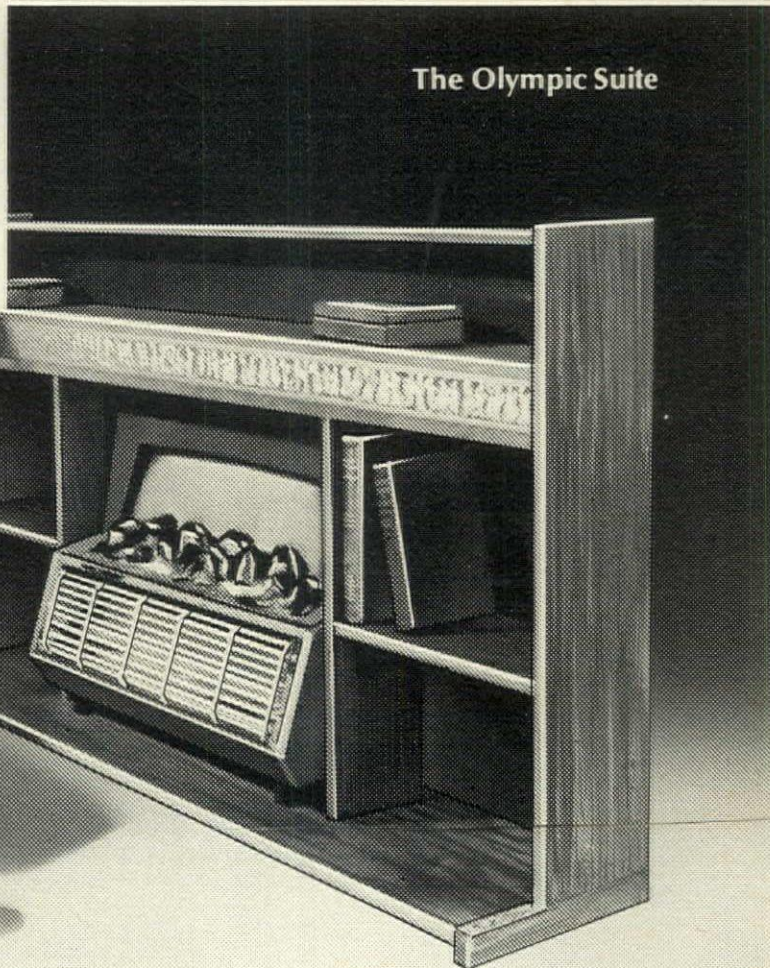
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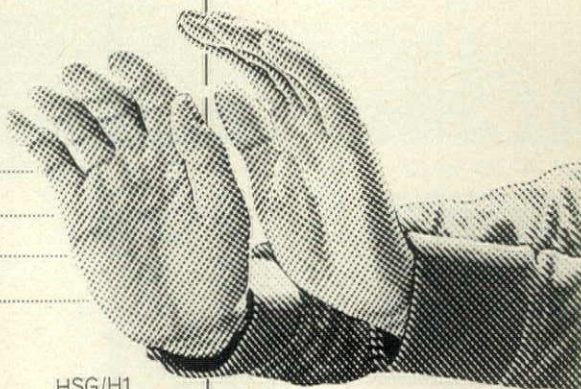
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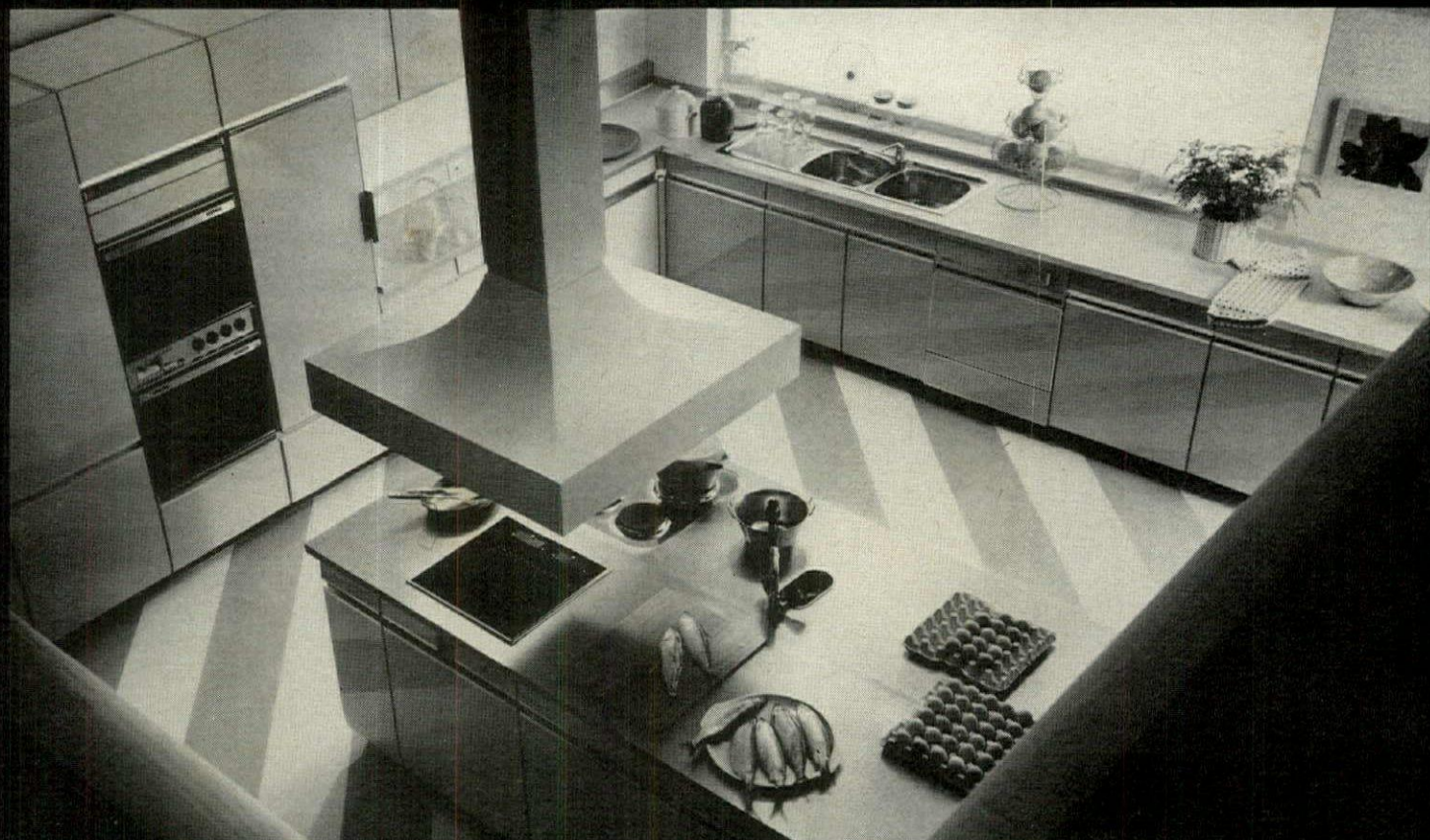
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HOW SIEMATIC MAKES YOUR 3 BASIC KITCHEN TASKS EASIER.



Preparation, cooking, clearing up.

These are the three basic tasks every housewife performs in every kitchen every day. At SieMatic we've studied each separate task and come up with dozens of ways to make it easier, quicker and more enjoyable.

Let's start where you start.

Preparation.

When you're about to prepare food it's important that everything comes to hand easily. Which means good storage. SieMatic make over 200 different types of storage units. Into each one you can add as many shelves as is right for you. Each one comes with adjustments for pull-out interiors. And each one has the SieMatic speciality, the built in peg-board inside the door.

Now let's talk about your working area. We believe that, ideally your work-top should be situated between hob and sink, and should be at the same height. Obviously, you need as much space as possible. And when, at times, the work-top isn't enough, you can use our special pull-out table to enlarge your working area.

Cooking.

Now for your second daily task.

You probably have your own idea of what type of cooking units you want. But, whether you go for gas or electric, you'll find enormous variety in the SieMatic range of fitted oven and hobs. And whichever hob you choose, it can be fitted into your SieMatic kitchen work-top wherever you want it.

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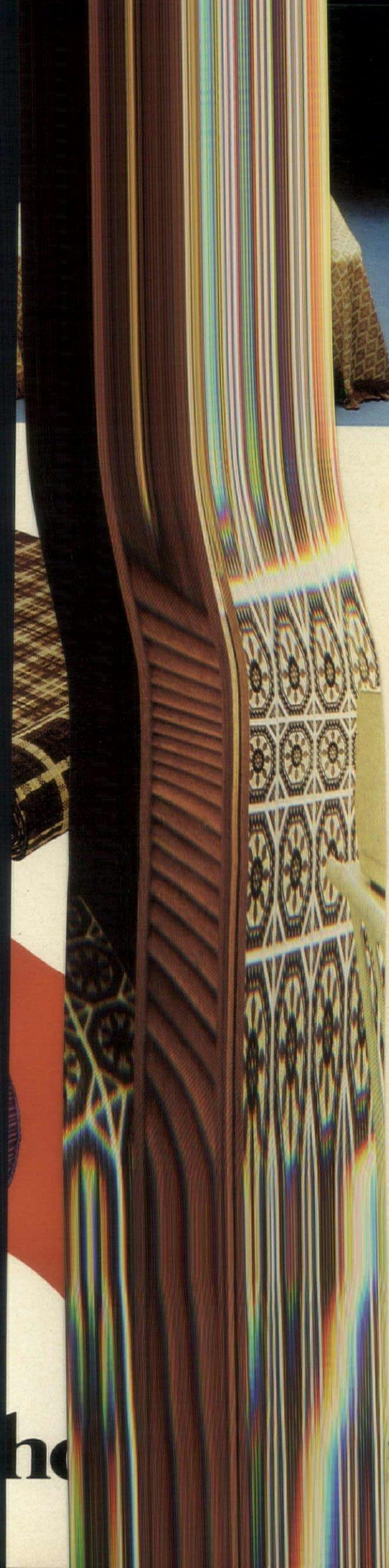
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264 COTTONS

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The secret is that Bremworth have helped to breed a sheep whose fleece combines those qualities most valued in a carpet - sensual softness and incredible resilience. This sheep is called the 'Drysdale,' and from its flock we have chosen only the best. The Bremworth Rams. You'll find the Bremworth Ram and his progeny on our own farms. Bremworth, you see, take carpets very seriously. And we believe quality control should begin at the beginning. With the sheep. 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.

Because of the Bremworth Ram, the Ambassador is as resilient as it is beautiful. Resilient not only against wear, but also against fade. The Ambassador will live with you for a long, long time without losing either its heart or its colour. It comes in a range of rather special shades. And, we're afraid, at a very special price. From Heals, Harrods, Maskreys of Cardiff and leading retailers throughout the country. Please write or call for more information.

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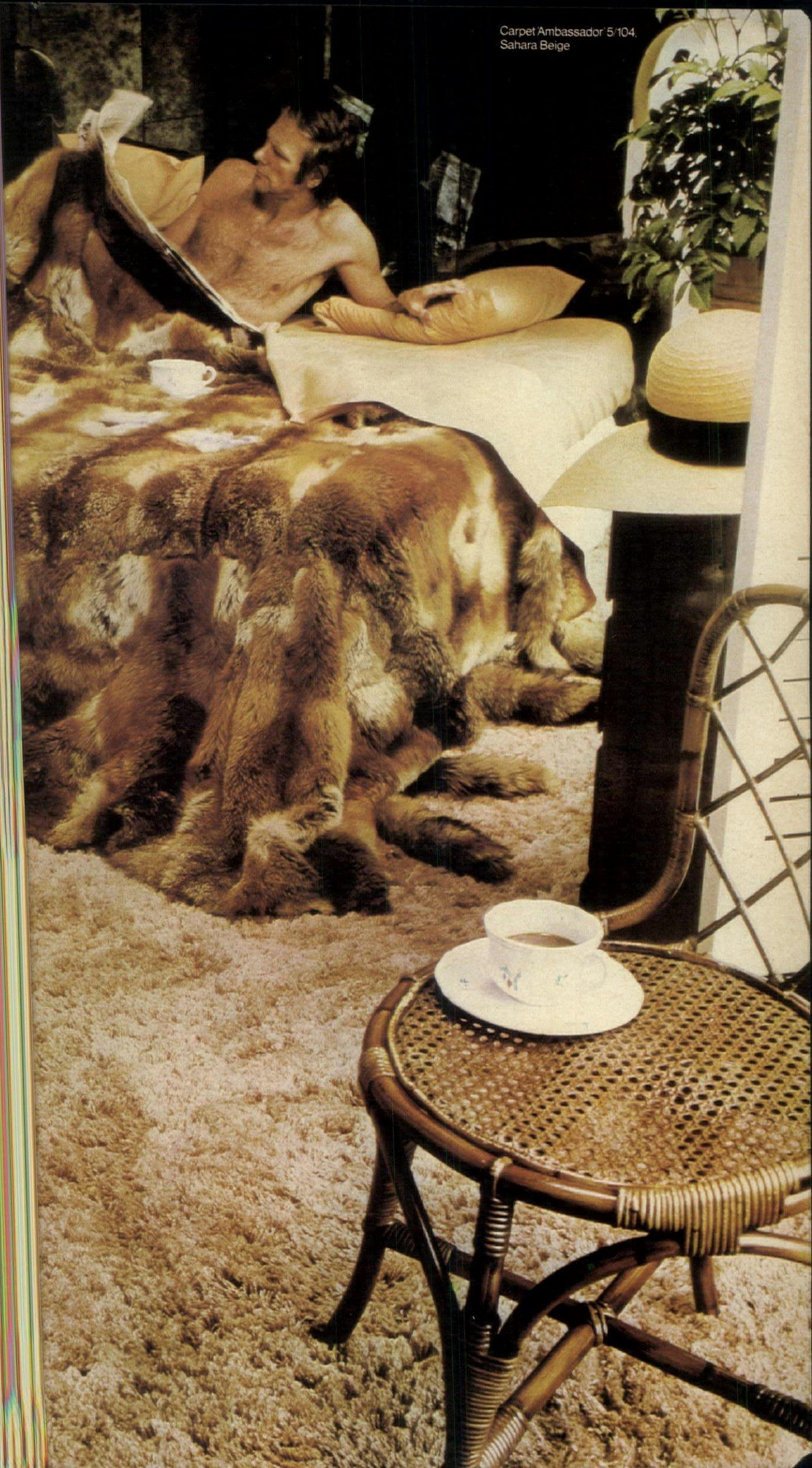
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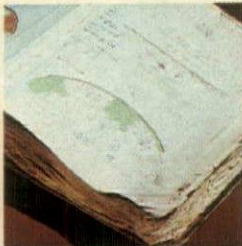
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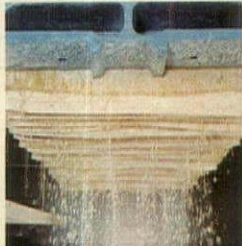
Carpet Ambassador 5/104,
Sahara Beige



How Minton Make the World's Most Beautiful China



This is the story of Green Cockatrice - the pattern book still exists.



Water being squeezed from the liquid clay (slip).



The pug mill removes air from the clay to make it pliable.



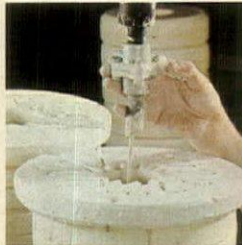
Smoothing the clay down onto a rotating plate mould.



To make a teapot, liquid clay is swirled inside a mould.



Cups being made under pressure in a mould.



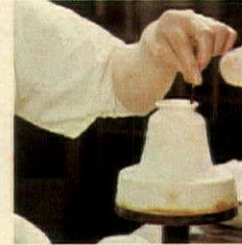
Liquid clay being poured into cup-handle moulds.



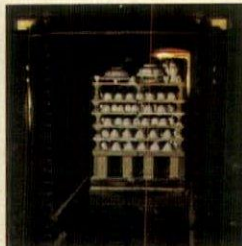
After drying out, the handles are trimmed.



The handle and foot are attached with liquid clay so that after firing, they become one with the body.



The ware shrinks 30% during firing.



It is fired at a temperature of 1240C for 32 hours.



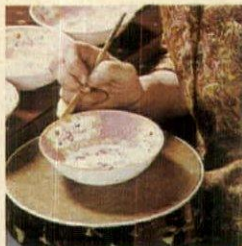
Dipping the ware in glaze and painting an extra layer on to vulnerable areas. It is then fired in the glaze oven for 7 hours at 1100C.



Taking a transfer print from a copper plate.



Tailoring the transfer to the shape of the cup.



Painting in the gold and enamel.



Altogether an elaborate pattern, such as the Green Cockatrice, requires five firings during the decoration stage and a single cup and saucer takes an enameller three days to produce. And the cost? £120 for a 25-piece dinner service - and a long wait.



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* Inc. VAT.

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H.G.6.

RANKIN WARD WRITES ON SECOND MORTGAGES

LAND, the world's oldest asset, is first-class security for a loan. Buildings, including houses, enhance that security. With such a real estate ownership (which, in times of inflation, invariably increases in value) an owner can obtain a first mortgage and a series of subsequent loans secured on the property by way of further mortgages: second, third and so on and not necessarily from the same lender who made the first advance.

For example, a person who bought a house a couple of years ago and borrowed, say, 80 per cent of the purchase price, today has a much more valuable asset and, in addition, has repaid two years' mortgage instalments. There is an ever-increasing difference between the outstanding amount of the mortgage debt and the present-day value of the house, on which the property owner can borrow by way of further mortgage. The reintroduction of tax relief on loan interest, apart from the first £35,000 annually, has witnessed an increase in second mortgages.

Where a land owner obtains a second mortgage from the same lender, it is usually called a 'further charge'. If it is a building society loan, the interest charge on this further charge is customarily slightly more than that charged on the mortgage. There is a still greater increase in interest rates where second and subsequent mortgages are obtained from different lenders. A house-owner-occupier with a building society mortgage on which he pays 9.5 per cent or so by way of interest, has been known to pay rates of interest up to 27 per cent, 29 per cent and 30 per cent to second mortgage companies from whom he has obtained loans.

Early in 1973 the Government asked second mortgage companies—by then reported to be engaged in an annual £300 million market—to adopt a voluntary code of conduct in the interval before the new consumer credit legislation is introduced. This code included the following six points:

(1) The total money cost of the

loan should be clearly shown and this should include all the extra charges.

(2) The true and total charge on the loan should be made absolutely clear and stated in percentage terms per annum. This should be calculated on a reducing-balance basis.

(3) Any other charges that can arise during the life of the loan should also be clearly stated.

(4) There should be a confirmation clause in the contract so that the borrower is given a few days to think over the obligation he is undertaking, if necessary to obtain advice, and, if he wishes, to be able to withdraw from the contract without charges.

(5) The contract should state clearly what charges remain to be paid if the borrower settles or repays the loan at times earlier than set out in the contract.

(6) If any brokerage commission is paid, there should not be any additional charge made to the borrower.

Second mortgage companies have, in general, responded reasonably well to the code.

In a debate in which an MP criticized the second mortgage operations of a certain company, the Under-Secretary of State for Trade and Industry said that the legislation to be introduced in this matter would be comprehen-

sive—but, alas, complex. The act will repeal the Moneylenders Acts and the Pawnbrokers Acts and involve substantial revision of the Hire Purchase Acts, as well as minor revision of several other Acts. The matter could not be dealt with by quick or simple legislation. It was believed that a voluntary code subscribed to by the industry would be helpful to the industry and act as a most useful safeguard to the borrower.

The Government was by no means sure that the Crowther Committee recommendations on consumer credit, so far as second mortgage lending was concerned, went far enough. They were considering if further protection was needed and believed that protection should be extended to cover second mortgages signed on trade premises as well as off them.

The higher rates of interest charged by lenders on second mortgage, who do not hold the first mortgage, derive mainly from the increased risks faced by lenders in recovering their money where the borrower defaults. The holder of the first mortgage has the initial bite of the apple represented by the property, the realization of which is his principal remedy. Subsequent lenders take what is left, sometimes not

Continued



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2 The convenient setting...
3 A storage unit with...
4 Part of a wall-to-wall...
5 Beds with built-in...
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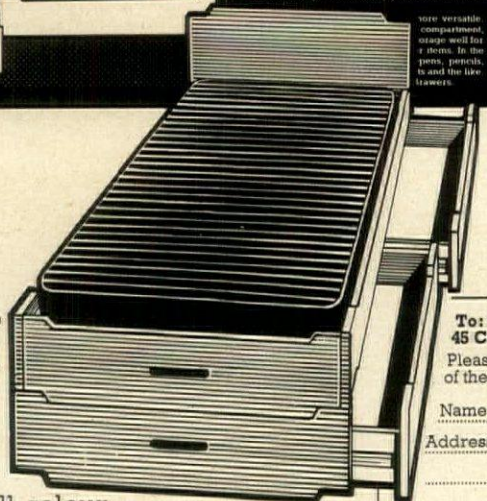
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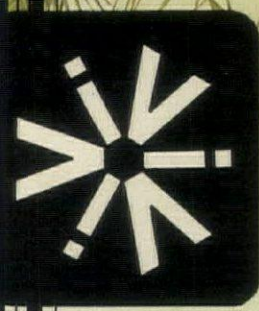
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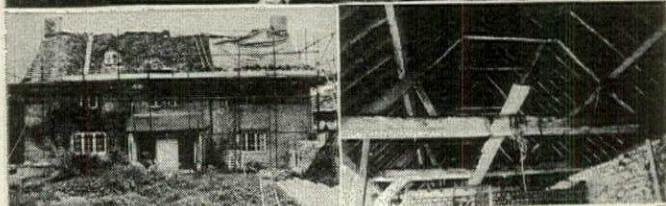
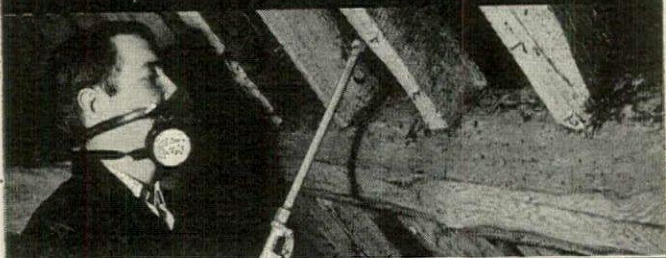


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SECOND MORTGAGES continued from page 80

enough to discharge fully the debts due to them.

In a subsequent article I will deal with a lender's legal remedies and the position in law of lenders whose security is other than a first mortgage. It is as well for a borrower on mortgage to know how far the law allows his lender to go and the extent to which his property is imperilled.

By virtue of The Building Societies Act 1962, building societies cannot lend on the security of second and subsequent mortgages unless they hold the first mortgage. Exception is usually made where a mortgage is in favour of local authorities, as in the case of money owing to a council for outstanding road charges, the debt for which automatically by law becomes a charge on the property benefiting by the making up of the road on which it abuts. Usually, a building society will lend on further charge to pay off the road charges.

A house-owner with a building society mortgage on his property needing further finance on the security of his home is advised, first of all, to approach the building society. They will usually lend in respect of house improvements, such as central heating installation, building a garage or extra garage and, occasionally, house repairs. In times of mortgage famine, societies cut down on further charges, preferring to lend their available funds to people wishing to buy a house. Societies are apt to refuse further loans for purchase of a car, caravan, boat, fridge and so on.

For this kind of borrowing, the applicant should try his bank manager. The bank will lend him up to £5,000 to be repaid in three or five years at interest rates as low as 7 per cent and 7½ per cent, which are fixed for the whole period of the loan.

The borrower from a second mortgage company should bear in mind the six-point code mentioned at the beginning of this article. Mortgage brokers advertising in the press, and particularly in journals dealing with houses, will introduce would-be borrowers to firms which provide this kind of finance. Such brokers not only find first mortgages but also finance on second and subsequent mortgages, and usually do not charge a fee, payment coming from the lenders. Lenders, like building societies, often pay fees to recognized agents, not only for the introduction of mortgage business, but also for the introduction of investment money,

provided it remains with them for a specified time, perhaps six or twelve months.

A first mortgage usually imposes a condition that the borrower shall obtain the first lender's permission before borrowing elsewhere.

Second mortgage finance is sought for many reasons, including the discharge of outstanding debts, buying of investments and the purchase of a place in the sun. Second mortgages are lent on varying terms, including the repayment of the debt by a non-profit endowment policy, where an interest rate of 12 per cent or so is charged. A rate around 16 per cent may be charged for a loan to be repaid on an annuity basis where the applicant is too old for a life assurance policy to be an economic proposition for repayment.

United Dominions Trust, Britain's biggest finance house group, under its UDT Key Loan scheme, provides long-term secured loans to home owners aged 18 to 55. There is an initial payment of £2. Interest of 1½ per cent per month on monthly balances is payable on loans from £350 upwards, the monthly repayment on £350 being £7. Borrowers may obtain loans of up to fifty times the agreed monthly repayment for a period of ninety-four months. Subject to certain limitations, in the event of death before repayment, the outstanding balance is cancelled. There are no legal or surveyor's fees payable or extra insurance costs.

Much has been written in recent years about schemes enabling elderly people, who are owner-occupiers with limited means, to sell their houses and draw an income from the fund while remaining as tenants in the houses they formerly owned. Other schemes enable such people to borrow on the security of their houses in order to increase their net income.

There are intermediaries who act in obtaining building society loans and arranging annuity contracts with certain life offices. A minimum age for such arrangements is sixty-five. These are basically package deals, involving loans secured by mortgage for the purchase of an annuity for the provision of extra income for life. Particulars of these and similar schemes should be sought by those interested from reliable firms of insurance brokers, many of whom advertise in reputable journals dealing with house purchase ●



If you buy a car that makes you look like a Managing Director, make sure it leaves you enough money to live like one.

If you've been working hard for half your working life, then you deserve a car that's rather special.

But that shouldn't mean that you have to take out a second mortgage, frighten your shareholders or put off this year's winter holiday to pay for it. Because there's a new executive saloon from Datsun which you can buy for £1,998.00; it's called the Skyline.

Now the Skyline is what people call a luxury car. Which is quite understandable.

It is very handsome, comfortable and fast.

The engine, a 2.4 litre 6 cylinder, is a close relative of Datsun's famous rally winning 240Z.

It is very smooth; very quiet.

The Skyline's suspension is also smooth and quiet: older company colleagues will think they're in a limousine yet, if the mood takes you, you can confidently take the car around corners as if it were a sports car.

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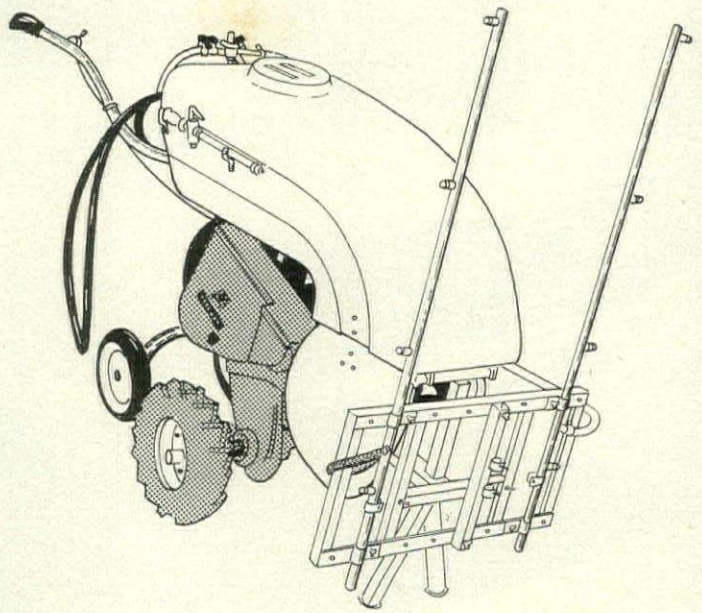
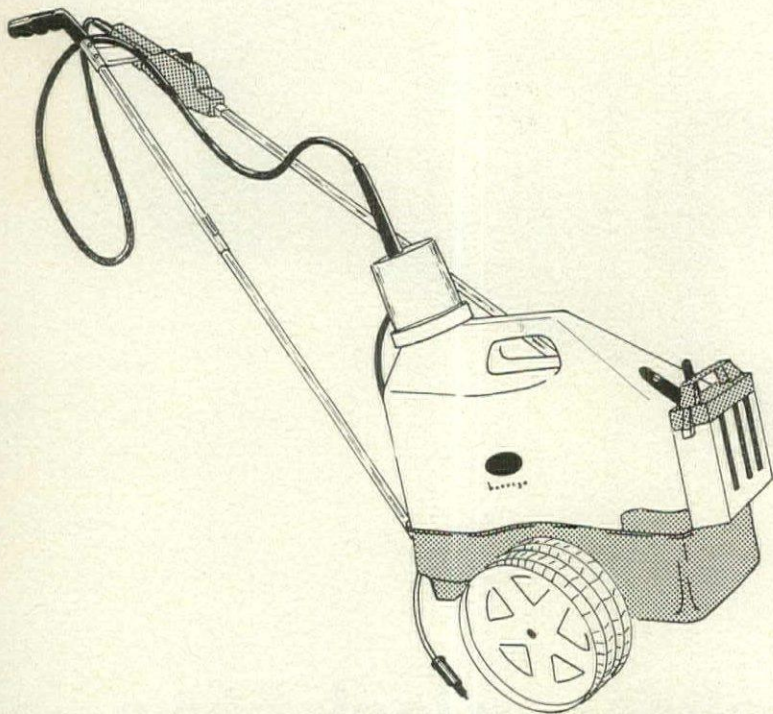
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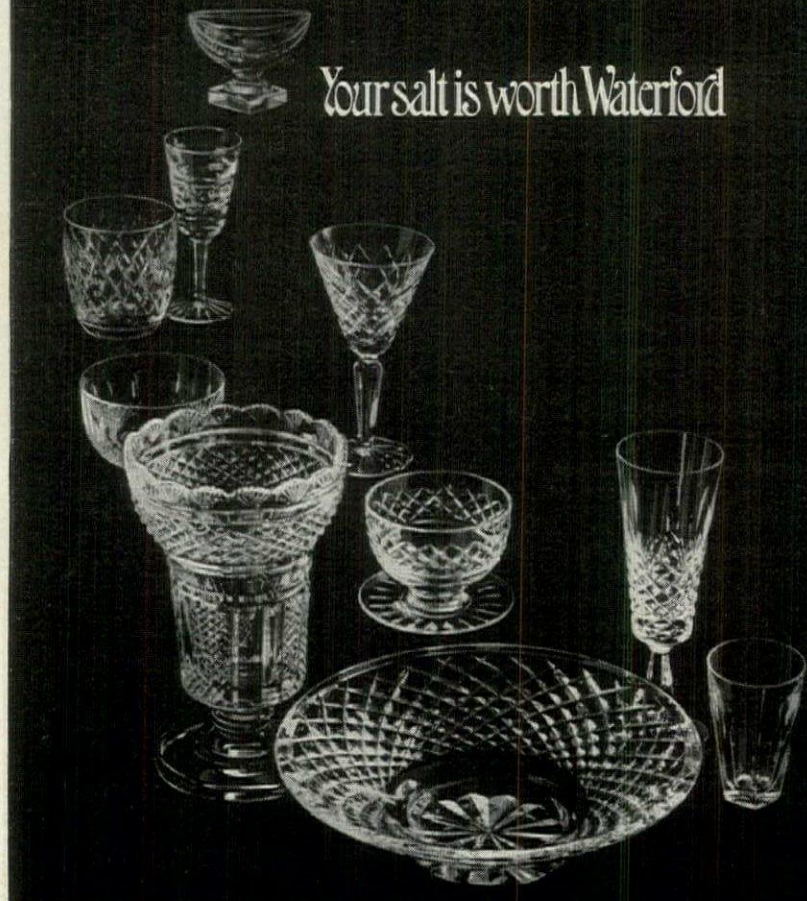
▼ *Sprayer No 4A from the VDO power-pack garden range, by Spraygen, 2½ gallon capacity container with adjustable lance, about £23.21, to be used with cart, about £5.77, and 6-volt power-box, £14.30. Inquiries to Spraygen Sprayers, 10-12 Carbor Street, Birmingham*

► *Sprayer attachment for use with the Wolseley Merry Tiller Cultivator, 16-gallon glassfibre tank, 9-foot boom for vertical or horizontal spraying. About £145.00. Inquiries to Wolseley Engineering Ltd, Electric Avenue, Witton, Birmingham*



FOR FOOT-AND-MANUAL-POWERED SPRAYERS SEE PAGE 90

Your salt is worth Waterford



Many a Waterford collection began with a single salt cellar: seeming extravagance yet really shrewd investment! The craftsmen who make Waterford crystal (every piece is a handmade original) want you to drink wine or water from it, eat caviar or crisps off it, arrange camellias or cornflowers in it. Waterford compliments delicacies and precious things on state occasions, glorifies homely ones every day.

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See the whole range at The Waterford Crystal Centre, 15-18, Rathbone Place, London, W.1, before placing an order with your retailer, or write for a list of stockists. Distributors: J. Wuidart & Co, Ltd. 01-636 7581

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If you want a kitchen that wraps up distinctive good looks with really down-to-earth design, then Program Kandya Continental is for you!

There's real warmth in the natural beech trims and sizzling colour in the tough, high gloss Deepglaze finish to cupboards and drawers. And of course all surfaces clean with just a wipe.

When it comes to kitchen planning, Program Kandya are way ahead, with practical ways of giving you maximum storage and the most convenient working space. For instance, you can plan your cupboards with sliding doors or hinged doors—at no extra cost. And there's a host of adjustable shelves, bins and trays to choose for the interiors.

Such a versatile kitchen as Program Kandya demands—and gets—the perfect cooking complement from Creda.

Here's the Credaplan Circulaire oven, sleekly streamlined with big separate grill above it, and a separate stainless steel hob unit. The biggest plus to you? Fit them into your kitchen wherever you want to create the easiest work flow.

The oven is a new idea and something rather special. A fan circulates hot air round the oven, heating it quickly and evenly throughout. Because you can use every inch of space instead of positioning food, you cook more economically. And there are other refinements too, like the autotimer and minute minder and the electrical clock. And what could look neater or be easier to clean than a lift-up hob unit with four rings...two for fast boiling, two for simmering.

Program Kandya and Credaplan. Together they're what better kitchens are all about.

PROGRAM + CREDAPLAN

KANDYA CONTINENTAL CIRCULAIRE OVEN AND HOB UNIT

Program Kandya show kitchens at 2 Ridgmount Place WC1, are open weekdays 9.30 a.m. to 5.00 p.m. (Thursdays, closing 7.30 p.m. Saturdays closing 12.30 p.m.) Floor and wall tiles from Tile Mart.



To Dept. HG5K Kandya Limited,
2 Ridgmount Place, London WC1E 7AG

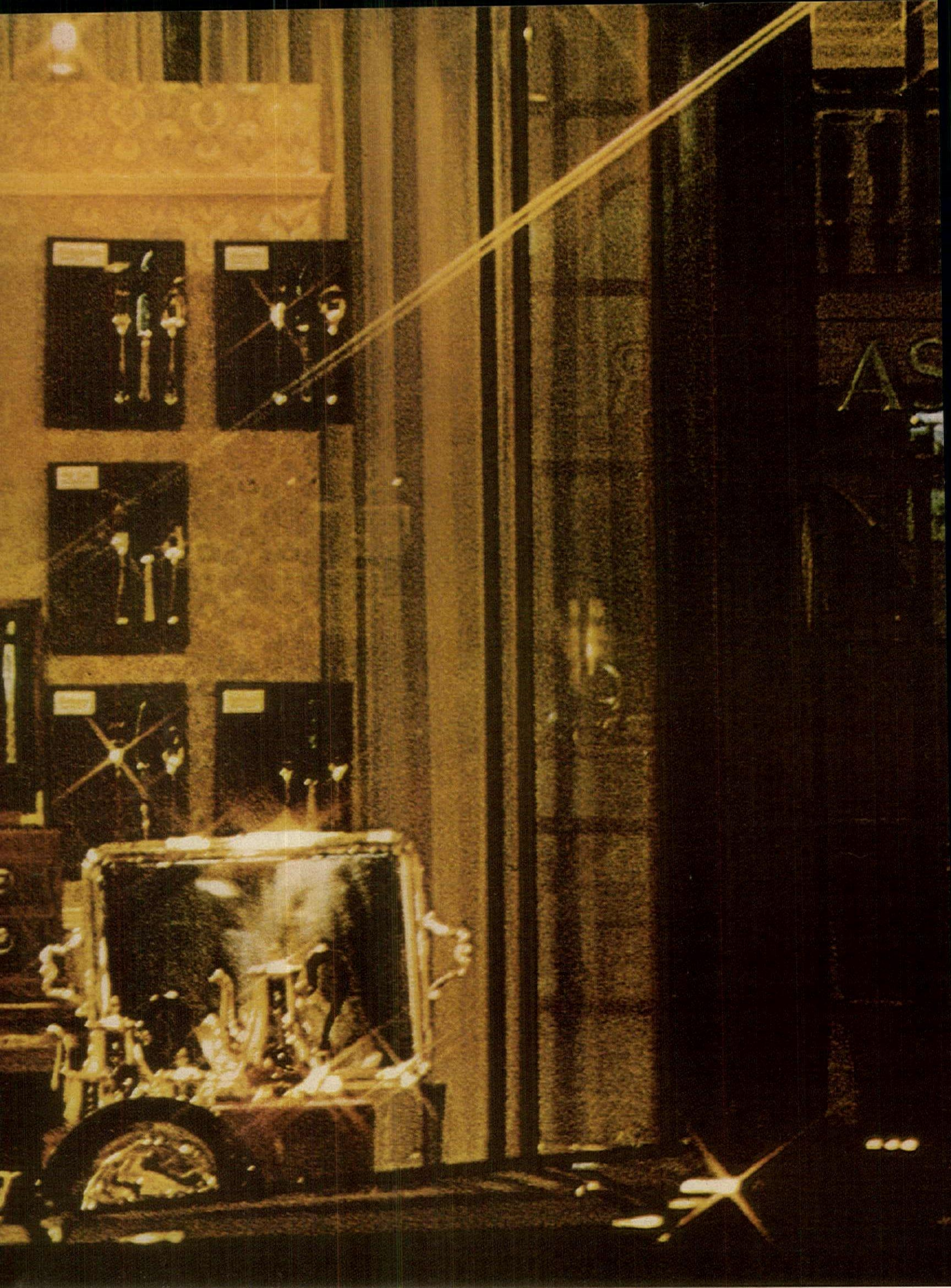
Please send me colour brochures for Program Kandya and Credaplan oven/grill and hob unit with the name and address of my nearest stockist.

Name

Address

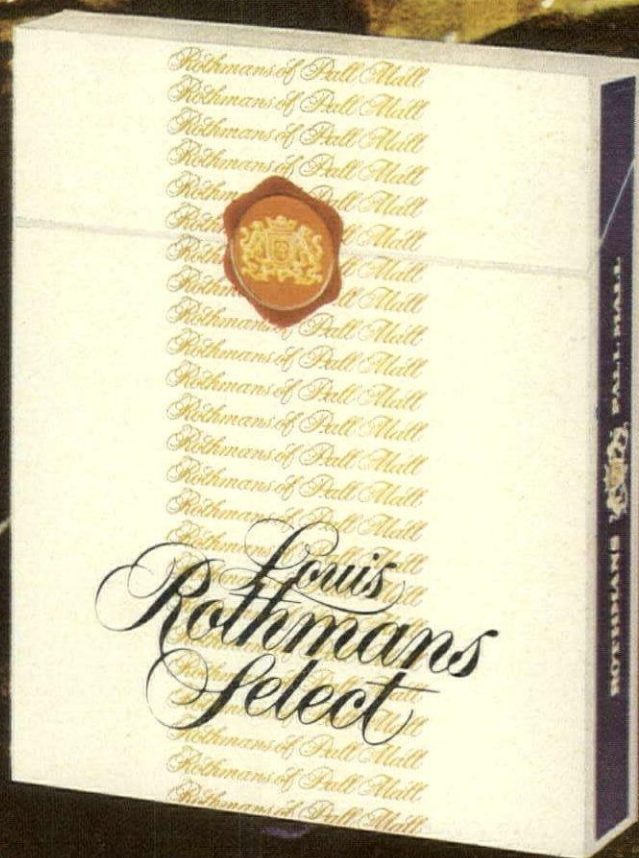
My nearest shopping town is





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Louis Rothmans Select.
Everything a select cigarette should be.

GOVERNMENT HEALTH WARNING

sunstor and the roller-blind revolution



sunstor really started something

In this truly revolutionary piece of engineering they still, rather modestly, call a roller. And a fantastic range of Swedish fabrics exclusive to Sunstor. The blinds are made to roll perfectly and treated so they resist fading and wipe clean as a duster. Result: Over a hundred first-class ways for you to generate interest in any room where there's a window. And how's that for service? Your blinds made to measure and delivered to your retailer in 7-10 days!

Start your revolution here Send the coupon below to: Dept. HG/10 Sunstor Blinds, Fitzherbert Road, Farlington, Portsmouth, Hampshire.

Please send me your free colour brochure.

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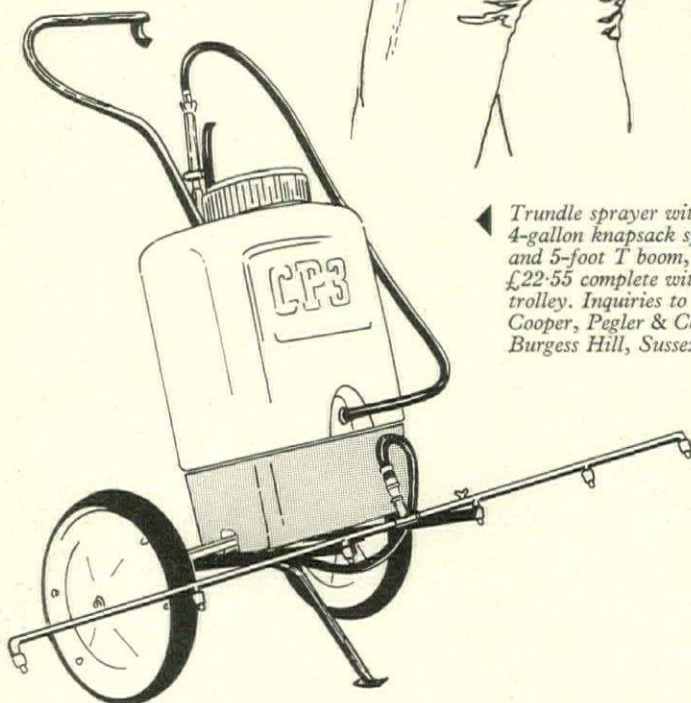
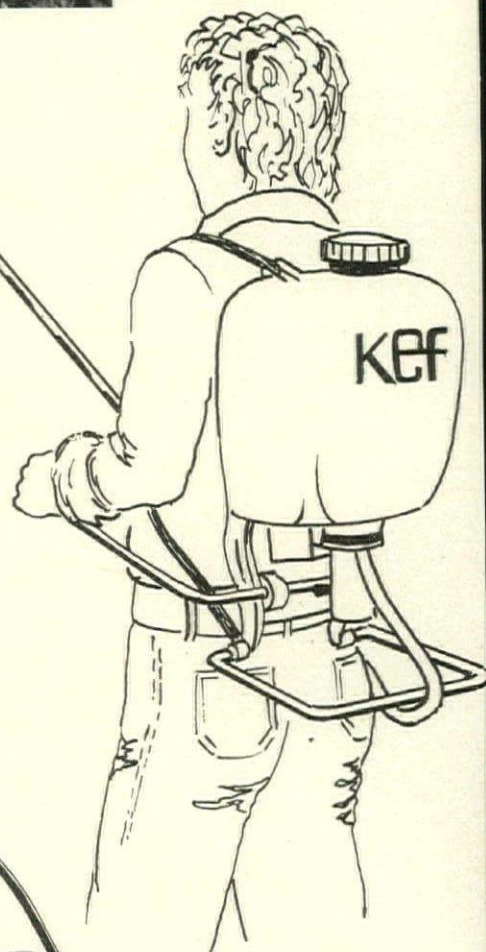
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ALL HANDS AND FEET TO THE PUMP

Polypak sprayer, by Allman, 4-gallon capacity, lever-operated pump, attachments available, £24.75. Inquiries to E. Allman & Co, Birdham Road, Chichester, Sussex

KEF 425 Spraypak, with capacity up to 3 gallons, piston pump, steel frame, £23.50 complete with 'Universal' lance. (Other accessories available.) Inquiries to Kent Engineering & Foundry, Tovil, Maidstone, Kent



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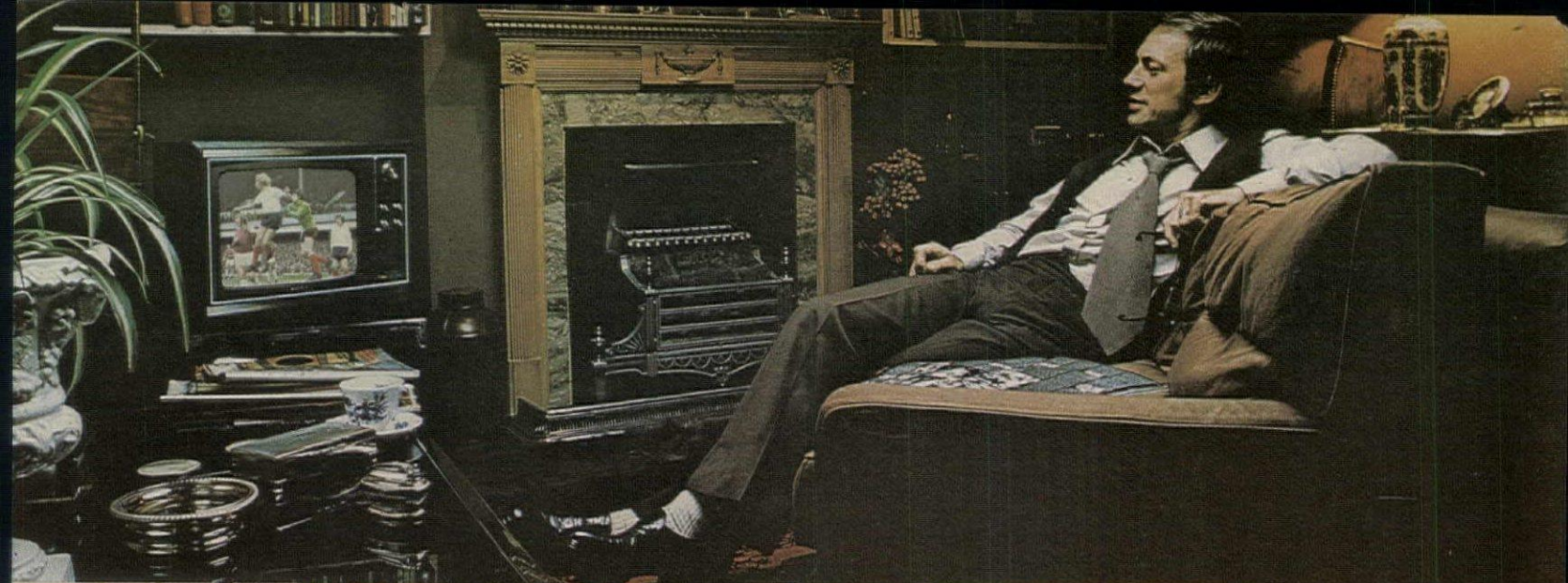


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For £195, you can leave your husband.

There sits the old man.
Happily watching his favourite programmes:
sport followed by sport.

And there you sit.

Forgoing the programmes you want to see
for the sake of peace.

Is it fair? No.

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But now Sony, in an attempt to prevent the
situation from becoming grounds for divorce,
offer you a practical solution.

The Sony Trinitron 1320.

A colour television you can call your own.

It's not a big set.

So you can watch it wherever your fancy
takes it.

And like all Trinitron sets it gives
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(Sony were sharp and bright enough to
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Is £195* a lot to pay for this privilege?

We don't think so.

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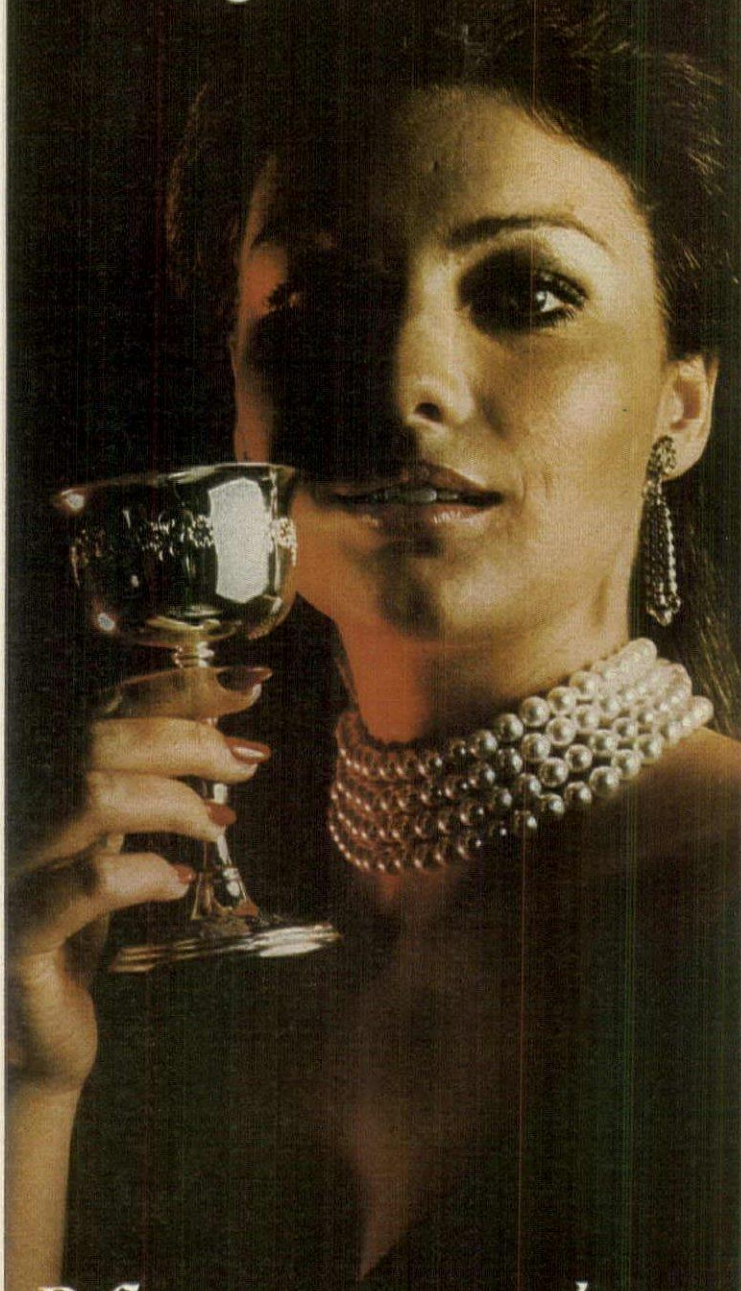
Sony (UK) Limited, Pyrene House,
Sunbury-on-Thames, Middlesex.

Tel. Sunbury-on-Thames 87644.

*Recommended retail price £195.64 (including VAT).

Trinitron. A unique system, better colour.

Cavalier English Goblets



Reflect your own good taste

Cavalier have created for you a superb collection of silverplated Reproduction Georgian goblets.

Taken from one of England's most gracious periods these elegant goblets are handcrafted in England in two beautiful finishes—Plain and Vine Chased.

There are five elegant shapes to choose from, in the Cavalier range—claret, burgundy, sherry, champagne and brandy.

Available in attractive presentation boxes, either singly from about £3.95—or in sets of 4.

See Cavalier goblets at department stores or good gift shops, or send now for detailed colour leaflet.

Cavalier Plate
the art of gracious living.

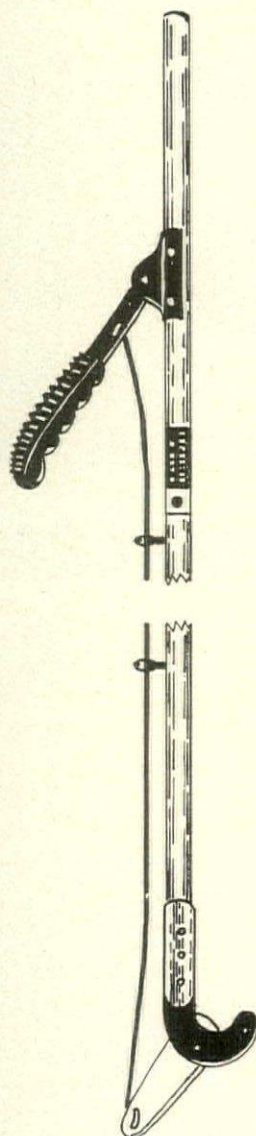


Hawker Marris Limited, Spencer Street, Birmingham B18 6DT

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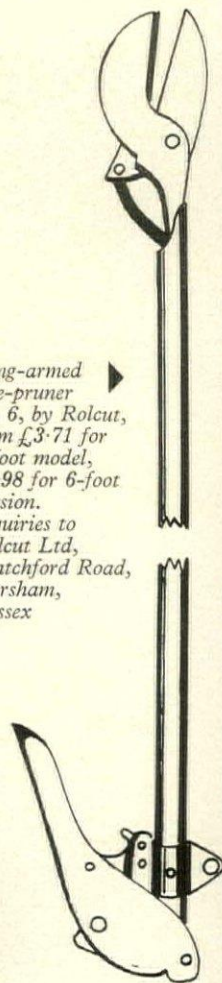
▼ 'Neverbend' tree-pruner by Spear & Jackson, in sizes 6, 8, 10 and 12 feet long, rust-resistant, chrome-finished blade, galvanised wire and weather-proofed shaft, from £3.74. Inquiries to Spear & Jackson, St Paul's Road, Wednesbury, Staffordshire

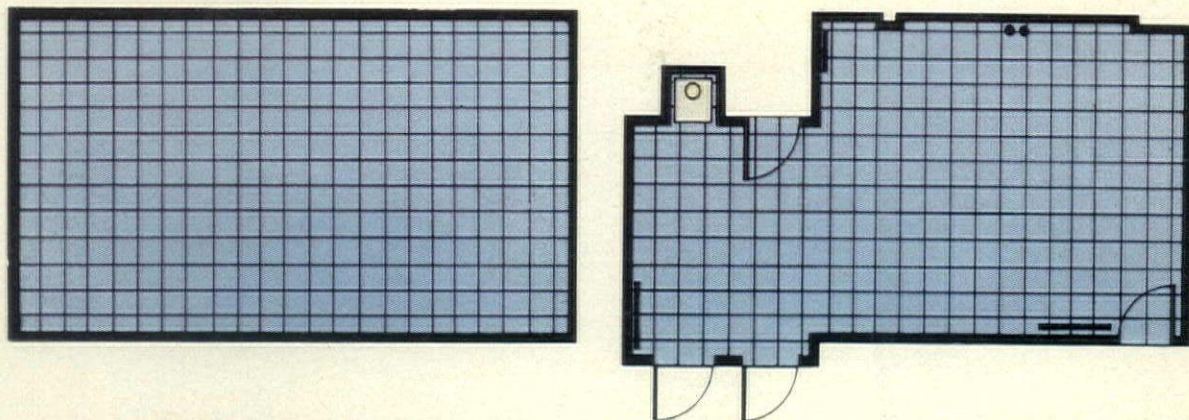
◀ Tools, with adjustable blade for awkward corners and lawn edges, 40-inch handle and two wheels, £7.09. Inquiries to Wolf Tools, Ross-on-Wye, Herefordshire



▶ Long-armed tree-pruner No 6, by Rolcut, from £3.71 for 3-foot model, £3.98 for 6-foot version. Inquiries to Rolcut Ltd, Blatchford Road, Horsham, Sussex

▶ Tree-pruner by Rolcut, 29 inches long, cutting branches up to 1½ inches in diameter. £4.53. Further details from Rolcut Ltd, Blatchford Road, Horsham, Sussex





Whatever the shape of your kitchen



System 70 fits in beautifully.

No two kitchens are quite the same. But whatever the size or shape of your kitchen, System 70 will fit in beautifully.

System 70 combines more widths, depths, and heights than any other make of fitted kitchen. And there's an unrivalled range of different units. So you choose what you want—and what you spend, to make your own perfect kitchen.

Everything is planned to make the best possible use of space. And in many cases you can choose the added convenience of swivel shelves, appliances recessed under worktops, plus all the benefits of split level cooking.

System 70 is made in a superb selection of

colours. Moreover, all our finishes are especially tough and easy to care for. So they'll stay beautiful for a long time to come.

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For our free brochure just post this coupon to:
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HSG/15

System 70 by Hygena



THE DUNLOPILLO ROYAL SOVEREIGN

Long life construction.
Gold bodywork. Latex foam interior.
Carries two in comfort.
Independent medium-firm suspension.
Luxurious silent support.
Nothing to rust. Twin wall bumpers.
Performs like a dream.
Easy maintenance. Easy to park.
Good morning starts.

The Royal Sovereign is the most expensive Dunlopillo bed of all from about £100 to about £200, depending on size.

But, like an expensive car, it has every refinement — and think how much time you'll be spending in it.

It really is the last word in luxury and comfort, and will give you deep, blissful sleep that has to be experienced to be believed.

It all adds up to the Royal Sovereign. Because it gives you easily the most for your money, year after year. Like the luxurious silence of deep, high density latex foam.

A Royal Sovereign mattress, like every Dunlopillo model, stays fresh, won't aggravate allergies and never needs turning. It's easy to make and move and it airs itself. Still more important, it gives you uniquely independent support, every inch of mattress working to give you blissful comfort. And it won't transmit your partner's sleeping movements over to *your* side of the bed.

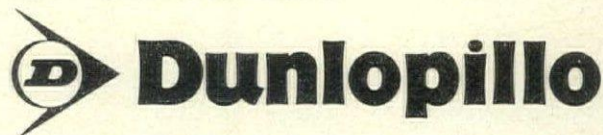
The Royal Sovereign is orthopaedically correct and medium-firm — carefully designed to help prevent the back troubles from which so many people suffer so unnecessarily as they grow older.

Standard equipment includes every possible luxurious refinement — gold ticking, a deep-quilted

mattress and a deep-sided spring edge divan, diamond-quilted sides, ends and borders, inset Kenrick Shepherd Minicastors, two pairs of padded handles and twin wall buffers.

The Royal Sovereign comes in four standard sizes and in six king sizes. And either of the two single sizes can be used separately or linked together to form an extra-large double.

Send us the coupon today and we'll send you the latest colour literature.



Please send me your free colour catalogue with full details of the construction, sizes and prices of the Royal Sovereign and other Dunlopillo beds - and the name of my nearest stockist.

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ADDRESS

Post to Dunlopillo, FREEPOST, London W3 6BR.

No stamp needed - we pay your postage

H/G/1

Cars and showroom by courtesy of British Leyland.



The beautiful life.. with a KitchenAid Dishwasher.

... simply push a button and dishwashing is done while you enjoy the more beautiful things in life. KitchenAid does it all - automatically. Heats, softens and filters the water. Rinses, washes, rinses and dries your tableware - even pots, pans and casseroles - safely and sparkling bright. And these extra KitchenAid Superba benefits are for you :

... capacity for once-a-day dishwashing for most families. 7 push button cycles including a patented Bio cycle, rinse/hold and plate-warm · adjustable racks · TriDura-on-steel wash chamber · stay-put dividers protect crystalware · Quiet operation.

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Two Series - Superba and Custom - in two different price ranges. Vari-Fronts to match any kitchen decor. Undercounter and free-standing models. Dishwasher-sink combinations.

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Aquarius Griswold

The Black One

Very new. Very different. Unmistakably interlübke. 40cm deep storage units finished in softly gleaming black polyester.

A dramatic backdrop bringing added richness to the colours and textures of books, paintings, personal treasures.

Available with a wide choice of fittings including shelves, drawers, cupboards, stereo speaker panels, and fall-front bureaux and bars.

All beautifully finished as only interlübke know how. The beautiful one. The Black One. See it at your nearest stockist or send for a colour brochure. Now.

Write for colour brochure to:
interlübke Service, Aquarius Griswold,
28b Albemarle Street, London, W1X 3FA

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interlübke[®]
4832 Wiedenbrück Germany



This year's fashion is guaranteed 10 years -

It's called Moderna Sorrento and woven in Pure New Wool.

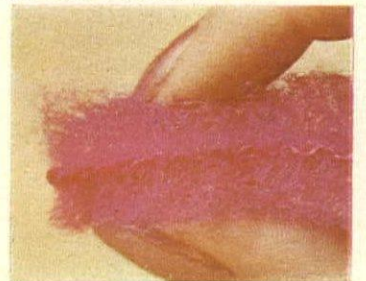
Lovingly covering the ornate beds in great houses like this, or cossetting people who simply appreciate the best. Moderna Sorrento is the last word in luxury and good looks. Twice as thick (just look at that fleecy depth) and twice as warm as an ordinary blanket, it is still unbelievably light. So blissfully warm, in such a special way. Its unique construction allows the body to breathe, and you to enjoy a particular sort of comfort you may never have experienced before. Wonderfully versatile, too.

Float it on your bed for complete freedom, or cosily tuck yourself in. Moderna Sorrento works equally well either way.

Of course it looks fabulous too, but it hasn't gained the reputation of being the World's Best Blanket on looks alone.

MODERNA
SORRENTO

The World's best Pure Wool blanket



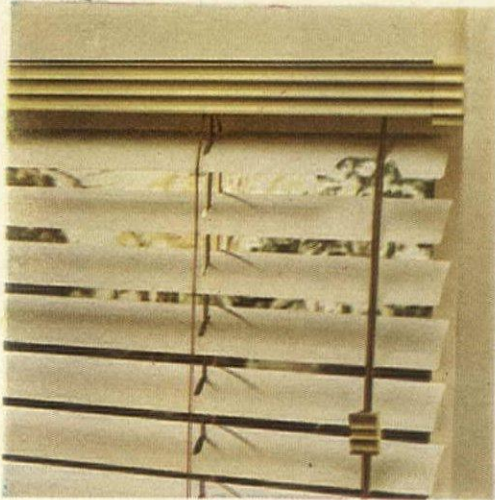
Sizes up to 100" x 110".
Ten exotic colours.
Bound with nylon.
Shrink resistant.
Mothproof for life.
Guaranteed ten years.
Single size about
£18.00

The Sunway range of Venetian blinds puts all the others in the shade.



Symphony ▶

is our very best blind for your very best rooms. Exquisitely styled and delicately fluted. With a choice of pure white, gold or silver finish. You won't find a blind like this in any other range but Sunway's.

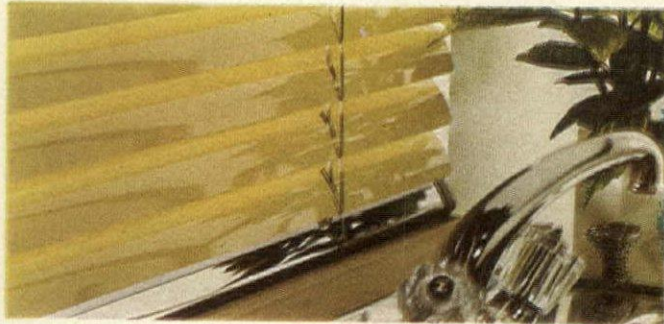


Simplex, not featured here, is our popular budget range. It has all the famous Sunway quality—sensibly priced for your most practical rooms.

See the complete range at your local Sunway stockist before ordering.

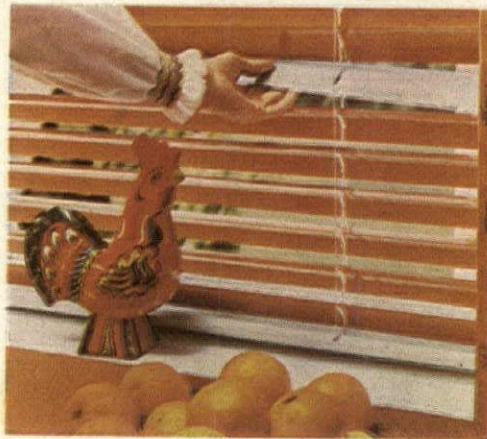
You'll find that Sunway make a Venetian blind to suit every kind of room. At prices that suit any pocket.

Fill in the coupon for some tempting colour literature.



◀ Sta-Brite

This clever blind is another Sunway exclusive. Designed specially for kitchens and bathrooms, with stainless steel head and bottom rails. So steam and condensation will never prove a problem.



◀ Duo-Tone Select

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

SUNWAY®
Innovators of window fashion

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OCTOBER, 1973

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Address _____

To: Dept. VB13, Sunway Venetian Blinds, 240 Bath Road, Slough, Bucks.

Roncraft. Timeless cosmetics for wood

What cosmetics do for your appearance, Roncraft wood products do for your home.

They flatter: they accentuate: they disguise (even deceive a little).

A little skill, a little imagination—and the effect is little short of stunning.

But with a difference.

The Beauty Treatment you bestow on wood is there for good. And lasts. Because it goes more than skin deep.



Your man can be sure of a beautiful finish before he begins to put a fresh face on wood. Just you guide him to Roncraft displays. The Roncraft range of wood treatments covers every timber known to man.

And offers every kind of finish desired by woman.

Because it's just as versatile as your own vanity box.

But timeless in its beauty.

Ronseal Hardglaze adds an impeccable gloss anywhere you want a sealed-in shine on better quality woods. It's polyurethane tough—approved for floors and tables—anywhere it's likely to lead a knock-about life.

Hardglaze takes boiling water and alcoholic drinks in its stride—and it takes a stronger acid than vinegar to disturb that smoothly imperturbable face.

Ronseal Mattcoat puts a tough, resilient polyurethane shield between good wood and the rough and tumble of family life.

The smooth, fashionable matt finish is totally transparent, revealing wood grain at its natural best.

Mattcoat is particularly recommended for indoors where reflective surfaces are not wanted.

Coloured Ronseal has added a dramatic new dimension to furniture.

A gleaming sheen of pop-art colours, through which the wood grain subtly glows. In cheerfully named shades such as Pimlico Red, Chelsea Blue, Portobello Purple—and three others just as colourful.

Wood Coloured Ronseal puts the same impregnable glaze on inexpensive woods, but

gives traditionalists the choice of six realistic wood-grains such as teak, pine, oak and mahogany.

Colron Wood Dyes Nine intermixable wood colours to match whitewood furniture with existing woodwork, furniture or floors.

Finish with Ronseal Hardglaze, Mattcoat or Ronuk wax polish.

So you see.

Roncraft offers your man a range of timeless cosmetics for wood—to put a new face on your home.

Ask for the Roncraft guide to beautiful wood at Department Stores, D.I.Y. and Paint Shops.

RONCRAFT



timeless cosmetics for wood

An Izal Product, Thorncliffe, Chapelton, Sheffield S30 4YP Telephone: 0741-5 3171

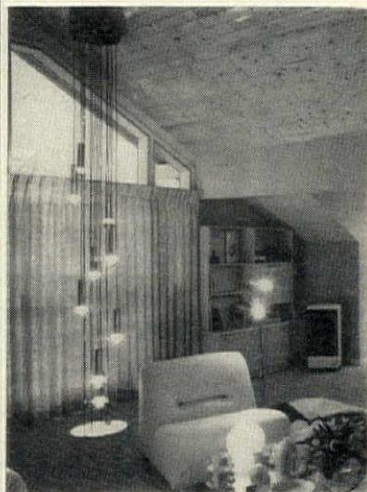


SWITCHED-ON LIGHT

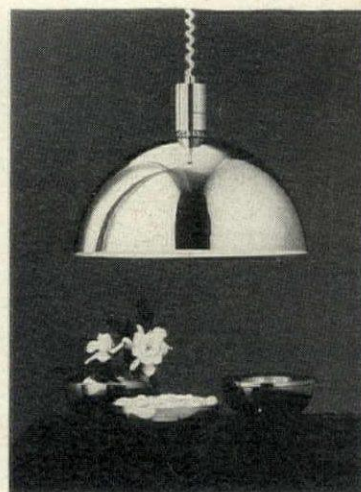
Lighting for floor, ceiling and table, with more merchandise, on pages 162-165



Part of the superb range of lighting, from Italy and France, available at Zarach, 183 Sloane Street, London SW1 and 110 Fulham Road, SW3



Combination of Mazda Droplettes and Mazda 100mm crown silvered Decor Round lamps. A 3-way pendant costs about £6.80; 5-way, about £10.50. From Heal's



AMAZ hanging lamp with shiny metal shade, designed by Albini-Helg-Piva for Sirrah of Italy, £64.60, from Oscar Woollens, 421 Finchley Road, London NW3



'Combo' table lamp by Prime Mover, in spun aluminium with perspex diffuser, in 3 colourways, about £21.00, from Hall & Miller, 26 Northways, College Crescent, London NW3



'Pumpkin' acrylic cable rise-and-fall pendant by Thorn Lighting. In white or red, with white inner skin, about £11.75. To order from Heal's, Tottenham Court Road, W1

Continued on page 105

JETSTREAM NEW FLIGHT OF COLSTON DISHWASHERS



To Colston Appliances Limited. (Dept. HG2J/18)
High Wycombe, Bucks.
Please send me the colour brochure on the
new JETSTREAM range of dishwashers.

Name _____

Address _____

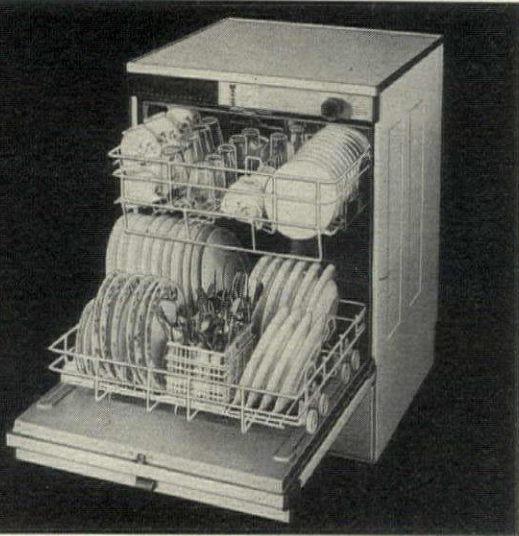
Tel. No. _____

OUR JETSTREAM MODELS. NEW POWER IN DISHWASHERS.

Colston have always led the way in dishwashers. Now we lead again. We introduce the big range. The Jetstream range. Four superb fully-automatic models to give the widest possible choice. Work-surface compacts or freestanding models that can be built-in or connected to your tap. And one of them is exactly right for your home. Right in performance. In capacity. In price. In size and shape to fit your kitchen.

Power to choose — and new washing power too. New efficiency with 'Clean Stream' or 'Power Stream' wash action. New economy and reliability. A choice of capacities: 6 or 10 full British standard place settings. Multi-programme including pre-wash. Large cutlery baskets. Economic water consumption. Automatic detergent dispensers. Easy to clean filters. Quiet operation. And each model factory-checked to the highest Colston standards before it reaches your home. And, once installed, checked in your home by Colston and backed by our exceptional service.

Up to now you may not have been able to choose a dishwasher that was just right for you. But Jetstream soars above that barrier. Jetstream makes it possible. So book early. Send the coupon now.

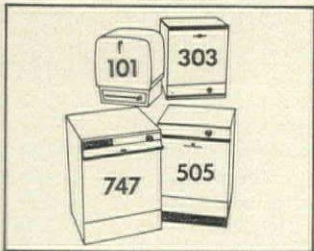


JETSTREAM 101
Highly economical and spacesaving to fit on a working surface. All the features including 5 washing programmes. 6 B.S.I. place settings. Measures: 4.6" x 20.75" x 18.75".

JETSTREAM 303
Elegantly styled and compact to be built-in or to sit on a working surface. All features plus woodgrain-finish worktop. 6 B.S.I. place settings. Measures: 26.8" x 22.1" x 20.6".

JETSTREAM 505
Stylish floorstanding model. As economical as the Jetstreams 101 and 303. All features. Mounted on castors. Includes worktop. 6 B.S.I. place settings. Measures: 33.4" x 22.1" x 20.6".

JETSTREAM 747
The big capacity floorstanding model. Features sound/thermal insulation, "Power Stream" wash action, steam sterilisation, water softener, stainless steel interior. Economical operation. 10 B.S.I. place settings. Measures: 33.4" x 23.6" x 23.6".

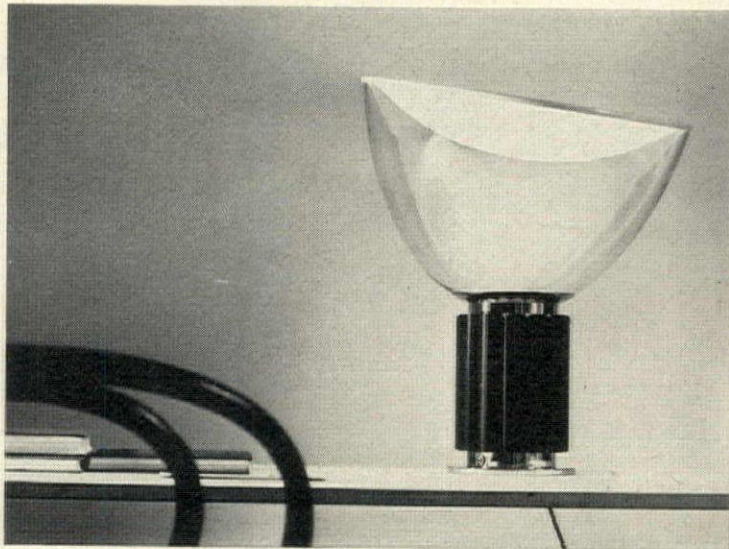


COLSTON

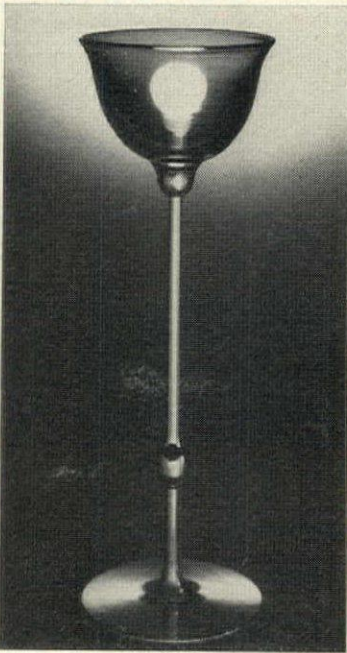
Dishwashers, Clotheswashers and Spin Dryer

COLSTON APPLIANCES LIMITED, HIGH WYCOMBE, BUCKS.

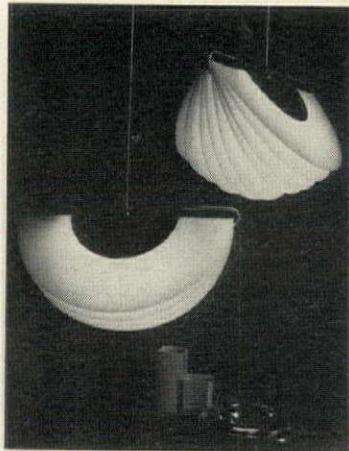
SWITCHED-ON LIGHT *continued*



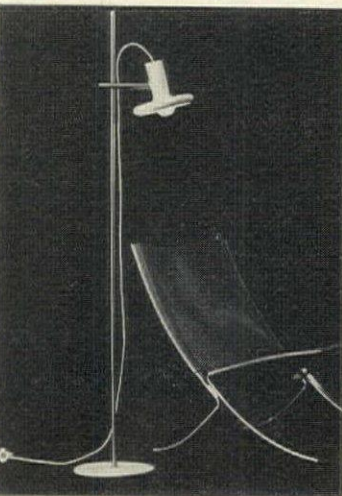
'Taccia' table lamp designed by A & P G Castiglioni for Flos of Italy. Giving indirect light, it has a white enamelled spun aluminium concave reflector resting on a clear glass bowl, both tilting to various angles. Base housing bulb is enamelled or sandblasted and anodized. £90-31, from Aram Designs, 3 Kean Street, London WC2



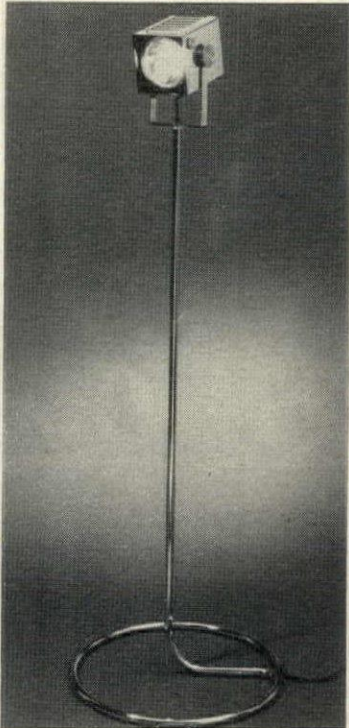
'Fleur' design table lamp by St John Lambert, in hand-worked coloured glass and silver-plated brass base, £75-00, from Masterpiece Works, Hampshire Street, London NW5



'Spicchio' hanging lamp No 3003 by Guzzini of Italy, about £41-00, from Heal's



'Optima 3' single light standard lamp by Fog & Morup of Denmark, £47-00. From a selection to order, at Heal's, 196 Tottenham Court Road, London W1



Chrome 'studio spot' on stand by St John Lambert, with rotating 'barn door' attachment. About £33-75, complete with filters and 'barn-door' attachment, from Interior, 52-54 Heath Street, London NW3

Continued on page 108

Designs for individualists. Living rooms,
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An example from the extensive designer collection is the programme

system 'Nevada', which can be individually adjusted to any room whether it is a living (as in picture), dining or bedroom. The division of units is extremely versatile and functional to the last detail.

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comfortable 'Triade' upholstered furniture, also in the picture, which complements and integrates beautifully with the 'Nevada' programme system. All in all creating an originally designed interior expressing an individual life style.

If you want to know more about Designo-Einrichtungen, we shall be pleased to send you detailed information and coloured brochures with interesting suggestions for interior decoration.

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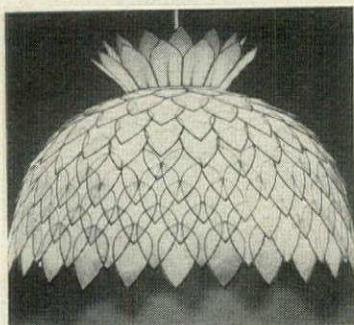
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Address _____

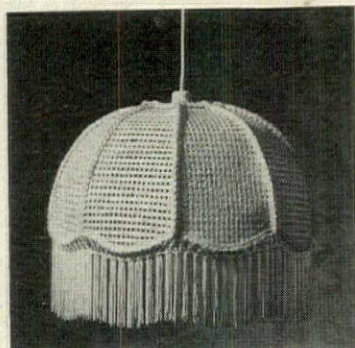
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The sliding door people.

SWITCHED-ON LIGHT *continued*



'Tiffany'-style lamp in mother-of-pearl, edged with brass, imported from the Philippines by Philipinalia, about £36.00, from Liberty, Regent Street, London W1



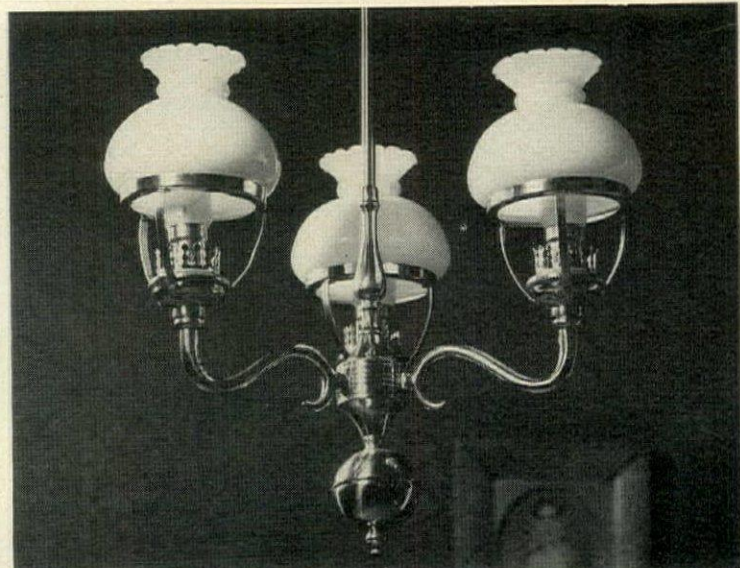
'Tiffany'-type straw-weave and fringed lampshade, in white, 'gold' or pink, £3.95, from branches of British Home Stores



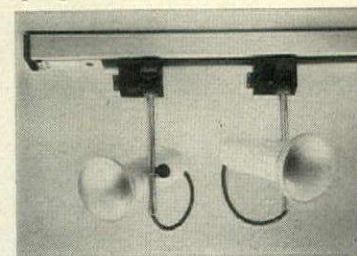
Desk 'Studio spot' by St John Lambert, also with 'barn-door' attachment, £22.42, from Albrizzi, 1 Sloane Square, London SW1



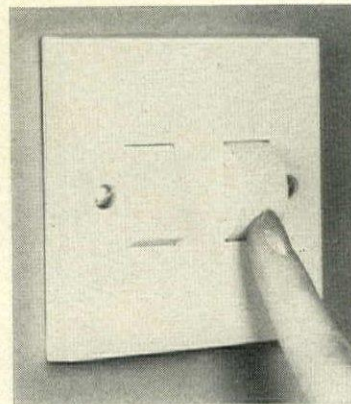
'Chinese'-influence ceramic pottery table-lamp, about 14 inches high, in 3 floral designs, base £2.75, shade £2.15, British Home Stores



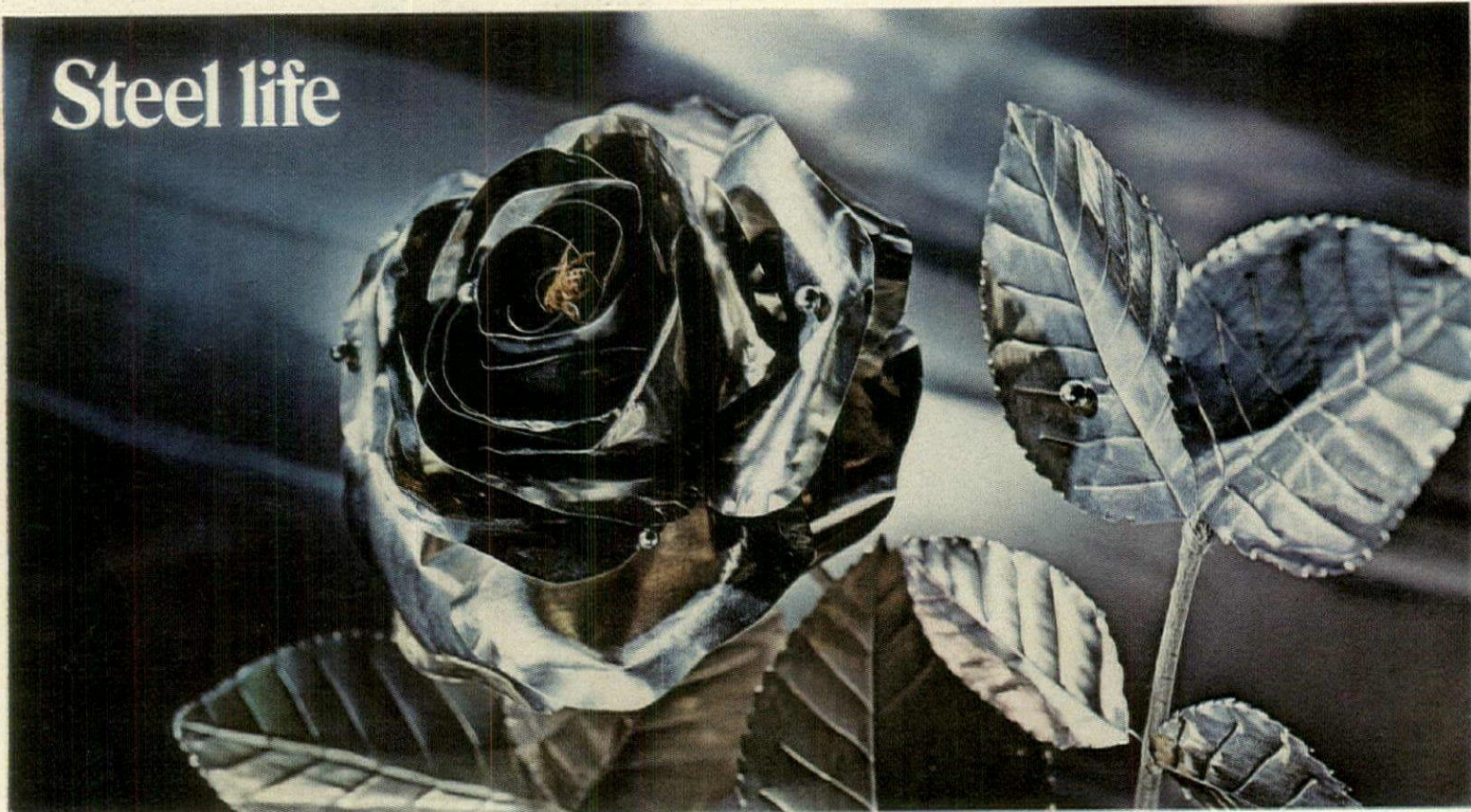
Traditional 'French'-inspired 3-light oil lamp pendant, in brass with opal glass shades, £11.95, from larger branches of British Home Stores



Above Mazda 'Trak-Pack', made up of two spotlights on a 1.2m length of Thorn Trakline lighting track, about £17.17, to order from Heal's, Tottenham Court Road, W1
Right MK dimmer with separate switch, by MK Electric Limited, about £5.72, from Selfridges



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eye-level grill, rotisserie (with kebab kit) and ovenette and plenty of room for the biggest dishes, it has everything you need for beautiful cookery. Just some of the reasons it's called the "de luxe".

From Paul you can have stainless steel worktops too—and the brilliant brushed chrome hob of the Fiesta 24 de luxe matches them so well. So when you work in a Paul Transatlantic kitchen with Moffat you have time for the important things. Which all add up. So you're relaxed. And able to concentrate. Then, before you know what's happened, you've baked your first really perfect bread, or mastered the art of home-made jam. And you know what happens next? They'll love you for it.

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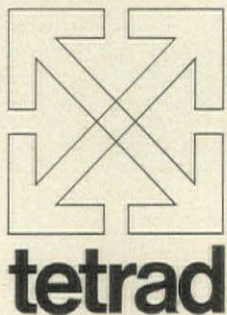
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Country-style 'Beehive' fireplace in clapped board and brick, designed by Jon Bammenberg for the National Coal Board. More details from Pat Stevenson, National Coal Board, Hobart House, Grosvenor Place, London SW1

CENTRAL HEATING: PART II COUNTRY COTTAGES

By JOYCE LOWRIE, Ariba

WITH COTTAGES and small houses, the first step in achieving efficient and economical heating is to make sure they are thoroughly dry. Damp walls and floors are cold walls and floors.

Walls can be damp because moisture is rising up from the foundations. This is called rising damp and the way to cure it is by installing some sort of damp-proof course. In exposed positions, or where the walling material is porous, walls can become saturated with moisture from penetrating damp. The way to cure this is to line the wall from the inside with some sort of waterproof skin such as Newtonite or to clad it or treat it on the outside to protect it from the rain itself. If you use this second method, it is vital that any damp trapped in the wall is able to escape outwards. This means that you must use a colourless silicone finish or a permeable decorative one, such as Thermatex, or adopt one of the traditional treatments such as tile and slate hanging or weatherboarding. Once the walls are dry, you can start thinking about insulation.

Thick stone walls will provide good insulation in themselves. Stud walls and thin brick walls can be lined from the inside with some sort of insulation that in itself provides a decorative finish or clad from the outside as suggested above if the external appearance would benefit from this treatment.

Damp floors are not only cold, but they are also unhealthy, and even if you want to keep old brick or stone slabs it would repay you to have them up and put down a concrete slab, a damp-

proof membrane, an inch of polystyrene foam two inches of cement screed and then relay them. While you are about it, you might consider electric underfloor heating.

If you are lucky enough to have a thatched roof, this will give excellent insulation in itself, but to get full benefit from it, be sure that no draughts are getting in at the eaves. Tack thick polystyrene along them and poke glass-fibre in any gaps. Where cottages need reroofing, especially where bedrooms are in the roof space, lay foil-backed roofing felt on top of two-inch glass quilt before you relay the tiles or slates. Where the roof space is used for storage, lay three-inch quilt or two-inch polystyrene between the joists, or pack to the top with loose-fill. Where bedrooms are in the roof space, and reroofing is not necessary, insulate the ceilings as suggested for larger houses.

Although cottage windows are usually small, they are often ill-fitting, so your first concern should be to put this right. The various forms of draught-stripping, particularly the bronze spring type, are fine but there is a limit to what they can do if windows are badly out of true. With small cottage windows, clearly one does not want to clutter them up more than necessary with double-glazing frames. So, as long as you can leave sufficient flaps and casements available for ventilation, one of the simplest and cheapest ways of dealing with them is to seal them off completely. A useful system (with Design Centre approval) is made by Grippa Frame of Oxford,

Continued on page 115

From Maples. Where else?



CENTRAL HEATING (continued from page 113)

After 130 years you would think Maples knew a thing or two about furnishing a home. And you would be right.

Maples go to the ends of the earth to track down one thing. The best... wherever superb design and craftsmanship exist.

On the left, a suite by Impresa of Holland with luxurious floppy cushions in brown corded Dralon velvet. The 8 foot settee, with two chairs, costs £491.95.

Also illustrated a superb oval dining table by Pieff (£150.80) together with high back chairs in simulated leather (£55.40 each).

The large lamp and tables are by Xerkon, the small lamp by Guzzini.

The larger table in marble and chrome is £104.00.

The smaller table in onyx and chrome is £32.90.

The arc lamp has a marble base and costs £83.00.

The table lamp is £15.95.

The off white Indian carpet (7' x 4') is £33.25.

The Impresa Suite can be seen at Maples in London. Also in Birmingham, Exeter, Leeds, Leicester, Nottingham and Southampton.

All of the items illustrated can be ordered at any branch of Maples.

Where else can you get so many beautiful things?

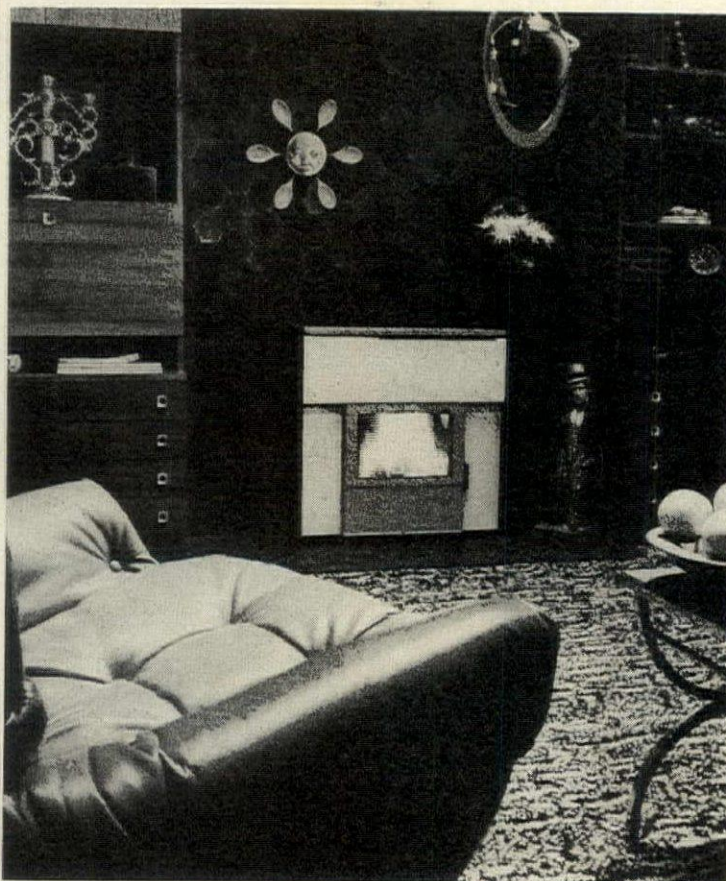
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Gravity-feed, anthracite-burning hearth boiler, TGH 13, by Trianco, about £130

which has the advantage that it can be fixed on the outside of the window, leaving the appearance of the window from the inside unaffected and sealing off draughts at the same time.

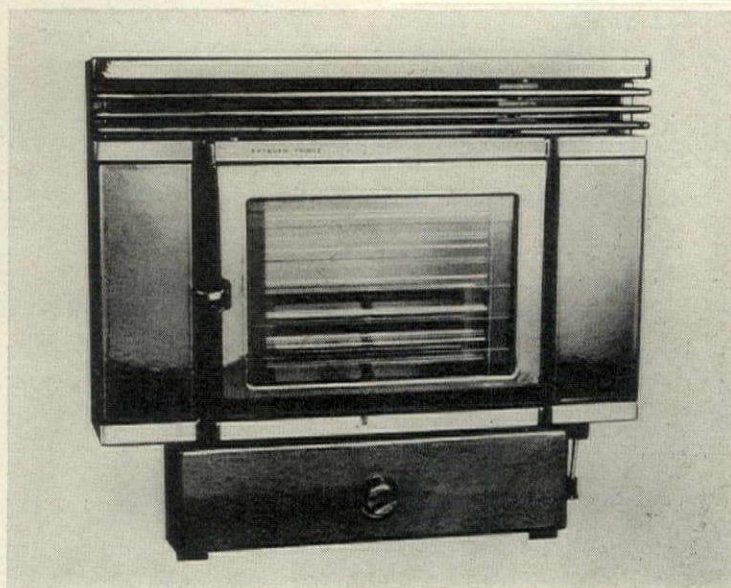
Attic skylights can let a great deal of heat through. You could double glaze these with Grippa-Frame from the inside, fixing it on the outer frames of the windows if no ventilation is needed, or on the inner frames if the skylight has to be opened. Where skylights need replacing, the Velux double-glazed type, which comes with its own prefabricated flashing, is most reliable.

Where front doors open directly

into living-rooms, or the cottage is in a particularly exposed position, a glazed-in porch with its own door can provide you with a useful lobby and a trap against the cold. Your own village or others nearby will provide you with examples. Setting the porch door at right angles to the front door prevents through draughts if both are open at the same time.

If the cottage you live in full time has no form of central heating, but you enjoy an open fire in the living-room during the winter months, you might as well exploit this and fit a back boiler system.

Continued on page 116



Closed 'Smoke Eater' Prince, by Rayburn

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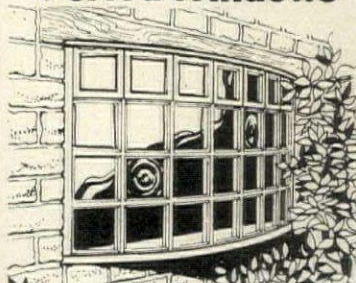
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CENTRAL HEATING continued from page 115

Both solid fuel and oil versions are available, with outputs that will adequately heat a three-bedroom house, as well as provide domestic hot water. Where more heating is required, you can always leave the domestic hot water to another appliance as an immersion heater. In any case, this can be a useful arrangement as there will be no need to run the heating unit in the summer.

If you have a fairly small living-room, an open fire/back boiler, such as Baxi make, will serve you best, as the heat output into the room itself is not so great as that given by a closed stove. In a larger room, one of the closed stoves with a wide glass front would be a better choice. Undoubtedly, the ones to consider are the new Smoke Eaters, the Rayburn Prince 101 and 301 and the Parkray Coalmaster. These appliances are able to burn the cheapest bituminous coal, even in a smoke-free zone. Instead of the smoke passing up the chimney, an electrically-driven fan delivers it into a secondary combustion chamber where the soot and smoke are burnt away and the air that passes up the chimney is clean and virtually smokeless.

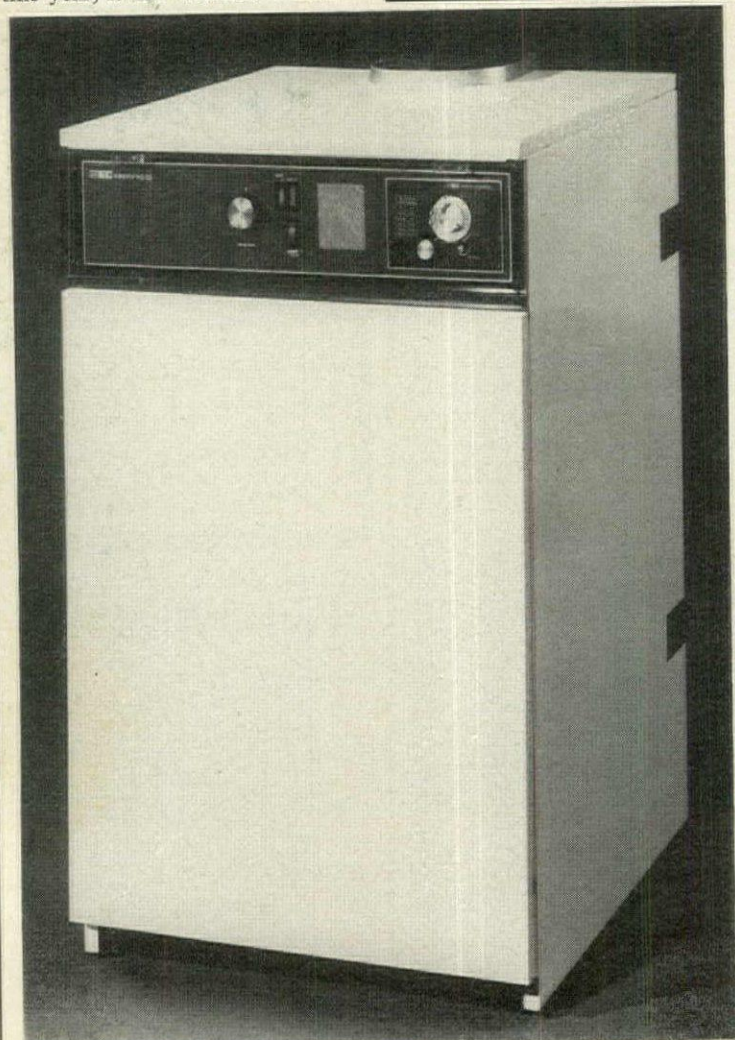
A trouble-free alternative, new this year, is the Trianco TGH13

hopper-fed anthracite back boiler stove. This, too, has a large glass panel and needs refuelling only once a day, except in the coldest weather. There are oil-fired back boilers which do a similar job and have a radiant panel to provide an attractive, lively glow. The new Waterford Firefly Hearth boiler is particularly well designed. Two other boilers out this year, the Matador and the Marbella, although undoubtedly efficient, are only available with mock logs which will discourage a lot of people from considering them.

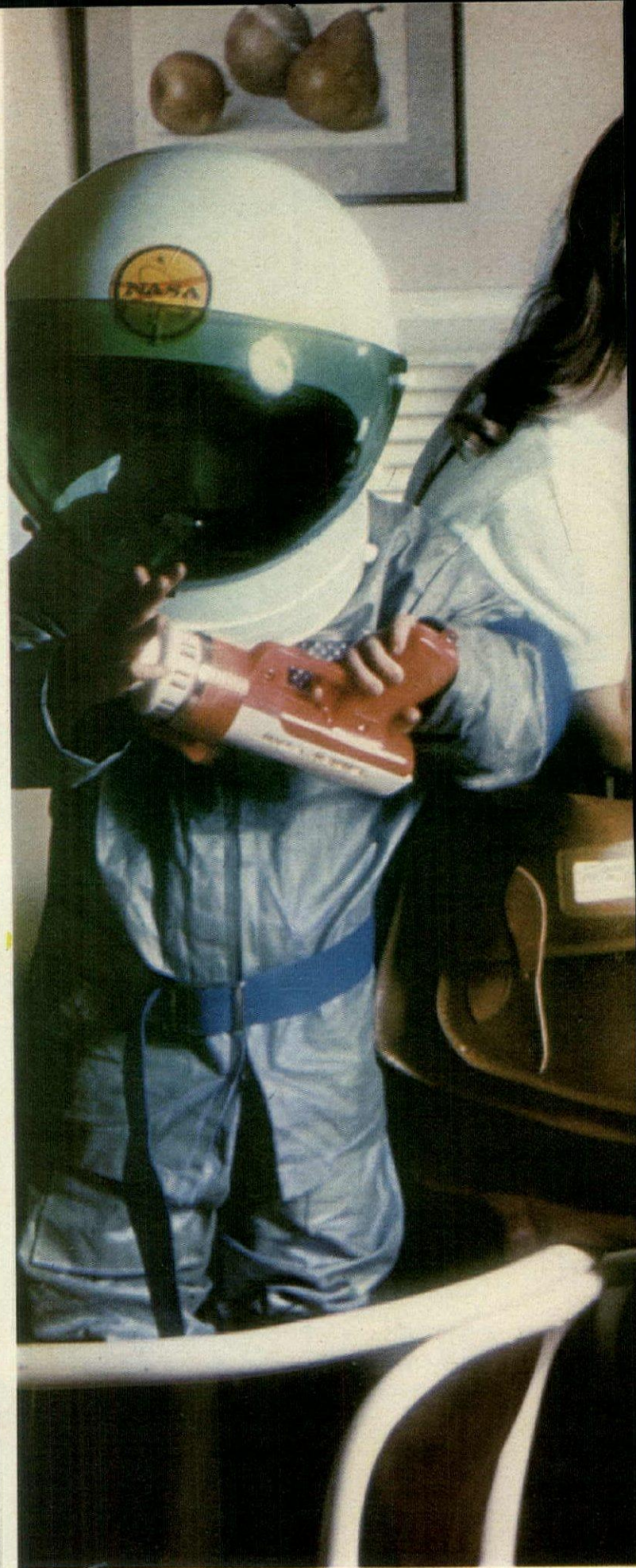
If your house is a little too large for a back boiler, or you already have a central heating system run by a rather elderly conventional boiler, either the Smoke Eater boiler Trianco TGB17, with an output of 58,000 BTUs, or one of the Trianco F range anthracite burning boilers, which come in four output sizes (F45, F60, F90 and F120) would be worth considering if you like solid fuel. Both these boilers are gravity-fed and need attention only morning and evening. They will stay in over an entire weekend at low output, without needing refuelling.

New alternatives in oil are the

Continued on page 119



Oil-fired boiler, HD3, by Firefly



The Jackson Topline by Creda. High level rotisserie / ovenette and continuous clean oven liners. One of a range of Creda and Jackson

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ers with luxury features like high-level
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you know you're home.

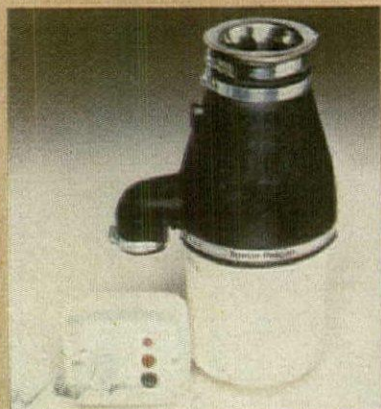
The Pea Soup Kitchen.



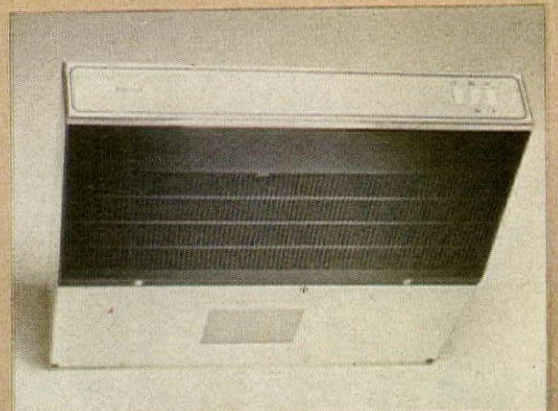
Steam and condensation will collect here without an Xpelair Extractor Fan.



Don't let leftovers lie. Feed them to a Pelican Waste Disposal unit.



Grease and steam will spoil the decor unless our Cooker Hood gets them first.



Every time you boil a kettle, simmer a saucepan, slice an onion, fry some fish, the results on the table will be appetising. But your kitchen will be less than savoury.

The air's fogged with steam and grease. It ends on windows, walls and clothes. Scraps rot in the bin. Smells linger on. Why put up with it?

Let's look at the problem areas.

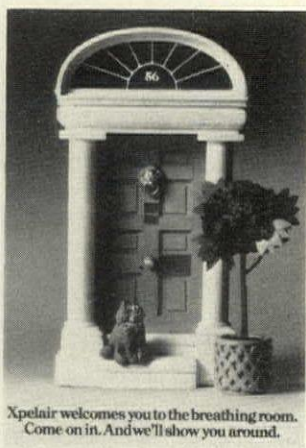
An Xpelair cooker hood would swallow up cooking fumes at source. Leftovers and scraps would wash away down a waste disposal unit. Steam and smells would disappear forever through an Xpelair extractor fan. Air will become stale and stuffy, dry and lifeless, cold and damp in any room unless we do something about it.

Xpelair have the ways to do it.

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Doesn't the room where you spend most of your life need to breathe properly?

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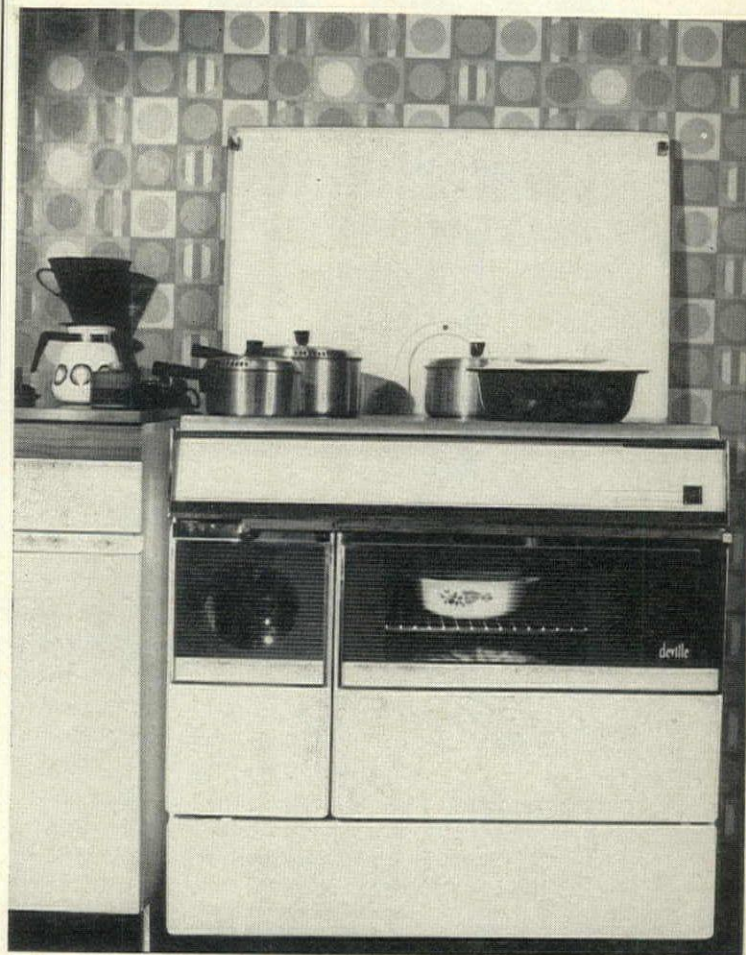
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Oil-fired Deville cooker will heat the house and supply domestic hot water, £152-90

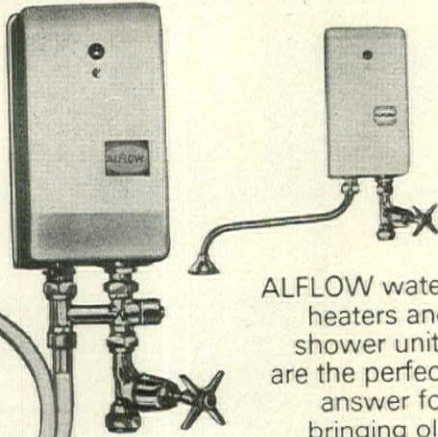
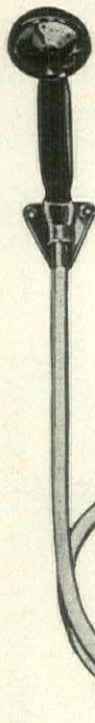
Firefly HD111 Dynaflame range, which give outputs from between 40,000 and 100,000 BTUs from a small cottage up to a four- to five-bedroomed house and can be installed inside the house in a utility room or kitchen. These boilers can be used with a matching drying cabinet which fits neatly on top of the boiler, making use of what is often waste space as well as masking the boiler flue.

Another combination is a direct mains hot water system which can be linked with any of the Firefly Dynaflame range of boilers to form one unit. No storage tank is required in the loft, nor is a hot water cylinder needed. The entire domestic hot water system and central heating boiler are contained in one cabinet. The domestic hot water section can produce hot water at a mean temperature of 140°F at 2½-3 gallons per minute. To do this with a traditional system would require a boiler rated at 150,000-180,000 BTUs yet the Leatslave can produce these results from the smallest boiler of this range (40,000 BTUs).

Where you want to use your fireplace for the occasional log fire, some sort of electric night storage system can work very well in cottages, particularly where walls are thick and windows small. Night storage heating of any kind

is particularly useful for people who use cottages for weekends and holidays as it can be left safely to leak just enough heat while you are away to keep the place aired and prevent condensation. The new type of night storage radiator is much more flexible than the old kind. These have automatically-controlled dampers which act to release more heat into the room during the afternoon and evening, when output can tend to tail off with the standard eight-hour storage type. The fan-assisted night storage radiator and its logical development, the Electricaire warm air unit, provide even more flexibility. They can be time set and thermostatically controlled to give you whatever temperature you want at whatever time you need it. The Electricaire unit needs to be placed centrally in the cottage, and outlet ducts from it are inserted through the walls of the surrounding rooms to keep warm air circulating throughout the house. If you choose any form of electric heating you will have to rely on a separate appliance to heat your domestic hot water. To achieve this most cheaply, you should fit a White Meter and a large fifty-gallon tank so that you can get full benefit from the cheap night rate ●

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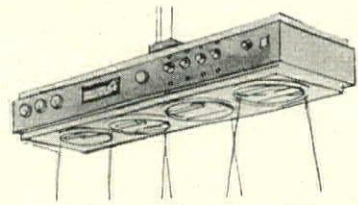


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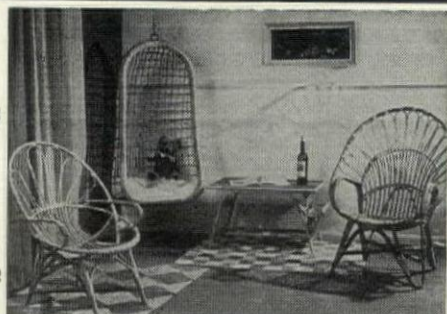
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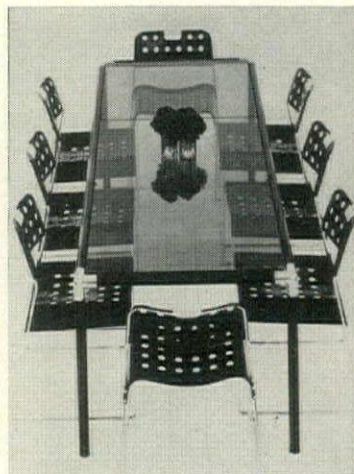
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SHOPPING IN LONDON & SURREY

BY CHRISTINE WYLIE



Dining in style

We show here a dining-table by OMK with black epoxy frame and polished chrome knuckle corner joints. Measuring 94 inches by 34 inches, the table costs £71.75 with clear glass top or £96.75 with smoked glass. Tables are also available with chrome frame in sizes of 64 inches by 34 inches and 34 inches square. Also in our picture are Omstack chairs, with seats and backs in pressed steel, finished with backed epoxy. In red, yellow, green, black and white, the chairs cost £10.10 from Trend Interiors, 8 Richmond Hill, Richmond, Surrey.

From curtains to carpets

Furnishing services offered by Warwick, 3-5 Ladbroke Road, London W11, include curtain-making, upholstery, roller-blinds and carpeting. There is an enormous collection of fabrics from which to choose, and interior design advice can also be given by an expert staff. The shop is run by Mr. Warwick and Alexandra Bruce, who recently joined from Sloane Designs. Mr. Warwick has spent all his training years in the major cities of Europe and, as a result, his shop is full of unusual fabrics, from France, Italy and even from Japan. He does not believe in bullying his clients into accepting his own ideas. With a little expert guidance, they are encouraged to bring ideas to the surface, and then he will search out the carpet, fabric or plan a complete colour scheme accordingly. If he can't find the exact item required, he will have it made.

Next door, is the newly-opened Warwick lighting shop

where stainless-steel Italian lamps are shown alongside Tiffany-style glass shades and lamps in soft-coloured translucent glass.

Folding desk

The 'Opla' folding wall-desk shown here is imported by Victor Mann. It is space-saving yet provides a firm working surface when open. Available in white, red and dark brown, it is made of formed plastic with wall pin-board of natural cork. Measurements are 19½ inches wide by 39 inches high, with a 3-inch projection from the wall in a closed position. In the open position, the height from the floor is about 27 inches. The desk costs £29.50, plus 60p carriage and packing, from Anvil, Dulwich Village, London SE21.



Design celebration

Many readers already know what there is to be found behind the gothic-glazed windows of Alistair Colvin, 116 Fulham Road, London SW3. On June 21st, however, Giovanni, Mowinckel and Christopher Gollut, who own Alistair Colvin Ltd, invited friends, clients, their workmen and suppliers, to have 'the first drink of the shortest night of the year' with them. The attendance was the best proof that Alistair Colvin designs with great success, not only flats and houses, kitchens and palaces, but also banks, offices and restaurants.

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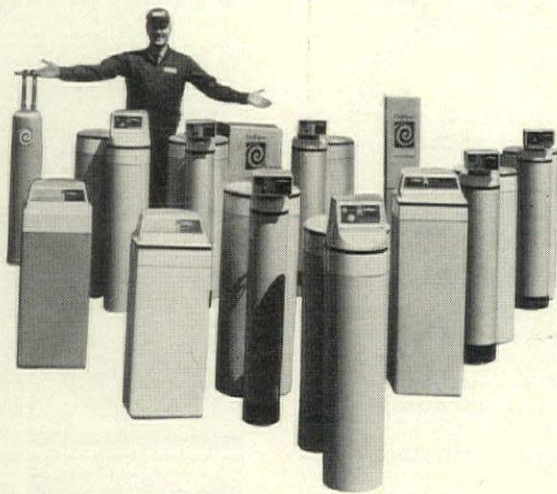


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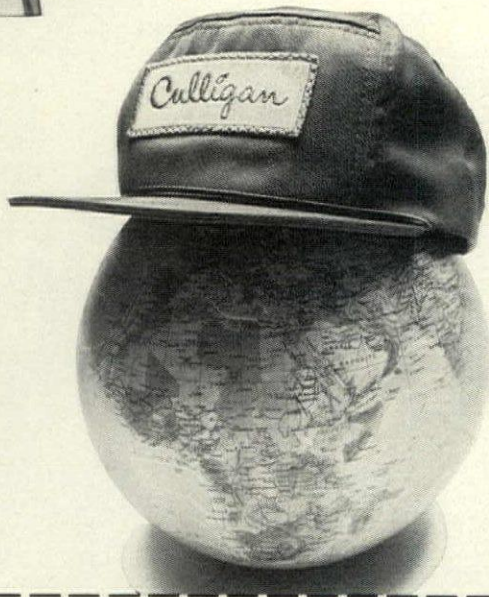
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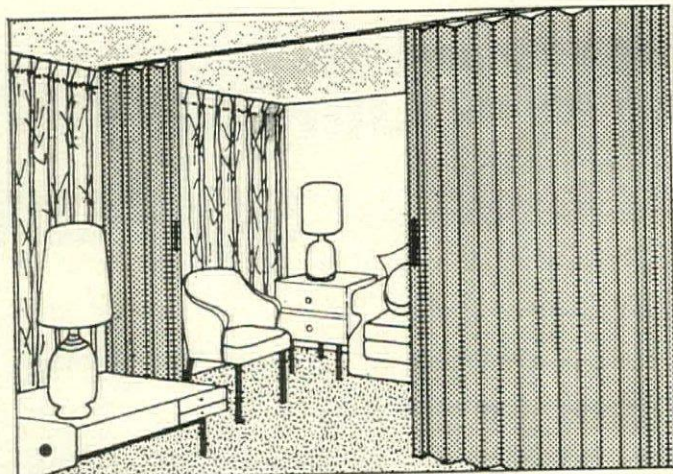
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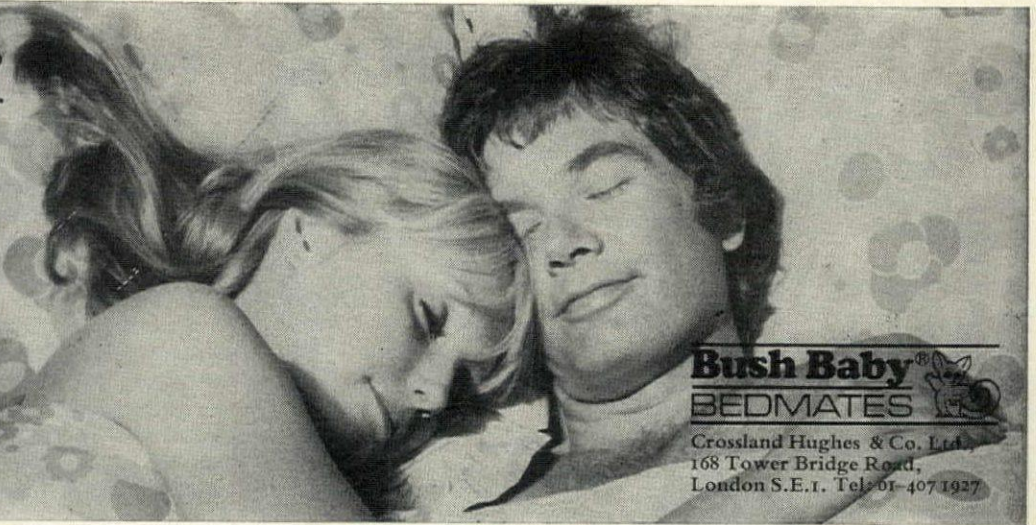
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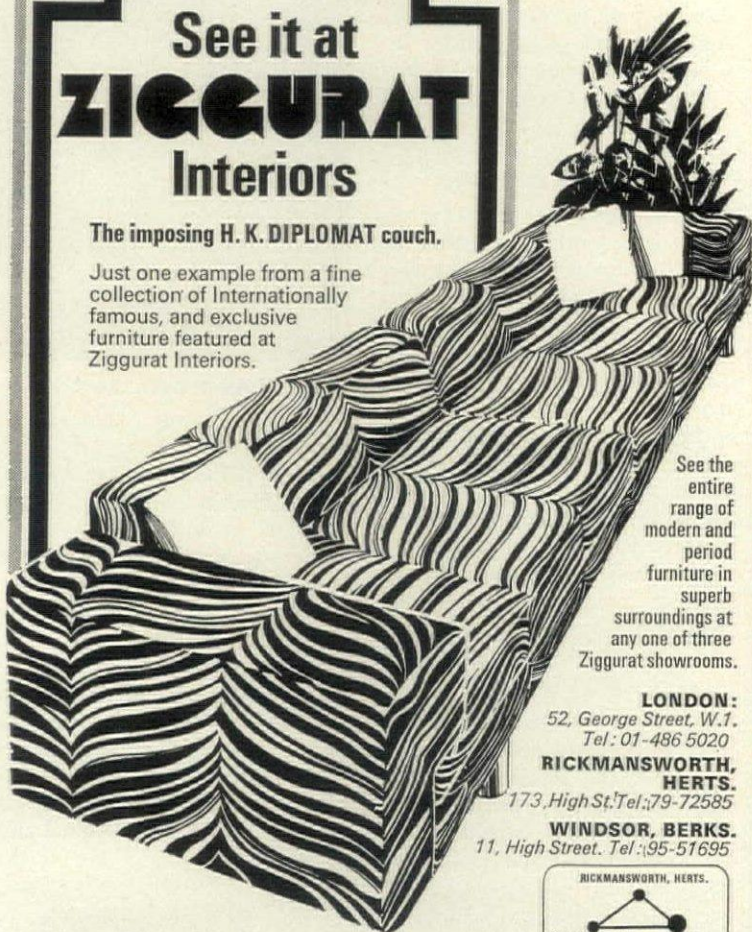
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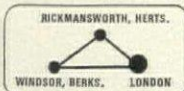


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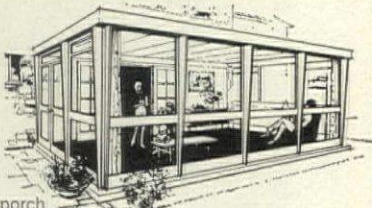


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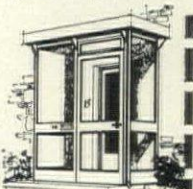
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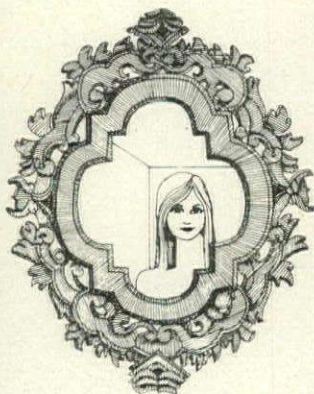
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Restoration specialists

Suzu Bellow and Annie Hobson have been working together at The Studio, 18 Norland Square, London W11 for over a year, restoring all kinds of pottery and porcelain and sometimes ivory and polished stone. A free estimate will be given for any article to be mended. The time needed for repair work depends on the extent of the damage, but any article needed urgently could be restored within a few weeks.

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Four-drawer chest

This four-drawer, hand-carved chest-of-drawers from La Cucaracha Galleries, 6 Halkin Street, London SW1, is 31 inches wide by 17 inches deep by 24 inches high and costs £76.00. Many of the traditional techniques used in making this furniture are virtually lost arts which are now being revised so that each piece, whether executed in metal or wood, is individually and completely hand-wrought. The resultant collection of furniture at La Cucaracha is highly original and decorative.



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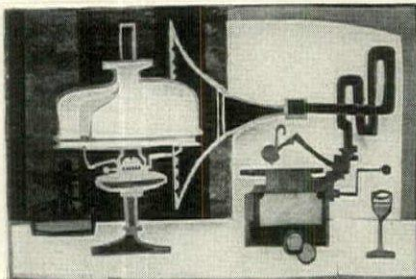
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Limited Editions Gallery



Limited Editions Gallery recently announced a portfolio of prints, in strictly limited editions, by Colin Ruffell (above) Michael Rothenstein, Ian Colverson, Ken Longcake, Tom Evans and Pat Owen. Prices are from £19.80, size 31" x 23".

Mr. Peter Bird of the Arts Council said of this portfolio. "The pleasure to be gained from an artist's print is the enjoyment of an original work of art... Each print is an original and not a copy of an existing art work".

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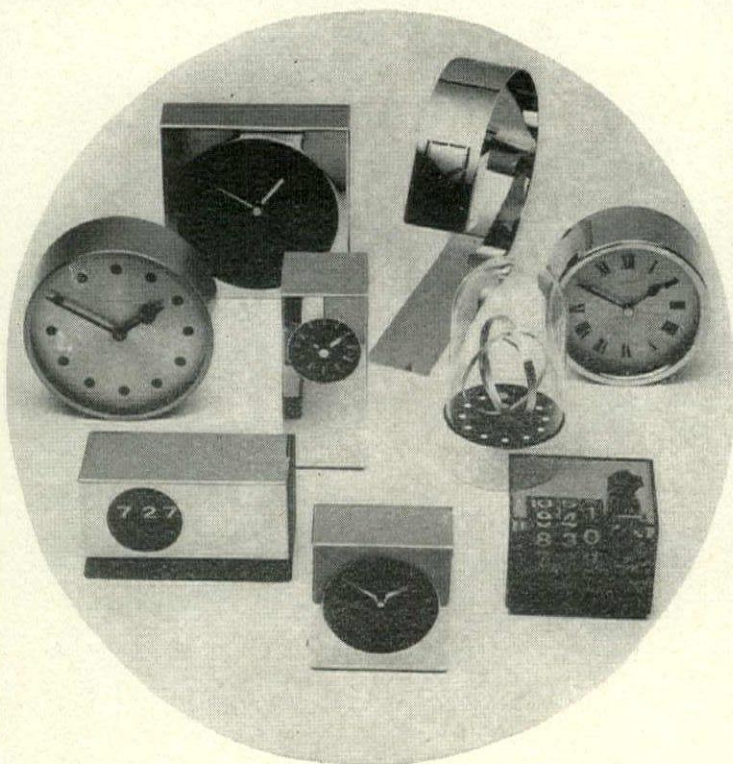
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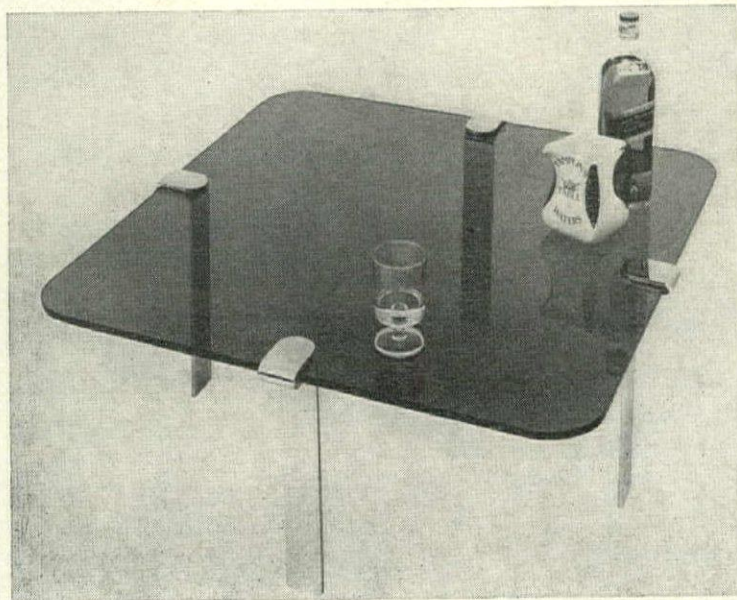
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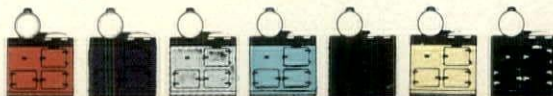
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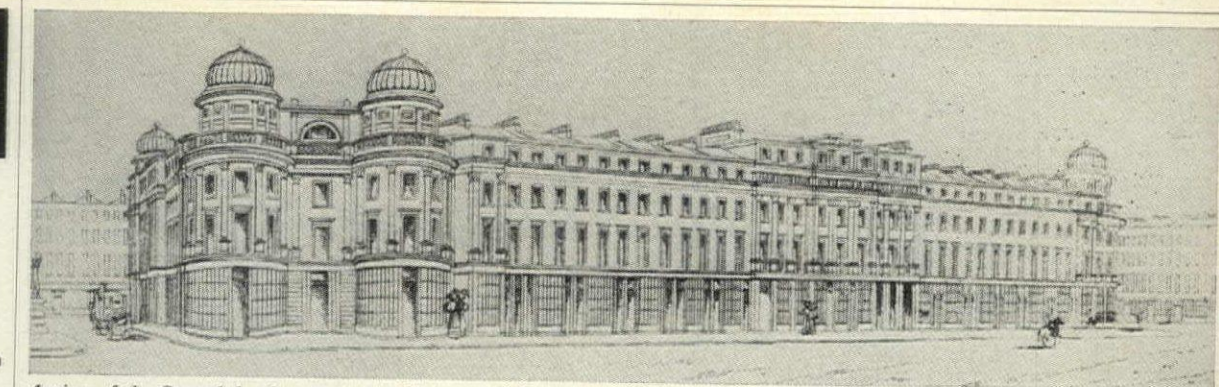
THE CASE OF SIR FREDERICK GIBBERD AND THE AMATEUR DABBLERS IN THE STRAND

That modern architects just don't like modern preservationists is a truism and, to a certain extent, understandable. Preservationists are apt to get in the way of demolition projects and thus hold up architectural commissions. Hence, perhaps, the paucity of architects in the membership of the various preservation societies.

Preservationists don't often win their battles, but their busyboding ways and delaying tactics are undoubtedly irritants to an architect who wants to press on with things, especially the bulldozers.

Few architects, however, have put their views as bluntly as Sir Frederick Gibberd. "The preservationists are going beyond preservation and are increasingly dabbling in architectural design", he recently opined, apropos of the preservationists' continuing watchfulness over his designs on behalf of Coutts and Company, the bankers, for the redevelopment of the triangular Regency block at the West End of the Strand with the well-known corner 'pepper-pots'. Sir Frederick plainly doesn't like the way the preservationists will keep nagging away.

His views were fairly and squarely answered in *The Times* by Adam Fergusson who had already spotlighted in his book, *The Sack of Bath* (see *House & Garden*, July-August, 1973) the immensely unsympathetic intrusion of Sir Frederick's Technical College into the Bath townscape. As Mr Fergusson said, the Gibberd out-



A view of the Strand development soon after completion, showing the original centre-piece which the preservationists would like to replace. The triangular block was designed in 1826 by Nash as part of the West Strand Improvements scheme



A model showing Sir Frederick Gibberd's proposals for Coutts Bank with 'a top-lit open-plan banking hall' as a centre-piece



At least, the famed pepper-pots will be retained in the Gibberd scheme

burst is an 'implicit warning to the layman to keep his nose out of matters he hasn't been trained to understand'.

Such an attitude, as we all know, is apt to be common to most self-styled experts, whether doctors or divines, archaeologists or academicians; above all to politicians, whether experts or not.

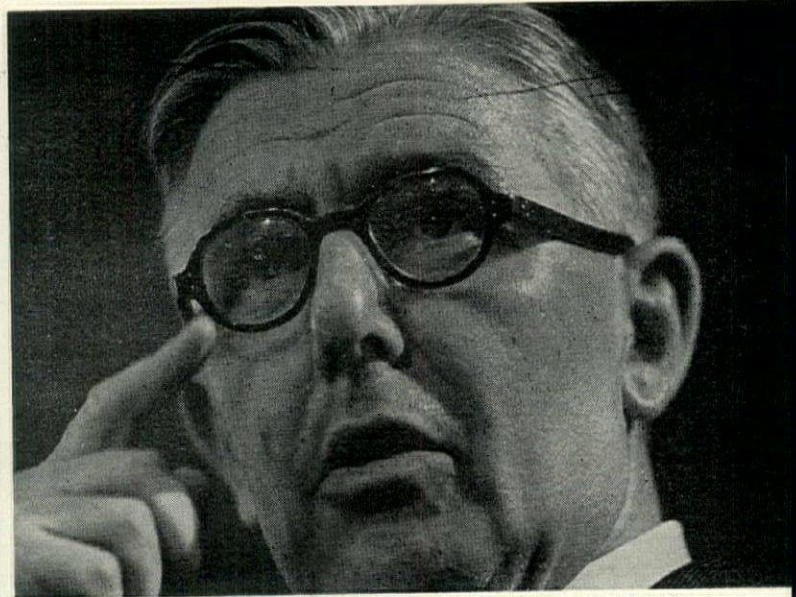
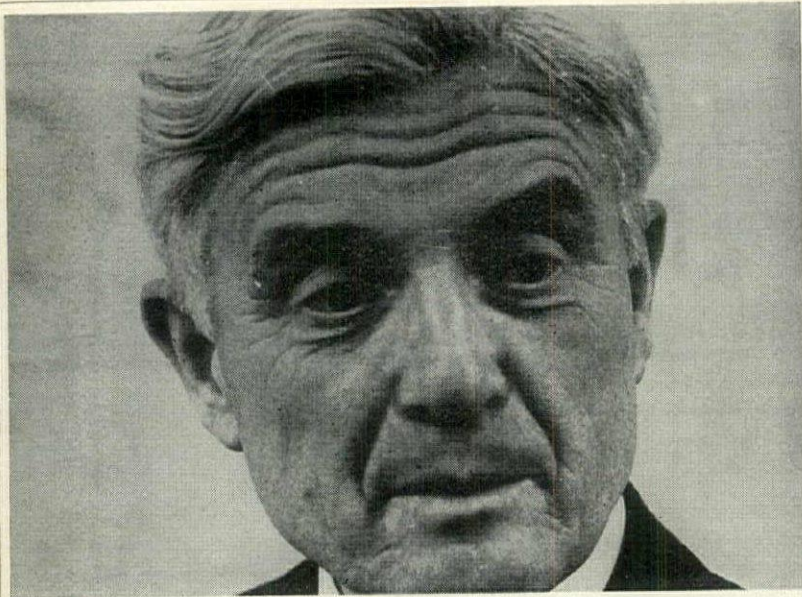
Apart from the pros and cons of the Strand development, Sir Frederick's statement represents the

increasingly arrogant view of architects and planners towards lay objections to, and criticisms of, their projects. Yet any architectural enquirer has only to walk round London with a copy of Sir John Summerson's *Georgian London* in one hand and both eyes wide open to see the dreadful devastation that has been sponsored by developers and their architects, who have jointly carried out as monstrous a blitz on eighteenth-century London

as the Luftwaffe ever did, and put so little worth preserving in its place. Yet preservationists have tried, in almost all cases, to keep some of those pleasant façades, behind which any number of people would like to live. Their successes, however, have been minimal, and the older buildings continue to hit the dust.

Indeed, an interested cynic must sometimes wonder whether there exists any architect who would refuse a commission to build a tower block which entailed razing, say, St James's Palace, The Banqueting House, the Horse Guards or even Westminster Abbey. Judging by current practice and standards very few architects would opt out of the job. Most, it seems, would jump at the chance to show to the rest of us how they could improve on what was there before.

The fact is that nowadays, as in the past, those most interested in, and knowledgeable about, the wider aspects of architecture—from social amenity to historical research—are amateurs. No professional architect is as deeply concerned with basic housing as are the members of *Shelter* and *Space*. No professional architect is in the same historical league as the pundits of the Georgian Group or the Victorian Society. Yet when members of these groups and societies wish to preserve older buildings, whether for social purposes or for the simple fact that they are irreplaceable and add variety, richness and worth to our landscapes and townscapes, they are



(Left) Major General St George Irwin, Director General of Ordnance Survey, and (right) The Rt Hon Richard Crossman MP. See THE POOR OLD 1:25,000

told by any number of opinionated architects not to interfere.

And the list of amateur patrons who have been passionately interested in architecture—although they may have given their architects headaches as well as commissions—is endless. We could start, on the regal side, with William I and his castles and continue to Victoria, Osborne and Balmoral. And, with private citizens, from Sir John Thynne via Bess of Hardwick, the Bishop of Derry to the Victorian tycoons. But perhaps the modern architect prefers dealing with the modern developer; the modern councillor, the modern planner . . . certainly they all seem to talk the same language of demolition and despair.

Finally, it is worth remembering, perhaps, that, of that remarkable trio—Wren, Vanbrugh and Hawksmoor—who gave England the most splendid of all her existing buildings, the first two came into the act as amateurs.

A PLACE FOR MORE NEO

Nothing seems to get in the way of a determined demolition expert. The

north side of Tedworth Square and St Leonard's Terrace is a handsome terrace of early Victorian porticoed town houses of Italianate style. As can be seen from our recent photograph of the terrace, the houses have an agreeable unity in design, that major contribution of the Georgian and early Victorian architects to the visual pleasure of our towns and cities.

Now the Cadogan Estates and the Chelsea Town Council between them have arranged for the demolition of the terrace, although the houses are quite sound structurally. But such houses aren't such saleable propositions as neo-Georgian houses and down comes another pleasant group to sadden the metropolitan scene.

Chelsea has had more than its fair share of this kind of so-called development as Tom Pocock has documented in *Chelsea Reach*, his biographical study of Whistler and Walter Greaves. The Chelsea Society does its best, but down come the houses, out go the tenants and in come a new breed with more shekels, the only coinage of our times.

Meantime, this once-delightful part of London changes into a more anonymous, far less delightful area day by day.

THE POOR OLD 1:25,000

Richard Crossman, a life-long controversialist if ever there was one, must have rubbed his eyes when he began to see the unanimity of the support he got after querying the wisdom of the government's decision to make the Ordnance Survey's great series of maps commercially viable. As he pointed out, the first victim of such a new policy will be the splendid 1:25,000 (2½-inch-to-the-mile) series which was introduced to fill the gap between the one-inch and the six-inch. Footpath rambblers, mountain scramblers, perambulators, farmers, surveyors, cottage-owners, Stately Homesteaders, and many others who know the 2½-inch series, love it with the passion that Mr Heath doubtless possesses for his charts of the Solent and the Fastnet areas as well as for his organ scores.

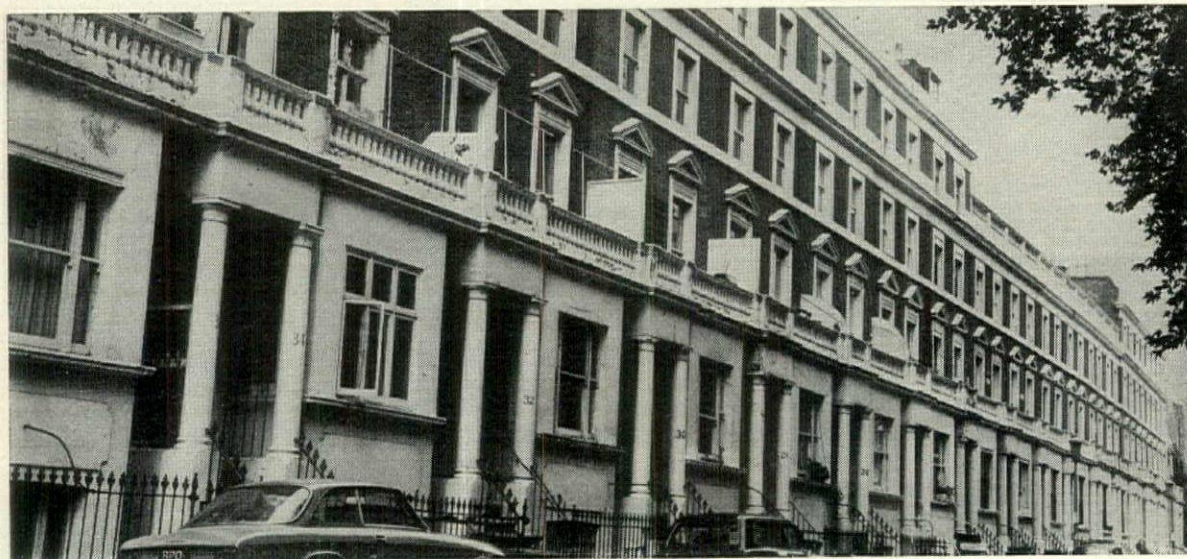
The thought that these magnificent examples of cartography should vanish is too doleful to contemplate. As Mr Crossman pointed out, ever since the Ordnance Survey was established in 1866, the British have been pre-eminent in the world as

map-makers. Surely it is a shoddy performance on the part of our rulers that such works of art are not better protected. Their application should be at the mercy of political economists who believe that Concorde, Maplin and the Channel Tunnel are sensible projects. Lewis Carroll, thou shouldst be living at this hour!

Somewhat belatedly, Major General St George Irwin, Director General of the Ordnance Survey, made a stone-walling defence—curiously enough, in that officialese which we all know so well and so justifiably suspect, that 'the Department of the Environment is at present conducting a review of the requirements of the public sector for a national series of maps at this scale,' adding that 'currently with this review, the Ordnance Survey is making a separate investigation into the needs of users of the private sector.'

The most dubious point in the General's statement was that 'a large scale maps, however produced, are in process of being converted to a microfilm format, enabling printing to be made for the customer's demand.'

'On demand'—that's a phrase which causes a wry smile, when a correspondent was quick to point out that the official Stationery Office book



The north side of Tedworth Square looking towards the north side of St Leonard's Terrace. See above



George III: a Wedgwood medallion

op in High Holborn doesn't carry complete range of the maps.

Meantime, then, all cartographical enthusiasts must cross their fingers, and if they're really desperate they can always map-read their way to what the H M Stationery office spokesman terms, 'the officially designated sales agents of Ordnance Survey', which, in London, is Cook Hammond & Keil, Caxton Street, London SW1.

WHERE TO SEE THE SHOWS

during the next month or so London has some particularly interesting exhibitions which shouldn't be missed.

First, there is the exhibition of Wedgwood Portrait medallions at the National Portrait Gallery from October 3rd until early January.

This collection of profiles—in some ways a precursor of the National Portrait Gallery itself—was one of the results of the late eighteenth-century British mania for collecting likenesses. Portraits were depicted in a wide variety of media and sizes, interest mainly concentrating on images of the famous. Wedgwood used many types of portraits, particularly medals, and this exhibition includes for the first time a selection of works in oils, marble, bronze, wax, ivory and glass paste.

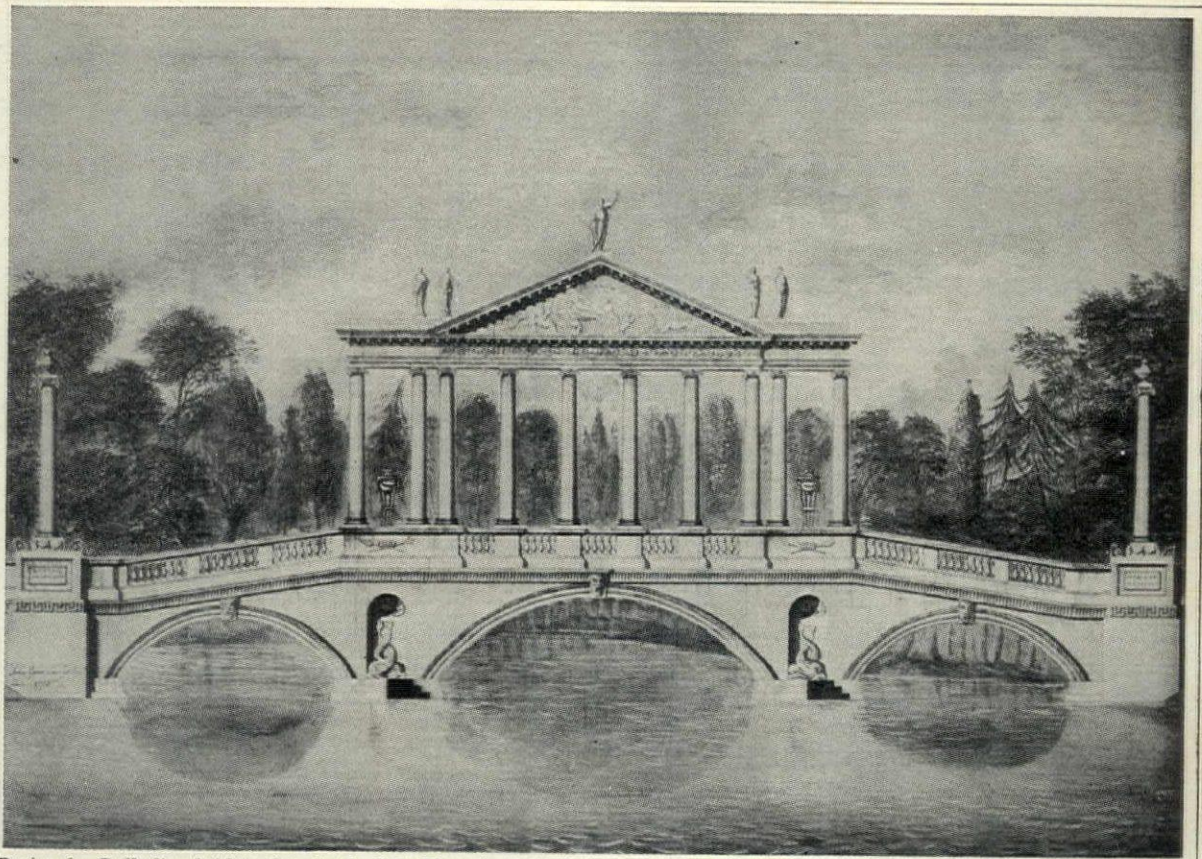
Don't miss the two dozen architectural drawings from the Royal Academy by John Yenn (1750-1821), which are currently on show at the Heinz Gallery at the Royal Institute of British Architects (until October 15th).

Although Yenn wasn't an important architect he rates a full-page entry in Howard Colvin's *Biographical Dictionary of British Architects 1660-1840*. He was apprentice and associate of Sir William Chambers. The drawings were given to the Royal Academy in 1865 but weren't unearthed until 1971. John Harris, Keeper of the RIBA Drawings calls Yenn 'a rogue architect', and the drawings show how Yenn, basing his aesthetic notions on what he had learned from his master, still managed to produce designs that were, in Chambers' engaging phrase, 'luxurious, bold and perhaps licentious'.

Then there is another Art Deco show of another kind at the Geffrye Museum, that charming outpost of the V & A, in the Kingsland Road, London E2. This is concerned with *French Decorative Arts of the 1920s*.

Although most antique dealers tend to lump all the decorative arts between 1919 and 1939 together as Art Deco, there were inevitably innumerable differences between works in one country and another.

In the Geffrye exhibition, over a hundred exhibits present an anthology of French decorative arts of the



Design for Palladian bridge: drawing by John Yenn in the exhibition at the Heinz Gallery. See WHERE TO SEE THE SHOWS



Drawing by Serge Chermayeff for original design for the foyer of the Cambridge Theatre, London. See WHERE TO SEE THE SHOWS

1920's taking in glass, pottery, and they include glass by René Lalique, a writing desk by Emile-Jaques Ruhlmann, a wrought-iron wall-light by Edgar Brandt, and a book-binding by Pierre Legrain, all in the company of Raoul Dufy textiles, Sonia Delaunay fashion designs, and Cassandre posters. The example shown above is a curious item in its own right: a drawing by Serge Chermayeff, whose life story reads

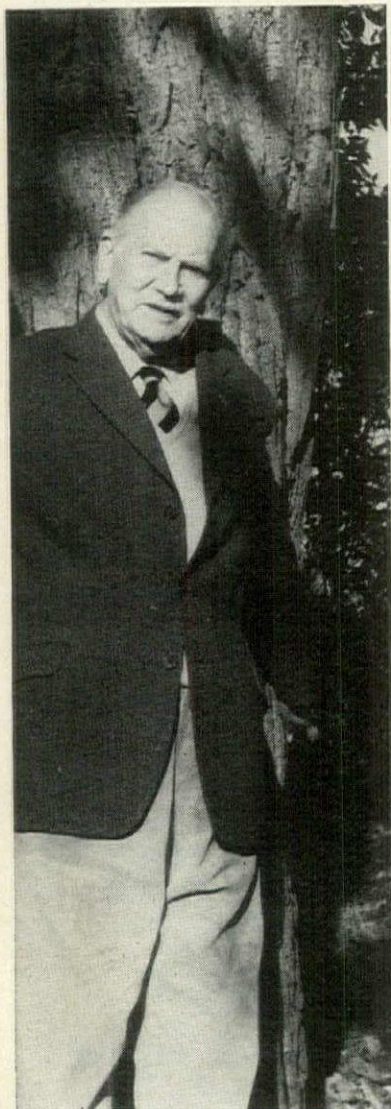
like one of those early adventures in the picaresque or a career-in-reverse akin to that of Charles Cameron, the eighteenth-century Scottish architect who worked in Italy before becoming Catherine the Great's favourite architect.

Chermayeff was born in Russia at the beginning of this century, came to England, was educated at Harrow and then trained as a draughtsman in Paris, becoming head of the French

Furniture Department at Waring & Gillow by 1929. He then practised as an architect in London (designing the Gilbey building in Camden Town and a still-famous house for himself at Halland, in Sussex), went to the United States, practised in Cambridge, Massachusetts, and then became Professor of Architecture in the Graduate School of Design at Harvard.

And, happily, still active.

A MAN OF THE TREES AND SOME OTHER SYLVICULTURISTS



Richard St Barbe Baker



Dr Cyril Hart

AGAINST the heavy competition of Watergate, Poulson, the Levys et al, *Plant a Tree in '73* managed to keep in the news more or less throughout the year, despite the fact that the Forestry Commission confirmed that in the same year several thousand more elms had died from *Ceratomyces ulmi* or Dutch elm disease, bringing the doleful total up to two million trees stricken since 1970.

Nevertheless, despite these setbacks, as the year draws to a close, the arboreal scene is positively cluttered with tree protagonists, propagandists, and other prozers, all keen to let us into all the sylvicultural secrets. Indeed, trees are now almost High Fashion in the environmental game.

With the study and cultivation of trees so trendy and widespread an interest, a multi-gun salute should immediately be fired off to honour the most dedicated, persistent and single-minded tree-lover of our times, who for years has battled alone for a greater awareness of the merits of our trees. The salutee is **Richard St Barbe Baker**, now 84, still active and still prepared to go, at the drop of a leaf, to the ends of the earth to advise on planting to halt a desert's erosion or the ideal species to replace one riddled by disease.

For well over half-a-century, St Barbe Baker has been involved in the desperate and despair-inducing task of persuading the increasingly urbanized masses and their so-called leaders that they were neglecting and felling trees at their peril. A less passionately-possessed man would have called it a day long ago, but this tall, martial-looking gentleman, complete with clipped moustache, straight back and broad shoulders, was so single-minded and sincere that people—from heads of state to school-children—listened, learned, began to plant and are now continuing to plant in their thousands.

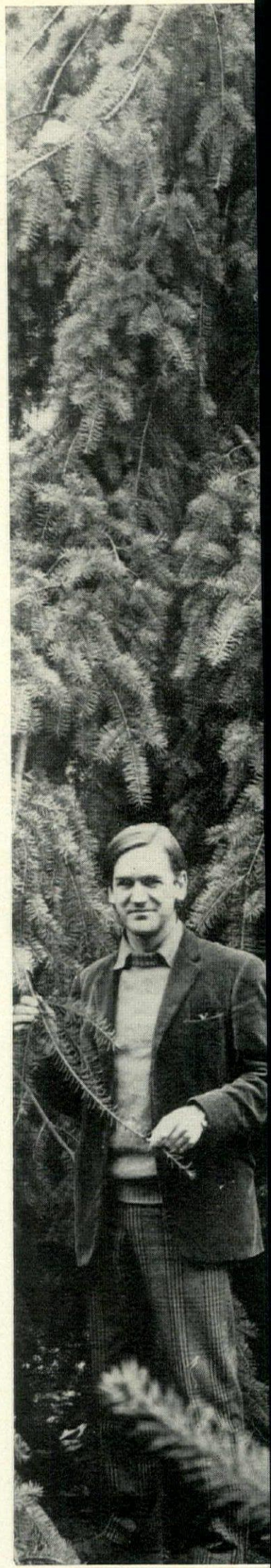
St Barbe Baker took a forestry diploma at Cambridge in 1920 after First World War gunnery. He then began his long service to sylviculture as assistant conservator of forests in Kenya and Nigeria. His passion-profession has taken him throughout the world, sponsored a score of books and the founding of the too-too-twee-titled Men of the Trees, a society now

earnestly seeking a fresh name for itself in this era of Women's Lib.

St Barbe Baker is one of the few men who is both a practical forester and writer, but another, far younger man who is busy making himself into both is **Hugh Johnson**, hitherto far better known as a wine pundit. After having confirmed that reputation with his *World Wine Atlas*, published two years ago, it was to be expected that he would wish to keep himself in that lucrative international line of business with another magisterial publication on wine and/or food. What wasn't to be expected was that he would go off at one of the acutest tangents ever known to author or publisher and take to trees instead of Tattinger. He has given to his newly-adopted subject the same intensive study that he had previously devoted to carriage-trade châteaux and casual plonk. Whether tree-lovers have multiplied at such a post-war rate as wine-bibbers is another matter, but his publishers, Mitchell Beazley, seem to have the ins and outs of the international book operation fairly well sewn up, and there seems no reason why they shouldn't all share in quite a sizeable swig from their new vinting.

Hugh Johnson himself is a compact, strong-featured man in his early thirties, wholly unspoiled by his considerable success. His firm convictions and opinions are quietly expressed, whether he is discussing wine or food, leaves or trees. He is married to a young graphic designer, of carefree charm and unusual good looks, has three young children, lives in Essex in a house of some historic and architectural eminence and furnished with some spectacular pieces. He is quite clearly an eighteenth-century man born well out of his time, but doing his best to cope with this odd but personally profitable piece of mistiming. Now that he has become so involved with his new subject, he will, presumably, be practising what he preaches for the rest of his days by planting up his fifteen acres or so with rare species from Bolivia and Baluchistan in the best nabob tradition.

The other front-runner in these International Tree Book Stakes is **Dr Cyril Hart** whose *British Trees in Colour* has unashamedly been published by Michael Joseph as a would-be rival to Johnson's book. With its superb and meticulous full-page colour drawings by Charles Raymond (who, some years ago, was responsible for a memorable and beautiful series of flower prints for *House & Garden*), Dr Hart's book is far more of the conventional coffee-table job than Hugh Johnson's cyclopaedic, copiously-documented, deeply researched volume. Dr Hart certainly has all the qualifications: a sixty-year-old chartered surveyor, land agent and forestry consultant who manages to manage some twenty thousand acres throughout the country and is the prideful possessor of the title of The Queen's Senior



Hugh Johnson

Verderer of the Royal Forest of Dean, which is also where he happens to live. Who would argue the toss about a species, however esoteric, with a Queen's Senior Verderer?

Dr Hart reckons to plant some two million trees a year, which puts him way ahead of Hugh Johnson as a practical forester, but still way behind **Lord Taylor of Gryfe**, Chairman of the Forestry Commission since 1970, who is undoubtedly Britain's senior tree-planter, albeit more by directive than digging, having been a Commissioner since 1963, Lord Taylor controls some three million acres and is ultimately responsible for an annual planting of seventy million trees. This Scotsman, now in his early sixties, came to the Commission as a successful businessman with wide experience in public service. The Forestry Commission is almost always under fire for its planting programme. Too many conifers. Not enough mixed plantations. Why do we neglect our indigenous species? And the rest. The Commission is fairly adept at stone-walling and side-stepping these controversial issues, and perhaps makes too little out of the fact that its planting programmes have put new life into old hillsides and brought millions of trees to a nation that has, for centuries, been too content to leave its tree-planting to a few hundred land-owners, who must now plant trees as a crop and not as a dilettante's indulgence in *The Picturesque*.

Nor should the Forestry Commission's own publications be forgotten. These, produced under the able direction of Herbert Edlin, himself a notable author of tree-books, range from monographs on titmice in woodlands (No 46), to the storage of acorns (No 28), from notes on the Pine Looper Moth, (*Bupalus piniarius*) (No 32), to the loading and unloading of timber lorries (No 78).

Second only to Lord Taylor as a public silviculturist is probably **Anthony Schilling**, assistant curator at Wakehurst, the spacious Sussex satellite of the Royal Botanic Gardens at Kew. After a traditional apprenticeship served in the Hendon Parks Department, Tony Schilling, now in his late thirties, managed to crowd in a richly varied career—RAF; Cambridge University Botanic Gardens; Kew Arboretum; Royal Botanic Gardens in Katmandu—before taking over at Wakehurst, where some of the most rare and beautiful trees in Britain, such as the Chinese *Keteleeria Davidiana* which condescends to 'cone' at Wakehurst, and the little-known Japanese *Litsea Glanca* are under his care.

Trees also need documenting statistically as well as literally and graphically. Distribution, growth, size—such desiderata—are important requirements to foresters, ecologists and others. The foremost arboreal data-collector of our time is un-

doubtedly **Alan Mitchell**, also of the Forestry Commission, who has spent much of his time exploring woods, estates and gardens and looking for outstanding trees as candidates for breeding programmes. He now has records of over thirty thousand trees of some 1200 species. All other tree-writers pay tribute to Mitchell's work. Now he is to publish his own book, *A Field Guide to Trees of Northern Europe* which deals with over five hundred species and will be published by Collins early next year.

Now that trees, tree-recognition, tree-cultivation and so on are plainly to become trendy pastimes, passions or merely gardening occupations, it is worth remembering that silvicultural bibliography is no new thing. John Evelyn's *Sylva*, or *a Discourse of Forest Trees*, first published in 1664, remains one of the most practical and entrancing books about trees ever written, and, with its magnificent full-page engravings in black-and-white, would certainly be worth any publisher's reappraisal. More recently, *Trees for Town & Country* (first published by Lund Humphries in 1947) the text compiled by Brenda Colvin, allied with the finest of all explanatory drawings by S R Badmin (showing the kind of growth you can expect from any of Britain's better-known trees over ten, twenty and fifty years), makes this book the most practical guide available to the gardener who has half-an-acre or fifty acres.

And, finally, there are those men upon whom all gardeners and tree-lovers must ultimately depend, that resolute breed of breeders prepared to invest their know-how and capital in their nurseries so that Britons may consult and buy. They are the men who take the enormous initial risks, who risk their money on experiments, innovations, importations. The most significant and influential of these men is **Harold Hillier** of the famous Winchester nurseries, known throughout the world for his expertise and enterprise in discovering and cosseting rare and ubiquitous trees for all those possessed of a passion for trees.

Harold Hillier's nurseries cover some seven hundred Hampshire acres on a miscellany of soils. That trees are his daily passion as well as daily bread is well shown by two simple facts. He had scarcely moved into his delightful house at Ampheld in 1953 before he set about laying out the now-famous Jermyn's Garden and Arboretum. He admits that if his primary object were to make money he would destroy 75 per cent of all he grows—'but how dull life would be if we were all millionaires'.

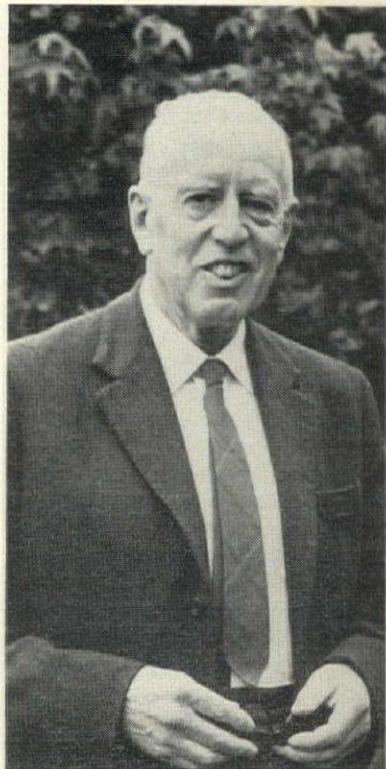
Such an attitude seems the only workable philosophy for those who are involved with trees outside the land-owning classes with their still-superabundant acres ●



Anthony Schilling



Alan Mitchell

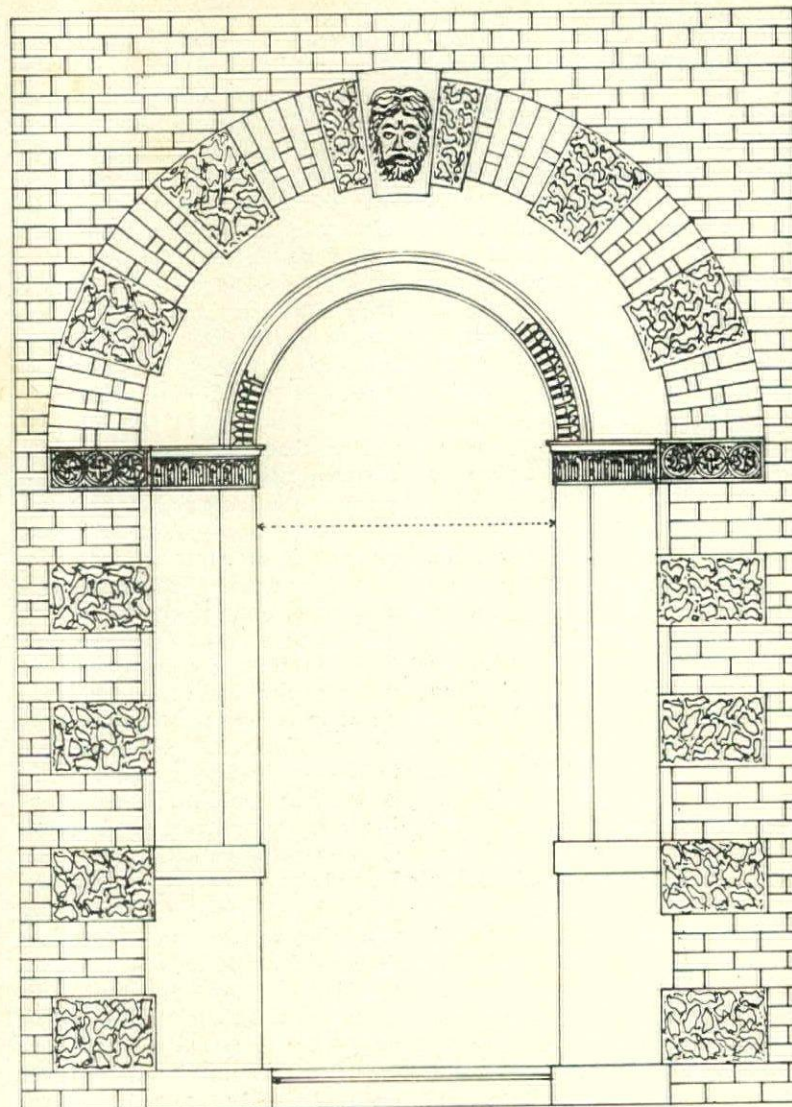


Harold Hillier



Lord Taylor of Gryfe

Few people now know about Coade. Yet between 1770 and 1840 this building material embellished many of London's most impressive new buildings. Here **ROBIN WYATT** relates the history of Coade stone



A doorway from the Coade catalogue, identical to those used in the 1770s in Bedford Square, London, and similar to many others in the West End

THE SHORT, SAD STORY OF COADE STONE

embellishments and proper ornaments of Architecture. Ripley's works were in Lambeth, possibly on the Coade site. He went out of business in the 1750s and it seems doubtful that any of his material still exists or that it

was a great success.

In 1769 Mrs Elanor Coade started manufacture of her patent artificial stone in Lambeth. Observers of Women's Lib at work today must be impressed at the way in which she

UNNOTICED and neglected, a granite grindstone about a metre across lies embedded in a concrete embankment under Charing Cross Bridge by the Festival Hall. It is all that remains of Coade and Sealeys Artificial Stone Works and was dug up during preparations for the Festival of Britain in 1951. Yet, in its heyday, Coade stone played an important part in providing much of the decorative embellishment applied to late-eighteenth- and early-nineteenth-century architecture.

Although brick was appreciated as an excellent building material, it was never considered to have the same panache as more expensive stone. Throughout the eighteenth century, as earlier alchemists had sought gold, experiments were taking place to produce a cheap and durable stone substitute, and two practical and popular methods successfully came to light in the 1760s.

Firstly, there was stucco, an applied material which was spread as plaster on a wall, and, secondly, pre-cast artificial stone blocks, which were mass-produced with moulded ornaments so creating a sizable saving over carving.

The Adam brothers used decorative stucco too daringly in 1760 on Kenwood House at Highgate for Lord Mansfield. After thirty years it had so perished that the house had to be refaced in a simpler manner. By Nash's time, and the Regents Park terraces of the 1820s, stucco had been improved so effectively that it was thought by many to be even more durable than stone, which it was coursed and painted to resemble.

As far back as 1722, Thomas Ripley and Richard Holt jointly patented an artificial stone and marble that was cast in moulds. In 1730, Holt published a booklet entitled *A Short Treatise on Artificial Stone as tis now made, and converted into all manner of curious*



Coade figures on the façade of the Soane Museum, Lincoln's Inn Fields, formerly the home of Sir John Soane

so astutely conducted her business in what was then, much more emphatically, a man's world. She moved with her husband, George, from Lyme Regis in Dorset to London to found the works. George died in the same year but, undaunted, Mrs Coade went ahead on her own. Soon afterwards she took her nephew, John Sealey (1747-1813), into partnership, and the firm flourished under the name of Coade and Sealey.

Mrs Coade died, aged 88, in 1799 whereupon she was succeeded by her daughter, also Elanor (1732-1822). Mother and daughter were both buried under a tomb of their own manufacture in Bunhill Fields. In the latter part of its existence, the company, run by a cousin, William Crogan (d. 1833), ran the company until it petered out in the 1830s.

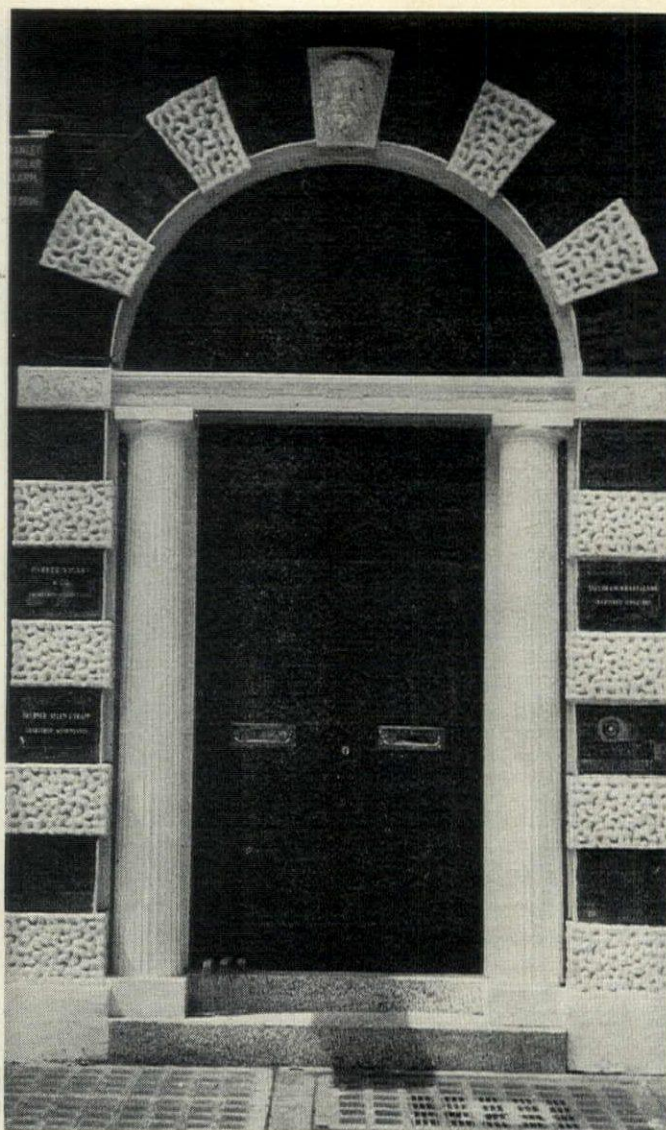
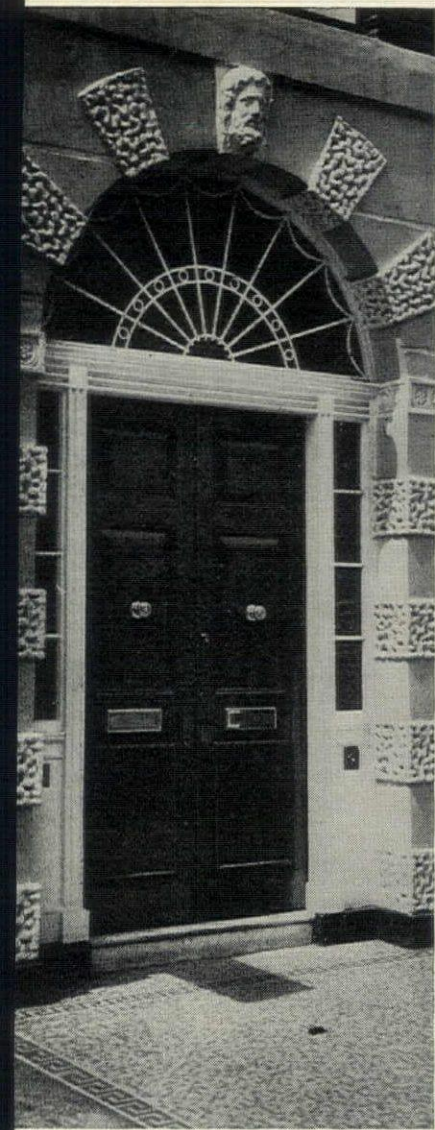
From the outset, the quality and standard of modelling was excellent. Many of the leading sculptors of the day were persuaded to put in part-time work. John Flaxman and Benjamin West, the president of The Royal Academy, along with other top men such as De Voe Rossi, Banks and Bubbs, found that working for Mrs Coade could prove a profitable sideline.

In the early years, the talented young sculptor, John Bacon, was a full-time employee, and another shrewd choice on the part of Mrs Coade, modelling many of the run-of-the-mill mouldings.

John Bacon was born of a poor clothworker in Southwark in 1744. He was an intelligent and ambitious child with a lively interest in the Arts, and at the age of fourteen apprenticed himself to Crispe in Bow Churchyard, an eminent porcelain-maker. Here he was employed in painting figures on plates and dishes, and learnt the art of clay modelling. He joined Coade's during the year of its foundation, and about this time received the first Gold Medal for Sculpture to be given by The Royal Academy, for a statue of Aeneas bearing Anchises from the Burning of Troy. The technical skill he gained at Crispe's may have made a considerable contribution to the quality of the artificial stone. Certainly Mrs Coade felt that his talents were making a profitable impression on the public as he produced groups and life-size statues, coats-of-arms, keystones, wreaths of flowers, as well as all manner of other run-of-the-mill ornamental works.

One of Bacon's first casts to receive public attention was the colossal head of Ossian, the blind fourth-century Gaelic poet. This impressive statue was placed over the gateway to the works. After Bacon died, in 1799, he left a will for £60,000, in those days a sizable fortune.

The exact composition and method of manufacture of Coade stone is not known. Their materials were apparently finely ground and after being mixed, were either modelled or cast in moulds and



Typical doorways with Coade dressings. The two on the left are in Baker Street; the one on the right in Blandford Street. They were ordered from the Coade catalogue in much the same way that builders order glassfibre porches today

ed. So remarkable was the result that examples of Coade stone can be seen today that have withstood frost, rain and the ravages of time as well as the weather-beaten façades the Coade embellishments frequently look as fresh as the day they were made.

Prices were cheap compared with those for finished stone. From the catalogue published in 1784 the following are typical costs quoted: high Charity School child 16 gns; bust of Edward VI, Queen Elizabeth, Voltaire, Nelson or other popular hero, 3 gns; Garden Seat, 13s; Ionic Capitals, 13s each; and frieze of Griffins 10s per ft run.

Sales spread across the world, and Coade stone was exported to Poland, Russia, and the West Indies. It is recorded that it was sent to America for the houses of William Bingham and John Dorsey. Coade stonework can best be seen by Londoners in the embellishments on the front doorways of numerous Georgian houses in the West End, from Baker Street to Bloomsbury.

Coade was put to a wide range of uses, from garden ornaments to architectural features. In 1772 Horace Walpole had a pair of Coade caryatids supplied to his home at Strawberry Hill, Twickenham. He was shocked at the bill for £150 and William Chambers was called in

to arbitrate. Walpole lost the case and had to pay up. The following short list illustrates something of the variety of uses to which Coade stone was put: The West window of Exeter Cathedral, 1809; The Tympanum of the West Pediment of Greenwich Palace, 1810-13 (which is 40 feet long and the figures designed by Benjamin West are 8-9 feet high); Chimney-pots at Woburn Abbey, 1789; Gothic Screen in St George's Chapel, Windsor, 1790; reliefs on the façade of Chelmsford Town Hall, 1790; ten life-size

female figures as lamp-holders for Burrell House, Northamptonshire (described as being 'usually known as the Wise and Foolish Virgins'); fonts for Hafod Church, Wales, and for The Pentonville Chapel, London, 1793; caryatids for the dining-room and statues on the façade of Pitzhanger Manor, Ealing, 1802; Royal Arms for the drawing-room at Windsor, 1804; reliefs on the dome at Ickworth Park, Suffolk (modelled by Flaxman, 1804); two caryatids on the façade of Soane's House in Lincoln's Inn Fields, 1812; orna-

mental decoration for the Union Assurance Offices in Cornhill, 1819. (After this building was demolished, the impressive Coade group was transferred to The Horniman Gardens, Lewisham, where it can still be seen.)

The popular tale relating the reason for the closure of Coade's suggests that the composition of the material was a well-guarded secret handed down through the family and only known to the senior partner, so that when William Croggan died in 1836 it was lost.

One of the last-known works is the magnificent Waterloo lion outside County Hall by Westminster Bridge. It dates from 1837 and originally graced the front of the famous Thameside Lion Brewery.

In fact, it is known that the lease taken on by Mrs Coade expired in 1828, whereupon William Croggan renewed it for a further nine-and-a-half years. When he died, in 1836, it only had two years to run. His son took over and a year later sold up. By this time a number of powerful rivals had appeared on the scene producing terra cotta or Portland Cement Stucco (patented in 1824), so that prospects for the Coade business were probably by no means as rosy as they had been some seventy years before ●



The Waterloo lion once surmounted the famous Lion Brewery on the South Bank. It now stands on a pedestal by Westminster Bridge, outside County Hall

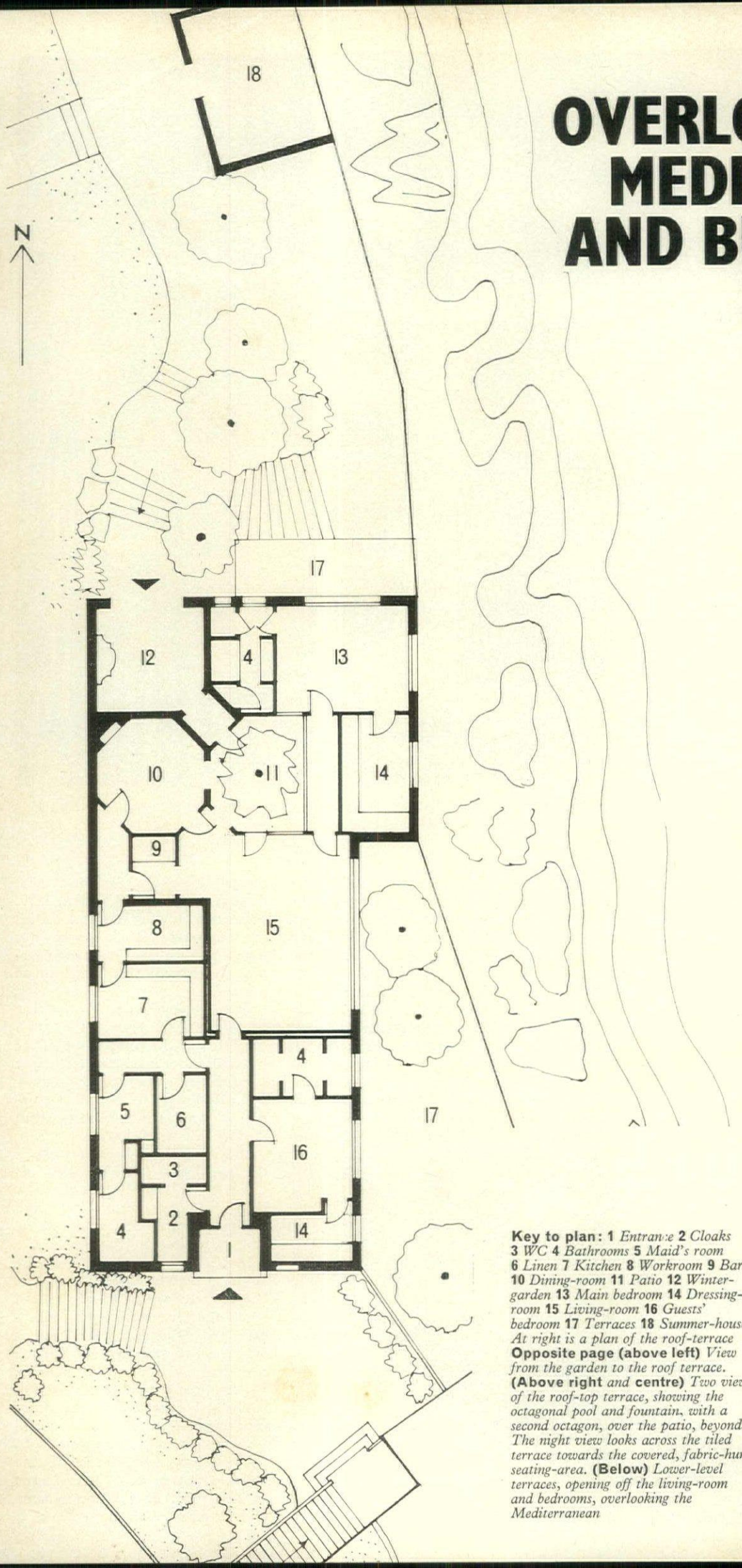
A PAVILION OVERLOOKING THE MEDITERRANEAN AND BUILT ROUND AN ANCIENT PINE TREE

BY BRIGITTE BAER
PHOTOGRAPHS BY
JACQUES PRIMOI

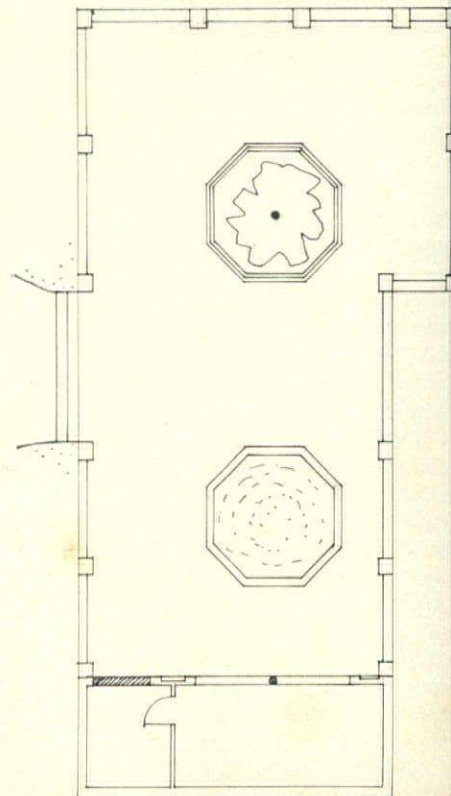
THE MODERN pavilion shown on these pages is built on a sloping site in park-like grounds in the French Midi, overlooking the Mediterranean.

Remarkably enough, the main feature of the house was there long before the house was even thought of: this is the ancient pine tree which forms a pivotal point of the house, for the patio was built round this tree.

The interior design and decoration of the house have been the responsibility throughout of Alberto Pinto, owner of the Paris decorative boutique, Pinto-Pink. Much of the freshness and gaiety of the pavilion, which immediately delights the visitor, is due to M. Pinto's deliberate choice of white as the dominant decorative colour theme, accented by the occasional splash—even explosion—of brilliant primary colours. M. Pinto, no man for half-measures, has logically extended this colour



Key to plan: 1 Entrance 2 Cloaks
3 WC 4 Bathrooms 5 Maid's room
6 Linen 7 Kitchen 8 Workroom 9 Bar
10 Dining-room 11 Patio 12 Winter-garden 13 Main bedroom 14 Dressing-room 15 Living-room 16 Guests' bedroom 17 Terraces 18 Summer-house.
At right is a plan of the roof-terrace
Opposite page (above left) View from the garden to the roof terrace.
(Above right and centre) Two views of the roof-top terrace, showing the octagonal pool and fountain, with a second octagon, over the patio, beyond. The night view looks across the tiled terrace towards the covered, fabric-hung seating-area. **(Below)** Lower-level terraces, opening off the living-room and bedrooms, overlooking the Mediterranean







Left Swirling bands of colour over walls and ceiling in the arched entrance corridor. **(Centre)** Octagonal dining-room, opening on to the winter-garden. **(Below)** The winter-garden, with filigree awairy, bamboo furniture, tent-like striping. **Below** Built-in units in the kitchen **Right** The living-room, with sliding doors opening on to the terrace, giving views of the Mediterranean beyond. The entrance corridor is seen at right **Below right (left)** A corner of the living-room. **(Centre and far right)** Two views of the main bedroom, with green-and-white checked bedcover



proclivity to white floor-tiles and white rough-cast walls.

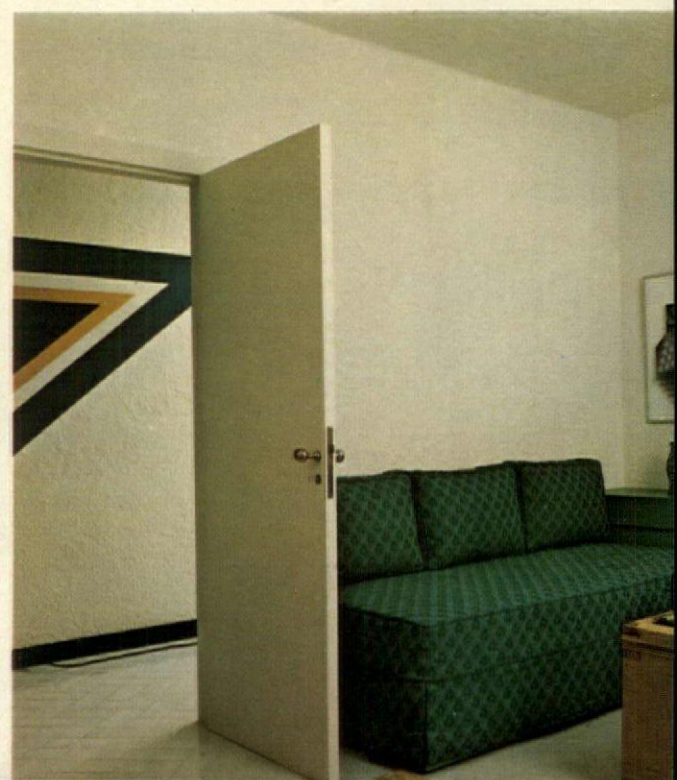
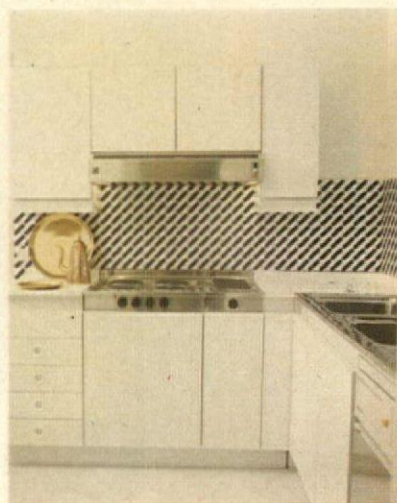
The living-room is thus a brilliantly white carapace for the white seating units, the table (designed by Willy Rizzo) and corner bookshelves designed by the decorator. The pouffs are made by Maison Rossi and the mirror sculpture comes from Maison Cristal-Art.

The architect's delight in the octagon shape is evident throughout the house, from the dining-room to the terrace pool. The colourful little dining-room is an especially enchanting room, ideally-sized for long after-dinner discussion and agreeable holiday disputation. With its brilliant-red lacquer showcases, the colour repeated in the table, the room is both cool and bright.

Few houses of so compact an area offer their residents so many outdoor pleasures as this little pavilion, with its patio and angled terraces opening out of the main room its spacious roof terrace and a small winter garden (with bamboo seating by Marc Hocuer) opening from the dining-room.

The roof terrace is trebly enlivened. First, by a covered area with pointed arches, orientally inspired, with a magnificently tented interior, designed by M. Pinto whilst under the influence, so to speak, of an Afghan tent seen in his travels. Second, by the octagonal pool. Third, by the echoing octagonal of the pierced roof shape which enables the pivotal pine its outlet to the sky. The flooring of this upper terrace is pebbled, as are those of the patio and the small winter garden.

Even in the smoother areas of the Mediterranean, there can be few other seaside houses which manage to combine so sophisticated a *mise en scène* with so relaxed and casual an ambience ●





BEHIND A NASH FAÇADE

PHOTOGRAPHS BY
JAMES MORTIMER

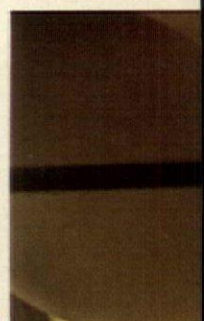
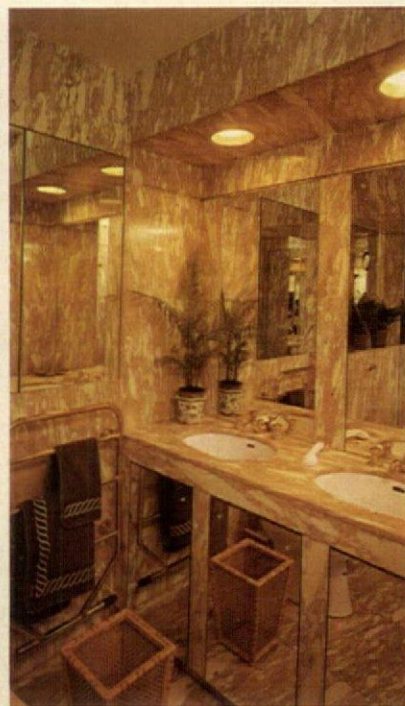
PERAMBULATORS through Regent's Park must frequently speculate upon the kind of interiors that exist behind those splendidly stuccoed façades, so handsomely restored by official and private enterprise during recent years. Are they carefully Regency or out-and-out Mod?

Few of these interiors can be more resplendent or eclectic than those evolved by the John Michael Design Consultancy company for its chairman. The group is headed by David Callcott, who worked closely with John Michael Ingram and his wife, Sonia, on this considerable enterprise.

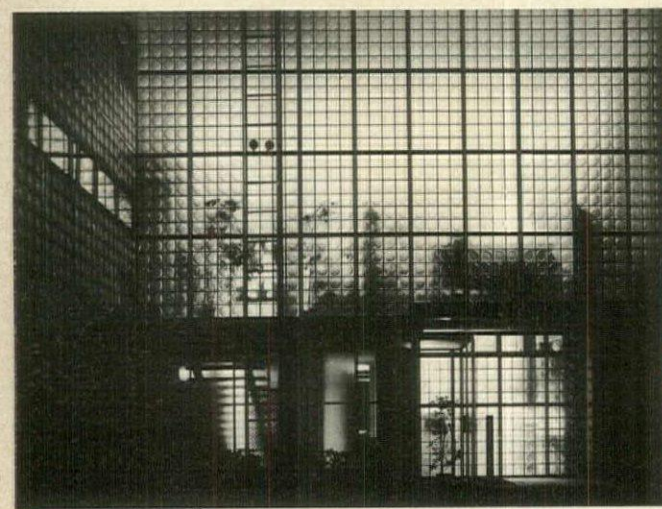
The kitchen-cum-breakfast-room complex is as bodily patterned and colourful as the living-room is serenely, even aseptically, monotone. In sharp contrast, the dining-room has a Spanish theme, with heavy sixteenth-century tables against a predominantly blue-and-white colour-scheme. The study-library has pine-clad walls and a pine staircase leading to a small entertaining-room-bar.

The bedrooms are equally varied in design, ranging from the daughter's all-out yellow room, with the same colour used for piano, ceiling, chairs, the lot, to the glass, chrome, and plastic of the son's room. The master bedroom has a distinctly oriental air, with Chinese furniture against walls covered with a Chinese silk paper ●

Above left Spanish-style dining-room. **Left** Son's bedroom. **Below left** The streamlined kitchen. **Below** Master bathroom. **Right** Two views of the living-room







THE 1929 PARIS HOUSE OF GLASS

BY ATTILIO
DEL COMUNE

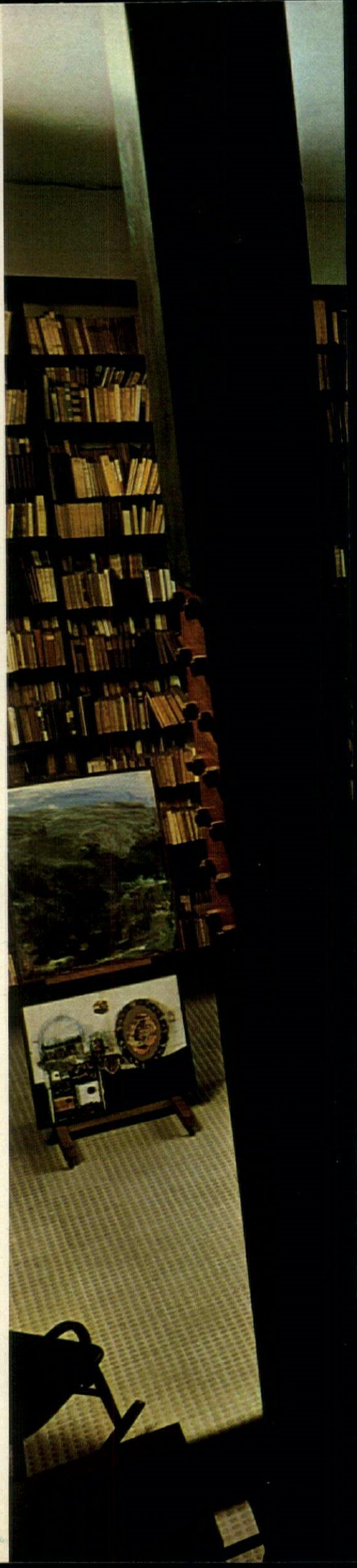
PIERRE CHAREAU ranks no entry in Gerd Hatje's *Encyclopaedia of Modern Architecture* or the Penguin Dictionary of Architects, yet he was undoubtedly an architect of originality, ingenuity and imagination at a time of considerable architectural ferment.

Amongst Chareau's buildings is La Maison de Verre in the Rue St Guillaume, a house of unusual interest, which has become one of the best-known of the architectural landmarks of an especially effervescent era of artistic change and experiment, now classified generally under the label of The Thirties. The cyclical nature of art movements has revived interest in the period, and the house is once again a building of

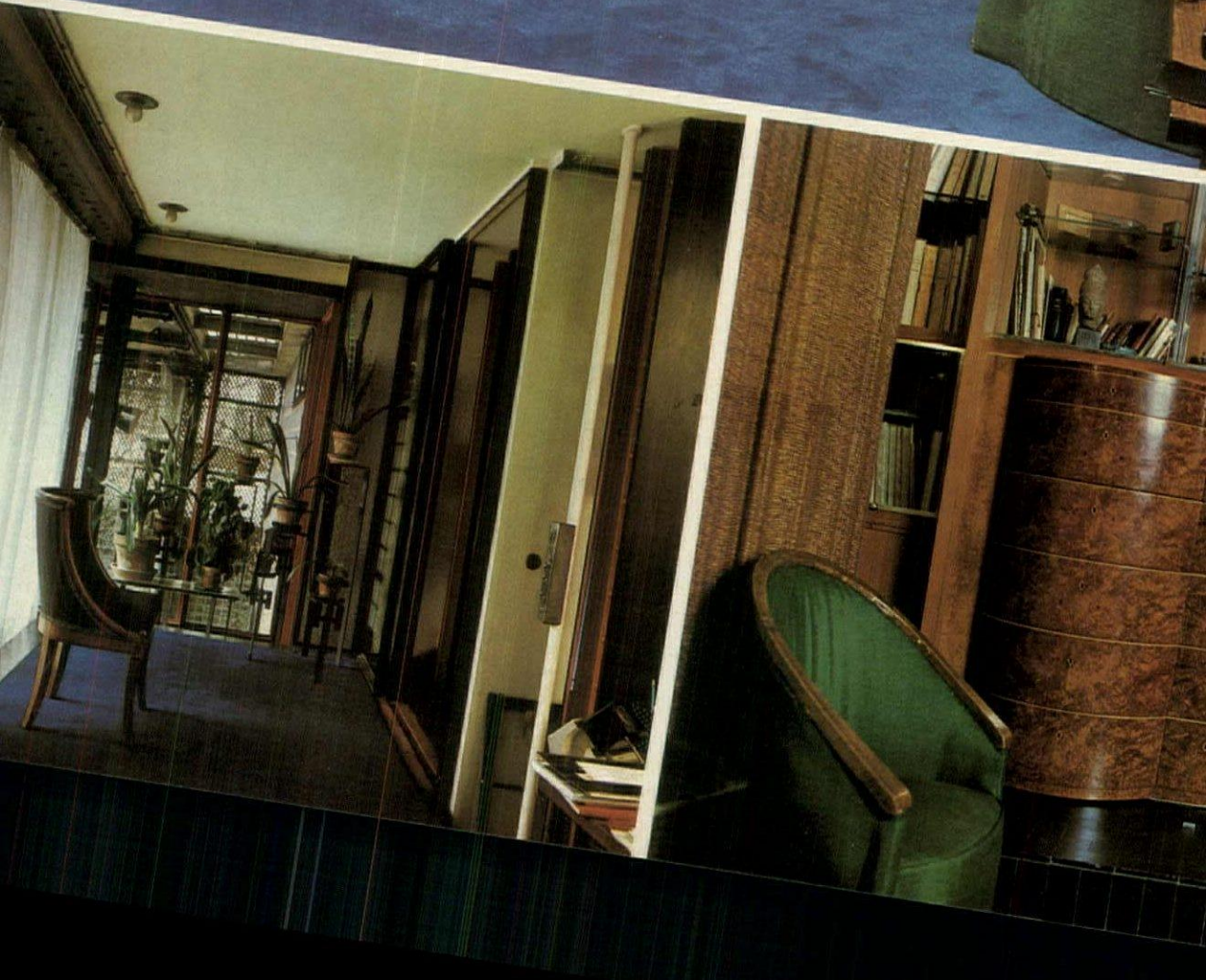
Above Sofa and screen designed by Lurcat in the living-room-hall

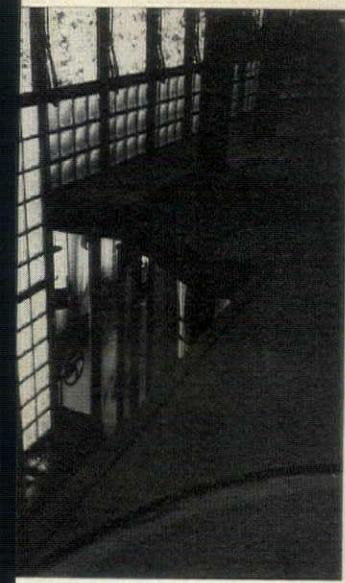
Above left Exterior view of the La Maison de Verre

Left and right Two more views of the large living-room-hall, with light filtered through the small-paned wall of glass. The larger photograph was taken from the gallery









opposite page (above) Dr Dalsace's room with screening curtain on a track. (Below left) Corridor on second floor, with open-work metal screens at the far end. (Below right) Briar-wood chest, designed by Chareau, in the bedroom

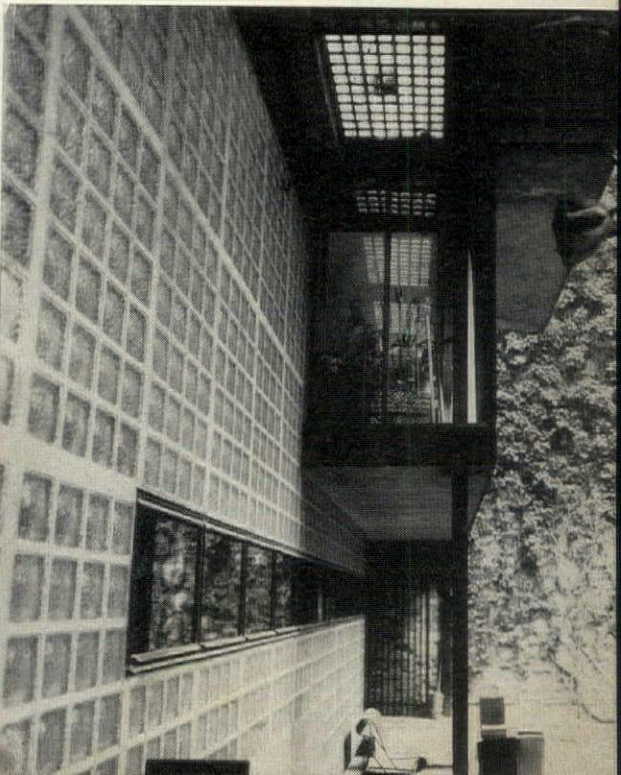
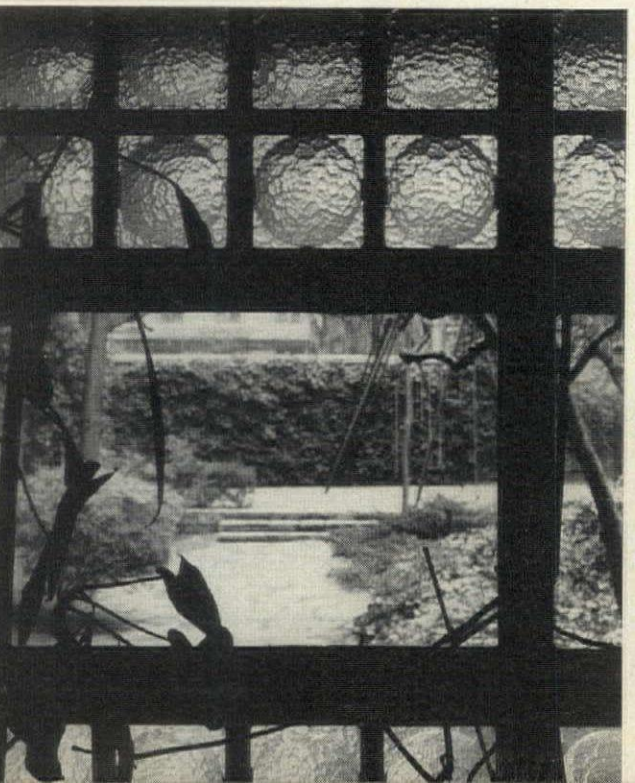


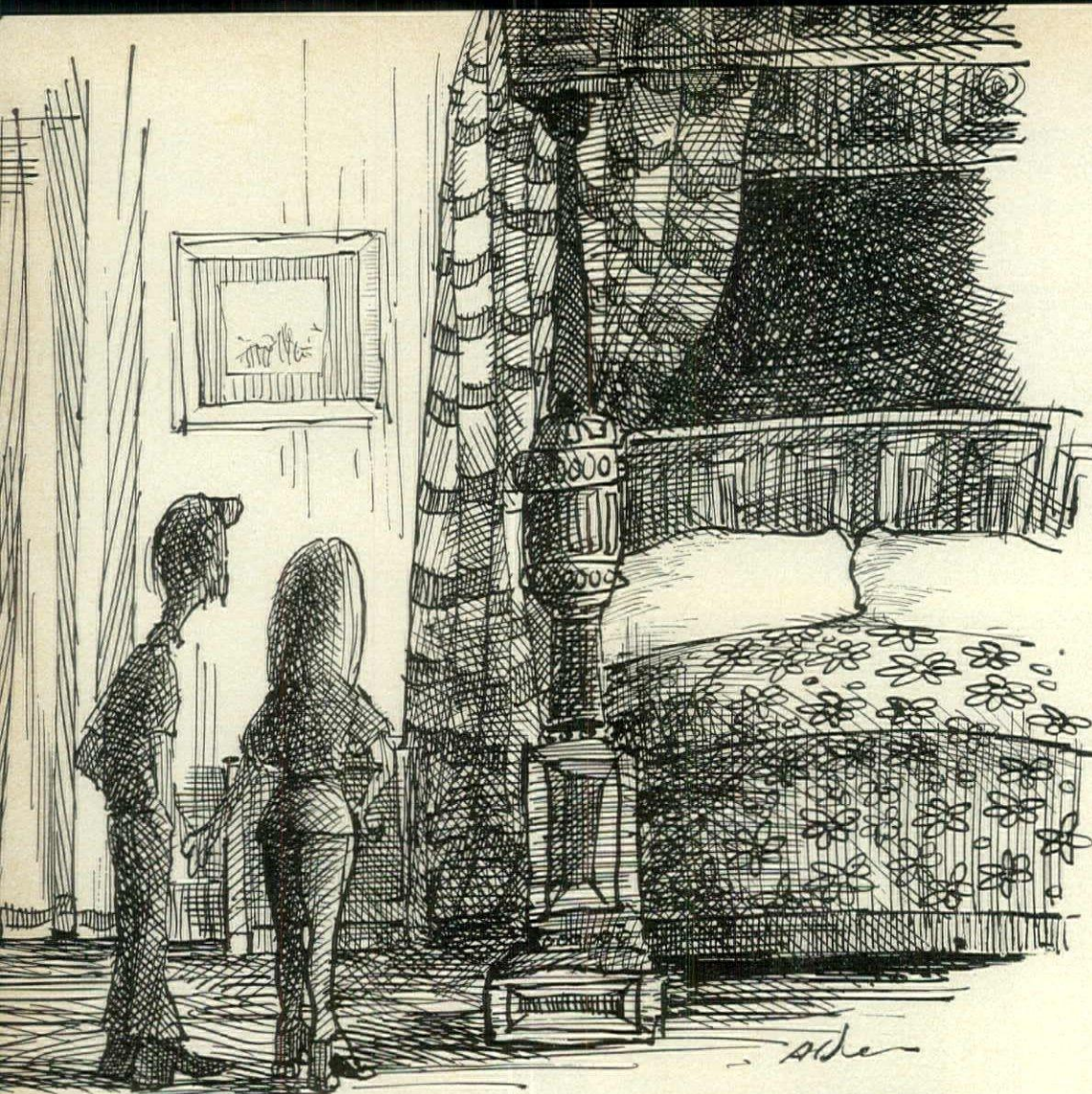
page (above) Looking down from gallery to the living-room-hall. (Right, top) Two views of the living-hall with gallery shown in the foreground at right. (Right, centre) Corridor and stairway. (Right, below) View up of the small-paned wall of glass, from the interior and exterior

considerable interest to students and architectural historians. The house was commissioned by architect-designer, Pierre Chareau, in 1929 by a Dr Dalsace (who died recently), and was built during the next couple of years, attracting curiosity, controversy and comment at every stage of its construction. The site available to patron and architect was extremely constricted, narrow and full of problems. The two floors had been used as a paper office and were so dark that the journalists and printers were obliged to work by artificial light throughout the day. As if this wasn't daunting enough, an old resident on the second floor proposed not to move during rebuilding!

In the event, Chareau's achievement was something of an architectural *tour de force*, for he managed to create three eminently luminous spaces into this shadowy site. Although the house was built with concrete-framed glass blocks, which might be heartily shunned by any architect today, the leisurely visitor to the house becomes quickly aware of the sheer lightness of the interior. If he stays around long enough, he can derive an unusually sharp awareness of the passing of time, thanks to the changing intensity of light filtering through the multi-paned windows.

At the completion of his house, Dr Dalsace was able to use the second floor as consulting-rooms and a living-area on the first floor and bedrooms above. Fortunately, he had a patron of craftsmen and artists, and with rare individuality and perception furnished the house in a period style.





ALL ABOUT THE SETTER OF THE QUIZ

Professor Stanley Barrows, who has set this decoration quiz, was born in Texas and educated in Washington. He is now Professor of Interior Design at the Fashion Institute of Technology, New York. He has been lecturing on interior design for over twenty years. He started his career at New York's internationally-renowned Parsons School of Design where he was Director of European Studies for sixteen years, touring with graduate students four months each summer in France, Italy, England, and Bavaria. He is an inveterate traveller, deeply knowledgeable concerning the historic houses, villas and palaces of Europe, as well as public and private art collections. He collects eighteenth- and early-nineteenth-century French and Italian furniture and has also assembled a notable library on architecture and the decorative arts. In the manner of all the best examination papers, you are hereby required to answer all the questions within the hour. But unlike most examinees you can compare your answers pronto with Professor Barrows's own answers and you can even mark your own paper by consulting the panel on page 220.

A PROFESSOR
OF DESIGN ASKS

**Have you
a mind
of
your own
when
it comes to
decorating?**

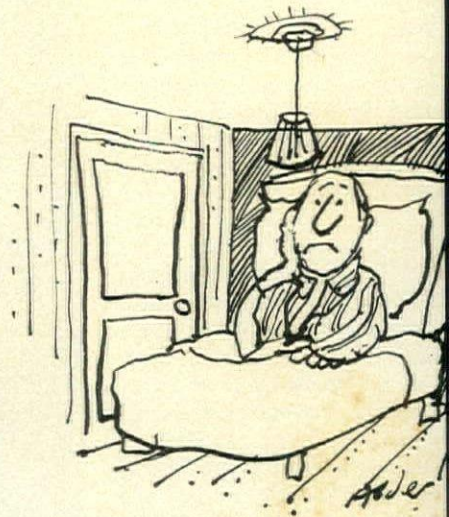
**ANSWERS AND SCORES
ON PAGES 214, 220**

- 1 You have a wing chair but it doesn't quite go in the living-room. Do you:
 - (a) Keep it there because it's something you can't live without?
 - (b) Get rid of it because you believe in being ruthless about superfluous possessions?
 - (c) Try to place it elsewhere because you do want to spoil the room but you respect sentimental feelings?

- 2 You find an antique table that almost pairs with another you already have. Together they look well on either side your living-room fireplace but there is a difference of 1 inch in their heights. Do you:
 - (a) Bear with the difference because it does matter all that much?
 - (b) Cut the legs down on the one that's too high, if the design permits?
 - (c) Feel the table is too valuable to tamper with so you move one, or both, into other positions or into another room?

- 3 Because some bulky pieces of furniture such as a sofa, have to be fixed or 'anchored' in position in a living-room do you purposely have other pieces, such as small chairs or tables, that are more
 - (a) Yes
 - (b) No
 - (c) Don't know

- 4 Your bedroom is small, but you have a strong urge to put in some puffy, overscaled chairs and give it a very comfortable look. Do you:
 - (a) Reconsider carefully and furnish with something more in scale?
 - (b) Go ahead, confident that the knowing of overscaled furniture can be very effective?
 - (c) Talk about it with your friends and do they say?



*Is your bedroom too small
for an overscaled chair?
(See question 4)*

ould you consider it frivolous and relevant to sit down and make a list of textures—wicker, satin, tweed, wood, marble, tile—that you really want to live with?

- (a) Yes
- (b) No
- (c) Don't know

ou've seen a room done in about a dozen shades of blue with various different prints and would like to do something similar. Do you:

- (a) Think that only a professional decorator could pull that off successfully?
- (b) Go ahead and do it yourself because you feel it's probably easier to decorate a room with a colour limitation than a mixture of many different colours?
- (c) To be on the safe side, choose one shade of blue only and decorate it that way?



Will you be able to squeeze everything into your new home? (See question 10)



Is your room right for a party? (See question 7)

ou like to entertain so you want to have a room that is right for a party. Do you:

- (a) Make it flexible so it can do for two or twenty without too much shifting around of furniture?
- (b) Make it cosy and intimate because you're not giving a party every day of the week and, when you do, you can simply move a lot of the furniture out?
- (c) Have a room that is used only for parties, and 'live' in the library or another room of the house?

ou know roughly what furniture you are going to put in your bedroom. Do you:

- (a) Work out placement on a floor plan ahead of time?
- (b) Wait until you've got everything in the room, then pull it about?
- (c) Ask your friends and distill their conflicting advice and opinions?

ou have uneven walls and don't want to go to the expense of having them replastered so you do a camouflage job with dark-brown or navy-blue paint, or some other dark colour. Is this:

- (a) A clever way out?
- (b) The worst course of action?
- (c) Don't know

10 You are moving and your new living-room doesn't have nearly enough storage space for the things you want to put in it—records, books, magazines, and other objects. Do you:

- (a) Work out a logical and exact solution to the storage area with careful measuring of space?
- (b) Squeeze in cabinets and storage space so as not to interfere with the pleasant arrangement of furniture?
- (c) Feel this is a trivial detail and not bother too much about it all?

11 Is it easier to arrange a room in a classic symmetrical way (everything at right-angles, evenly spaced) or is it easier to plan one in an asymmetrical way (things placed diagonally with informal balance)?

- (a) Symmetrical
- (b) Asymmetrical
- (c) Don't know

12 Do you believe some people have a 'natural' eye for beauty, quality, and design?

- (a) Yes
- (b) Some may have better perception than others but you can train the eye by going to museums, galleries, studying antiques and design.
- (c) There is no right answer to this question.

13 Mirror can be one of the most interesting treatments for a wall and often is the best possible thing for a small space. Do you:

- (a) Agree
- (b) Disagree
- (c) Don't know

14 What considerations are important in the handling of lighting?

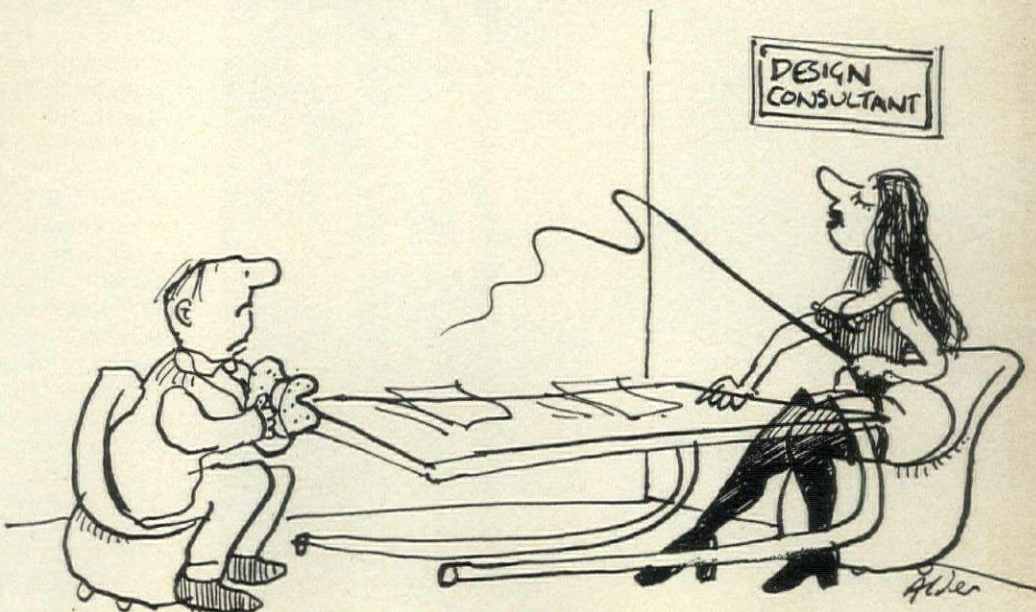
- (a) Do you believe a room should have a consistent character and prefer to have one system of lighting that remains, whatever is going on in the room?
- (b) Have you collected various lighting fixtures over the years and like to live with them even though they may light the room haphazardly?
- (c) Do you often choose various systems for one room so that they can be turned on for various occasions or to create different moods?

15 You've heard it said that you should never have a red bedroom but this is really one of your pet dreams. Do you:

- (a) Go ahead and experiment and see how you like it?
- (b) Tone it down to pink?
- (c) Settle for a safe neutral?

16 In decorating, is discipline the key?

- (a) Yes
- (b) No
- (c) Don't know



Is discipline the key? (See question 16)



MAKING A WAY UP TO THE PLATFORM

BY SARAH HUTCHISON



EVEN TEN YEARS ago, two levels in a room were apt to be regarded, by prospective buyers or tenants, as something of a liability. 'That will be difficult to carpet,' would have been a likely comment from the would-be *châtelaine*. 'Always have people tripping up and breaking their necks,' her husband would have been just as likely to add.

But that kind of comment is no longer heard. Two-level living is now extremely popular and a dais or platform is frequently added to a comparatively small room to give, as it were, a change of visual pace to the *mise en scène*. One German interior designer has even produced a three-level living-complex (shown above) which could provide a good deal of visual scope in any house, although the hazards for anyone who has spent a merry evening over the claret and then wandered upstairs, are clearly evident.

The reasons underlying these changed views are clear enough. In an era in which bought or rented domestic space is very expensive indeed, people will look around for ways and means of enlivening the

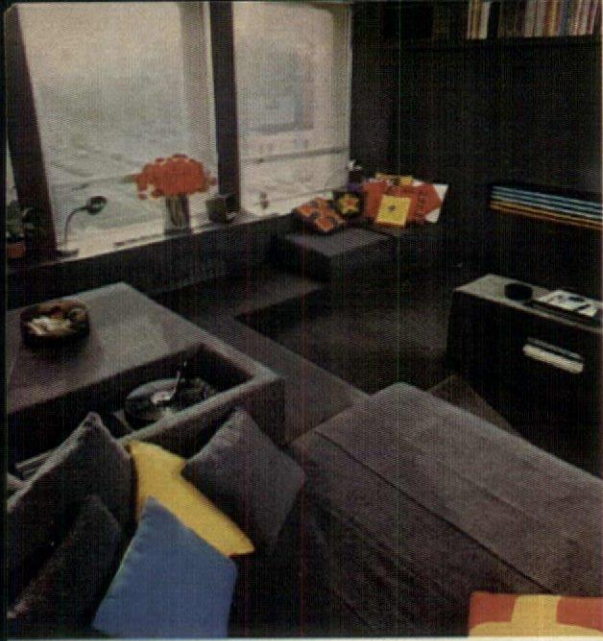
Above Three-level living in a room with wall units getting shallower as the floor level rises. (Stockists for the 'Roundline' wall units by Huls can be obtained from F A Johnson, 23 Ennismore Avenue, Guildford, Surrey.) **Left** Platforms, cantilevered and carpeted, used for seating, and as a base for indoor plants. Another view of this room is shown, in colour, on page 153

Opposite page Everything built in a room is carpeted in a multi-purpose, platform room designed by Douglas Kahn. The corner unit, with cushions, converts to a bed. Two more views of the room are shown on page 152

comparatively small areas in which they must live today.

The most obvious structural device, and one which is now being increasingly incorporated into new houses, is the dining-area on the upper level of the living-space. In a group of nine new houses recently built in Holland Park, I noticed that the kitchen-dining-area complex was sited off the entrance-hall which then continued to quite an appreciable six-step stairway down into the living-area. Both the dining-area and the living-area gained immeasurably in spatial interest from





Above left Two views of Douglas and Stephanie Kahn's New York flat, showing the change of floor levels and built-in 'furniture'. (See previous page)

Above A platform at its simplest, used to create visual interest in a large room and to provide a base for a sculpture by De Padova

Left Bench-like platform, wall-to-wall and carpeted, is a simple device which doubles as a table and place to sit

Opposite page Platform on platform, an arrangement seen at its most practical and visually pleasing in a Paris flat designed by Patrick and Martine Nourissat. (See also page 150)

this device, even though at four feet the double-level was well above the average rise or fall.

So popular has the conversation pool moved in many highly articulate households that some architects have switched emphasis and are making what are virtually conversation platforms. For quite small rooms the two-level device is unusually applicable and enables a skilled d-i-y craftsman to incorporate very adequate seating arrangements into apparently extremely constricted spaces. The sense of space can be heightened by having such bench-type sofas covered in the same carpeting (preferably plain-coloured) as the floor and continued over the bench. With the addition of





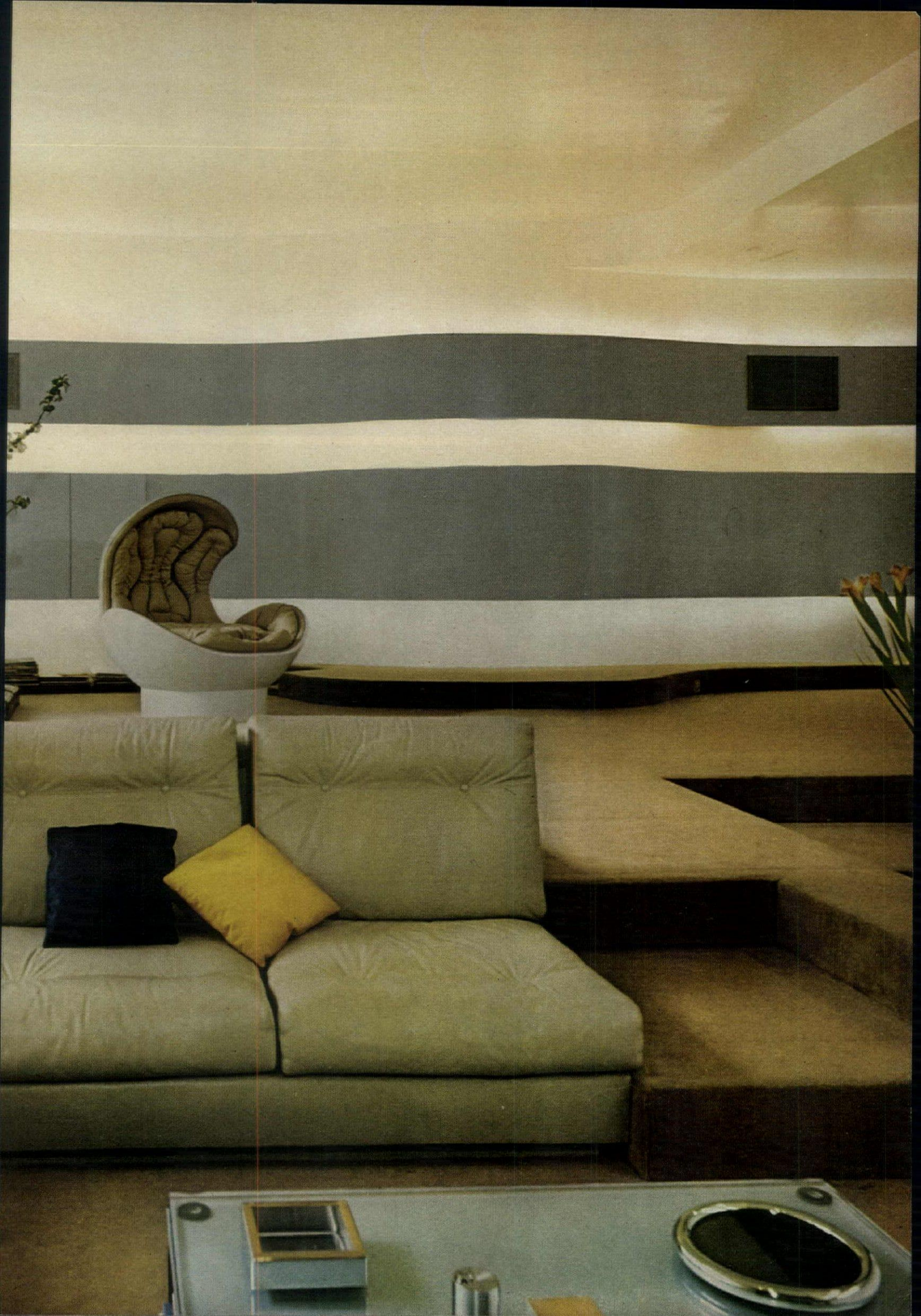
Above Colourful and space-saving: a music platform in a playroom-bedroom where twins' beds pull out at night, slide back during the day. Design by Marcello Cuneo

Left and opposite page Two views of a quiet-coloured living-room, with seating set against a two-level dais, designed for his own home by Gilles Saint Gilles



a Dunlopillo or foam-rubber mattress with a zip-opening loose cover in a toning fabric, the scope is wide indeed, especially when a separate armchair (or possibly chairs) can also be added to the group. Many of the rather lush-looking interiors shown here could be readily re-interpreted without the considerable expense that a professional interior decorator working with outside craftsmen might understandably incur.

Another area where the two-level enthusiast can find fresh opportunities for fresh thinking is the bedroom. Here an increasing number of people are finding that a bed set on a modest four-inch or five-inch carpeted platform adds enormously to the visual interest of a comparatively small room. But carpeting is the crux. In most of the illustrations of selected rooms shown here, you will see that carpeting plays a key part ●





COLOUR IN BLACK & WHITE

or how to exploit
a limited palette

BY JULIAN NORTH



COLOUR is all very well, but during recent years, interiors have frequently had, to my mind, too many colours chasing too little linear or cubic space.

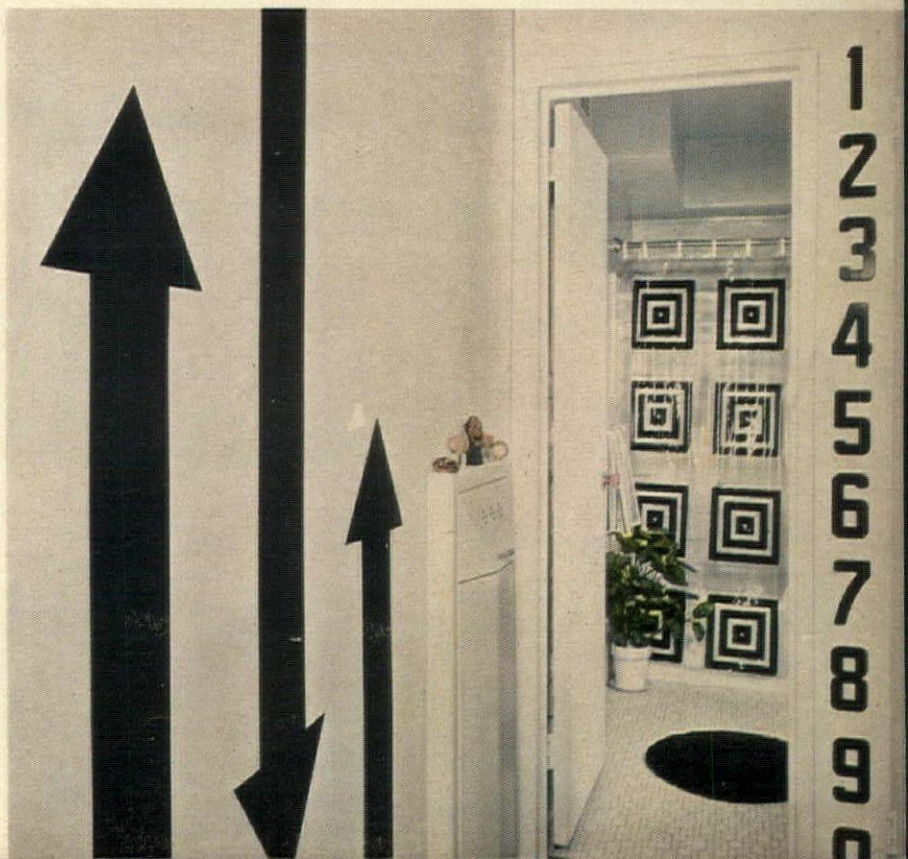
Most interior designers, decorators, embellishers, arrangers, or whatever they prefer to call themselves, whether amateur or professional, have seemed to think, and sought to prove, that so long as colour was around in superabundance all would be well. They seemed to forget that one of the qualities we need in a living-room or bedroom is a sense of restfulness. It is all very well being visually stimulated on entering a room, but the true test of an accomplished and successful designer-decorator is whether he (or she) can add to that visual stimulation a real sense of physical relaxation.

'A decorative paradox impossible to resolve!' cries the sceptic.

Yet, perhaps that sceptic has too little experience, for Britain offers scores of settings evolved by the master-decorators — Kent, Adam, Wyatt *et al*—showing that they had both a profound preoccupation with colour and a sharp awareness of the need for physical relaxation. After all, most of their patrons were apt to spend a goodly part of the day in the saddle, wet or fine. The Double Cube Room at Wilton; the Hall at Heveningham; the Ante Room at Syon; the Saloon at Osterley; the Library at Kenwood and dozens of other rooms show how rich colour and quiet composure can reside together.

'Ah,' says the sceptic, game to the last, 'but aren't those absolutely huge rooms? I seem to remember the Double Cube Room is some sixty feet by thirty and thirty feet high. And isn't the Hall at Heveningham around sixty feet long? My living-room happens to be twenty-two feet long and that's pretty lavish by today's standards. I'd quite like to follow your suggestion and have both colour and composure and all that, but how?'

The photographs in these two pages are all of interior designer Harve Oeslander's L-shaped flat. He has kept to a positive-negative, black-white theme throughout







Left Traditional panelling given an untraditional black-and-white treatment makes a successful, geometric foil for simple modern furniture and a handsome steel fireplace

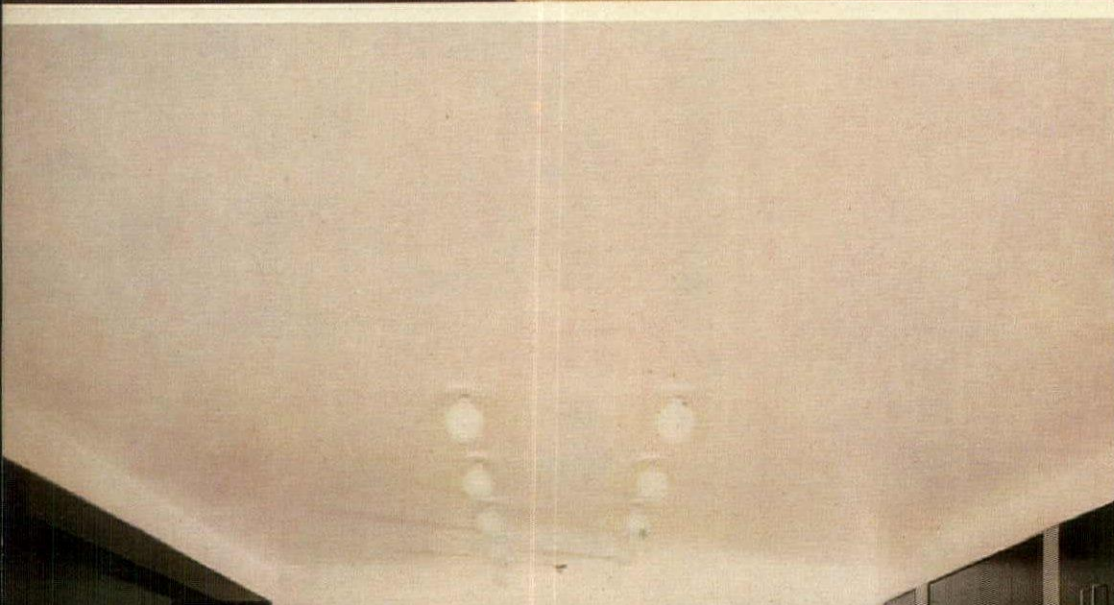
Above Black walls, white furniture and floor-covering in a modern house in Toulouse, France, designed by Pierre Lafitte

Right Checkerboard rug, with black and white picked up for walls and beams, in an old American barn converted by Dona Guimaraes



One way is to do what several modern designer-decorators on both sides of the Atlantic are now doing, which is to combine a basic scheme of black and/or white with one brilliant colour. These colour themes seem to have much in their favour. They are practical for people with busy working lives and not over-much time for general prinking and prettying-up: they are inexpensive to decorate; they can be very unusual, offering a complete change to the colour medleys of so many rooms. Above all, they can be wholly personal and highly individual in manner. If you have one favourite and extreme colour, albeit pastel pink or apple-green, you can indulge and control that colour by ringing the changes in the volume, intensity or prevalence of black and/or white.

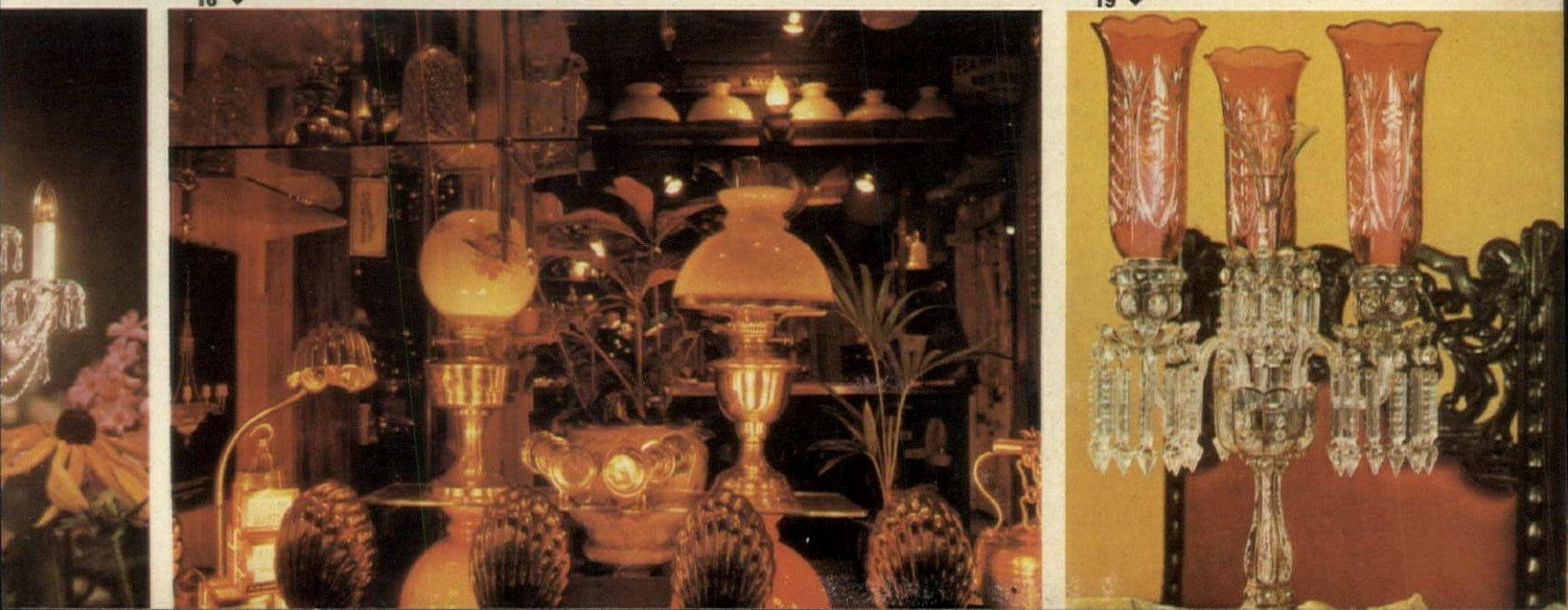
That such an apparently austere and limited colour theme offers wide scope for the imaginative designer is apparent from the several examples of recently-decorated rooms I have selected. They show clearly enough that the theme is equally applicable to period or modern rooms. I particularly like the out-and-out black-and-white room evolved by interior designer Harve Oeslander for his own L-shaped apartment, in which the only relief derives from the deep greens of the plants. As the designer says: 'I work with colour all day long and wanted to get away from colour in my own apartment.'





18

19





**BOLD
AND/OR
SUBTLE
TO
CHOICE**



Despite EEC, London is still a clearing-house for the great rugs of the world. Giuliana Rusakow here shows some of the rugs, traditional and modern, which are now to be seen in London (plus one special from Warwick)

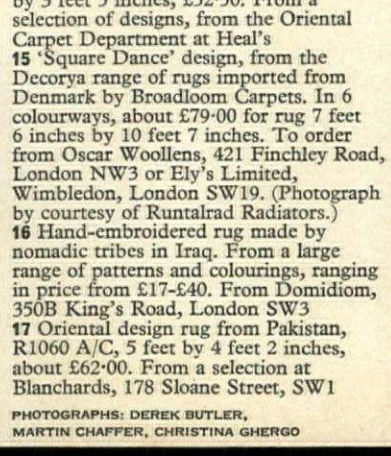
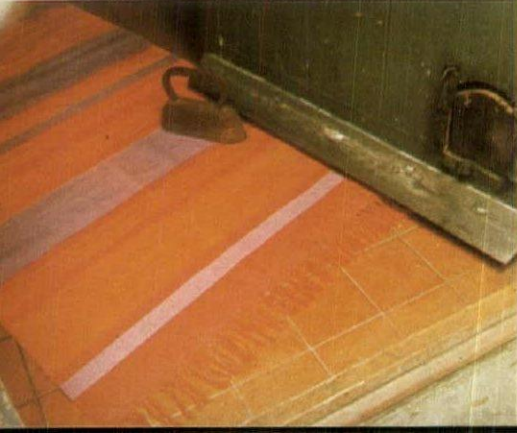
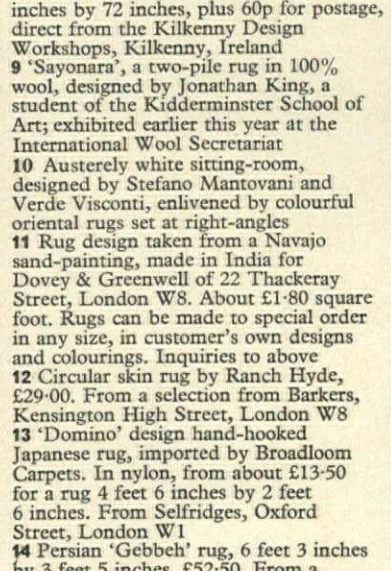
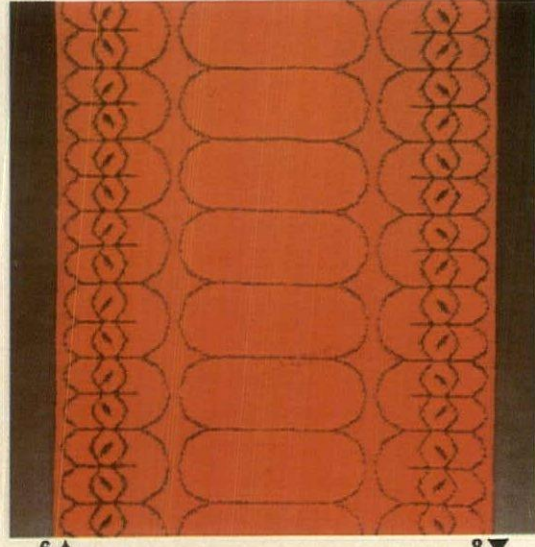
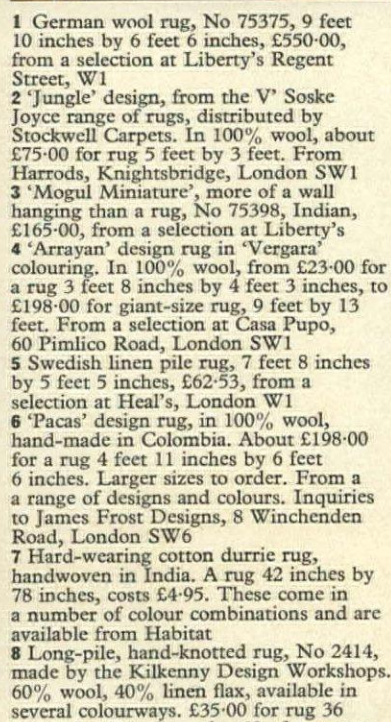
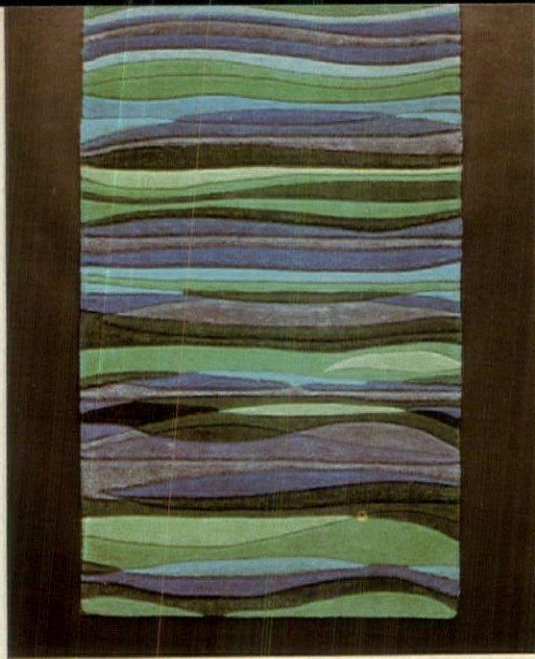
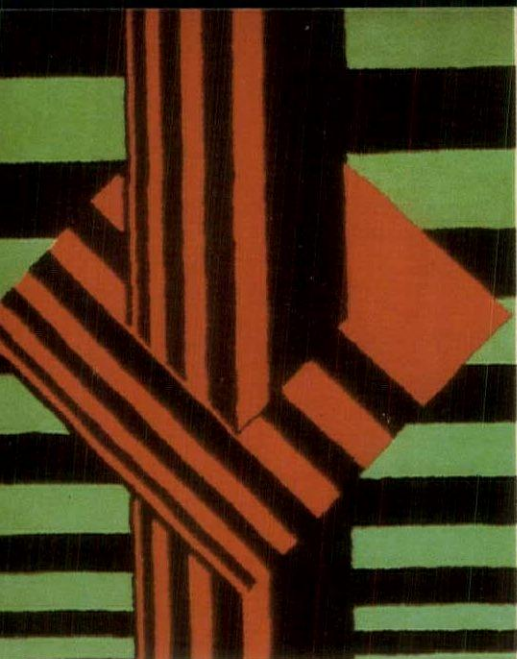
'Climat' design No 308/39, by Louis de Poortere of Belgium. 100% wool, it comes in 5 colourways and sizes. From about £28.00 for a rug 5 feet 5 inches by 6 feet 3 inches, to £67.00 for a rug 6 feet 3 inches by 6 feet 6 inches. Inquiries to Louis de Poortere, Millers Road, Warwick

Left Italian sitting-room, with the relaxed atmosphere of the East

achieved by oriental rug and figures set against fawn fabric-covered walls. The room was designed by Toni Facelli Sensi for Irene and Giancarlo Antonnicola

Right *Antique Caucasian rug adding colour, pattern and visual warmth to a quarry-tiled, all-white library in a house in America, designed by George Hartman and Warren Cox*





1 German wool rug, No 75375, 9 feet 10 inches by 6 feet 6 inches, £550-00, from a selection at Liberty's Regent Street, W1

2 'Jungle' design, from the V Soske Joyce range of rugs, distributed by Stockwell Carpets. In 100% wool, about £75-00 for rug 5 feet by 3 feet. From Harrods, Knightsbridge, London SW1

3 'Mogul Miniature', more of a wall hanging than a rug, No 75398, Indian, £165-00, from a selection at Liberty's

4 'Arrayan' design rug in 'Vergara' colouring. In 100% wool, from £23-00 for a rug 3 feet 8 inches by 4 feet 3 inches, to £198-00 for giant-size rug, 9 feet by 13 feet. From a selection at Casa Pupo, 60 Pimlico Road, London SW1

5 Swedish linen pile rug, 7 feet 8 inches by 5 feet 5 inches, £62-53, from a selection at Heal's, London W1

6 'Pacas' design rug, in 100% wool, hand-made in Colombia. About £198-00 for a rug 4 feet 11 inches by 6 feet 6 inches. Larger sizes to order. From a range of designs and colours. Inquiries to James Frost Designs, 8 Winchenden Road, London SW6

7 Hard-wearing cotton durrie rug, handwoven in India. A rug 42 inches by 78 inches, costs £4-95. These come in a number of colour combinations and are available from Habitat

8 Long-pile, hand-knotted rug, No 2414, made by the Kilkenny Design Workshops. 60% wool, 40% linen flax, available in several colourways. £35-00 for rug 36 inches by 72 inches, plus 60p for postage, direct from the Kilkenny Design Workshops, Kilkenny, Ireland

9 'Sayonara', a two-pile rug in 100% wool, designed by Jonathan King, a student of the Kidderminster School of Art; exhibited earlier this year at the International Wool Secretariat

10 Austerely white sitting-room, designed by Stefano Mantovani and Verde Visconti, enlivened by colourful oriental rugs set at right-angles

11 Rug design taken from a Navajo sand-painting, made in India for Dovey & Greenwell of 22 Thackeray Street, London W8. About £1-80 square foot. Rugs can be made to special order in any size, in customer's own designs and colourings. Inquiries to above

12 Circular skin rug by Ranch Hyde, £29-00. From a selection from Barkers, Kensington High Street, London W8

13 'Domino' design hand-hooked Japanese rug, imported by Broadloom Carpets. In nylon, from about £13-50 for a rug 4 feet 6 inches by 2 feet 6 inches. From Selfridges, Oxford Street, London W1

14 Persian 'Gebbeh' rug, 6 feet 3 inches by 3 feet 5 inches, £52-50. From a selection of designs, from the Oriental Carpet Department at Heal's

15 'Square Dance' design, from the Decorya range of rugs imported from Denmark by Broadloom Carpets. In 6 colourways, about £79-00 for rug 7 feet 6 inches by 10 feet 7 inches. To order from Oscar Woollens, 421 Finchley Road, London NW3 or Ely's Limited, Wimbledon, London SW19. (Photograph by courtesy of Runtalrad Radiators.)

16 Hand-embroidered rug made by nomadic tribes in Iraq. From a large range of patterns and colourings, ranging in price from £17-£40. From Domidiom, 350B King's Road, London SW3

17 Oriental design rug from Pakistan, R1060 A/C, 5 feet by 4 feet 2 inches, about £62-00. From a selection at Blanchards, 178 Sloane Street, SW1

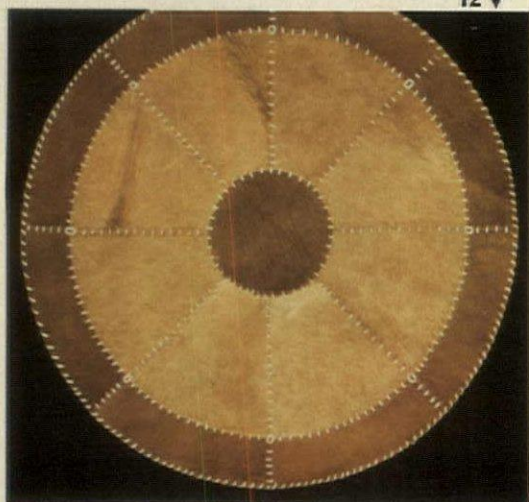


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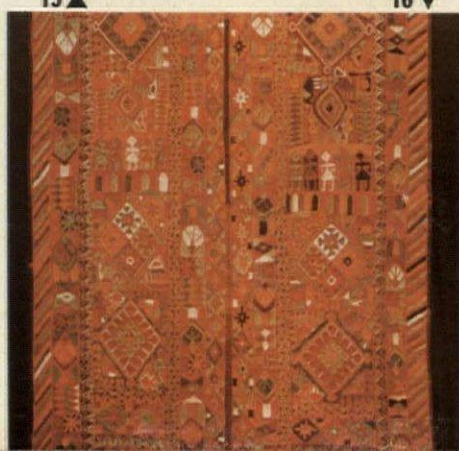
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ed linen from a range by West
Pepperell of America. Inquiries to
-Tex, Wells House, 79 Wells Street,
on W1

Bo' bedspread in chunky wool
lé, 72 inches by 96 inches, £19-00
30p postage and packing, by mail
from the Kilkenny Design Workshops,
enny, Ireland. Headboard, lamps and
ture, from Casa Pupo, 60 Pimlico
t, London SW1

'Symphony' bedspread by Vantona, a
n jacquard design in 100% acrylic
In two sizes and 6 colourways, from
for single-bed size, from Selfridges
Cascata' No 1550 bedspread from
in 100% acrylic fibre, 106 inches by
inches, £48-00, to order, from Heal's
edroom furniture range in laminated
by Christien Sell.

Christien Sell showrooms are at 45
den Passage, London N1

ange-and-yellow bedspread, made
xford, 70 inches by 100 inches,
00; double, £21-00. Also made in
n, blue, green, tan and red, it is
able by post (30p) from the
enny Design Workshops. Bedroom
ture is from Casa Pupo; cushions
the Munster Arcade, 35 Elystan
et, London SW3

ader' single bed by Slumberland,
plete with headboard, can be delivered
bled or in a knock-down form.
frame is of Ramin wood, with sprung
en slatted base. About £33-00,
ers £12-00 each, from Selfridges
Flatmate' convertible by Dunlopillo,
two foam blocks hinged together to
a sofa, complete with wedge-shaped
rest by day, and by night to open
into a comfortable double and/or
e bed. Covered in blue or brown
ned denim, single size, £39-90, double,
50. From Heal's

Romanesque' bed linen by Slumber-
n. Duvet cover, £6-45, pillow slips,
0 pair. Inside the duvet cover is a
wool continental quilt, also by
berdown, which costs from about
50 for single size. From Marshall &
grove, Oxford Street, London W1
o-ordinating bed linen designed by
Quant for Dorma. 'Rosebud' sheet,
single size, matching pillow-cases,
5 pair. 'English Rose' duvet cover,
0 single size. From main stores

edspread made up from Butterick
rn 3176, 50p. There is a pattern for
e and double bed sizes and pillows
uring 21 inches by 26 inches. Their
c suggestions are linen, denim, cotton,
n, sailcloth, canvas or chintz

Ottoman' divan by Slumberland,
iding about nine cubic feet of
ge space under its lift-up bed base.
unit has a solid timber frame and is
red in white plastic laminate.
ut £77-00 for small single size, from
ers, Kensington High Street, W8
Fennis' design duvet cover and
w-slips, with matching plain fitted
om sheet, from the 'Night and Day'
ction imported from Denmark by
1 Christy. The striped design comes
colourways and costs about £10-50

single 3-piece set, from Heal's
eautyrest 'Emperor' by Sleepzeez,
'Savern' design headboard and
lard or firm-sprung deeply
lstered mattress. The headboard
optional extra. Bed, £235-00,
board, £44-40, from leading stores
Brigitte' by Rest Assured, made
ely of foam, measuring 5 feet wide by
t 6 inches and available in a choice of
ours in corded velvet. About £119-95,
plete with headboard, from the
don Bedding Centre, 26 Sloane
et, London SW1

one of the range of Latoflex beds,
base made of flexible slats mounted
ubber supports allowing the slats to
e in any direction. Each slat moves
pendently to follow the contours of
body and support the spine in a
ral, relaxed position. Inquiries to
uk Limited, PO Box 306,
eham-by-Sea, Sussex.

Nova Space' easy-to-assemble fitted
oom furniture by Schreiber,
able from Gamages, Oxford Street,
on W1

child's extending bed, designed by
ld Tyler at the Kilkenny Design
kshops, with plastic-laminated heavy
frame and storage space on castors
ided underneath. About £129-90,
Heal's

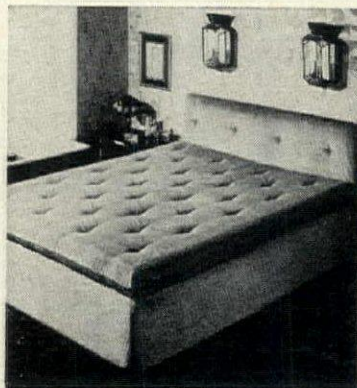
Bunkum' beds, made in beech,
ert to single beds. Single bed
mattress, £37-25, ladder, £3-00,
ge units, £13-75, rail £3-25. From
tat shops and by mail order.
Bed Bug' bunk-bed in mahogany
ood, from £69.00 for smallest size,
ding mattresses, from Bedlam, 811
am Road, London SW6



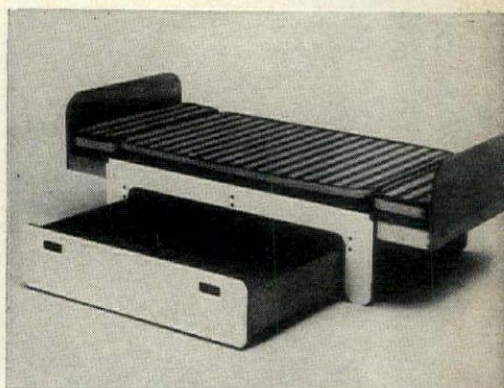
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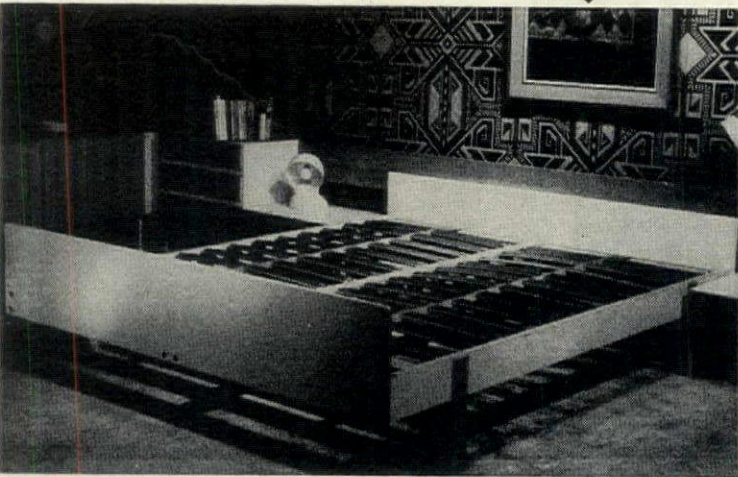
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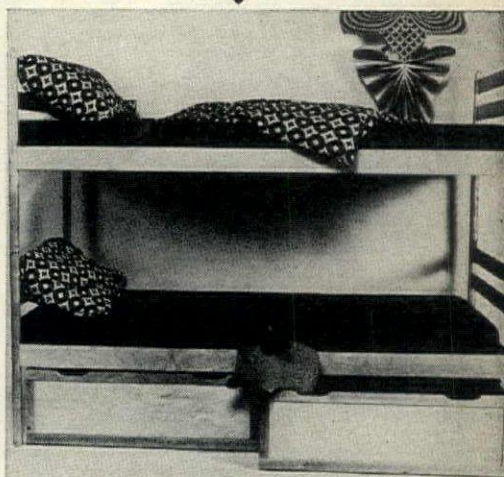
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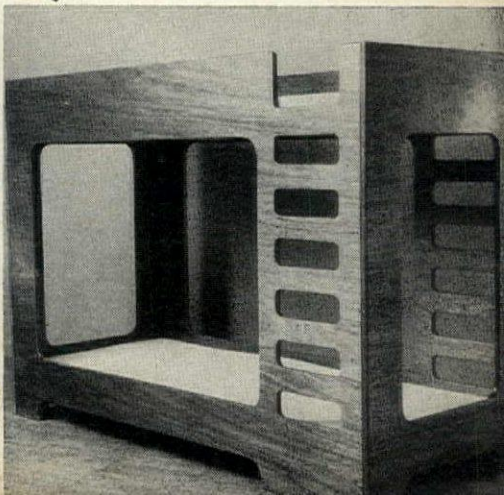
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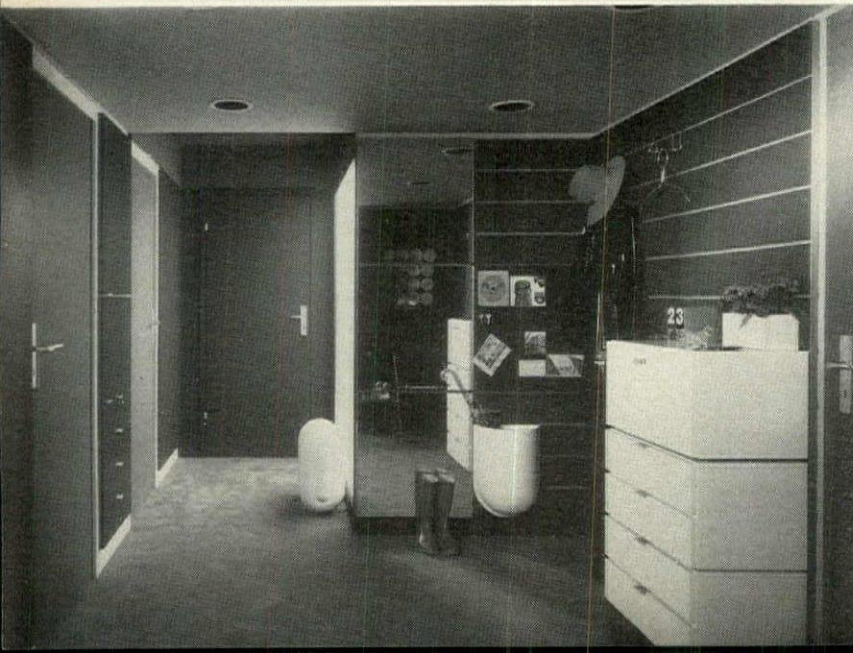
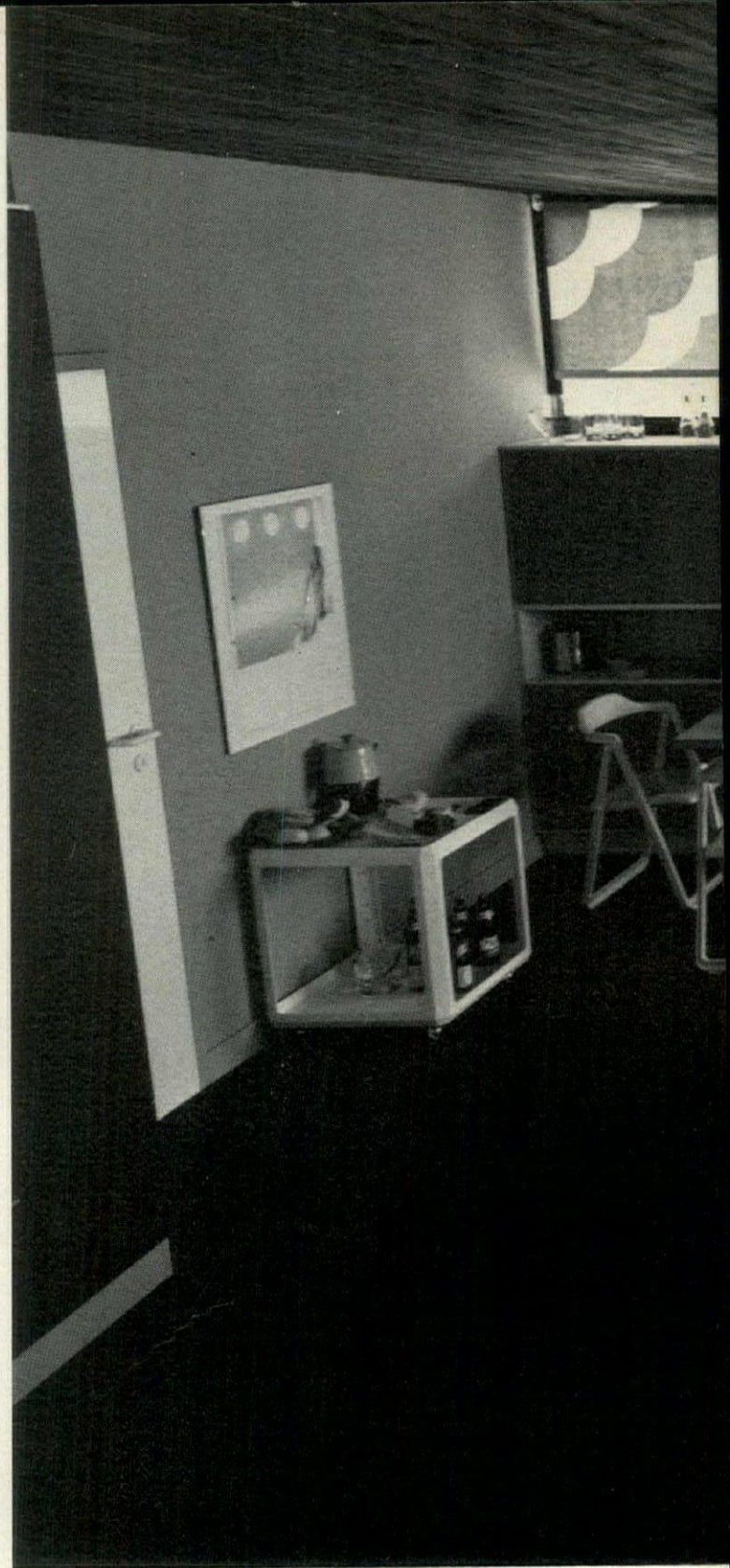


1

GERMAN LOGIC MAKES STORAGE AS DECORATIVE IN THE BEDROOM AS IN THE KITCHEN

BY SHIRLEY GARNER-SHIELDS

2



WALL FURNISHING seems to be a new art-form especially developed for self-expression in the home. But, let it be whispered, wall-furnishing is, in fact, what used to be called simple storage, but storage has now taken on a new significance as it offers possibilities for vastly improving the looks and facilities of any room in

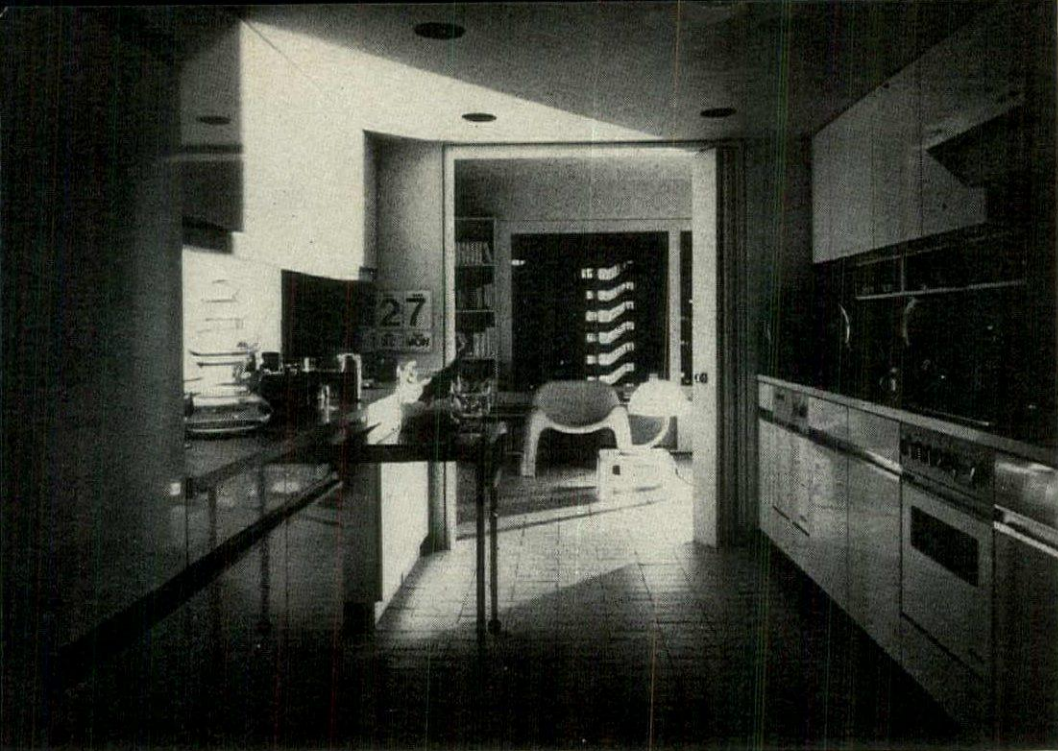
the house without incurring unlabour costs.

In this recent development storage skills and know-how, Germans, thanks to their inventiveness and passion for precision, so extremely well-placed and their systems and flat component partitions to you) are second to no

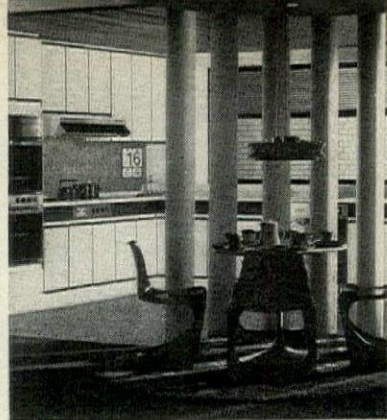
1 'Environment 121' group by Interlubke, seen here in a teenager's bedroom. Special features include chest with fold-away bed, doors with bureau top and swing-down storage unit for bedding. Interlubke wall systems can be seen at Heal's, 196 Tottenham Court Road, and Dunns of Bromley. Other inquiries to Interlubke Services, c/o Aquarius Griswald, 28b Albemarle Street, London W1
2 Flexible 1600 system by Behr, comprising a series of panels attached to the wall with aluminium rails on to which shelves, cabinets, lamps, mirrors, movable coat-hooks and other functional components can be hung as required.

Behr systems can be seen at Ron Brown Interiors, 4/6 Upper Street North, New Ash Green, Kent. (Otherwise, inquiries can be sent to Druce & Co, 66 Newman Street, London W1.) This system can also be seen at Oscar Woollens, 421 Finchley Road, NW3
3 Behr '3000' system, arranged here to provide living and working areas, with masses of storage space, fold-away table and built-in desk. Roller blinds, in a Behr curtain fabric, divide the two areas. On show at Ron Brown Interiors
4 Wardrobe units by Interlubke, showing various storage arrangements. Inquiries Interlubke Services (address above)





5



8

5 'Studio M' kitchen with units and matching appliances by Miele. Inquiries to Miele, Park House, 207-211 The Vale, London W3

6 'Form 2000' kitchen by Poggenpohl, in mahogany with metal trim. Other finishes are available. The units can be seen at Heal's, 196 Tottenham Court Road and Prestige Kitchens, Edgware. Other inquiries to Concept International, 58 Coombe Road, New Malden, Surrey

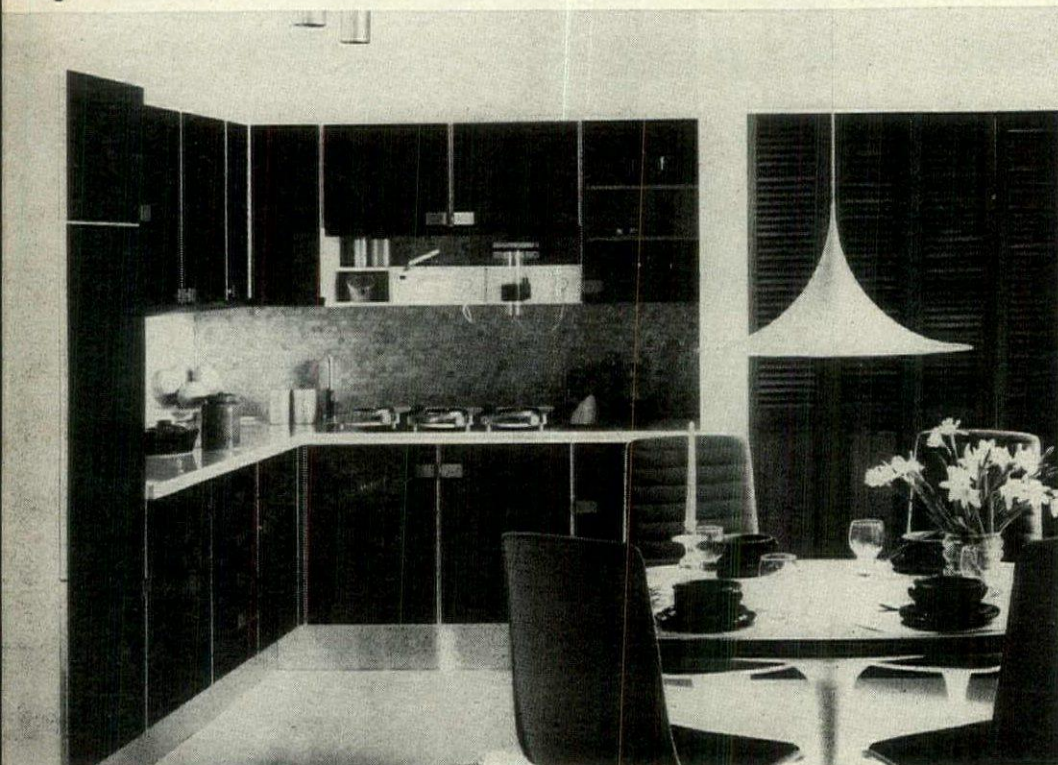
7 'Express 70' kitchen by W F Rational. The slightly curved doors, in a sand-coloured laminate, have aluminium alloy handles and the worktop is in a 'Teak T 10' laminate. Inquiries to Charles Hoffner, Swedia House, 146 West End Lane, London NW6

8 'Zeilostar' streamlined kitchen units with slim-line doors hinged to open flat against the adjacent door. On show at Berglen, 29 Temple Fortune Parade, Finchley, London NW11

9 Behr 1735 room-divider, specially designed to have see-through areas. The unit can be positioned to divide a room into two areas, without isolating either part. The open modules allow an uninterrupted view from one end of the room to the other. Inquiries to Ron Brown Interiors or Druce & Company

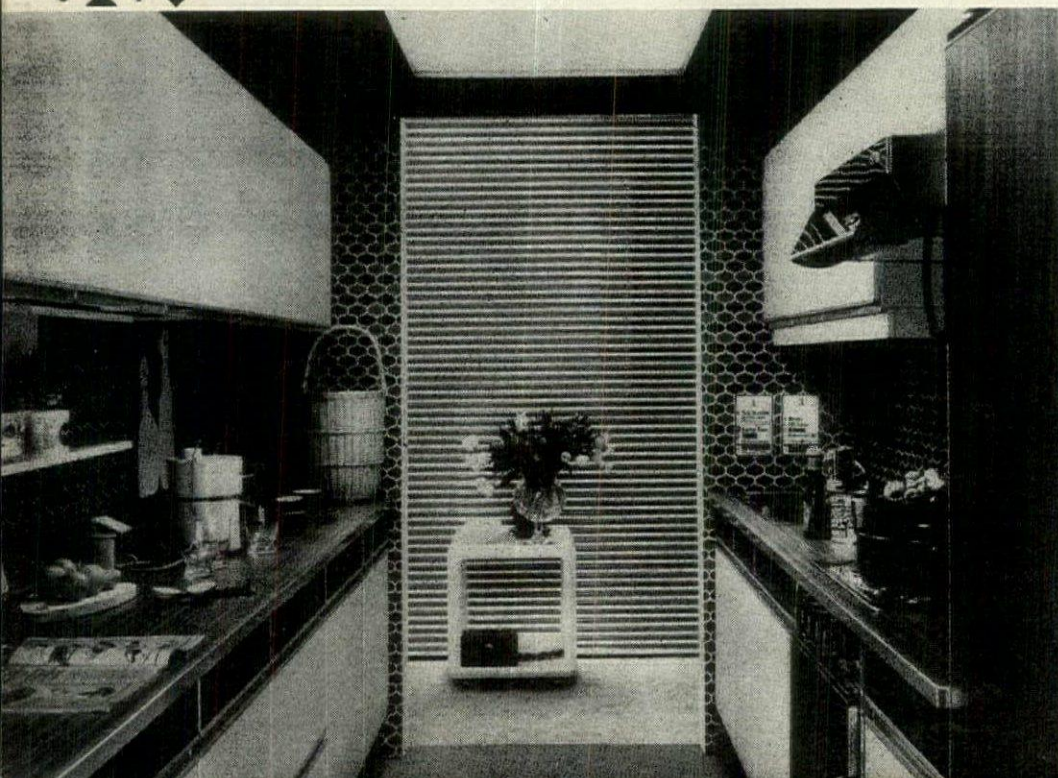
10 Flexible 'Stilform exclusive' kitchen by Beekay Baunecht, made in 4 different styles, 8 wood veneers and 5 wood stains. It can be seen at Harrods, Knightsbridge, London SW1; Evereds, North Audley Street, London W1; Selfridges, Oxford Street, London W1. Other inquiries to Beekay New Era, 82-106 Cricklewood Lane, London NW2

11 SieMatic 6006 kitchen, with slightly bow-shaped doors which have a continuous matt metal grip. The units come in a range of bright colours. The SieMatic kitchen can be seen at the Westinghouse showroom in Berners Street, London W1, as well as at Heal's, Tottenham Court Road, and Harvey Nichols, Knightsbridge. Other inquiries to SieMatic UK, 11-17 Fowler Road, Hainault Industrial Estate, Ilford, Essex



6

7



A case in point is the general excellence of the Behr Interlücke and Hulsta (shown on page 150) storage systems which embody all that we have heard of German logic, precision and efficiency. Yet this precision is also allied with a rare flexibility and beauty. The units are not only a joy to the eye, but a relief to the mind by the manner in which every likely and unlikely contingency seems to have been planned for or against.

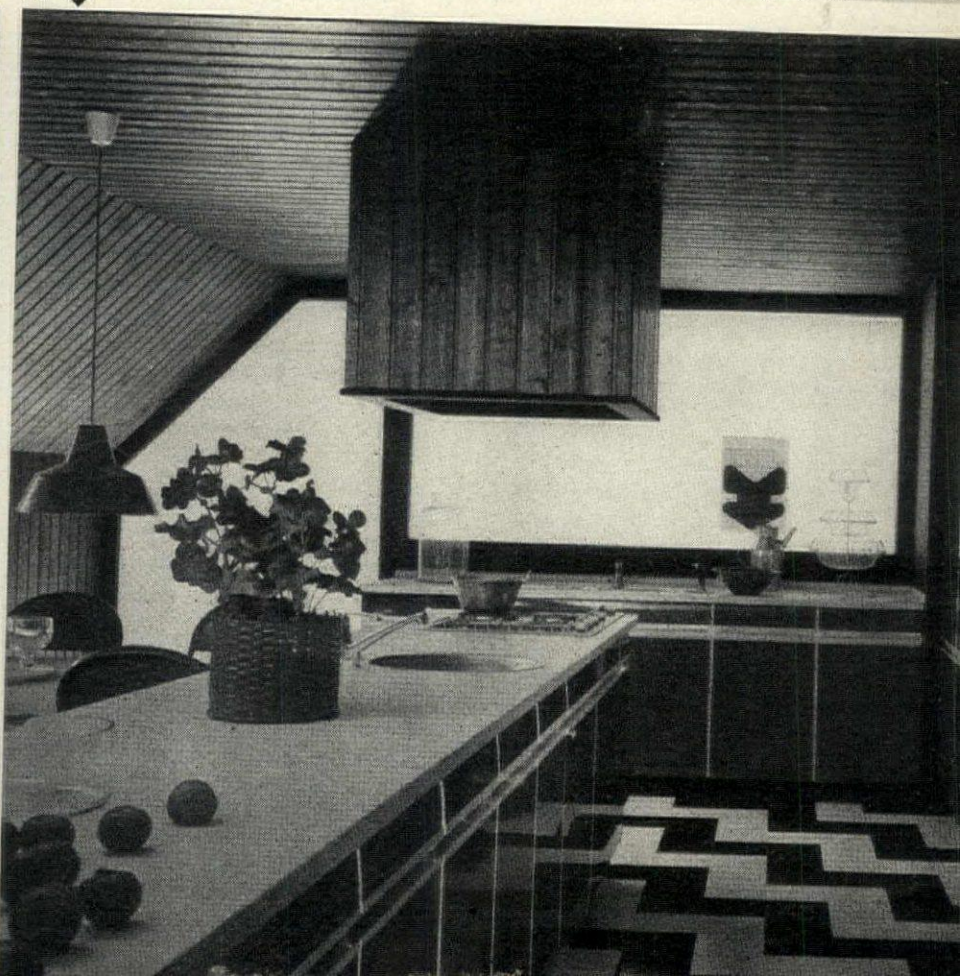
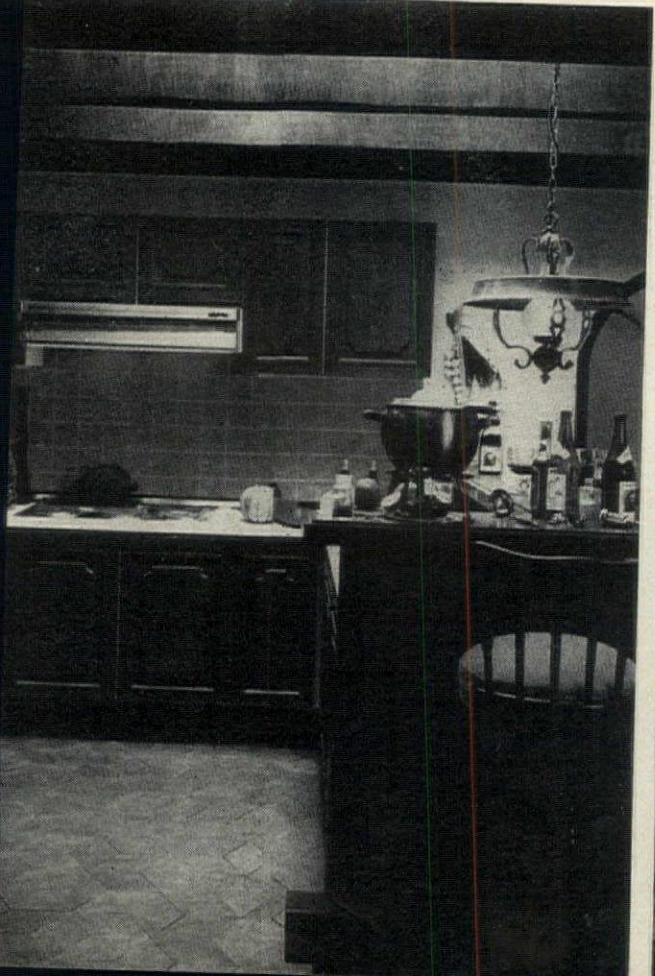
Thanks to carefully-worked-out modular systems (normally widths of 45, 60, 90 cm are partnered by 40 cm depths, and 40, 45, 60, 90, 120 cm widths can be partnered by 60 cm depths) the systems can cope with any of the vagaries of either a wardrobe or a larder—from an Ascot hat or long swirling skirt to a bread-crock or a pasta jar.

As the makers claim, with all this centimetre accuracy and the use of scribing pieces, it is possible to use present-day storage systems that make structural alteration *within* a room quite unnecessary ●



10

11



NEW GARDEN BOOKS

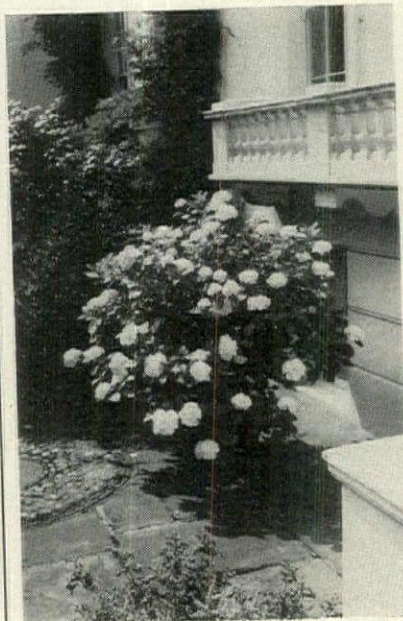
This month's best book for all gardeners is, without any doubt at all, **Shrubs for your Garden**, the third book in the Floraprint series and priced at £2.50 from bookshops and £2.70 direct from Bressingham Gardens, Diss, Norfolk). The books are joint Anglo-French ventures, published and printed in France, based on text prepared by Peter Seabrook, but elaborated in France. This latest publication starts with the immensely important advantage of any gardening book that every illustration is in colour, and ends with the reader's awareness that he has been receiving thoroughly sound advice and practical instruction from a real expert. Although Peter Seabrook is only in his early thirties, half his life has been spent gardening the hard way. After gaining the National Diploma of Horticulture at Writtle College, he spent a decade with Gramphorns, the well-known nurserymen. Despite the book's somewhat erratic alphabetical sequence, Mr Seabrook is always ready to oblige with succinct notes giving all relevant data about the shrubs depicted in such minute detail and magnificent colour in the photographs by Michael Warren. Over 500 pictures are reproduced, and the quality of the printing ensures remarkable fidelity to the original shrubs. This is a challenging but, thankfully, undaunting book, for after studying Mr Seabrook's advisory text and then the pictures, any gardener would be likely to feel that superb examples of Hamamelis and Genista were well within his scope. And they probably would be.

Frederic Doerflinger's **The Bulb Book** (David & Charles, £5.25) has the advantage of offering the reader numerous pictures in colour apart from a great deal of extremely practical advice on cultivation, soil preparation, pests concerning all bulbous plants, from corms and rhizomes to tender specimens to tubers. The book is by a true enthusiast who has been preoccupied with bulbs from boyhood until now, when as joint head with Walter Roozen of the Bulb Information Desk (Kimbolton House, 117 Fulham Road, London SW3) his job is to inform the British public of the beauties of Dutch bulbs.

Among several books published recently on the subject, Teiji Itoh's **Space and Illusion in the Japanese Garden** (Phaidon, £5.75) is one of the best, mainly because the photographs by Sosei Kuzunishi are of such unusual excellence and give graphic point to Mr Itoh's long and wide-ranging introduction.

GARDENERS' GUIDE-LINES: 4

AN URBAN COUNTRY GARDEN



WHEN Rupert and Anna de Zoete bought their Kensington house twelve years ago, the garden was little more than a long narrow wilderness, its only asset was a backdrop of lime trees.

Their objective was to infiltrate, as it were, a country garden into the London scene. To give an illusion of width, they decided to foreshorten the length by building a terrace at one end and cultivating raised and shaped borders on either side. In order to give additional architectural interest and provide focal points to the setting, they introduced an eighteenth-century lead cistern with a lion's mask gently gushing water, and a seventeenth-century sculpture, with a curiously modern, almost Picasso-like, feeling.

The next thing (essential in any neglected town garden) was to renew the soil, which, fortunately, did not have to come through the house. Fresh humus is added yearly. This they regard as a highly important feature on the annual programme. A five-foot wall stood on either side, so boundary fences had to be considered, and after consulting their neighbours, a small-gauge trellis was added to extend the height of the walls an extra five feet. This made them high enough to accommodate a variety of climbers and ensure privacy.

The back of the house and eye-offending drainpipes were rapidly covered by two vines—Vitis coignetiae and Brandt. The latter always produces a mass of quite edible grapes, which are, alas, quickly devoured by gourmandizing blackbirds.

The de Zoetes next got down to planting. At first, they say, they

made a number of mistakes. But as so many plants do so unexpectedly well in towns, they consoled themselves with the thought that it is essential to experiment. If plants fail, be ruthless and replace them, was their planting philosophy in carrying out their aim to create a garden with a basis of permanent plants chosen chiefly for their foliage—greens of every hue, silver, purple, variegated and glaucous-leaved plants.

The following are a few of the plants and shrubs which have been found most successful: all euphorbias (seven varieties are grown in this garden), hostas, campanulas (Burghaltii is an unusual one), camellias, Alstroemeria ligta hybrids and Alchemilla mollis, plus all the grey-foliaged plants and shrubs, especially Senecio greyii. As an edge to the border or ground cover, the furry grey-leaved Stachys lanata and the purple-leaved bugle plant (Ajuga reptans purpurea) were a happy combination, and the spotted dead nettle (Lamium maculatum) is a most efficient ground cover which soon crowds out weeds. The eight-foot plumes of Bocconia cordata and the huge shiny leaves of Acanthus spinosus give an architectural feeling. Under a lilac in the paved front garden, a healthy group of white-and-pink Cyclamen neapolitanum have been established, which flower late in September, and have beautifully marbled leaves for the rest of the winter.

For the boundary fences, clematis, particularly the vigorous montana, perpetual flowering roses, Hydrangea petiolaris, ceanothus, and the annual Cobaea scandens, were found to be some of the best, and clothe the

wall with distinction.

On the terrace are the pots, tubs, four planted with agapanth others with salmon-coloured lilies in the spring, followed by unusual and attractive pink anemones, 'Anna'. Best of all are polyanthus planted to flower in succession so that their delicious scent can be enjoyed for as long as possible.

These come from an enterprising English grower, David Parsons at Baas Manor Lily Farm, Broxbourne, Hertfordshire, who seems, perhaps to be the only nurseryman in the country who actually grows his own lily bulbs. These he sends out in September so that they get established before the cold weather. His 'Hertfordshire Trumpets' in yellow, white and pink are particularly successful ●

This page (above left) An imposing hydrangea in the front garden of Mr and Mrs Rupert de Zoete's garden in Kensington. Hydrangeas are real friends to London gardeners

(Above right) Vines cover eye-offending drainpipes

Opposite page (above) A terrace was added to make the garden seem wider and the side walls luxuriantly clothed with plants of distinguished foliage. The elegant little greenhouse was designed by the owner

(Below left) An old cistern in a setting of grey-leaved, yellow-daisy-flowered Senecio greyii. Trellis was added to the walls to give height, and privacy

(Below centre) A piece of sculpture of seventeenth-century, but with a definitely modern feeling. Behind, the glaucous leaves of Hosta sieboldiana elegans, grown in pots and 'copiously watered and fed'—hence their size

(Below right) A paved edging to the lawn makes for easy mowing. In the foreground, Geranium 'Anna', and more hostas





HERB AND FORMAL GARDENS AROUND A 1690 FARMHOUSE

PHOTOGRAPHS BY BEADLE

PART of this Colonial river-front house in Virginia dates back to 1690; the rest is less than ten years old.

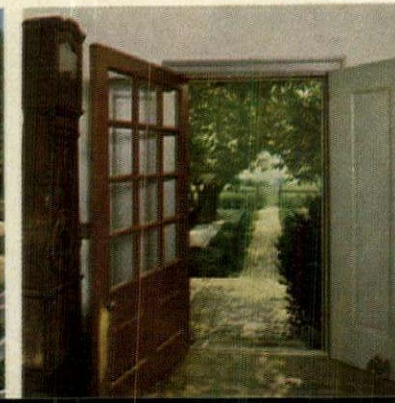
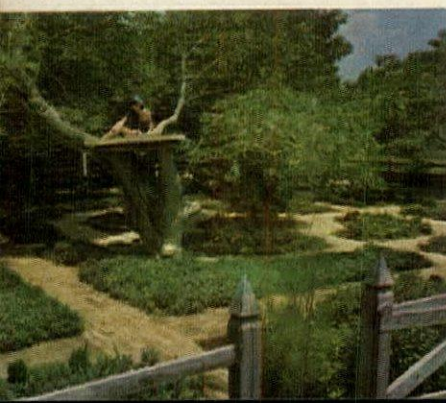
James Northam Carter found the place as an overgrown ruin, the house 'leaning at a funny angle,' and no sign of early gardens save for some gnarled mulberry trees. Now the house is encompassed by gardens and is big enough for an almost-grown family—eleven children counting two sons-in-law.

The Carters began their step-by-step restoration with the help of local masons and carpenters, investing first in special cement roof shingles used on Williamsburg restorations, and tracking down old bricks, doors, window frames, panelling and flooring salvaged from houses being torn down.

The first expansion was a kitchen and laundry (now the living-room)

with bedrooms and two baths added. Five years ago, the Carters added the present kitchen, with a remarkable blend of authentic reconstruction and modern convenience.

The formal garden is on the side of the house and shaded by mulberry trees that were planted when Virginia colonists dreamed of a native silk industry (but planted the wrong kind of mulberry). The Carters created this garden, as well as the huge herb garden, at the rear of the house, where a visitor is invited to walk giddy with delight and swirl butterflies over a hundred different herbs. 'Our herb garden was a big vegetable garden 15 years ago,' Mrs. Carter says, 'but little by little I've been carried away with herbs, and so has my husband. Now we hope some day to have a real herb farm and sell plants





...t have all that much time, but
...s take care of themselves pretty
...and are such fun. The chive
...er started with one little pot I
...ght and the thyme is from
...her mother plant. We just kept
...ding them. Two years ago we
...ve to Connecticut and brought
...e a lot of plants.'

...oday the visitor sees tufts,
...ions and huge hassocks of well
...one hundred varieties of herbs.
...don't have any camellias or
...ododendrons or azaleas anywhere,'
...adds, 'because I don't think
...re supposed to be of the period
...the house.'

...the gardens reflect local farming
...fishing traditions and usages.
...shed oyster shells make the herb
...vegetable paths glisten in the
...shine. Fishermen's silver-grey
...-stakes not only enclose the

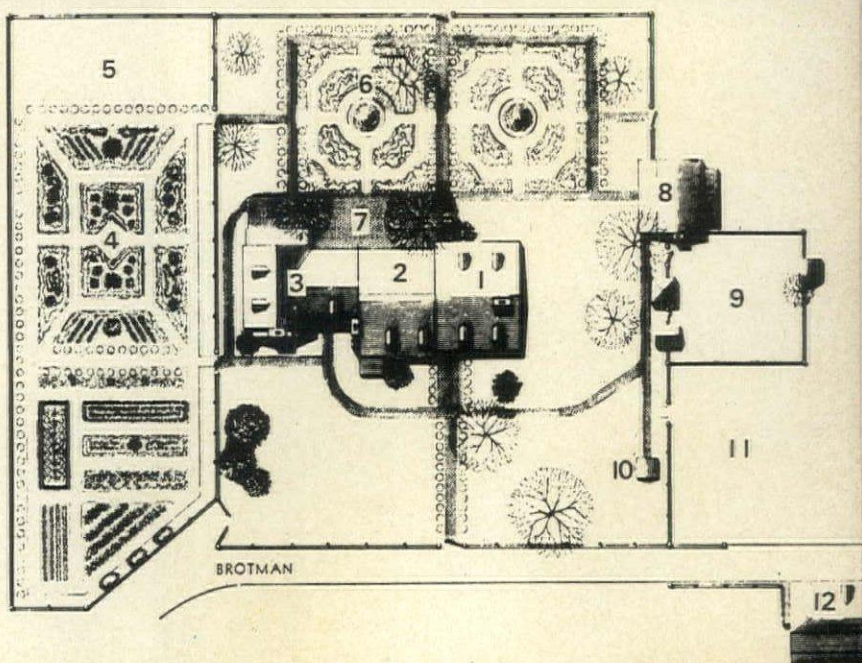
...herb beds but also provide building
...material the Carters used for their
...log cabin. Trap-stakes are the trunks
...of young pine trees, cut to support
...fishing-nets in the water. After about
...a year they lose their resiliency;
...and what some fishermen have jet-
...tisoned, the Carters have salvaged
...from nearby Chesapeake Bay ●

Above left *The formal garden behind the house.*

Above *The herb garden at the side of the house, with well over 100 herbs in formally-arranged beds*

Far left *Mulberry trees in the formal garden and a view from the house*

Key to plan: 1 1690s house 2 Living-dining-room addition 3 Kitchen wing 4 Herb garden 5 Vegetable patch 6 Formal gardens with tree-house 7 Brick terrace and porch 8 Guest quarters 9 Enclosed yard with toolhouse, smoke-house, children's store 10 Well-house 11 Grass car-court 12 Stable





HOUSE & GARDEN

BIOGRAPHICAL DICTIONARY OF BRITISH GARDENERS



Coulter, Thomas (1793-1843). Botanist. Coulter was born in Dundalk in Ireland and died in Dublin. He was trained in medicine at Trinity College, Dublin, and later studied botany under Candolle in Geneva. He then spent ten years, from 1824 onwards, working as a doctor amongst miners in Mexico, combining this with extraneous activities as a mining speculator and botanical collector. He also travelled to California where he became friendly with David Douglas (qv) during a difficult period for the latter, who was, not very patiently, waiting for his boat to arrive. Douglas—no easy man to please—found him 'a good and congenial companion able to talk of plants, a really good man, and an excellent shot and fisherman'. Coulter's varied and extensive American exploits and travels, included sending, in 1828, at his own expense, two large collections of living cacti to Europe, one to Trinity College, Dublin, the other to Geneva.

In 1834 he returned to Ireland with a collection of some 50,000 botanical specimens of all kinds. These arrived safely, but his massive and important notes and manuscripts disappeared between London and Dublin. They were never found. The specimens, with himself as curator, went to Trinity College, Dublin, where he spent the rest of his days working on them—a task he had still not finished at his death.

Among his many discoveries were those which brought him fame and glory: his name. *Pinus coulteri*, which was first found in the Santa Lucia mountains of California, has the largest cones of any pine. In the same State he discovered a new genus in the form of the lovely white-flowered poppy-like *Romneya coulteri*.

Coventry, George William. The eighth earl (1721-1809). Lord Coventry succeeded to the family title and property at Croome d'Abitot, in Worcestershire in 1738. The estate, eight miles south of the county town, is flat, extremely marshy and subject to floods from the adjoining rivers, Avon and Severn. In 1751 the earl commissioned the



Romneya coulteri (The Tree Poppy) named after Thomas Coulter

then-virtually-unknown Lancelot Brown not only to design a new house to replace the old Jacobean house, but to prepare designs for landscaping the estate on which

Lord Coventry had already begun a programme of reclamation. For the house, his first notable architectural commission, 'Capability' Brown produced a dignified Palladian design

which was followed by a gothic design for the nearby church of St James the Apostle, also commissioned by Lord Coventry.

Brown, following an earlier suggestion mooted by Sanderson Miller, drained the park by means of enormous culverts reaching from the site of the new house to one of his artificial rivers. With his genius for both the practical and visual sides of his projects, the park was transformed. By the imaginative use of water, by introducing what Neale termed 'a semblance of hill and dale', and by the usual eye-catching conceits and ornamental buildings, appropriately placed, Brown made his first major mark on the landscaping scene.

The transformation of the park and the estate was a monumental task, spread over twenty years, yet carried out to the entire satisfaction of Lord Coventry, who wrote of Brown: 'My place at Croome was entirely his creation, and I believe, originally, as hopeless a spot as any in the island.' He endorsed this encomium, recorded by Repton, with the following inscription erected in the grounds of Croome:

*To the memory of Lancelot Brown,
Who by the power of his inimitable
genius formed this garden scene
out of a morass.*

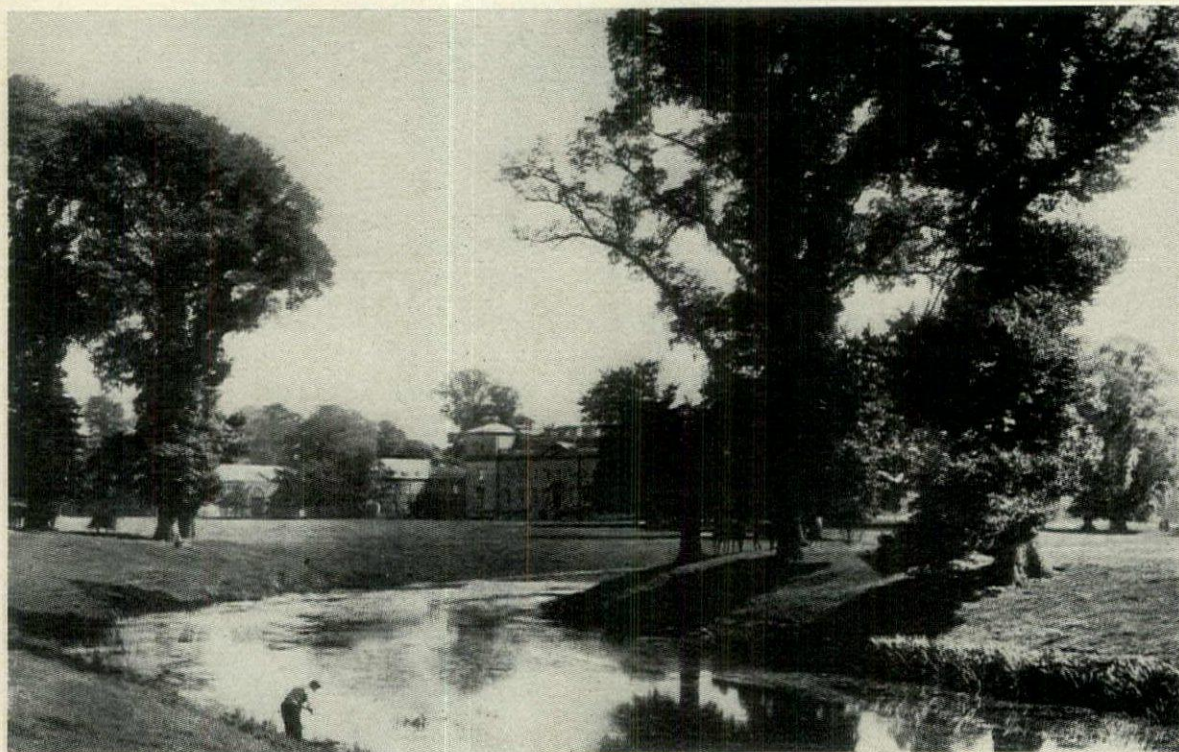


The Orangery, Croome Court, Worcestershire, commissioned by the Earl of Coventry from Robert Adam, c. 1760

Glycyrrhiza praecox. (Japan All-
lice) cultivated by Lord Coventry
after receiving a specimen from
China in 1766. When drawn in the
Botanical Magazine, 1800, the plant
is 16 feet high and 10 feet wide



Croome Court, Worcestershire, seat of the Earl of **Coventry**. From Neal's 'Seats'



Croome Court, seat of the Earl of **Coventry**. A recent photograph

Nor should the £400,000 which the earl is said to have spent on the improvement to be overlooked.

Yet, it is not solely as the earliest large-scale patron of Brown that Lord Coventry is to be remembered, but also as a planter and horticulturist of unusual discernment. J C Loudon, in his *Arboretum et Fruticetum Britannicum* (1838), refers to no less than ninety-three trees and shrubs of exceptional quality growing on the estate, and it is generally held that the earl was responsible for the introduction, direct from their native countries, of both *Koeleruteria paniculata* (1763), still surprisingly common in Worcestershire, and the

very popular *Chimonanthus praecox* (1766).

A very full account of the garden in its prime by William Dean, 'Botanic Gardener to the Rt Hon the Earl of Coventry', was published in 1824 under the title *Croome d'Abitot* 'to which are annexed *Hortus Croomensis* and observations on the propagation of exotics'.

It is perhaps fitting that the last visit Brown made was to his munificent and imaginative patron. On reaching home, he collapsed and died almost at once.

In the grounds behind the house, the seventh earl placed an urn, with the following inscription:

TO THE MEMORY OF GEORGE WILLIAM, EARL OF COVENTRY, THE FOLLOWING LINES WERE INSCRIBED BY HIS SUCCESSOR, OCTOBER 25TH 1809.

*Sacred to him, the genius of the place,
Who reared these shades, and formed this sweet retreat,
With every incense-breathing shrub adorn'd,
And flow'r of fairest hue!—His cultured taste
And native fancy bade the scene around
Rise perfect; and the muse, whom much he loved,
Still joys to haunt it. Crown'd with length of days*

*He lived—one wish alone unsated:
much*

*His loyal heart had cherished a
found hope*

*To hail this day of jubilee, and clo
His earthly course in Britain's hour
of joy.*

Robert Adam was also commissioned, from 1760 onwards, design various ornamental buildings in the park, including the orangery and conservatory.

Cox, Euan Hillhouse Methven (1893-). Plant-collector of Glendochy, Perth. Cox was the last collector to travel with Reginald Farrer in 1919 when they made their headquarters at Hpimaw near a pass through the mountains into China along a valley in the Salween River. They collected many fine plants which have, alas, not done well in cultivation owing to the very high rainfall in their habitat. But *Juniperus chinensis* (the Chinese coffin tree, whose timber is locally of great value) was one of the finest and most satisfactory conifers introduced into this country during this century.

In 1920 Cox had to return, Farrer remaining and dying later that year.

Subsequently, though a highly skilled gardener, Cox has been better known as an author, particularly of works deriving from his Chinese experiences. Amongst his books are *Farrer's Last Journey* (1926), *The Plant Introductions of Reginald Farrer*



Euan Hillhouse Methven **Cox**

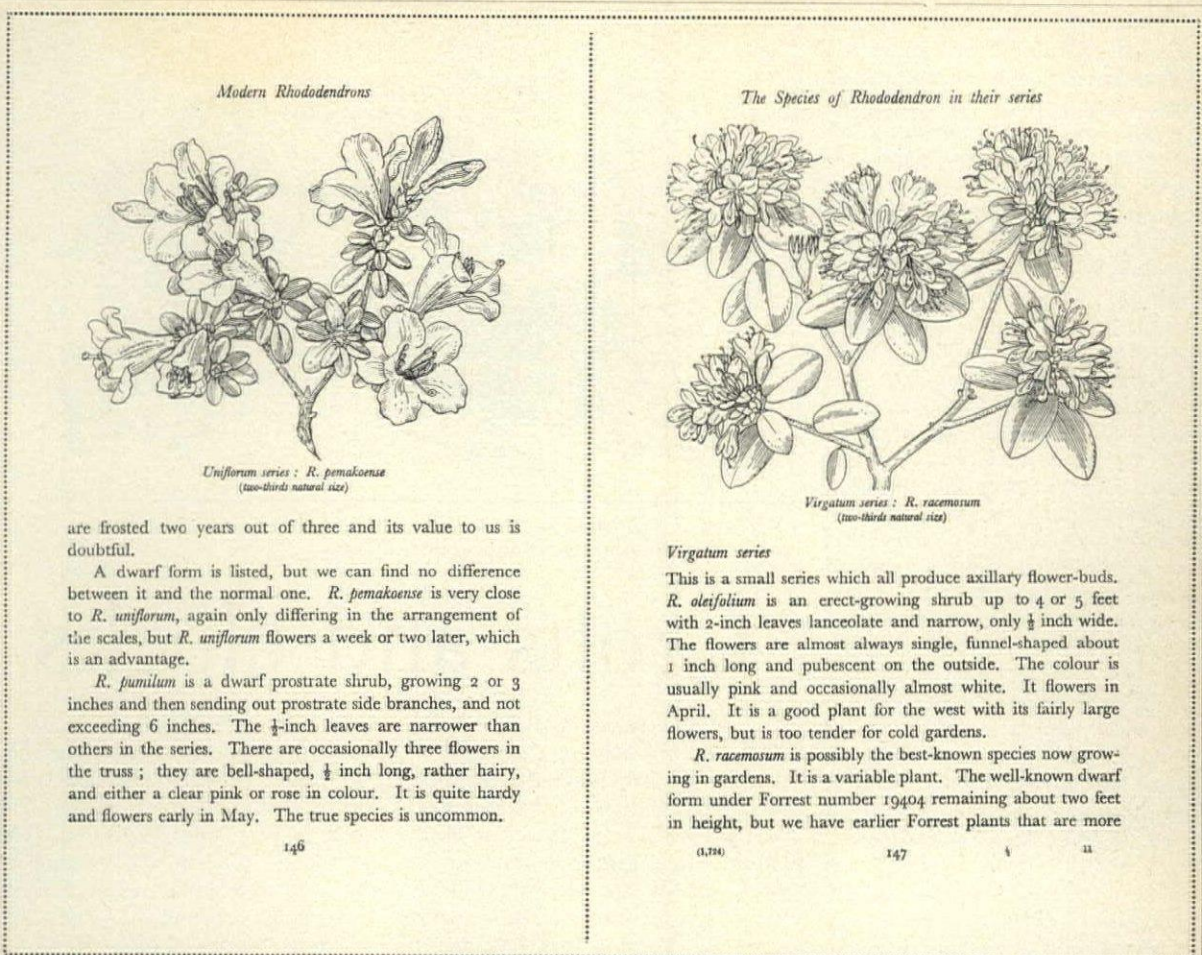
1930), the equally authoritative *History of Gardening in Scotland* (1938), and the outstanding historical study *Plant Hunting in China* (1945), which carries the subject to 1939 in which year the great era of European collectors ended.

In 1929 he also published the first issue of *New Flora and Silva*, a periodical, which was undoubtedly of too high a quality to be viable in a mass-media era, but which nevertheless, continued publication until stopped by the war in 1940.

In conjunction with his son, P A Cox, and with superb illustrations in colour and black-and-white by Margaret Stones, he has produced *Modern Rhododendrons* (1956), *Modern Shrubs* (1958), and *Modern Trees* (1961), invaluable and practical primers.

Cox, Peter (1934-). Horticulturist and writer. Peter Cox, son of E H M Cox, (q.v.) was trained at Notcutt's Nursery, Suffolk, and passed his Scottish Diploma of Horticulture at Edinburgh College of Agriculture. He was then involved in plant-collecting expeditions in Turkey and Assam. Returning to Scotland he started the nursery division of Glenduick Gardens at Perth, specializing in rhododendrons and azaleas. In conjunction with his wife, Patricia, also a trained horticulturist, he started a garden centre at Glenduick. He has co-operated with his father in the writing of several books and is author of *Dwarf Rhododendrons* (Batsford).

Coys, William (fl 1604-17). Gardener and plant-collector. Coys was typical of the pioneering amateur gardeners of his period. He is known



A typical double-page spread from *Modern Rhododendrons* by E H M Cox and P A Cox (Nelson, 1956)

chiefly through occasional references by contemporaries to his garden at North Ockendon in Essex, and to lists of his garden plants which were compiled in 1617 and 1618. Coys had numerous contacts abroad from whom he received plants which he plainly cultivated with great skill, for he is believed to have been the first man in 1604 to flower *Yucca gloriosa*

in England. (The plant had been introduced from south-east North America in 1550, and was then described as coming from 'the Indies' but did not flourish.) Coys also grew the American choke-cherry (*Prunus virginiana*); the persimmon (*Diospyrus virginiana*); the sweet potato and the common potato. How he obtained these at a time when they

were extremely rare seems unknown. Through a certain William Boels he also had connexions with Spain and grew a number of Spanish plants, including the ivy-leaved toadflax (*Cymbalaria muralis*) which was first noted growing in his garden in 1616 and is now naturalized on old walls and similar places over much of the British Isles.



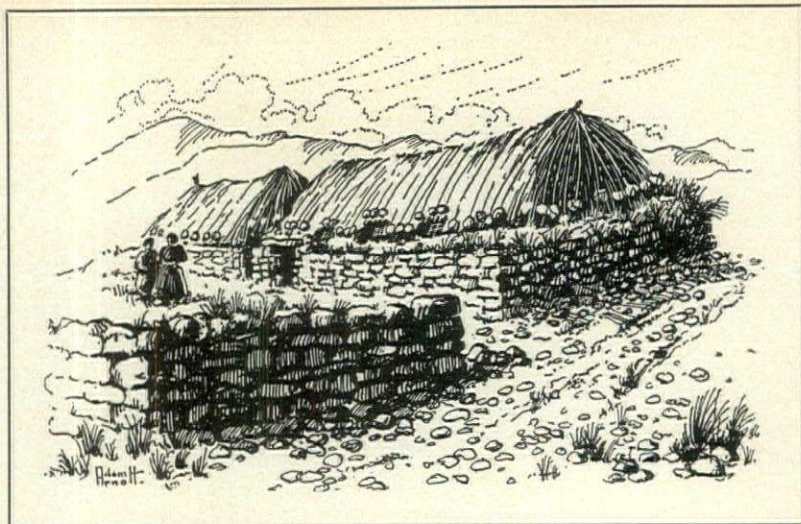
Taxus chinensis (Chinese Coffin Tree) introduced into Britain by E H M Cox



Yucca gloriosa, first cultivated in England by William Coys

Conversations with Architects (Lund Humphries, £3.95) is one of the most revealing books about the profession compiled during recent years. Not so much on account of its revelations about their buildings as about themselves. Here are assembled interviews with nine eminent American architects, Philip Johnson, Kevin Roche, Paul Rudolph, Bertrand Goldberg, Morris Lapidus, Louis Kahn, Charles Moore, Robert Venturi and Denise Scott Brown conducted by a couple of extremely serious-minded professors, one John W Coole, Professor of Religion in the Arts at Yale, and Heinrich Klotz, Professor of the History of Art at the Marburg Institute. So any reader starting on the interviews ought to know that he's in for some gruelling, celebrated double-talk. The text of the interviews is based on tape-recordings. The pictures of the building discussed are closely related to the text, which is an enormous relief; too frequently these interdependent elements in such a survey are pages apart. Another favourable factor is that the text of the interviews is set in narrow columns, as in newspapers, which makes for easy reading, even if some of the recorded prose doesn't. Such phrases as 'we have been more interested in content and image in architecture than in process in architecture,' abound. A great number of recent buildings which are now famous and/or notorious—at least among architects—come under discussion, from Philip Johnson's Kline Biology Tower at Yale to the Las Vegas Strip.

What finally seems to emerge from the interviews is that architecture in America, as in Europe, is a kind of internecine, interbred battle between architects designing to outbid, outwit, out-nerve other architects. The interviews abound with cross-references to other architects, scarcely ever to the public or the patron. Little wonder that modern architecture is, generally speaking, in such a mess.



A Hebridean Tigh Dubh or Black House, one of the illustrations from **The Islands of Western Scotland**, reviewed below

Crofts and clocks

The Western Isles

Why so many tens of thousands of Britons go scorching off for their packaged, £-demoted, continental holidays when such glories as Skye, Lewis, Mull, Jura and hundreds of other islands are readily available for straightforward sterling remains a puzzle. There is still less reason now that W H Murray has produced his cyclopaedia historical and topographical tourists' survey of **The Islands of Western Scotland: the Inner and Outer Hebrides** (Eyre Methuen, £6.25 hardback; £2.25 soft cover), as copious and practical a guide-book as anybody could want in a knapsack or suitcase. The book is beautifully produced, with first-rate maps, diagrams and plans and several splendid photographs.

Well-bottled

Doreen Beck has had the lively notion of producing **A Book of Bottle Collecting** (Hamlyn, £1.95) and an entertaining and instructive volume it is, for she is as concerned

with the once-ubiquitous mineral water bottles of yesterday as with rare and ancient collegiate wine bottles complete with seals. The book is very well illustrated. The text shows the rare combination of the work of a skilled researcher and that of an enthusiast. The dual liveliness comes across. Here are objects anyone can start to collect.

Antiques for all

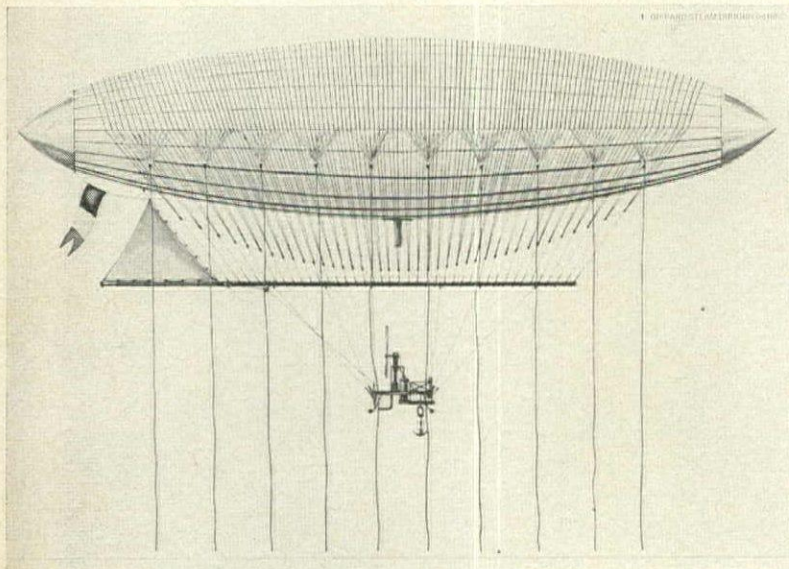
The new and cheap edition of the lush **Antiques International** (Spring Books, £2.95) edited by Peter Wilson, Chairman of Sothebys, and first published in 1967 at £8.40, should not be missed by collectors and students. The book was originally quite a bibliographical *succès d'estime* and, for the price of a meal, it is now even more so. The scope is prodigious. Furniture from the First Empire to Early American; small swords and dwelling pistols; embroidery and enamels; porcelain and pianos . . . you name it, *Antiques International*, has it—and in abundance.

For antique hunters

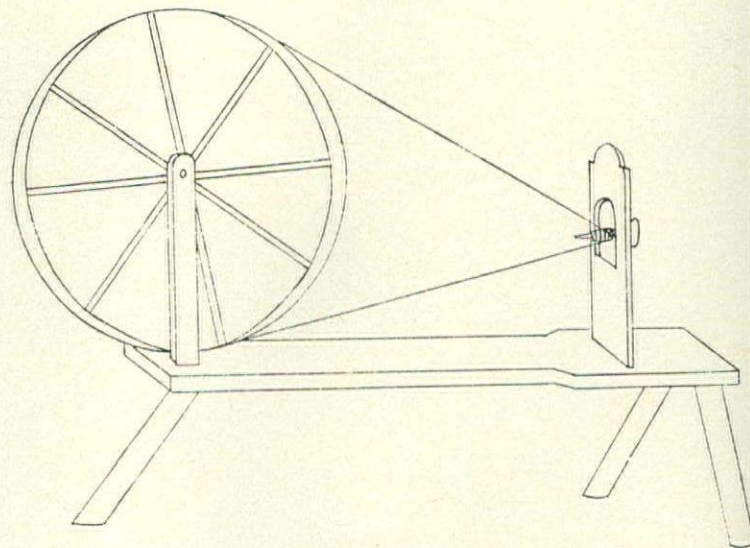
Rosemary Ferguson's **Guide to T Antique Shops of Britain** (Antic Collectors' Club, £3.50) will be invaluable to the legion of bargain hunters now searching every by-way of every county town and village. Carolan silver, Cromwellian chair, Georgian clocks, Regency sideboards, Victorian bric-a-brac and Edwardian Art Deco. Here are the addresses, clearly presented and assembled in a sturdy and handsome format. No collector or tourist should be without it.

Clock Bible

There are some books which seem to have offered so many daunting procedures in their production that the reader is apt to wonder that a publisher had the sheer nerve and even altruism ever to have set out the enterprise. The great Oxford English Dictionary is such a work. **Britten's Old Clocks and Watch and their Makers** (Methuen & Co £15.00) is another. This is indeed one of the great reference books of all time, first published in 1899 and periodically brought up-to-date in new and refurbished editions. The seventh edition, published almost twenty years ago, more or less completely rewritten and re-illustrated has been regarded as the definitive volume on European and American clocks, but now an eighth edition under the editorship of Cecil Clutton, brings up-to-date the early researches of the late G H Baillet and that most impressive of all horological scholars and collectors, Cecil Ilbert, to whom Mr Clutton pays a generous tribute. In addition, this new edition includes four full-page colour-plates showing a score of supreme examples of clocks and watches. The book also has a 200-page check-list of European and North American watch- and clock-makers indispensable to serious students. Obviously, every dealer of consequence will need the book, but many collectors and enthusiasts will also welcome this magnificent volume.



We are all air-minded these days, even nostalgically so with some aviators still trying to cross the Atlantic in balloons. For all such enthusiasts Peter Brooks' **Historic Airships** (Hugh Evelyn, £5.00) will come as a boon, not only because of his enthralling historical narration but also thanks to the sixteen magnificent colour-plates by Peter W M Griffin



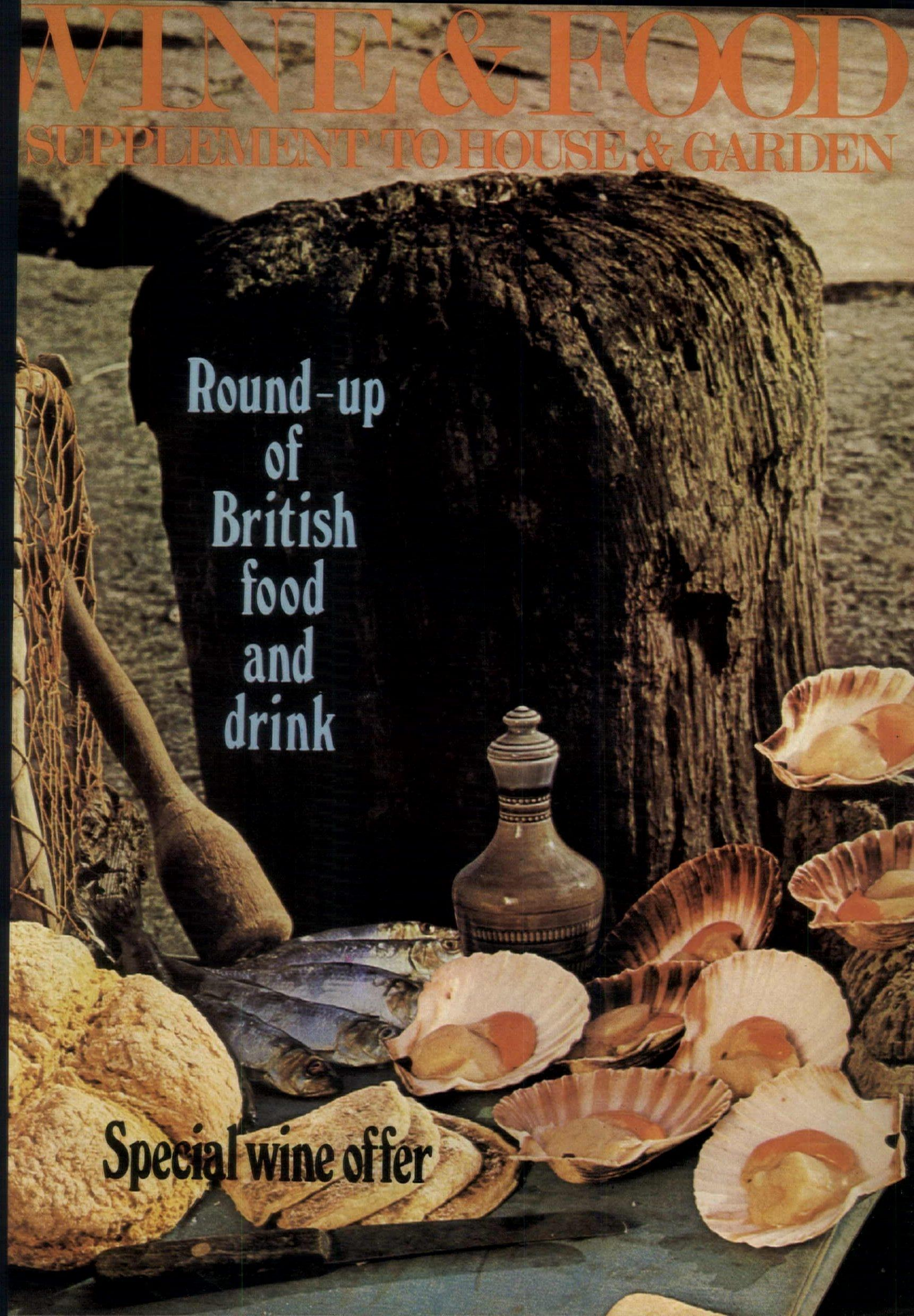
Those who dream of owning a country cottage usually furnish their dream with appropriate pieces. Jane Toller's **Country Furniture** (David & Charles, £2.95) is just the guide they need, providing real know-how on dressers, settles, chests and even early spinning-wheels (such as the example shown above), apparently still used in Wales for spinning thread for hand-woven tweed

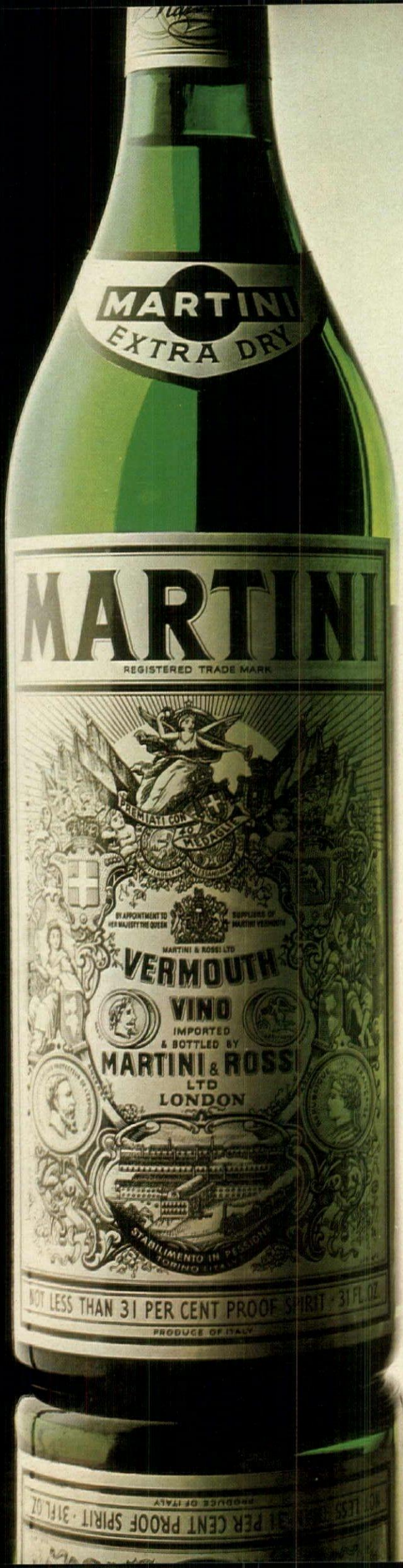
WINE & FOOD

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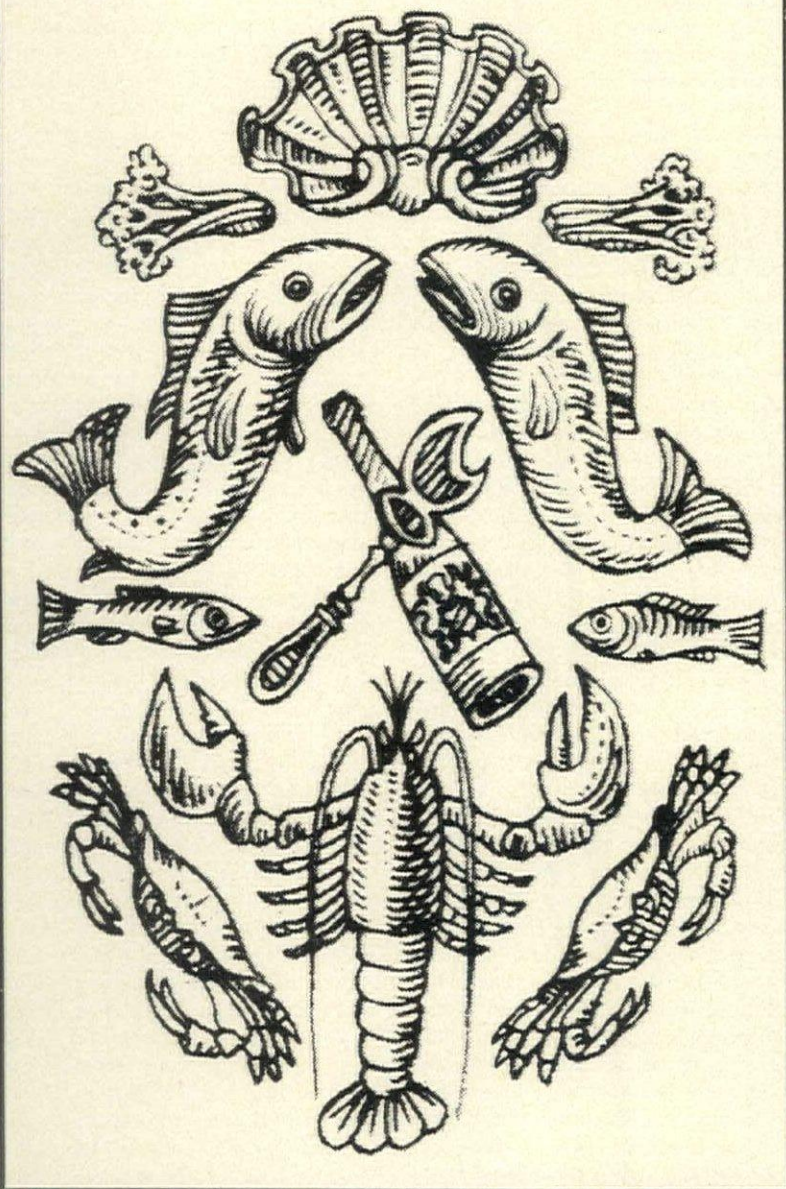
Why complicate the simply perfect?

MARTINI The right one
just by itself



Good news from the Isle of Islay

BY CAROL WRIGHT



HERE ARE about 16 million gallons of whisky on the island of Islay in the Inner Hebrides. The whisky is among Scotland's peatiest and strongest enough to go far in blending. The gentle rolling island of misted low hills, hiding some superb examples of ancient celtic religious crosses, supports eight distilleries. The population of 3,000 is said to have the highest alcoholic consumption and legitimacy rate in the country; even some communities have dwindled from former 10,000. Certainly, the Islanders are practised at throwing a good party. Farming, producing cheese, lobster and scallop fishing and tourism are sources of island health.

Islay is a place of shifting light. Clouds scud over the purpling heath, gilded gorse, lush meadows cut by the channels of burns that feed the distilleries, the beamed sands on the big silent bays where seals are more frequent visitors than humans, eagles wheel over the peat bogs where you can cut a car's supply for £1. The main streets of Bowmore and Port Ellen, the two main—and rival—communities at opposite ends of the island, are filled with the shouts of boisterous children, and the daily BEA plane is full of women going to Glasgow to shop, see relatives or to have a baby.

In summer, the burns run low and the distilleries are stilled in the 'silent season'. Water, pure and peaty, is the secret of the island's malts. Distilleries, such as Bowmore, date back to 1779, where they peat their own malt on the smoked-wood floors. From the turrets of the distillery are views over the wide Bowmore bay, while curlews scratch on the shingle below. This distillery recently launched a 'new' single malt called Bowmore. They also aim to add a cult to drink single malt after dinner as an alternative, and a cheaper one and less 'morning after' effect, than brandy. The older malts are better for this; younger 10-year-olds, for example, can be killed and drunk rather in the way of Dutch gin with smoked fish hors d'oeuvres.

The island has plenty of natural foods to keep it richly fed. Pheasant, salmon and venison in season. At the Bowmore hotel, past the Round

Church (so shaped to give the devil no corner to hide) at the top of the breeze blown town, Joanna Mottram, the proprietor's wife, serves delicious home cooking. The menu is based on traditional dishes, spiked with her own imaginative ideas. Her fresh shrimp cocktail, for example, is made with chopped shallots and a dryish curry flavoured sauce. Venison is served with a wine sauce, and she makes a superb Cream of Laggan soup with a mint flavouring. Here is the recipe:

Cream of Laggan Soup

Thinly slice or grate 1 lb carrots, 2 potatoes and 2 large onions. Fry these in a little butter, with a little chopped garlic. Add beef or chicken stock, herbs, and 2 tablespoons rice. Cook gently until the vegetables and rice are soft. Then add chopped mint

to taste and serve with cream swirled in. An egg can also be beaten in when the mint is added, but the soup should not be boiled after this.

In honour of the island's new whisky, Joanna Mottram created the following dish:

Scampi Bowmore

Fry scampi in butter, drain and season. Then flame in whisky and mix with sauce made by mixing cream with the pan juices from frying the scampi. Serve at once.

Catching lobsters and scallops for freighting overnight to London markets and restaurants are important island activities. The scallops, fresh and firm, are delicious, and Jack Ridgway, one of the Islay scallop shippers, gave me this local recipe for them:

Scallops Islay

Wash and drain 1 lb scallops. Place in a well-buttered casserole. Season. Cream together 4 oz butter with 2 teaspoons of English made mustard and dot this over the scallops. Cover with milk (about $\frac{1}{2}$ pint). Grate fresh breadcrumbs over this and repeat with 4 oz grated cheese (preferably Islay). Cook in preheated oven at 375° F (gas mark 5) for 50 minutes. Ten minutes before serving, remove from the oven, sprinkle well with Parmesan cheese.

The local lobster can also be given a touch of local whisky to improve its flavour, much in the way in which, in Jersey, they add a spoonful of brandy to the lobster when grilling it.

Islay Lobster

Split lobster in half, remove sac from behind the eyes and the intestinal vein. Remove the coral and greyish-coloured liver and put on one side. Grill the lobster and while cooking make a paste of 4 oz butter, 1 tablespoon chopped tarragon, the coral and liver, plus enough whisky to make the mixture soft (you can use ordinary or malt whisky to taste). Spread the paste on the cooked lobster and grill for a further minute. The lobster can be further flamed with whisky or served with melted butter.

Chicken and pork are two mild-flavoured meats which can also benefit from a whisky flavour, giving a faint slightly smoky taste.

Flamed Pork Chops

Slice 4 thick pork chops in each side to form pockets for stuffing. Fry 2 tablespoons finely-chopped onions and 2 oz chopped mushrooms in butter, add $\frac{1}{2}$ cup breadcrumbs and cook for a few minutes. Remove from heat and mix in 1 teaspoon salt, $\frac{1}{2}$ teaspoon ground pepper, $\frac{1}{2}$ teaspoon thyme, and 1 egg. Place the mixture in the pockets in the chops and secure with a toothpick. Brown the chops on both sides in a heavy, buttered pan; season and add water to cover the bottom of the pan. Cover tightly and simmer on a low heat for $\frac{3}{4}$ hour. Turn chops occasionally. When cooked, pour $\frac{1}{4}$ cup whisky over the chops and flame them. Remove chops and add 1 cup cream to the pan. Stir well, but don't let it boil. Pour this sauce over the chops. (Serves 4.) ●

The beers in my memory

DUNCAN GARDNER

*recalls brews from his career
as a football correspondent*

MY FIRST commissioned feature about what can loosely be termed the gourmet world, involved an inquiry to the chief of a provincial brewery. He answered the telephone politely enough and I explained who I was and what I wanted. In a clear aside, he announced pompously to whoever was with him: 'It's someone from the local rag.' 'Yes,' I said, 'and what I want to speak to someone about is the local dishwater.'

Actually, I didn't use the word 'dishwater'. There are other equally telling if less printable labels. And I think I got the message across. He might have been right. The particular paper I worked for at the time might have been a rag. And his beer certainly approximated to dishwater—or whatever it was I called it.

But now, looking back at the local brews of yesterday, I am filled with a nostalgia; a nostalgia as great and schmaltzy as that of the recollections of the first stories I covered in journalism. And, I suspect, the value of both of them grows with the years, matures in the wood as it were.

'But were they all that good?' some Master (or Mistress) Vintner may ask, somewhat dyspeptically.

To which I reply that, although I do seem to remember some quite diabolical pints, there were also some heroic brews to be had.

'Are brews as good today?'

Some certainly are.

I know full well that a trip to Sheffield, to Newcastle-upon-Tyne (and doubtless under-Lyme) or to East Anglia will fulfil all the pleasurable anticipation.

Things, of course, aren't what they used to be. They never are. There's little chance now of recapturing the excitement of finding a new pub with draught Double Diamond, draught Worthington E or the others. Every second pub stocks them now. It used to be like coming across the Red Triangle Bass. But neither is there the other side of the coin: the real, very real

danger of tearing into a strange pub five minutes before closing time and hating the stuff that's put in front of you. Familiarity, after all, breeds contentment, in much the same way, I suppose, that abstinence makes the heart grow fonder.

But then the memory of the tastebuds begins to wander. As I write, I feel at the back of my throat, the tingle of the first mouthful of Stones' (Jungle Juice, it is called locally) up at *The Hammer and Pinchers* at Bents Green just before you leave Sheffield for Derbyshire. Or, down in town itself, a pint of Mansfield, or Hammonds or Wards or Tennants or . . . Yes, Sheffield was certainly a town for the connoisseur in those days. Come to think, it still is. You can buy your Stones at *The H and P* and your Mansfield in town. And John Smith's Magnet as well. Those are good beers still, steel kegs and pressurized canisters or whatever technology brings in its wicked progress.

And Tetley's too, if you get time off for a good pint as you move north. And then Cameron's—surely made for the steelworkers of Middlesbrough and inhabitants of the Hartlepoons because they definitely needed something to cheer them up. And north again to Tyneside where Exhibition, from Scottish and Newcastle, is still a trap for the bragging stranger who believes that he'll be fine if he keeps away from the infamous Newcastle Brown. 'Never touch bottled stuff, old man,' he'll say in self-defence and still wonder where the last few days went after the night on Exhibition. Or Vaux's Samson for that matter. (I wonder if they still sell it near the ground there at Roker Park, Sunderland? Better

men than Brian Clough have been barracked through a Samson haze). And there was Nimmo's too, in *Curly's Bar* at Newcastle where only ten years ago you could have a steak for five bob, and at the other Roker bar where the toasted bacon sandwiches and the beer were a background to many an anonymous letter to the Sports Editor.

There's a relationship between reporting professional soccer and memories of beer. Whatever happened to Barnsley's Oakwell Ales? Or to Ramsden's, I think it was, where the Rochdale team cried out their eyes to me as they put back the weight they had lost in a training session? Does BBC—the Birkenhead Brewery Company—still exist? And, down in Cardiff there's still the independent Brains, now going from strength to strength after the take-overs of Rhymney (That was a good pint!) Hancock's (The HB used to be a dream—it doesn't quite seem the same now!). And the rest. And, further West, the Vale of Neath ales. And Buckley's. Oh, yes, I remember.

In Cardiff, you can still find Brains' Dark for 12p a pint. You'll enjoy the second pint. Beware the third. It's rather like the difference between a full white Burgundy and, say, Retsina. You wonder what the hell it's all about until you begin to like it, by which time it's too late.

And there's Southwold in East Anglia, who have actually brought back, I understand, the dray horses to deliver their excellent beer. That was fine when you were off to Portman Road to see Ipswich Town. It matched the freshness of the football Ipswich used to play under Sir Alf and which seems to flow through their game even today.

Then there was Strong Country the New Forest and down Bournemouth. And there were Flowers, of course. Do you remember when they produced their first keg bitter and you would chase over Oxfordshire seeking it? That really started something with them.

And Mitchell and Butler's—a Ansell's who have actually just put down the price by a penny in some places!—when there were the matches in the anonymous Middlesbrough: Villa Park, West Brom: Fallow Park, Walsall, and Brum itself.

And London: Young's beer, hated by those who would rather drink their Guinness in *The Flask* near the top of the hill in Hampstead, or the historic *Lamb* just off Gray Inn Road. And Fuller's. Tetley Imperial is still very drinkable when it's Leeds United you're after. And there were Lee's and Wilson's made in Manchester or Liverpool.

Well, is there really any such thing as a bad beer? Or is it just like Fifa Division football teams? Some good, the rest very good.

Since those early days of the local dishwater—and, make no mistake, there were an awful number of bad pints around—I have begun to think that many of the complaints of today's beer are the result of memories as bad as the beer we often used to be. All this with due respect for CAMRA (Campaign for Real Ale), of course.

Of course, I would rather have my Stones or my Exhibition. Of course, those days were romantic when we used to trek up to *The Wheatsheaf* at Parkhead by the little cricket ground where, during charity week, Learie Constantine, Len Hutton, Martin Dale, and the rest used to hit sixes for £1 a time. But perhaps the romance was sponsored by the fact that it was the only pub we could find draught Diamond.

Things are never what they used to be ●

... and the feminine touch in the London pub

FOR THE WOMAN in a hurry, whether secretary, buyer or housewife, and with an eye on her budget, here are a few agreeable pubs for lunch in London's main shopping-areas.

EDWARDS, 23 Orchard Street, W1 (01-486 3671). Behind Marks & Spencers and opposite Selfridges. Young atmosphere and very modern. Quick service for all meals. Quiche Lorraine, salads. Wine by the glass. You can be in and out in under half an hour, and even today have change from a £1.00.

In the Wigmore Street and Baker Street area, THE PRINCE REGENT, 71 Marylebone High Street (01-935 2018) is well worth while. Eating

in the village community area of this part of London is an adventure in itself, and in this pub you will find much to please eye and palate. Although decorated in Edwardian style, a glass cabinet in the bar contains mementoes of the Prince Regent who later became George IV. One large bar and restaurant and another small restaurant annexe. Although specializing in grills, there is a wide range of other dishes.

Across the road from Selfridges, in Duke Street, is the HENRY HOLLAND (01-629 4426). Deep carpets and comfortable chairs. First-class food in a delightful upstairs restaurant.

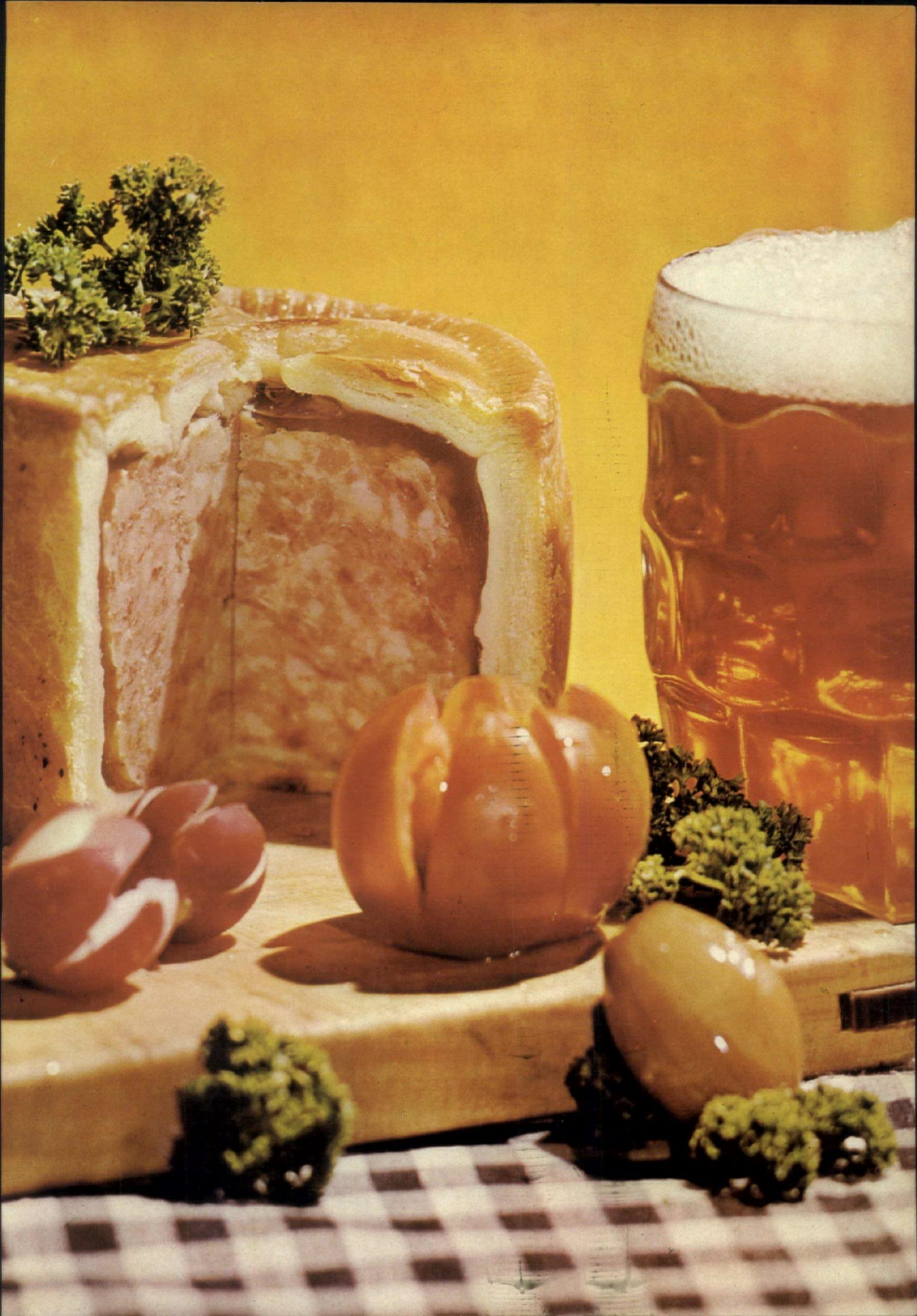
If your shopping trip takes you

down Bond Street and along Piccadilly a sound choice is THE BLUE POSTS, 6 Bennet Street, St James, SW1 (01-493 3350), around the corner from the Ritz Hotel. Among the many specialities here are the English whitebait at 45p; soups at 20p and a wide variety of steaks and entrées. Fresh vegetables daily.

Moving along Piccadilly towards Knightsbridge, quite a variety of pubs is available. TATTERSALLS' TAVERN at Knightsbridge Green (01-584 7122) is near Harrods, pleasantly decorated with racing themes and has a large room where you can either have a quick snack or a full meal. If in this area and the visit to

London is not just a shopping spree but something rather special, one of the most pleasing restaurants in the pub is THE WHITE COCKADE RESTAURANT at the Clarence, 148 Old Brompton Road (01-373 2818). Exceptional cuisine and wine list.

In the area around the Army and Navy Stores, visit THE CARDINAL, Francis Street, near Westminster Cathedral (01-834 7260). This pub won the Institution International Design Award for 1971. Grill bar downstairs and the Bishop's Table Restaurant upstairs. Good English food, with grills and fish. Minimum fuss and bother, and probably what's more important, speedy service ●





GREAT Marmalade Debate was recently started by Sir Dingle, who, in an article in *The Times*, extolled the virtues of the English breakfast without due commendation—or even a mention—of English Marmalade.

He was severely reprimanded for a 'dangerous omission' by the Reverend Edmund Haviland of Peckham Vicarage, Tonbridge, Kent; but Peter Macdonald of Pentlands Crescent, Edinburgh, was quick to rebuke the Reverend in return. 'Marmalade,' he asserted, 'like many other inventions which other nations have sought to appropriate, is of Scottish origin, since it took a poor Scot to see value in the peel which others threw away.'

Mr Macdonald's chauvinistic competency was short-lived. Colin Mackenzie from Castle Rising, Norfolk, and a certain Gervase Markham (1588-1637), who published a recipe for Marmalade of Oranges in, please note, his *English Huswife*.

Curiously enough, a Man of Kent, John Orr of Marden, supported marmalade's Scottish provenance, citing a legend that the French chef to the Queen of Scots (when she was married to the Dauphin of France) used the phrase *Marie est malade* when preparing a confection for the Queen. Lady Antonia Fraser, who ought to know, thought the legend could be true, but wasn't, as the Oxford English Dictionary gave the derivation a 1480 date, deriving it from the Portuguese *marmelo*, a quince.

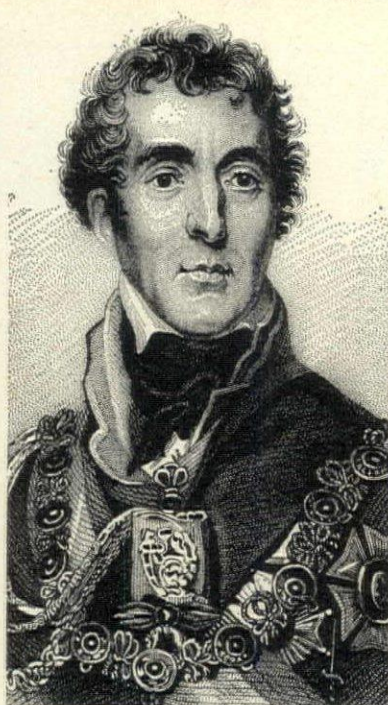
Mrs Joan Richards of Stoke Newington in Surrey sought to counter Lady Antonia's suggestion with a story concerning the Duke of Wellington. (Lady Antonia's mama ought to know about that.) Seemingly, the Duke much enjoyed Portuguese conserves during the Peninsula Wars and asked his aide-camp to send home to England a quart of quince preserve (*marmelade*) and another of orange jam. The aide-de-camp made a mistake with labelling the crates and Portuguese orange jam was henceforth known in England as marmalade. Before this time, marmalade had a broader meaning, referring to preserves made of quinces, oranges and other similar fruits.

Mrs Helen Grant of Cambridge has the matter the true etymological note. Surely we got the word from the Spanish *mermelada*? she asked and went on: 'In the Spanish Academy Dictionary the derivation of *mermelada* is given as from the Latin *melimelum*, quince. In Spanish, *mermelada* means quince jam or jam made from other fruits; so orange marmalade in Spanish is *mermelada de naranja*. It seems likely that since orange marmalade is traditionally made in Seville oranges then it was in Spain that we got the name marmalade for orange jam.'

Inevitably, the whole matter then became wholly etymological. Peritus Professor George Trease sought his pharmacological exper-



Mary Queen of Scots



The Duke of Wellington

Was it the Queen or the Duke?

How English (or Scottish) is marmalade for breakfast?

tise to bear on the subject. 'The Duke of Wellington was by no means the first Englishman to use marmalade,' he stated magisterially. 'It is mentioned as "marmaled" in the English translation of Renodaeus' *Dispensatory* published in 1657 by the London apothecary Richard Tomlinson. An earlier reference is in the inventory of Thomas Baskerville, apothecary of Exeter, who died in 1596. This lists "marmalade 11 lbs, 10 shillings."'

Meantime, what of the cooks, connoisseurs, confectors and consumers of marmalade? Fortunately, every worthwhile culinary expert has his or her own recipe for making marmalade. The great Alexis Soyer went right back to first principles and offered a recipe for:

Quince marmalade

Procure a sieve of fine ripe quinces, which peel and cut in four, taking out the cores, place them in a large preserving-pan and cover with cold water; set upon the fire, and when boiling and tender to the touch, place them in a large sieve to drain one hour, pass them through a tamie, then have ready a corresponding weight of sugar boiled to the sixth degree (No 1379) in the preserving-pan, to which add the puree of quinces, keep stirring over the fire till forming thin sheets, drop a little upon the cover of a stewpan, if it sets quickly take it from the fire, put it in small jars, and let remain a day until quite cold, when tie them down, and put by until wanted.

The redoubtable Mrs Beeton gave a recipe for:

Transparent orange marmalade

4 lb of Seville oranges, 8 lb of preserving sugar, 6 pints of water, and 2 or 3 whites of eggs.

METHOD: Remove the rinds of the oranges, and scrape away the white pith. Shred the rind finely, cover with water, boil gently until tender, then strain and preserve the liquid. Strip every particle of pith from the oranges, slice them, and remove the pips, and soak these in a little cold water. Simmer the remainder of the water and the sliced oranges for about 2 hours, then drain through a fine hair sieve or cloth, but do not squeeze the pulp. Replace the liquid in the pan, add the liquid in which the rind was cooked and the strained water from the pips, bring nearly to boiling-point, and clarify with white of eggs. Strain until clear, replace in the pan, add the sugar, boil gently until the syrup jellies when tested on a cold plate, and add the orange rind. Simmer gently for about 10 minutes longer, then turn into pots, cover closely, and store in a dry, cool place. Time: About 1 day.

Her equally indefatigable but less well-known contemporary, Eliza Acton, went back to original Portuguese sources for her recipe:

Orange marmalade

Rasp very slightly on a fine and delicately clean grater the rinds of

some sound Seville oranges; cut them into quarters, and separate the flesh from the rinds; then with the small end of a tea or eggspoon, clear it entirely from the pips, and from the loose inner skin and film. Put the rinds into a large quantity of cold water, and change it when they have boiled about twenty minutes. As soon as they are perfectly tender lift them out, and drain them on a sieve; slice them thin, and add eight ounces of them to each pound of the pulp and juice, with a pound and a half of highly-refined sugar in fine powder; boil the marmalade quickly for half an hour, skim it well, and turn it into the jars. The preserve thus made will not have a very powerful flavour of the orange rind. When more of this is liked, either leave a portion of the fruit unrasped, or mix with the preserve some of the zest which has been grated off, allowing for it its weight of sugar.

More recently, Theodora Fitzgibbon, who has struck a new note in cook-books with her unusual historical, topographical, gastronomical series, gives in *A Taste of Scotland* (Pan Books) a recipe for:

Dundee marmalade

2 lb Seville or bitter oranges; 2 lemons; 4 pt (8 cups) water; 4 lb preserving sugar.

METHOD: Wash the oranges and lemons and put, whole, into a large saucepan or preserving pan, add the water, and put the lid on. Bring to the boil and simmer for about 1½ hours so that you can easily pierce the fruit. When they are ready, take them out and leave them on a big dish to cool. With a sharp knife, slice them into the thickness you like (the fruit for this marmalade should be coarsely cut, which gives it the characteristic bitter taste), and remove any pips.

Add these pips to the juice, boil for ten minutes, then strain. Add the sliced fruit to the juice and bring to the boil; then add the sugar. Stir over a gentle heat until it is dissolved, then boil up rapidly, without stirring, for about ½ hour, or until setting point (approximately 220°F) is attained. A small spoonful put on to a cold saucer will 'wrinkle' up when the dish is tilted—if the marmalade is cooked enough. Pour into warmed jars, and cover at once. Makes about 4 lb.

Perhaps André Simon, as usual, clinched the whole matter. He offered a recipe, derived from a friend, which included orange, grapefruit and lemon, which is called:

Amber marmalade

Slice thin one grape-fruit, one orange and one lemon, using everything but seeds and cores. Cover with three times volume of water and let stand overnight. Next day boil for 10 minutes and again let stand overnight. Then add pint for pint of sugar and boil very gently until it jellies, about 2 hours ●



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Isow's

6/10 BREWER STREET, LONDON
W1 (01-437 7618)

Without doubt, this restaurant has the most comfortable chairs in London, and it's very tempting to sit and chat there all day long as a result. Isow's has been well established for years, but has now had a face-lift. You can still get delicious home cooking and stews, and service is friendly, professional and happy. The menu has been rationalized slightly since last year, but still covers a very wide range. The wine list is good. The only thing I didn't much like was the rather cold lighting. About £9.00 for two.

The Rainbow Room

BIBA, KENSINGTON HIGH
STREET, W8

This is a fantastic restaurant in an amazing new store, housed in the old Derry & Toms building. Interior design throughout is nineteenth-century, with all the glorious sweeping splendour of that era. There is a licensed bar, welcome sofas for tired shoppers, a soda fountain and, in the middle, the more expensive main restaurant area. All is in a peachy colour with fabulous lighting. Altogether it is absolutely stunning. A full write up is to follow. Prices, of course, vary from the soda fountain to the main restaurant. In The Rainbow Room, allow about £8 for two. (Biba are also re-opening the famous old roof garden. No booking.

La Renaissance

PONT STREET, LONDON SW1
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This magnificent old mansion, recently converted into a hotel, is set within sixteen acres of its own land, with facilities for riding, fishing and croquet, plus beautiful gardens to walk in. There are seventeen bedrooms (£7.50 per night for a single room), two restaurants with a *table d'hôte* menu at £2.20 for three courses, including service and VAT, and an *à la carte* menu in the main restaurant, costing from £5.00 to £6.00 per head. Visitors are encouraged to catch their own trout if they wish!

The Joint

1A LANGHAM STREET, SW10
(01-352 0352)

This is a super little restaurant, providing incredible value for money and with a warm, friendly atmosphere. We were there for Sunday lunch and, at 95p for a whopping plate of roast pork, plus vegetables, it was almost cheaper than one can make at home. There was even some

delicious crackling, too. Appropriate though The Joint may be as a name—they serve roast pork, beef, lamb for Sunday lunches—it doesn't make it sound a bit too sleepy comfort—which it's not. Tables scrubbed wood, but the interior decoration is somewhat erratic. The dominant theme of the place is charming manager, and the smiling staff. What a marvellous chance! This restaurant is owned by Rodney Rawlings, the well-experienced owner of the long-established 4 King's Road. He seems to have knack of finding the most pleasant people to run his restaurants. The Joint has been consistently full now several years, and is always fun to have a chatty evening and reliable for I hope The Joint does as well. Although these restaurants are expensive, they are scrupulously clean and well run. The food is the best home English cooking, and service is always very prompt. You could have Sunday lunch here two for under £5.00, or a dinner about the same.

Continued opposite

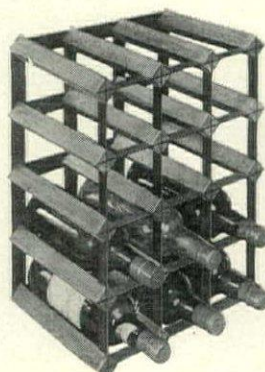
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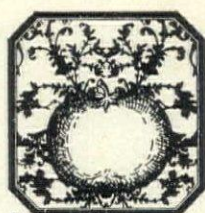
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Restaurant Round-up

Harveys

5 BATTERSEA PARK ROAD,
W11 (01-228 5385)

Harveys is one of the latest additions to what has now become a dining epicentre in Battersea. The eccentric and popular 555 is a stone's throw down the road, and the old-value (albeit rather scruffy) Harveys Corner is opposite. Harveys is smarter than both, and obviously trying to cater for all those who have recently invested in property along the river. Interior decoration can best be described as trendy, a parallel with simple Italian restaurants, but missing the *bonhomie* that Italian staff create. Our waiter—French, I think—was very willing and helpful but totally uninformed when we needed assistance with the menu. As a main dish costs about £25—without vegetables—waiters could be better trained. However, the menu is attractively written and imaginative. Anchovy Salad was delicious, and Fresh Prawn Cocktail really was fresh and was a generous helping, too. Skewered prawns for the main course were excellent and fun to eat. Grilled marcoal, they were served with rice

and chilli sauce. Unfortunately, when I tasted the sauce it rendered me quite speechless for at least two minutes; I know it was meant to be hot, but . . . Rabbit Morvandelle was also an original dish, but could have been cooked for longer. I felt like the original caveman, struggling to get a nice chunky bit of meat off a resisting bone, and only getting tantalizingly thin slivers. Fortunately, I'd had a first course. However, I liked their idea of serving a fresh selection of vegetables at 25p per person, although we were asked several times if we would like those vegetables we'd already refused.

After all that, there was no room for pudding, which was a pity as the trolley was full of fresh and well-presented dishes. Peach or Grape Brûlée also sounded delicious.

The wine list is small, with some curious spellings dotted around, and nobody seemed to know what marque the 'Champagne' at £5.45 was. A half-bottle of Château Peconnet '70 (£1.05) went well with both rabbit and prawns.

Our bill was over £8.00 which is not unreasonable by today's standards, but neither is it cheap. This restaurant should do well, as long

as it attracts people from over the river as well as local residents. They are certainly well-meaning and trying to please, but there did seem a lack of any dominant personality or hand at the tiller, which is what made both the 555 and Pooh Corner so successful. The restaurant itself is quite attractive, but somehow lacks a little soul. Perhaps it will arrive with time.

Hiroko

KENSINGTON HILTON, HOLLAND PARK AVENUE, W11 (01-603 3355)

Under the same management as the original Hiroko in St Christopher's Place, but altogether more luxurious. Mr Nonoyama, Nono for short, is the charming and helpful manager. Prices are surprisingly reasonable: six-course Sukiyaki dinner is just over £3.00, which includes refreshing green tea. Saki is 55p per carafe—and stronger than you may think! Chopsticks are provided automatically, but you can ask for Western utensils. £7.00 for two.

Selfridge Hotel

OXFORD STREET, W1 (01-408 2040)

Unlike most of the new hotels that have sprung up recently, this hotel gives the impression of having been there for years—at least, from the inside, which is solidly constructed, with plenty of mellow woodwork. The building is said to have cost 4 million pounds and the interior decoration 1 million. It is certainly well finished, but the bar and the main restaurant are a little disappointing. The bar is like a country cottage, which I found out of place just off Oxford Street, while the main restaurant is yet another grill room. I say 'another', because there do seem to be rather a lot about, but, perhaps it is what the tourists want. (Incidentally, August Steak House are part of the organization.) Alcove bench seats are centred on a stone floor with a Parisian barrow, which is all a little cold, and certainly not conducive to any warm atmosphere. However, the food and service are very good, and it may well provide a useful rendez-vous for shoppers. At present, the instant success is their Buttery. This is very light and sunny in yellows and greens. Service is prompt and prices depend on how much you want to eat or spend.

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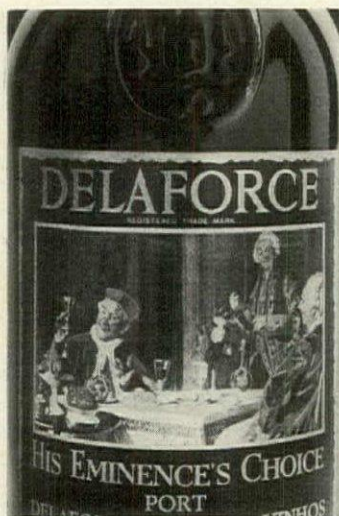
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WINE & FOOD

Grapes, the Common Market and British wines

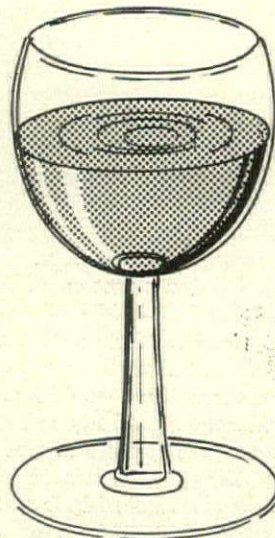
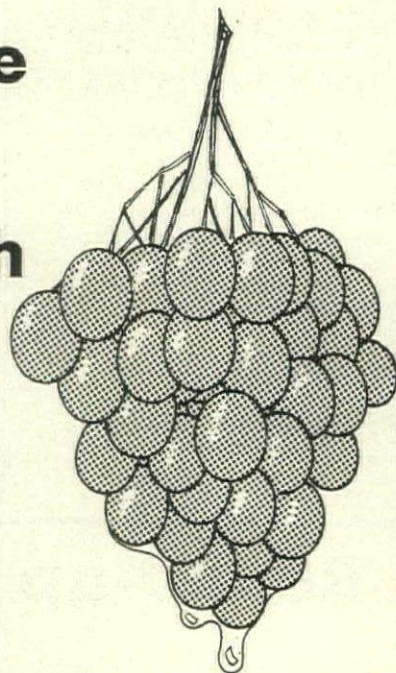
BY PENELOPE MAXWELL

NO DOUBT it will come as a surprise to many people that there is such a drink as 'English' wine at all: that is, wine made from grapes grown in the English countryside, not from imported must. During the Middle Ages, the vineyards attached to the monasteries flourished, but they gradually made less wine as cheap imported wines flowed steadily from France and other sources.

At present, there are over thirty private vineyards in Britain, making very drinkable wines, and undoubtedly many more people are planting the odd half-acre as an experiment. Grapes used are mostly Seyve-Villard, a cross between the Riesling and Sylvaner, and the Müller-Thurgau which is becoming more popular. Because of Common Market regulations, there is some discussion going on at present to decide whether Britain can continue using these. It would seem a pity if not, as they are clearly well suited to our climate and conditions.

Climate is, of course, the major problem in producing wine here. Last year, for example, there was no vintage at all. I spoke recently to Kenneth Barlow, who produces what I believe to be the best English wine of all, at his Adgestone estate on the Isle of Wight. This year, he is delighted to have 'set a crop' and, if all goes well, there will be a harvest. His wine is distributed by the House of Deinhard, and as this firm ships some of the finest German wines to England, they are in a good position to appreciate the merits of our English wine, which can be compared most closely with that from German soil. Adgestone is one of the largest vineyards in Britain, producing, in a good year, about 24,000 bottles, and even exporting them to places as far afield as Helsinki and Fiji. Sir Guy Salisbury-Jones has a vineyard on the South Downs at Hambledon, and produces an average of 12,000 bottles, using Seyve-Villard and Chardonnay vines.

The vineyards are not only in the south, however. The farthest north is at Lincoln, the farthest east at Dereham in Norfolk, and the most westerly at Pembroke in Wales. The only stumbling block, apart from the weather, is the somewhat unsympathetic attitude of the Customs



and Government, who charge duty on home-produced wine in the same way as on imported wine. This is not very encouraging for a branch of agriculture which clearly could have a good future.

Another problem is that, at the moment, there are no set standards by which to judge British wines. Estate-bottled wines get no particular extra credit, apart from having it on the label, and the general public have no names, such as *Kabinett* or *Qualitätswein* in Germany, to distinguish the excellent from the ordinary. Hopefully, all this will come with time, to encourage both growers and buyers.

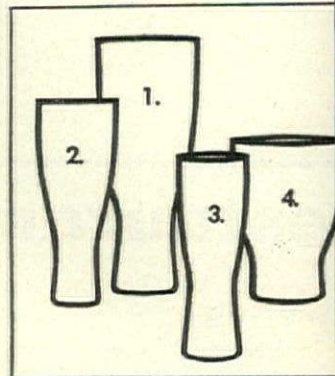
If you are interested in knowing more about the subject, The English Vineyards Association will help you with where to obtain both vines and wines. (Write to Miss Barratt, The Secretary, The Vineyards, Crick's Green, Felsted, Essex. Telephone: Great Leighs 504.) The excellent school of wine at Gilbey Vintners also gives very instructive courses on wine growing and making. More details can be obtained by writing to The Principal, Gilbey Vintners School of Wine, 32 Aybrook Street, London W1.



HOLME GAARD

OF COPENHAGEN

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1. Goblet £2.00 each
2. Claret £1.45 each
3. White Wine £1.35 each
4. Tumbler £1.35 each

Canada glass, designed by Per Lütke is just one of the many ranges of hand made and handblown glass from Holmegaard of Denmark brought to you by Danasco. The elegantly shaped Canada is available in either clear or smoke glass.


The shops and stores listed below will be pleased to show you more of the famous Holmegaard glassware.

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**HOLME
GAARD**
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DANASCO



**Now Danasco brings you Canada.
From Denmark!**

Worker's Lunch.

A glass of hot Oxo made with one Oxo Cube. Clean beefy taste thirteen calories.

Green pepper stuffed with cottage cheese and chives.
Fresh fruit.



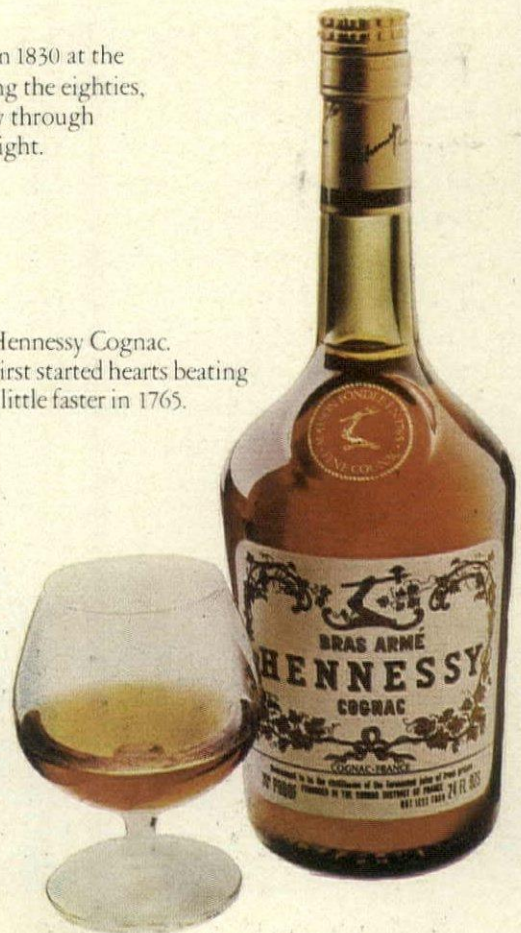
The French have always known how to make your heart beat a little faster.



The Casino at Monte Carlo. The visitors during the 1887 season included an Emperor, two Empresses, two Kings and a certain Charles Wells, the original 'man who broke the bank'.

The cancan was first danced in 1830 at the Moulin Rouge where, during the eighties, La Goulue danced her way through a pair of shoes every night.

Hennessy Cognac.
First started hearts beating a little faster in 1765.



In fond memory

By CLOUGH WILLIAMS-ELLIS

WITH ALL manner of things of admittedly greater importance long forgotten, how is it that a whole series of related but trivial events should still be vividly recalled despite my notoriously bad memory?

I am not a greedy man; in fact, I have a singularly small appetite, nor am I a true gourmet, as even the most recherché dishes can often leave me quite unmoved. Yet, for some eighty years back, I still retain vivid recollections of eating something, the deliciousness of which became, on the instant, forever unforgettable. Having long puzzled over this odd quirk of mine in the hope of finding some rational explanation, I have been driven, for want of a better, to the perhaps untenable hypothesis that through some peculiar disarrangement of nerves, or electrical micro-circuits, there must be some sort of hit-or-miss 'Hot Line' from my taste-buds to the most retentive memory section of my brain that may just *happen* to operate, or may not.

The earliest manifestation of this curiously erratic selectivity was when I was only eight and encountered a seemingly perfect brawn at home in Caernarvonshire—soft, grey, gelatinous and peppery—and it has remained my Platonic model for all browns ever since.

Next in time was a sandwich eaten in a pub at Eynsham in Oxfordshire, where superb, fatty smoked ham smeared with mustard lay between crusty slices of well-buttered, fresh home-baked bread. Simple tastes? Well, yes, to some extent, though my next exhibit is a perfectly-cooked fat little hen quail sitting on its soft pad of gravy-sodden toast, eaten at a ball-supper at the Ritz. It may well be that my supper partner had something to do with the sharpened activity of my hypothetical 'Hot Line', but all the quail I have ever encountered, before or since, have unfairly to compete with that one, still unsuccessfully. The four years of the first world war that I spent in France were, of course, gastronomically barren, save for one night when one of my Welsh Guards brother officers gave a little dinner in his rest billet behind the lines, cooked by his most worshipful hostess who was clearly a Cordon Bleu *manquée*. The highlight of the feast was a superb chicken vol-au-vent—its upstanding fluted pastry jacket with a blue riband (very appropriately) tied about its middle.

My homecoming was marked by



The ninety-year-old author, who recently published his autobiography, *Architect Errant* (Constable, £3.00), seen against the background of Portmerion, the exotic village he has established in North Wales.

another culinary highlight when my wife and I were bidden to dine with my brigadier at Claridges, where a partridge to end all partridges has remained a lovely memory to this day.

Another, remembered from between the wars, was the baked freshwater fish that I encountered whilst being driven home convalescent by my wife, from a visit to Austria where I had very nearly died of pneumonia. It was at a highly picturesque little fortified town on an island in the middle of a lake approached by a causeway—clearly German because a battalion of surprisingly scruffy and ill-equipped Wehrmacht infantry with antique horse-drawn transport was halted in its main street—but I can't remember its name or discover it on even

Continued on page 202



QUINTA DO NOVAL LB

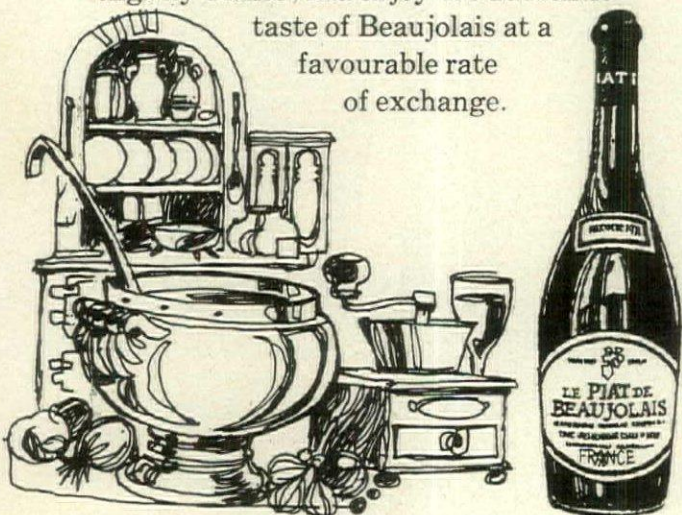
The style is vintage but not the price

Now Oporto bottled as is Noval 20 year old Tawny.

Imported by Rutherford, Osborne & Perkin Limited, London and Churtens Limited, Liverpool.

Le Piat de Beaujolais

Bottled in Mâcon with the full Appellation Beaujolais Contrôlée, Charles Piat's easily recognisable wine embodies all the freshness and vitality for which the young women and wines of Beaujolais are renowned. Drink it in the French fashion (as often as you can!) slightly chilled, and enjoy the authentic taste of Beaujolais at a favourable rate of exchange.



Beaujolais at its very best



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.

Just two wines from the House of Sichel – the authority on wines from France and Germany.

SICHEL

Blue Nun from SICHEL



right through the meal.

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

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



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

HIGH & DRY
Really dry gin

WINE & FOOD

In fond memory

Continued from page 200

the largest-scale map. Anyhow, I should probably never meet the like of that fabulous fish again, even were I to return in that hope. Maybe it was indeed in fact *partly* fabulous—its very excellence a subjective assessment by a suspect witness not long recovered from a week's delirium. Then there were those incomparable long-ago pork pies bought from a wayside shop in Atherstone and later eaten from their paper bag as 'elevenes' by myself and family on our passage from London to Wales. Still warm and juicy from the oven, I have never again met their peers and, recognizing utter perfection when I met it, I nearly turned back for a refill, though then a dozen miles or so beyond their hallowed birthplace.

Another elevenes miracle later occurred, less unexpectedly, in Banbury where, perhaps in competitive emulation of its famous 'cake' for which I have no liking, the local doughnut excelled all other such in the whole kingdom—at any rate at that particular hour on that particular morning. Still warm, soft, light and spongy, it had a generous filling of really good raspberry jam—and not a mere smere of anonymous, over-boiled 'household' stuff too often met, that can be positively nasty.

I have always been an addict (largely deprived) of really well-boiled oatmeal porridge, eaten with salt and creamy milk, but, of all things, it was a television programme that introduced me to the proper thing. Alistair Sim who, acting the part of a Scottish compositor or such in a film about a newspaper, was shown having supper at home and eating his porridge from *two* bowls—one obviously containing the stuff steaming hot, the other cold milk into which he dipped his half-full porridge spoon, all, as the captions to wartime pictures of Lord Woolton, the Food Minister, tasting and recommending some dreary ersatz dish used to reiterate, 'with evident relish'.

Those were certainly the days for real appreciation, for uninhibited and instant salivation at the mere whiff of a kipper or a bacon rasher about to grace one's breakfast.

But I am also thoroughly appreciative of higher things—roast sirloin, rare and fat, cut very thin, preferably cold, with creamy mashed potatoes—for which I look to my club, Simpsons, or Portmeirion. At home, roast saddle of Welsh mutton, nettle soup and a sweet consisting of

pineapple slabs supporting Swiss cheese and whipped cream, covered with ground coffee, come high in my estimation.

But, to end prestigiously, I still vividly recall—of all things—a green *savoury* ice as the grand finale of a memorable luncheon in Kensington Square sometime between the wars, contrived by our hostess, Ruth Welinski, widely and rightly revered as herself an inspired cook and author of *Lovely Food* and its sequel *More Lovely Food*. But I don't think she ever revealed the secret of that strange but delicious ice, certainly not to me. Could she have extracted the essence of caviar and/or smoked salmon, and even if so, how green?

Being no Arnold Bennett and so rarely a diner at his lush 'Imperial Palace' hotels, I am generally happily surprised to find how truly excellent their cooking can sometimes be—and surely should be at the prices charged. These I merely note with raised eyebrow but without dismay, as at such high-life feasting I am consistently a guest and almost never the host. Set banquets very seldom live up to their menus and are generally as little memorable gastronomically as the accompanying speeches intellectually or entertainingly. Yet my latest most happy memory is of a flawless *Timbale de Sole Thermidor* served at a Royal Society anniversary dinner at the Dorchester.

But there again, the brilliant assembly, the predictably admirable speeches and the very occasion itself would no doubt have added reflected lustre to even the humblest of fish, even plain fried—with chips.

Finally, a wistful backward glance at a lost love—or possibly, one that never really existed. My favourite food, at any rate in theory, is undoubtedly lobster—but, in actual fact, it seldom if ever quite comes up to my hopes and expectations. I think at *sometime* I must have met it in what (to me) was its full and ultimate perfection, but so long ago that I am a poor and hesitating witness as to its treatment. I *seem* to have happy memories of burnt mustard and mayonnaise, of brandy, of juicily impregnated breadcrumbs or rice, possibly a whiff of garlic.

I know there are classical recipes with their appropriate names, and now and again I hopefully have another try at recapturing my long-lost rapture, but thus far in vain.

A cold lobster I merely regard as a poor fish that has tragically missed its ordained and proper destiny ●



The before dinner solution to the after dinner problem.

When you're giving a dinner party, it's easy to spend pounds beforehand on expensive-sounding and exotically labeled after-dinner drinks.

Only to find that by trying to please everybody, you've succeeded in pleasing nobody (except perhaps yourself)

Cockburn's have a very appropriate and delicious suggestion to offer you: Special Reserve Port.

It's made from the finest wines from the Douro Valley of Portugal, and costs only £1.86*

We think a bottle added to your

shopping list would prove very acceptable to those of your guests with a taste for creme-de-menthe, anisette, or brandy.

And an utter delight to those with a taste for port.

*Recommended retail price.

The Wine Lovers Association have already organized several highly successful trips to vineyards abroad. The next will be to Italy, from the 6th to 11th December. Areas to be covered are Asti, Barolo, Soave, Valpolicella and Bardolino. The central part of the visit is a wine exhibition, called Vinitaly, which gives one a perfect opportunity to sample the enormous and comparatively unknown variety of wines from this country. Travel is by scheduled flight and the programme is as follows: first, to Pessione to see the vast Martini & Rossi organization, both the factory and the fascinating wine museum; then to Alba, the truffle centre, where the party will stay at the Hotel Savone, renowned as the best hotel in the world for its truffle dishes. The next day covers the Fontanafredda estate, with its lovely old house—formerly a royal hunting-lodge—and interesting vineyard. The beautiful city of Verona is the next stage. This is where the Vinitaly exhibition is being held, and the last day there is a visit to the village of Lazise and the house of Lamberti, ending with lunch at a restaurant which specializes in cooking on vine cuttings. Inquiries for tickets should be sent to The Wine Lovers Association at 118 Bishops Mansions, Bishops Park Road, London SW6. Closing date for tickets is the end of October.

Wine notes

New names for wine

With wine becoming more and more expensive, we are being forced to learn new names and become accustomed to new tastes. Without doubt, Bordeaux and Burgundy will remain the criterion by which people judge all wines: but there are others, ready to be appreciated in their own right. The vast area of Côtes du Rhone is one that is now coming into its own, and at a recently-held large trade fair, it was astonishing to see the number of shippers who now list wines from this area, and the number of wines each firm carries.

Altogether, there are 138 different appellations, from Vienne and Valence to Avignon. At present, the best-known names are the ruby full-bodied Hermitage wines, and the great Chateaufort du Pape, full of sun and warmth. The rosés from Lirac and Tavel are also very popular, and the northernmost Rhone wines, Côte Rotie and Condrieu, are reasonably well known. Nearby is the smallest vineyard in France with its own AC—Chateau Grillet—which produces a delicious, dry white wine. These wines deserve more space than we can give them here, so if you want to know more,

write for information and leaflets to The Wine Development Board, c/o 27 Albemarle Street, Piccadilly, W1 (01-499 8433).

Understanding German wine labels

As a note to our special German wine selection on page 213, here are a few terms which might explain some of the terms seen on the labels. German wines are judged in three quality categories:

(1) *Deutscher Tafelwein*: German table wine. This is a wine for everyday drinking, which must come exclusively from a German wine-producing region from approved vineyards and grape varieties.

(2) *Qualitätswein bestimmter Anbaubetriebe*: German Quality Wine of Designated Regions (abbreviated Q.b.A.). This is usually a more full-bodied wine, typical of its particular region. The label has to show the official certification number.

(3) *Qualitätswein mit Prädikat*: German Quality wine with special attributes. These are the best wines and, in addition, often carry any of the following terms:

Kabinett: a mature wine of superior quality.

Spätlese: a full bodied wine made

from very ripe bunches of grapes picked after the main vintage.

Auslese: Wine made from gathered, specially-selected grapes from individual bunches.

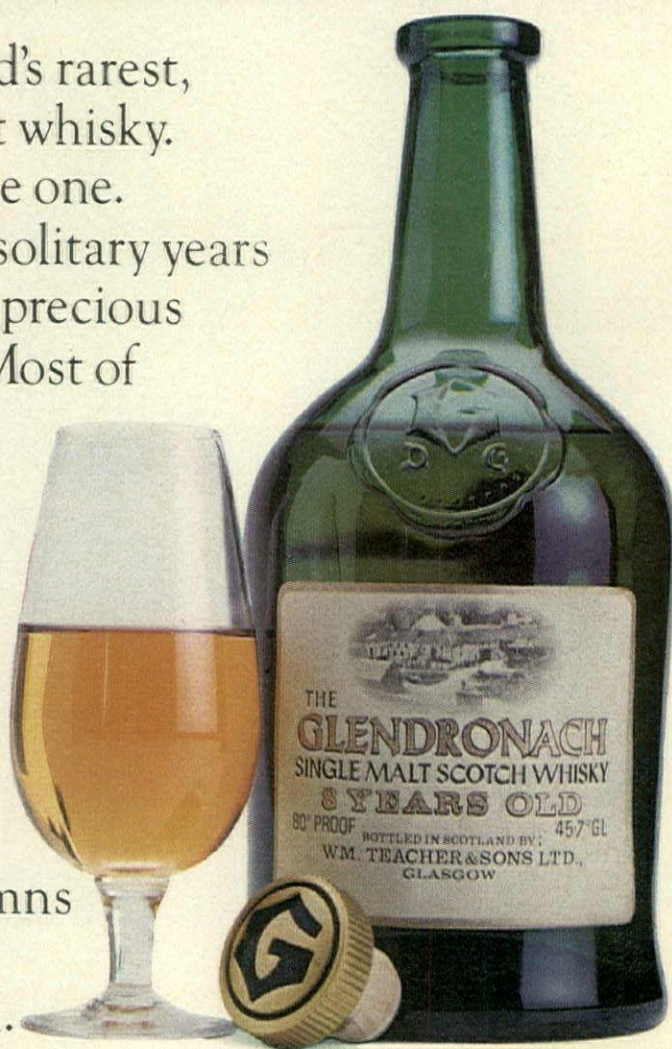
Beerenauslese: Very spicy, ripe, singly-selected grapes are used to make this wonderful wine.

Trockenbeerenauslese: The most superb of all, which can only be made in the very best years, when grapes have shrivelled to the high concentration of sugar, due to fungus *Botrytis Cinerea* (which sounds rather more acceptable in French as *pourriture noble!*)

Wine Courses

The School of Wine, run by Gilbey Vintners, must be the most comprehensive in the country. They have now opened courses to the general public, for one day at £5.00 or three days at £15.00 (excluding VAT). The price includes full catering facilities. The school is run by Clive Williams, a Master of Wine and his able team. The main lecture rooms have enormous maps and diagrams to illustrate different areas and there is a large tasting-room where you can compare wines. You generally learn how to appreciate each mouthful to the full. Details can be obtained from The Principal, Gilbey Vintners School of Wine, 32 Aybrook Street, London W1.

This is a bottle of Scotland's rarest, most distinguished pure malt whisky. It's unlikely that you'll ever see one. Because after eight long and solitary years maturing in wood, only a few precious drams are bottled annually. Most of which is jealously guarded north of the border. But if you're a connoisseur of malt, you might well ask Wm. Teacher & Sons Ltd., St. Enoch Sq., Glasgow G.1. 4BZ. Tel. 041 221 7564 for your nearest stockist. Or even scan the Personal Columns for a bottle smuggled south. After all, hope springs eternal.



Wm. Teacher & Sons Ltd., is the largest independent Scotch Whisky business still controlled by descendants of the Founder. Est. 1830.



**The meeting ran late, I couldn't find a taxi,
and computer-dating had fixed me up with my ex-wife.**

It could have been a disaster.

Instead it was the start of a new romance. Sparked off by a mutual love for the wine.

Deinhard Green Label. A crisp roselle from the House of Deinhard, producers of some of Germany's finest

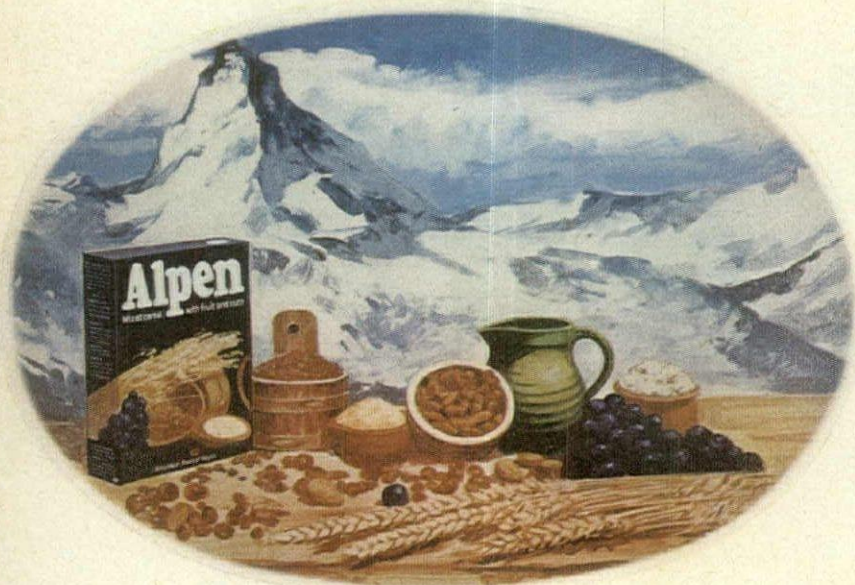
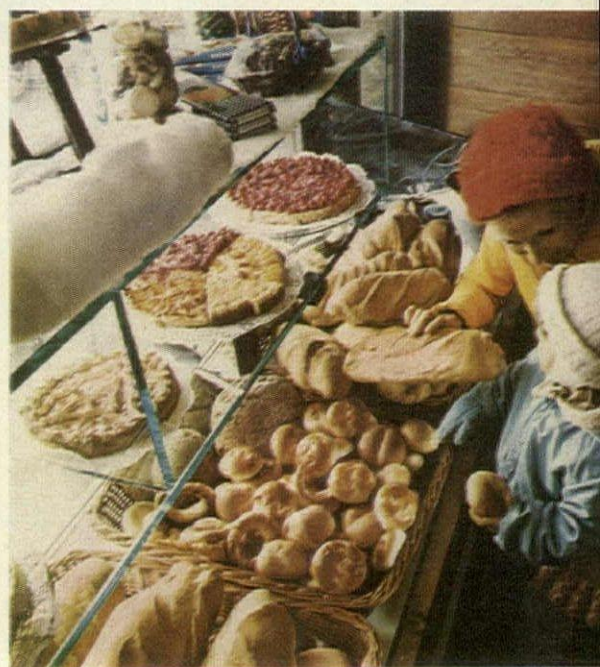
wines since 1794.

Perhaps one of the nicest things about this distinctive wine is that it is always refreshing.

How many things in life can you say that about?



Deinhard Green Label. It'll improve anything.



When you have to shop
in wet and windy streets
-take a tip from the Swiss

Delicious roasted hazelnuts and almonds—that's the tip. With crisp flakes of whole wheat, oats, dried fruit, soft butter, sugar and even more.

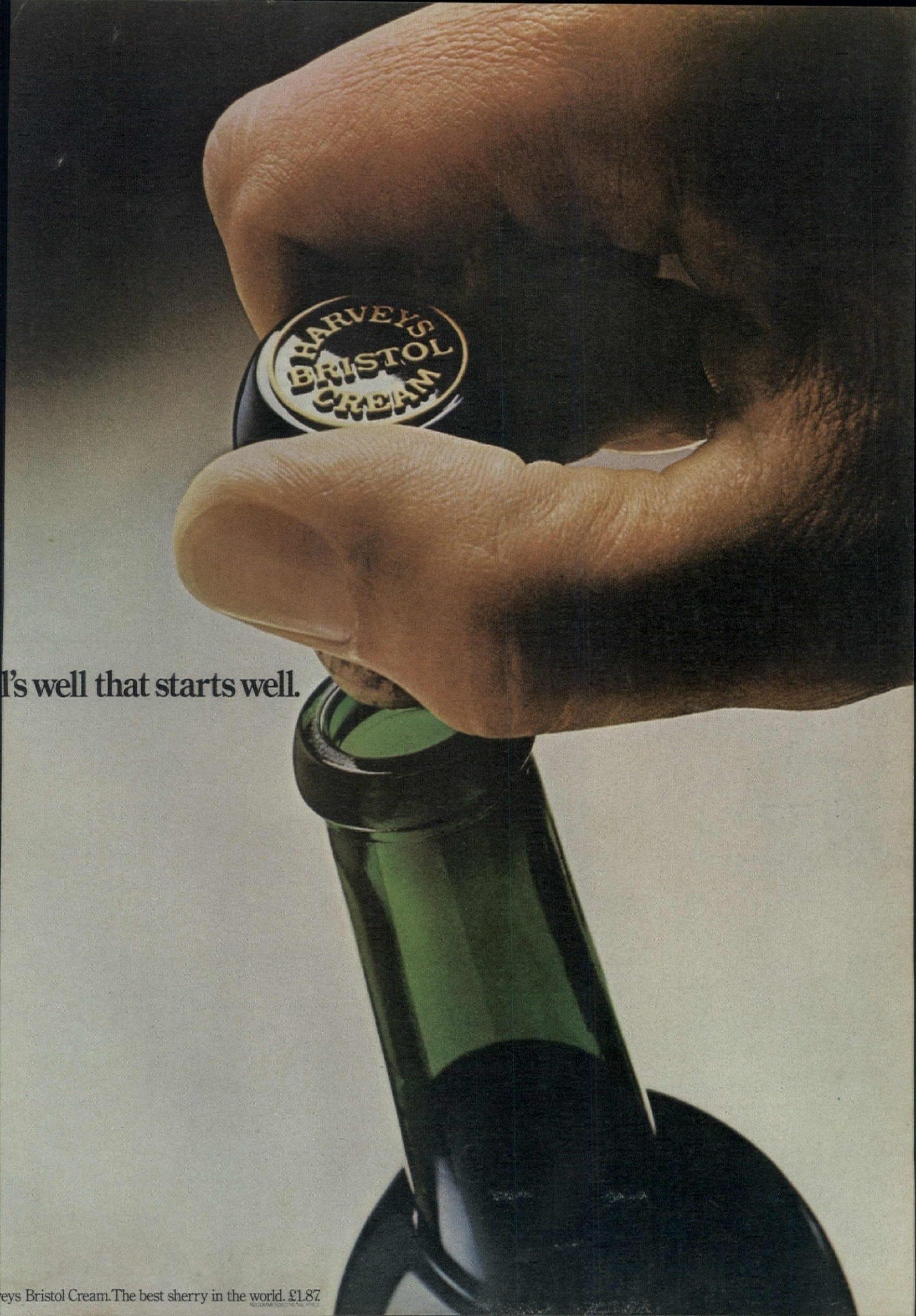
It's an old old Swiss recipe that helps the Swiss cope with life in their challenging mountains, and now we've re-created this marvellous mixture for you.

We call it Alpen.

Alpen could be the beginning of a healthier way of life. Take a tip from the Swiss.

Alpen—more natural goodness all winter through

Made by Weetabix Ltd, Weetabix Mills, Burton Latimer, Northants.



It's well that starts well.

Harveys Bristol Cream. The best sherry in the world. £1.87

Eden Vale have recently produced an excellent little booklet, entitled *The Eden Vale Country Goodness Cook Book*. It is well designed and printed on good paper, with mouth-watering photography. It gives over 125 recipes, including some unusual dishes using fresh cream, yogurt, cottage cheese and soured cream. All the recipes have been tested by Eden Vale's trained home economists and cooks. It covers soups, starters, main courses, baking, cheese-cakes, sweet flans, salads, party fare, supper dishes, savoury flans and desserts. The spinach soup sounded delicious:

Ingredients: 1½ lb fresh spinach; 1 large onion chopped; ½ oz butter; ½ oz flour; 1 chicken stock cube dissolved in ¾ pint water; ¼ level teaspoon powdered nutmeg; ¼ pint Eden Vale single cream; salt and pepper to taste; 1 lemon, sliced, and 1 hard-boiled egg, sieved, for garnish.

Method: Remove stalks from spinach and wash leaves thoroughly under running water. Drain well. Cook chopped onion in butter until soft. Stir in flour and cook gently for 2/3 minutes. Gradually add some of the stock, stirring well as soup thickens. Add the rest of stock and bring to boil. Add spinach and nutmeg, bring to boil, then simmer slowly for 25 minutes. Pass through a sieve or put in liquidizer. Rinse

Food (and wine) notes

out saucepan and return purée to it. Bring to boil. Add cream and adjust seasoning. Pour into hot soup tureen and serve garnished with a lemon slice and sieved hard-boiled egg. Serves 4.

A free copy of the booklet can be obtained from: *The Eden Vale Country Goodness Cook Book*, Box 247, Canterbury, Kent.

Good Food

Prudence Leith's catering company, Leith's Good Food, is now well established and covers everything from breakfast for two to lunch for 900 at the opening of the Royal Academy. Boardroom lunches are their speciality, but if you want any sort of catering done, write direct for their brochure with prices and suggestions. It lists such menus as: Courgettes stuffed with Prawns; Veal Stanislaus, new potatoes, french beans; Blackcurrant Soufflé. Leith's supply all necessary staff, and delivery is free within a radius of 10 miles. All crockery, glass and so on is available for hire, and they also have a comprehensive selection of wines and spirits. Leith's Good Food Ltd can be contacted at 1 Sebastian Street, London EC1

(01-251 0216).

Wine Festival

The first International Festival of Wine is to be held on the South Bank October 1st-6th (12 noon to 9 pm) at Riverside Walk between the County Hall and Festival Hall. Organized in conjunction with the Wine Development Board and the Evening News, it is aimed at all those who enjoy wine and would like to know more about it. On entering, visitors will walk through a spectacular display devised by Hugh Johnson, showing the history of wine from early times. Wine-tasting will make up the largest section, while other stands include a theatre showing various events, including cooking with wine, designed and conducted by British Gas, with David Coyle, Chef de Cuisine to the Duke of Bedford, doing the cooking. There will also be an exhibition of decanters, wine glasses and everything to do with drinking over the ages. On another stand will be films, talks and the finals over several days of the Wine Waiter of the Year competition. This is organized by the Guild of Sommeliers (the organization of wine butlers), an organization which

works to improve the general dard of wine waiters throughout country, and to assist the pub their own enjoyment of wine. Finally, there will be a Writers' Corner where visitors talk to those present and questions generally about wine.

The conditions of tickets are as follows: children under the age of 14 may not be admitted to the Festival. People aged 14-17 may be admitted, but may not be allowed to sample or buy alcoholic drinks. Tickets for those in this bracket do not include free wine-tasting vouchers. Other admission prices (including VAT) are as follows: At the festival: adults (18 years and over) £1.10; aged 14 to 17 years 75p. Party tickets (minimum 10 purchased before or during the festival): adults (18 and over) £1.10; aged 14 to 17, 60p. Each adult ticket has five tear-off vouchers which entitles visitors to a generous taste sample of wine on request at any of the stands in the tasting pavilion. Extra vouchers are available.

The Festival should be enormous fun and a perfect opportunity to sample all those wines you have always meant to try but never dared to buy a whole bottle. International Festival of Wine exhibition offices are at Temple House, Temple Avenue, London EC4A 353 4000).



The start of a not-so-ordinary

So your husband's or girl friend has got married. At last. And getting together is often a change for the better.

Like your Rose's Lemon and Lime Marmalade.

What a blessed union!

A taste that's somehow sharp yet sweet, hard to define yet with one thing certain.

You'll never find Rose's left on the shelf.

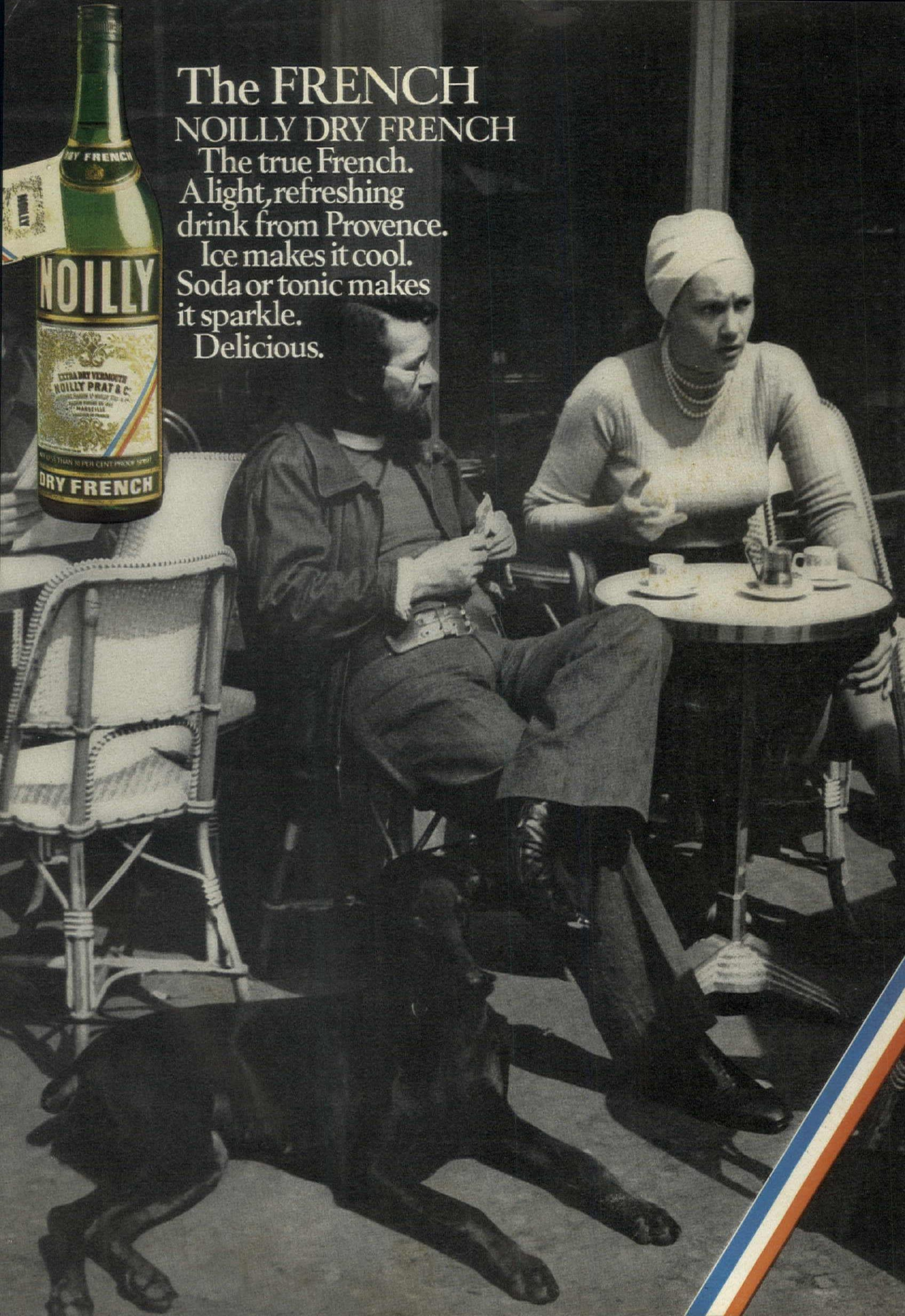
Rose's Marmalade

Lime. Tangerine. Lemon-and-Lime. Thick-cut West Indian. A Little Extra-Ordinary

The FRENCH NOILLY DRY FRENCH

The true French.
A light, refreshing
drink from Provence.
Ice makes it cool.
Soda or tonic makes
it sparkle.
Delicious.

NOILLY
EXTRA DRY VERMOUTH
NOILLY PRAT & C^o
MAISON FONDÉE EN 1815
MARSEILLE
FRANCE
NOILLY
NO MORE THAN 10 PER CENT PRUNY SPIRIT



Making 'Pyrex'® ovenware
has made us a little edgy.



It's not that we're fed up with making 'Pyrex' oven and tableware. (We've enjoyed it for fifty years now, and we'll carry on for another fifty.) But as it's so popular, we reckon you could use our idea of quality right through your kitchen. Hence our new range of kitchen tools.

Knives, for instance. Razor-sharp surgical steel blades immovably bolted to anything-proof handles. Knives for carving, preparing, peeling. Then our other handy ideas.

In our picture you can see the grater, which not only grates but chops and shreds as well. And the Steak Tenderiser and Food Chopper. The end gets meat tasty. The other gets food all cut up.

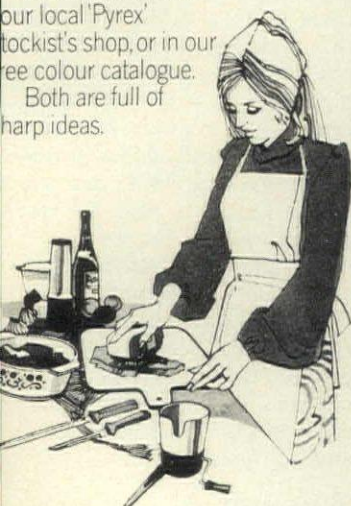
What you can't see here are our Salt and Pepper Shaker, Chip makers, Wall Can Openers, Food Choppers, and a host of other clever gadgets to make your kitchen cleaner and easier.

Everything is guaranteed for two years.

Just as 'Pyrex' glassware is. Everything comes from the 'Pyrex' people, where quality is something that comes naturally.

See them soon in your local 'Pyrex' stockist's shop, or in our free colour catalogue.

Both are full of sharp ideas.



Recipe

Rosemary Roast Lamb

Small leg of Lamb 1 orange
Dried rosemary Dripping

Grate the rind of the orange on the coarse blade of a Tripicut, then squeeze the juice from the orange. After wiping the meat, make insertions in the fat with a 'Pyrex' Chef Knife. Put a little rosemary and grated orange rind in the cuts. Place the joint in the Easyroast and pour the juice of the orange over it. Dot with a little dripping.

Cover and roast at 350°F. gas Mark 4, for 30 mins per lb., removing the lid for the last 15 minutes. Make gravy with the pan juices and serve from a 'Pyrex' sauceboat.

A remarkable German wine selection for Wine & Food readers

GERMAN wines have never been as easy to learn about as French wines. This is probably due partly to the complicated names and partly to the fact that they are rather more expensive. Nevertheless, they have always had an enormous following in England, and this month we have selected for *Wine & Food* readers a special case from Peter Dominic, covering a variety of wines from the major areas. The map shows the wine-growing districts adjoining the major rivers and tributaries, and it is interesting to compare the different tastes of wines that are grown in each area. Within our price range, we have chosen good examples of each type and, in addition, two wines that are particularly good value for money for parties. One of them is a red wine which, coming from Germany, may surprise many readers. The case contains the following:

MOSEL—SAAR—RUWER

- 2 Piesporter Michelsberg, Rheinberg Kellerei Qualitätswein, Morgan Furze, German bottled '72.
- 2 Bereich Bernkastel Riesling, QbA, London bottled, '72.

REINGAU

- 1 Johannisberger Klausner Berg Riesling KAB, '70, estate bottled, Landgraflich.

HESSISCHES WEINGUT

- 1 Steinberger Riesling KAB, '70, estate bottled, Staatsweinguter Eltville.

RHEINHESSE

- 1 Niersteiner Gutes Domthal, '72, German bottled. Weingut Louis Guntrum.
- 1 Niersteiner Hipping Spätlese, '71, estate bottled, weingut Anton Balbach Erben.

PALATINATE

- 1 Durkheimer Fuchsmantel Riesling and Scheurebe, Qualitätswein Johannes Karst & Sohne.
- 1 Mosel Spezial
- 1 Red Rhein Spezial

- 1 German Sekt: Kupferberg Gold

Below are more details:
Piesporter Michelsberg, German bottled, 1972. This wine has replaced that old favourite Goldtröpfchen. It is a fresh, fruity wine, and is a great favourite of many people as it goes with a variety of dishes, or is excellent drinking by itself. This particular wine is light, with refreshing acidity, and a perfect example of its kind.

Bereich Bernkastel Riesling. QbA. London bottled, '72. Bernkastel Riesling is also one of the better-known German names. QbA stands for 'Qualitätswein bestimmter Anbaugebiete', which indicates a Quality



Wine of Designated Regions.

Johannisberger Klausner Berg Riesling KAB, '70, estate bottled. The Rheingau produces the most magnificent wines of Germany. They are not such easy wines to drink as the crisp Mosels, but have more character and depth, and are therefore much more satisfying when fully appreciated.

Steinberger Riesling KAB '70, estate bottled. This and the wine above come from the same area yet show an interesting and subtle contrast. This wine is from the German estate domain covering 300 acres, and comes from the largest single vineyard enclosed by a wall, built by Cistercian monks.

Niersteiner Gutes Domthal, '72, German bottled, Guntrum. This is the area that the well-known Liebfraumilch wines come from, but we thought that for the slightly higher price this wine was better value, and certainly rather more interesting. These wines are made mostly from the Sylvaner rather than Riesling grape. Compare with the two

Rheingau wines.

Niersteiner Hipping Spätlese, 1971, estate bottled. This property still grows the Riesling grape, and in the excellent year of 1971 was richly rewarded with a superb wine. This wine is the best and most expensive in the whole case. It has a delicious, fragrant bouquet, with the spiciness derived from being Spätlese, which means that the wine was made from late-gathered bunches of grapes, with a richer concentration of sugar to balance the acidity.

Durkheimer Fuchsmantel Riesling und Scheurebe, KAB, and '70. The Palatinate or Rheinpfalz is the biggest single wine-growing area, covering a 50-mile stretch, and many different grapes are grown and blended here. The Scheurebe grape gives this wine a wonderful bouquet of flowers.

The next three wines are especially good value for parties. The Mosel Spezial comes in litre bottles, and the red Rhein is light and fruity and would go well with lamb or chicken. The Kupferberg Gold Sekt is an example of the German answer to champagne.

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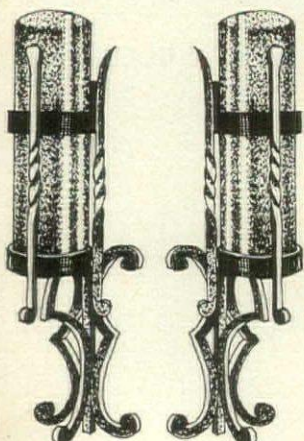
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DECORATION QUIZ: PAGES 148-149

ANSWERS

1 Answer B or C

If your favourite wing chair looks wrong in the room, it's too angular or too curved or the wrong height for the rest of the furniture, and even after you've arranged and rearranged things it still doesn't seem to do, then be brave. Discard it or put it in another room.

2 Answer B or C

An inch may seem a trivial detail but sometimes it can mean all the difference between a room that's jumpy and one that's well balanced where everything seems to work. When tables are to be in a pair, equal height develops a feeling of harmony and tranquility in the room. So if the piece is not valuable and the design allows, cut it down. Or, if it is too special, put it elsewhere.

3 Answer A

Big, bulky pieces of furniture—anchor pieces—give a room architectural character and line and really add something to the shape and scale of the space, particularly in a boxy room. But to make a room livable, it's nice to have some things that 'float'—a table that opens up for cards, a little armchair that can be pulled up to a sofa, or a bench or stool. They give flexibility and life.

4 Answer B

By all means experiment with overscaled furniture to create a special mood or effect. Be guided by your own eye.

5 Answer B

By using texture—silvery, shiny, smooth, lustrous, rough, coarse, woven, leathery, for example—you can create a room with character, a room you like, a room that reflects your personality.

6 Answer B

The room in ten shades of blue, or for that matter ten shades of red or any other colour, all harmonized, is more interesting to do than a room in one colour with maybe one or two main accents in contrast. Have courage and go right ahead. The trickiest room of all is the harlequin mixture of many different colours and patterns. It would probably be best for most people to call in a decorator for help on that.

7 Answer A, B, or C

Any one of these is right, depending on your life-style and the space you have available. Of the largest room in the house must be used for both day-to-day living and entertaining. This sort of living-room should be designed so that just by pushing a few chairs back you can have three or four times as many people standing as you have sitting. Furniture should be arranged so that you can enjoy the room alone or with a group.

8 Answer A or B

You will make fewer mistakes if you start with a floor plan on paper, working everything out more or less to scale. You know that some big pieces of furniture can't be changed easily—a bed, a big bookcase, a sofa, or chest of drawers, for example—so you have to establish anchor positions for these. Once you've decided on that, it's easier to place the rest of the furniture. But when everything is in, there may be adjustments you want to make, so feel free to experiment and to move certain pieces to give pleasure to your eye. You are the one who is going to live in the room and it should be pleasing and satisfying to you.

9 Answer A

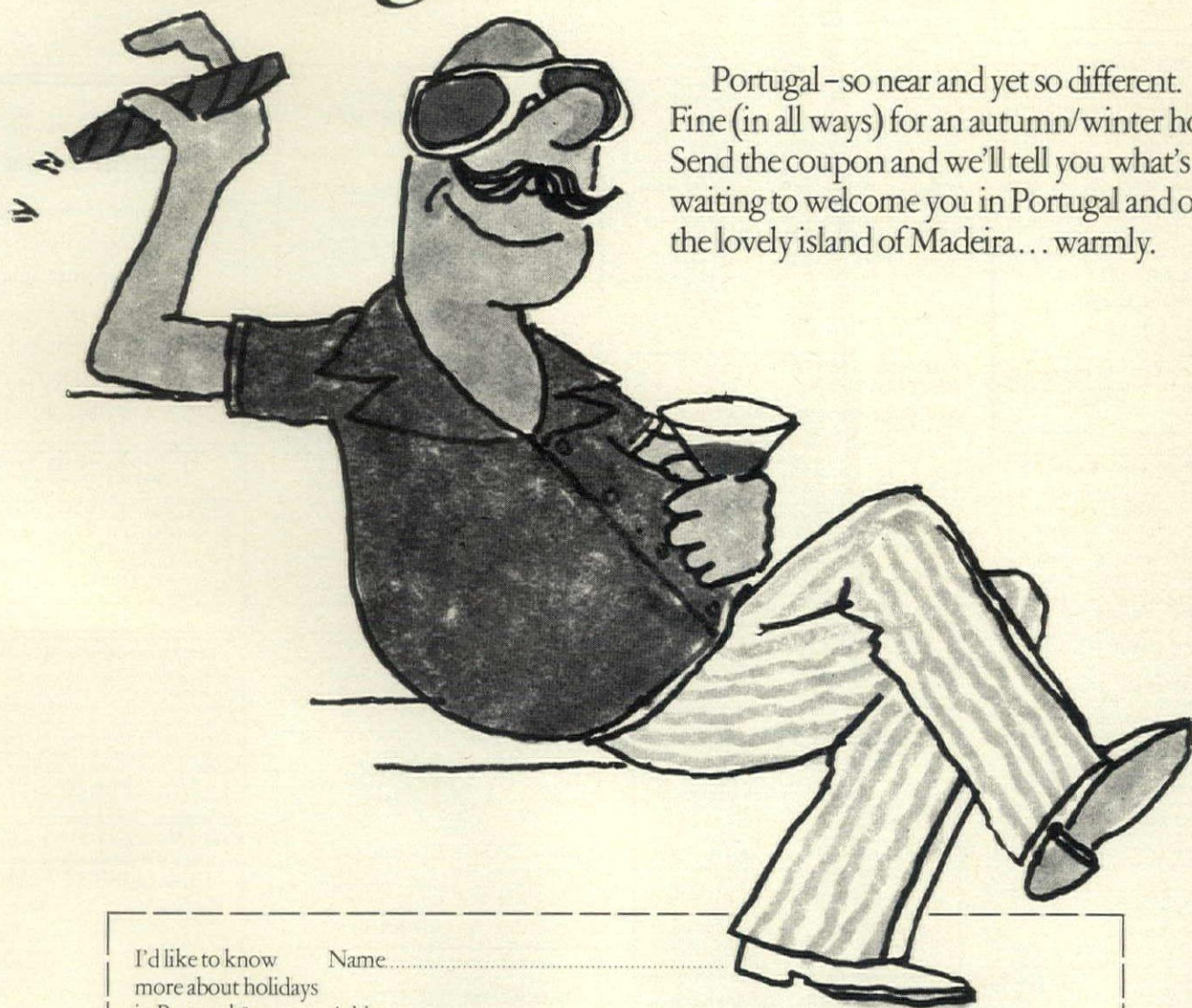
Unevenness of plaster and mouldings is more easily disguised with a dark paint colour than a light one. A dark colour also holds a room together, particularly if you have a lot of things you like to hang on the walls. Of course, there are alternatives to paint: fabric, panelling, to name two.

10 Answer A

Architectural and structural alterations are the first thing to start thinking about when decorating a room, so if you are short on storage space, deal with it right at the beginning. Think of adequate storage in much the same way you think of having enough tables, chairs to sit on, ashtrays. Be comfortable; have a place for everything.

MORE ANSWERS
ON PAGE 220

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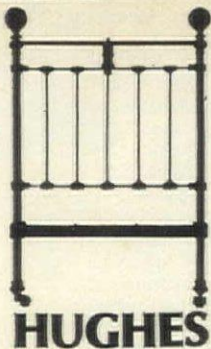
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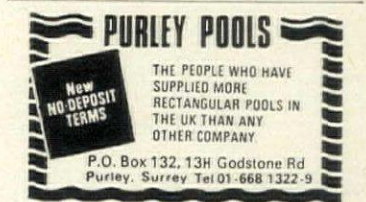


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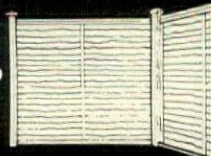
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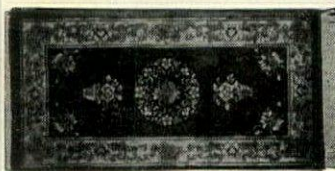
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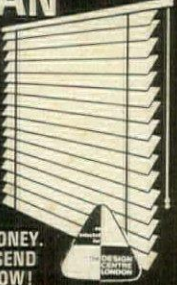
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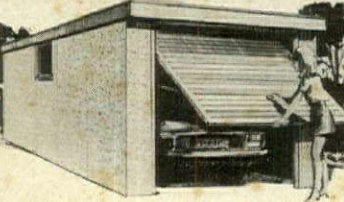
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DECORATION QUIZ: PAGES 148-149
 CONTINUED FROM PAGE 214

11 Answer A

The symmetrical, balanced room is very restful and easy to live with. Take an architectural feature, say a fireplace, and balance things equally on either side. Or divide a room in half and place things equally on either side. In other centuries, this sort of plan was taken for granted and it's easy to get ideas for arrangements from old books and so on. The asymmetrical arrangement is more subtle—you place things diagonally, balancing something high against something low. It's similar to the Oriental approach and creates an atmosphere of great charm.

12 Answer B

It's perfectly possible to train the eye. If you can get in the habit of going around museums, shops, stores, galleries, stately homes, you begin to see why a thing is beautiful—the quality of it, the way it's made, the finish and so forth. You examine and re-examine and so you begin to make your own judgment about whether something is really very good or not. Taste can be trained.

13 Answer A

Mirror is a great material to make a room seem large, to give it more sparkle or feeling of light. It can be one of the most interesting things in a room and for the money spent you often get more return than almost anything you can do. Mirror can be excitingly used in large or small spaces.

14 Answer C

Lighting should be organized so that it can be controlled and changed for various purposes and activities. There's no sense in straining under inadequate light for reading or sewing or things that kind. But you don't want strong wattage for a quiet party. One of the big advances today has been the introduction of relatively inexpensive dimmer controls. With this sort of rheostat control you can change the lighting situation at the flick of a wrist, which is very convenient. Colour filters can also help to change the mood of a room.

15 Answer A

If you like red, then it's right for you. Let personal preferences be your guide always. If you want a red bedroom, go ahead and enjoy it. Why settle for a compromise?

16 Answer A

In designing a successful room nothing is done haphazardly. Plan ahead. Place furniture for purpose and convenience. Plan textures, fabrics, and colours you like to have around you and group them to suit your eye. Arrange photographs, paintings, and other collections so you can enjoy them. With advance planning and organizing to meet your needs, you will get the best results—a room you're always happy to be in.

SCORES

If you answered every question with a correct answer, there is a possible total score of 160 points. Check which of these three categories your total score falls into and read Professor Barrows's analysis.

care and thought than you previously imagined. Remember Professor Barrows's advice: The best results do not happen haphazardly.

120 and over

Your decorating talents are very well developed and your own surroundings must give you and your family and friends a great deal of pleasure. Professor Barrows's explanations here will most likely give you further insight into why some rooms work better than others.

Under 60

Your decorating talents need to be developed. Think of it as a very exciting challenge. Design and architectural magazines will provide you with plenty of learning material. Look at the rooms in this issue, for example. Analyze their make-up, how the furniture is placed, the colours put together, and various decorating problems solved. Follow Professor Barrows's advice and teach yourself by going to museums, galleries and shops. Remember, it's perfectly possible to train the eye.

60-120

You are obviously interested in decorating but putting a room together probably takes more



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