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Cover An evocative arrangement sparked off by wishful thoughts of summer and the rich Mediterranean blue of Rotunda's Cavalcade hessian wallcovering. Merchandise details are on page 6. (Photographed by Olive Sullivan.)

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WHERE TO BUY

DATA for cover; see also page 3

Walls
*Cavalcade* hessian by Rotunda, $Mediterraneo's* colourway, 56 inches wide, flameproof, about $1-00 per yard. Inquiries to Rotunda Ltd, Marketing Department, Denton, Manchester.

Furniture
'Serenio' modular shelving made of abs cycloc designed by Sergio Mazza for Artemide, shelf $5-16, upright section $4-00 from Liberty, Regent Street, London W1. Wicker chair, Portuguese, $24-00 from Reginald Nardi, Antiquarins, Stall Z11, 15 Kings Road, London SW3.

Picture
Watercolour of roses and tulips, circa 1840, £30-00 from Portmeirion, 3 Pont Street, London SW1.

Accessories
Cast aluminium architectural accessories by Kentcast; corner block KA 701 £2-95, fissure KA 741 £2-95. Inquiries to Kentcast, Old Town Hall, Albert Street, Ventnor, Isle-of-Wight.

Top shelf: Birdcage, £8-00 from J F Beard, Daddy-O, Antiquarins, 135 Kings Road, London SW3. Artglass vase by Holmegaard, imported by Dananco, number 2409 £7-70 from a selection at Heal's, 196 Totham Court Road, London W1. Glass vase finished with green and yellow by Oliva Toika, £9-67 from a selection at Heal's.

Lower shelf: Blue and white Baccarat glass vases, circa 1800, £95-00 each from Alfred Cook, 14 St Christopher's Place, London W1. Handkerchief vase by Venini, £12-00 from Presents, 129 Sloane Street, SW1. Artglass vase by Holmegaard, imported by Dananco, number 2411 £19-25 from a selection at Heal's. Hand-made flowers from Constance Spry, Flowers Studio, 98 Marylebone Lane, London W1.

DATA for room-set on page 103

Walls
Felt colour 101 Sophie Brown' from the Greville range, 72 inches wide, £1-15 per yard from Felt & Hessian Shop, 54 Greville Street, London ECI.

Floor
'Bedouin' carpet from the Afghan range by Bond Worth, 4.002, available in 27 inch, 36 inch and 15 foot widths, about $6-50 per yard from main furnishing stores and carpet retailers. Ceramic floor tiles 'Fireflash Red' by H & R Johnson, £3-50, 8 inches by 6 inches, £1-15 per yard, enquirles to H & R Johnson, PO Box 1, Tutnall, Stoke-on-Trent.

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

Leather wing armchair, from a selection at Geoffrey Beninson, 91 Pimlico Road, SW1. Stove, circa 1890, £155-00 from Portmeirion. Pine kneehole desk, £65-00 from Portmeirion.

Set of four pine Regency chairs, £120-00 the set from A J Reffold, 28 Pimlico Road, London SW1. Grandfather clock decorated with shells, £100-00 from Anthony Redmile, 73 Pimlico Road, London SW1. Painted wood screen, Moroccan, £130-00, from Loot, 76 Pimlico Road, SW1.

/data/30/304043 where to buy 103.jpg

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

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

Accessories
In foreground: Antique cheese dish, £28-00 from A J Reffold. Lustre teapot, £25-00 from Portmeirion. Pair of China dogs, Staffordshire, £25-00, from A J Reffold.

On desk: Pink pottery lamp, £44-00, and pink shade, £6-50, from Portmeirion. Arrangement of shell flowers under pair of glass domes, £200-00 from Heal's. In background: Set of twelve green Wedgewood plates and dish, £12-00, from Portmeirion.

DATA for room-set on page 129

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

Furniture
'Leisure' collection by Form International designed by Richard Schultz; chaise-longue with woven Dacron mesh seat £121, lounge chair without arms £130-00, dining chair with arms £110-00, dining table (in foreground) with aluminium frame £180-00 from a selection at Heal's, 196 Totham Court Road, London W1.

Accessories
Cast aluminium architectural fittings by Kentcast, corner block KA 740 £2-95, frieze KA 740 £2-95, panels KA702 £8-95 each. Inquiries to Kentcast, Old Town Hall, Albert Street, Ventnor, Isle-of-Wight.

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

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

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

'Ferns' from the Woodland range by Warners, all cotton, available in 5 colourways, 54 inches wide, about £2.90 per yard, from Home Decorating Ltd, 83 Walton Street, London SW3

'Cotton' from the Woodland range by Warners, all cotton, available in 5 colourways, 54 inches wide, about £2.95 per yard, from Home Decorating Ltd, 83 Walton Street, SW3

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

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

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

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

Continued on page 11
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'Vertigo' by Sekers, 100 per cent cotton flameproof net, available in 6 colourways, 50 inches wide, £3.20 per yard, from main stores

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

Fabrics by Sundour: (Top) 'Lille', Courteille, 7 colourways, £2.04 yard. (Centre left) 'Strasbourg', Courteille, 7 colourways, £1.76 yard. (Below right) 'Dog Rose', cotton and rayon, 5 colourways, £1.98 yard. (Below left) 'Orlando', Courteille, 5 colourways, £2.48 yard. All, 48 inches, from main stores

Fabrics by Sundour: (Top) 'Lille', Courteille, 7 colourways, £2.04 yard. (Centre left) 'Strasbourg', Courteille, 7 colourways, £1.76 yard. (Below right) 'Dog Rose', cotton and rayon, 5 colourways, £1.98 yard. (Below left) 'Orlando', Courteille, 5 colourways, £2.48 yard. All, 48 inches, from main stores

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

'Emperor Robe' by G P & J Baker, R1053 linen/cotton twill, available in 3 colourways, 44 inches wide, about £3.20 per yard, from main stores

More fabrics on pages 130-131

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

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

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

There are many kinds of exterior finishes now available. The most longlasting (some fifteen to twenty years) are the spirit-based, textured type, which are sprayed on either by the manufacturers' own team or by a specialist firm. Available in white and a range of colours, they act as a water-proofer while allowing any damp in the wall to escape, and they usually come with a ten-year guarantee. These include: Powercote P L (Donald Macpherson & Co, Decorative Coatings Unit, Bury, Lancs); Duratex (8a Station Road, London SE26); Kenitex; Scandinavian Schweig Coatings (98b London Road, Kingston-upon-Thames, Surrey); Thermotex (Mastex Coatings Ltd, Brook Street, Kingston-upon-Thames, Surrey); and Thermostex (Decorative & Protective Spraying, 333 Chiswick High Road, London W4).

The following are suitable water-based finishes lasting seven to ten years and brush applied: Sandtex (The Cement Marketing Co); Silexene Stone Paint (Silexene Paints). For a life of some five to seven years there are: Silexene Sandcote (a light texture from Silexene Paints); Cover-Plus Exterior Wall Finish (a fine-textured 'household' product from Woolworths); Dulux Weathershield (smooth texture from ICI's Paints Division).

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

Woodwork

Again you can't go far wrong if you use white for all painted woodwork: porches, pergolas, balconies, window and door frames. You can include the door itself where the walls are painted or are a rich-toned natural material such as red brickwork, sandstone or weather-boarding. If garage doors are incorporated in the front façade of a house they can look over-emphatic, because of their size, if they are painted white and seen against a stone or dark-coloured wall. Unless the walls are white or a pastel colour, there is a lot to be said for painting them door white and matching the garage doors to the walls of the house, whether it is a painted or natural material. Where walls are finished in a quiet-toned natural material or white, then painting the front door a contrasting colour is an effective way of focusing attention on it. In the country, such colours can look harsh, and softer, greyed-down blues, greens, reds and ochre, will blend in more happily with garden colours.

Wooden fences

These fences look crisp and pretty in the country when painted white or grey. In town and country, they look well against natural foliage if painted dead, dark blues, greys, black or an earthy green, especially if this colour is echoed in the front door. Here, it is essential to use full gloss paint—semi-gloss is not tough enough—which must be applied to a clean, prepared surface, in accordance with manufacturers instructions. ICI recommend 1 coat of undercoat and 2 coats of gloss against the standard 2 undercoats and 1 gloss. In my own experience, I have found this good advice.

Metalwork

Wrought iron should always be painted a semi-matt black as this shows off its fine flowing lines to best advantage. White and pale colours are traditionally inappropriate and can make wrought-iron look clumsy and fussy. Cast-iron work has in itself a sturdier, more substantial, character, and although it can look very pretty painted white in the country, people living in towns will probably find it more practical to paint it black. Where down pipes run neatly down the edges or boundaries of a building, black is the traditional treatment—as, indeed, it is for gutters. Where there is a jumble of pipes and connections, you can do a lot to make them disappear by matching them to the wall colour as closely as possible. Metalwork needs brushing down thoroughly with a wire brush to remove all rust, then treating with a rust-inhibitor before painting. Use an exterior-quality gloss paint, carefully following manufacturers' instructions. ICI's two top-coat recommendation will apply. Plastic gutters can be painted with the same paint where the down pipes and gutters are mixed plastic and metal.
DECORATING the outside of your house has to be considered on two levels: firstly, the cosmetic effect of a particular finish and, secondly, its weather-proofing qualities. Deciding on an external colour scheme alone can be pretty daunting, as mistakes can affect not only yourselves but the whole road, too, and, unlike interior decoration where a few gallons of paint and a weekend's work can usually put things right, rectifying outside mistakes can be an expensive business.

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

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

Walls
There is not enough space within the scope of this article to give exhaustive advice on dealing with exterior wall surfaces, but there are some general rules which are well tried traditional ones and worth bearing in mind.

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

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

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

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

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

Dralon is the fibre that keeps beautiful things beautiful. So when you design your dream room, remember... Dralon is so many beautiful things...
For simple warmth and kindness, no wood can equal pine. Pine has a natural, unspoilt gentleness, and a fitness of colour that merges from pale honey to a delicate hint of rose. It is home-loving wood, and will happily grace any room in your house, from fest drawing-room to kitchen, with an unobtrusive air of solid reliability.

**Simple beauty**

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

![A room furnished in Ercol pine furniture always glows with light and warmth.](image1)

**Outstanding strength**

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

**Our catalogue will help you decide**

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

![Ercol pine dressing table, complete with pine mirror, brings elegance to the bedroom.](image2)
This room setting could cost up to £308.00

The living, dining and bedroom furniture pictured here shouldn’t cost you more than £805.00

four twenty
EVERY PATTERN TELLS A STORY.

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

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

Fabrics like Hassan: an exact copy of a richly detailed Indian cotton square painted by hand in the 18th century.

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

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

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

G. P. & J. Baker Limited

You'll find Baker fabrics at West End Rd., High Wycombe, Bucks. & 28 Berners St., London W.1, or call 01-580 8087 for your nearest stockist.
If we made it faster
you wouldn't want it so badly.

We promise to do everything we can
to get Space-Fitta to you as quickly as possible.
Except compromise our standards.
We decided over 10 years ago, when
Limelight started making Space-Fitta, that
this fitted furniture really would fit.
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increased our production in a big way, we've
refused to let ever-rising demand push us
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You only need touch a Space-Fitta
door and it'll click swiftly, unfailingly shut.
Because it's made from selected
materials, fitted with four hinges and set into
a hardwood frame that's been assembled by
hand by skilled craftsmen.
You can open and close a Space-Fitta
drawer with your little finger.
Because the sides are made of solid
mahogany and the dove-tailed
joints are assembled and glued
by hand.
(We have some of the
most up-to-date furniture-
making machinery in the UK,
but when hands do a better job
we use hands.)
If you choose one of
the Space-Fitta veneers—light
oak, teak or rosewood—you
won't come unstuck.
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If you choose white, or white repro-
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that satin finish is arrived at.
We apply a veneer base and give it
three coats of good quality paint.
We allow all three coats to dry naturally,
and carefully sand in between each.
Finally, whether it's veneered or
painted, every unit of Space-Fitta has to get
the okay from our totally uncompromising
Quality Control Unit.
If you'd like to know more, send for
the Space-Fitta colour brochure and name of
your nearest main stockist.
He can help you plan your bedroom,
quote you a price and get your Space-Fitta
fitted for you by an expert.
He may even be able to supply the
Space-Fitta you want from stock.
If he can't, he'll feel obliged to tell you
that you may have to wait a bit (although as
a main stockist he automatically gets priority
on delivery).
But we're sure you won't be hard on
him, now you know why.
Silver spoons

These show a prototype of an unusual set of six silver spoons, each depicting a different view of Bath. These spoons have been specially designed by Mallory’s of Bath and will be individually boxed in sets, with a full description of each view, costing about £18-00. The spoons will also be available singly. Mallory’s are well known for their special silver editions which are becoming collectors’ items. They will also be producing an exclusive limited edition of a piece of silver to commemorate the forthcoming Edgar celebrations in Bath, which take place from May 22nd to September. Mallory’s are in Bridge Street.

Oak sideboard

The grain of the stripped oak sideboard shown at right has been heightened by the use of a special patina finish to show off the pattern of the wood to its fullest advantage. This is an example of one of the numerous pieces of interesting stripped furniture at Grace Collier Designs, 1 Cleveland Place East, London Road, Bath. All stripping is done by hand, and mostly on the premises. Although this firm specializes in oak, some pieces in walnut and pine, in the form of tables, dressers, corner cabinets and so on, are included. The sideboard costs £125-00.

Nursery figures

Tytherleigh, 40 St John’s Street, Devizes, are well known in the area for their comprehensive range of china and glass. Royal Doulton’s ‘Bunnykins’ series has been long seen in its familiar setting on plates, mugs and a host of other nurseryware items. The family has now sprung to life; each member of the family is colourfully hand-painted down to the carefully darned patch on Mr Bunnykins’ strides. The series can be seen at Tytherleigh.

Puppet theatre

From Tridias, the toy shop at 8 Saville Row, Bath, comes this wooden puppet theatre, which packs flat and is hinged at front and back for simple assembly. Strongly made, it is about 14 inches high and has an olive-green front, with the rest in natural wood. With a large scenery sheet for colouring and gluing, as well as a playscript, it costs £6-50. A set of twelve puppets costs £5-65, although they are all available singly. Hands, feet and face are moulded in plaster and hand painted.
After Allibert you'll never be happy with a mere bathroom cabinet. Allibert bathroom cabinets make ordinary bathrooms look extraordinary.

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Pretty clever bathroom cabinets

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

APRIL 1973
KAEREDEW CRYSTAL  Smooth, cool bedroom furniture that's as useful as it's attractive. It can be tailored to make the best use of available space. You can enjoy the kind of bedroom you've always wanted.

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

KANDYA CONTINENTAL  Who says modern kitchens can't have character? Not us, for sure. To prove our point we've combined the warmth of natural beech with bright distinctive colours, tough finishes and modern looks. Plus a very practical range of interior fittings.
MEREDW QUORUM Rich, elegant furniture for your living room or dining room. You'll like the deep-plated chrome frames on the glass-topped table and coffee table. The well-proportioned chairs. And the storage system that's so well finished you can use it as a room divider.

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There's a new name in the better furniture shops right now.
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And when you see how reasonable the prices are, you'll find it hard to keep your hands off your cheque book.
So find out more right now. Fill in your name and address. We'll tell you who your nearest stockist is. And where you can see the furniture you'll enjoy living with.
Program Interiors showrooms at 2 Ridgmount Place, WC 1 are open weekdays 9.30 a.m. to 5.15 p.m. (Thursdays closing 7.30; Saturdays 1 p.m.)

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

Strongbow Living-room Furniture in Mahogany

C467 Cabinet Sideboard 3' 8" wide x 1' 6" deep x 2' 10" high £128-99
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B276 Dining Chair 18" wide x 34" high in Grade 19" covers £31-75
B277 Carver Chair 20" wide x 34" high in Grade 19" covers £30-96

*Prices vary according to grade of cover, and are ruling at time of going to press.

That's quite a lot to get in a car 11' 6" long. But fear not, there's plenty of room for you, three fully grown passengers and 9½ cubic feet of baggage.

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

The Renault 5TL isn't short on performance either. It accelerates from 0 to 50 in 11.2 seconds, has a top speed of well over 80 mph and can cruise at 70 all day.

The judges in the Daily Telegraph sponsored 'Best cars of the year 1972' didn't find the Renault 5 short of anything very much. They voted it 'Best low-priced saloon' and second best car of the year. In fact it took the Jaguar XJ12 to beat it.
For £194, you can leave your husband.

There sits the old man.
Happily watching his favourite programmes:
sport followed by sport.
And there you sit.
Foregoing the programmes you want to see
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Is it fair? No.
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But now Sony, in an attempt to prevent the
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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
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a sharper, brighter picture than conventional
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So you'll not only get to see your
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put the pieces together with palaset, the furniture that’s young, cheerful, practical and stylish. palaset elements add, subtract and multiply each other and make endless combinations for you to choose... and they all look good!

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

palaset elements - a fun idea in furnishing from finland. If you’d like to know more about them please write to us:

Treston Limited, Unit 2 A Hythe Road Industrial Estate, London NW 10 6 UL

Name: ___________________________________________

Address: ___________________________________________

(Block capitals please)

APRIL 1973
SHOPPING IN BATH & THE WEST COUNTRY
continued from page 24

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

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

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

Practical kitchenware
Since we last wrote about Kitchens of Clifton, the branch in White-ladies Road has almost doubled in size. New and stripped pine furniture has been moved to the second floor, allowing more room for the comprehensive range of kitchen utensils. From this section, we show three heavy square-shape storage jars in hand-made Spanish glass with natural cork stoppers at £1.16 and £1.52 for the 9-lb, 2-1b and 3-lb sizes, or £3.90 for the whole set, including postage. The hand-painted French coffee bowl and matching plate are 26p each or post, a set of six bowls or six plates is available at £1.70, and an attractive strong bleached linen bag at 72p, post free.

Kitchens' mail order catalogue is available direct on request, post free.

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

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

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

Manufactured By
GEORGE STRACHAN & SON LTD.
Grystyl Works, Cross Green Way, Leeds LS9 0RS
Tel 41401

Please send me the following colour brochures & stockists names:
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HOUSE & GARDEN
Partners in kitchen style...

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's fully metric, modular range of fitted furniture manufactured to high standards of construction and finish to give dry and easy-to-clean interiors. Exterior surfaces are in bright burnished epol 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 worktop 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: ________________________________

CR/36
A few pointers for when you're buying a suite.

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

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

The cover
Good furnishing fabrics feel expensive. All the fabrics offered by Toothill have been carefully selected to give top value within their price range. The suite illustrated is covered in deeply buttoned luxuriously soft 'Skai Lancina' and matching 'Skai Serra'. Fine upholstery material chosen for years of hard wear and good looks.

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

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

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

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


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

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

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

Fabrics to lighting
Appropriately enough, Maskreys theme for 1973 is 'Maskreys International', with permanent displays of furniture, fabrics, carpets, lighting and tableware from all the European countries, especially our new Common Market partners. 1973 also marks the opening of Maskreys new, enlarged carpet department. Most notable features here are the luxurious, deep-pile carpets from New Zealand in a good range of unusual colours. Made in two qualities, both in pure wool, they cost £7.10 and £10.15 square yard. Maskreys also have a service of selected patterned carpets from which the customers can choose their own colours from a colour board and have them made up in the combination of colours to suit their interiors. With the enlarged shop opened fully in the spring, plus a pleasant coffee shop, Maskreys, at 116 Whitchurch Road, Cardiff, are well worth visiting.

Modern bookcase
The Budget Shop at Eddershaws of Swansea sells a handsome white or dark-brown-finish bookcase, 2 feet 6 inches by 5 feet 9½ inches by 11 feet for £29.95, with four adjustable shelves. It will hold up to 12 feet 6 inches of books. Also worth noting are chrome-finish Safari chairs from Denmark with leather strap arms and cushions in chocolate-brown, beige and green. These cost £26.00. Delivery free in England and Wales.

where to find the toothill land range.

ABERYSTRWTH: Anwyl Furniture Ltd, 41 Great Western Road, New Tupton.
BRECON: S & G Furniture Ltd, 55 High Street, Crickhowell.
CARDIFF: Tynewydd Furniture Ltd, 16 High Street, Crickhowell.
DORCHESTER: Wharfedale Furniture (Cardiff) Ltd, 1 High Street, Yeovil.
EDDERSHAW: John Smith & Son (Yeovil) Ltd, 5 High Street, Yeovil.
GLENDEN: Design Centre, 16 Halkin Arcade, London SW1.
HANOVER: George Howell, a small town in Breconshire, recently been put on permanent stock, the largest selection of furniture complete. Elsewhere throughout the four-tioor furniture store, the company continue to promote both good modern designs and more traditional designs in carpets, soft furnishings, fabrics and upholstery.

British Brassware Ltd, Paragon Passage, East Riding.

CASTLEFORD: John Pugh (Castleford) Ltd, 26 Great Western Road.

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

Englih dial clock
James Rosister has produced a new version of the English dial clock, first produced in the eighteenth century. This clock still has the familiar 12-inch dial surrounded by a natural wood or coloured rim and brass bezel. The traditional spring movement has been replaced with a trouble-free battery movement. It costs about £23.00 from James Rosister at 40 and 41a Broad Street, Bath.

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

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

The efficient functioning of a shower depends on sufficient pressure and volume of water being available for both the hot and cold supplies. The minimum level of water recommended to provide this is at least 3 feet or a pressure of 11/4 lb per square inch. If you want a shower in your bathroom, but the cold water tank is not sited high enough above the bathroom to provide one, a cunning shower booster recently marketed by Barking Brassware may make it possible for you to enjoy one. It is called the 'Flomatic' and will lift the available water from the mixer tap to the shower rose resulting in a good flow of water instead of a pathetic trickle. It can accomplish this when the water level in a full cistern is a mere 150mm (6 inches) above the highest point of the shower head. The unit is housed in a neat white moulded plastic box (7 inches wide, 51/2 inches high and projecting only 4 inches) which is set 12 inches above the mixer tap and can be concealed so long as access to it is available. The unit goes into operation immediately either the hot or cold tap is turned on and it is essential that the hot and cold water flowing to the unit both originate from a cold water storage tank—the 'Flomatic' must never be connected to a high pressure water mains. The transformer has to be installed outside the bathroom—in an airing cupboard, for example, if this is adjacent, or in the roof space over the bathroom. The 'Flomatic' can be used with any of Barking Brassware's own shower mixers. If it is used with any other makes, it is important to check with the manufacturers of these that the waterways are no smaller than those of the Barking Brassware mixers.

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

Price: Complete with 200/240v transformer, 12-inch C.P. Hose, 5 yards of cable and two fixing brackets, £29.52.

Spiral staircase off the peg

Spiral staircases not only save space but, because of the visual lightness of their structure, they can give a greater feeling of space in confined areas. If you are converting or altering your house, and would like to incorporate a spiral stair, it is no longer necessary to go hunting for Victorian cast-iron ones from demolished houses or to have one specially made. Lewis Design Contracts Ltd, make a range of spiral staircases with diameters measuring from 4 feet to 7 feet, at 6-inch intervals, which are attractive and simple enough to be used in old or new houses. Where a spiral is the main, or only, stairway linking floors, Building Regulations demand that one of 6 feet or more in diameter be used. The smaller sizes, however, have been accepted in all areas for commercial use or where a secondary stair is needed. There is a choice of Douglas fir or mahogany treads, landings and handrails and, if required, the treads can be recessed to take carpet. Both treads and landings have a mild steel strip let into their leading edge and are a sturdy 1 inch thick. The handrail is made from matching moulded ply, 4 inches deep by 1 inch thick. All the timber is given three coats of clear polyurethane varnish to make them maintenance-free for a long period, and the metal work of the central supports and baluster rods are primed with red oxide metal primer before finishing in black eggshell metal paint. Where an extra tough finish is needed, the metal work can be stove-enamelled in any British Standard colour.

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

Manufacturer: Lewis Design Contracts Ltd, the Mill, Glynde, Lewes, Sussex (Tel: Glynde 312 and 341)
Sometimes it's the less traditional virtues of Amtico tiles that make our traditional designs so attractive.

The first thing that strikes you about Amtico tiles is their beautiful traditional designs. But with a closer acquaintance you’ll notice that Amtico tiles have some virtues that are far from traditional.

For instance, they’re warm to the touch. They’re quieter to walk on. They’re virtually unbreakable. They’re easier to fit on walls as well as floors. And they resist indentations. All of which comes from the fact that Amtico tiles are thick, textured vinyl.

There are plenty of patterns in plenty of colours for you to choose from. Most, like Fortuna shown here, are inspired by traditional Spanish and Portuguese designs. There’s also a range of colour co-ordinated Super Plain tiles that you can mix and match with many of the patterns.

So you’ll have no trouble finding something to go with your bathroom. Naturally, they’re expensive. But not as expensive as you’d traditionally expect from looking at them.

You can see the full range at Celanese House, 22 Hanover Square, London. Or Rodwell Tower, Piccadilly, Manchester. And in our full-colour brochure.

If you’d like to write for a copy, with it we’ll send you a list of the places where you can buy Amtico tiles.
If only those prices had been frozen

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

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

Armchairs make even more despondent reading for moderns. What we call a Victorian tub-chair or spoon-back sewing-chair, Heal’s then termed a French chair and cost £2.12.0., with the Sutherland version at £3.15.0., whilst the grandfather easy chair would have set your actual grandfather back £7.5.0.
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HOUSE & GARDEN
Maybe what's holding your curtains up is letting your window down

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

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

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

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And now-the stately garage

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

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

This unique mechanism makes Omega intensely practical. Smooth running, fully weatherproof, impervious to snow and freezing, fully counter-balanced, in timber or steel with all sections easily replaceable (in case modom drives), and occupying of course the least possible garage space.

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

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Hillaldam Coburn Ltd - the sliding door people
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APRIL, 1973
Building Know-How

Door Catches, Paints and Windows

Easy-to-fix door catch

An ingenious one-piece door catch as recently arrived from Sweden that is so simple to fix that it only requires one screw. The Fliplock, as it is called, is made of an all-white plastic so tough that tests equivalent to fifty years use left it working as well as ever. It operates solely by friction and is completely silent in use. It has a hinged tip and when you close the door this tip is bent inwards through contact with the frame. Once in this position the pressure of the catch on the frame prevents the door from opening. A light pull of the door handle causes the plastic to give, the hinge tip flips outwards and the door opens. The Fliplock can be fixed on side-, top- or bottom-opening doors; and on heavier doors, such as for wardrobes, as effectively as for kitchen cabinets.

All you have to do is decide on which edge of the door you want to fix the Fliplock, then measure 19mm from the inside of the door, mark the spot and drill a small hole for the screw provided. The slot through which the screw attaches the catch to the door is oval-shaped and thus allows for adjustment to give perfect closing when the screw is in position. Available from hardware and DIY stores.

Manufacturers: Link-Ridco Ltd, 280-282 Holloway Road, London N7.
Price: 14 pence.

When a small tin of paint is needed

Humbrol Fine Gloss paint is a new finish with several features that make it particularly attractive and useful to the householder. First of all, unlike most paints these days, it is available in small 1-litre tins—just the right amount for single items of furniture, toys or a front door, for example. The fact that it is non-toxic makes it completely safe for nursery furniture and toys.

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


Draught-free louvred windows

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

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

The frame and louvre clips are made from natural, anodized aluminium, the clips being fitted with polypropylene finseal weather-plugs and press-fit PVC glazing beads. Head and cill sections are fitted with soft PVC or neoprene insert weather-stripping. Although there is no limit on the height the frame can be, the maximum glass blade width is 11 inches (1,200mm). However, where the site is particularly exposed, it is advisable to consult Pillar-Naco for their recommendation on a safe maximum width for the particular situation.

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

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There is also a wide selection of free standing units to complete the picture, including dressing tables, chests, formation units and stools.

For fully illustrated colour brochure and name of your nearest Pacific stockist, simply fill in the coupon.

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Please send me the Pacific brochure and name of my nearest stockist,

Name
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And that, in essence, is the whole purpose of Solair Patio Doors.
These supremely handsome doors have the power to literally transform a room.

Instead of bricks and mortar, heavy window frames or old-fashioned French windows, there's light, beauty and an incredible feeling of spaciousness.

And while this could be said of most patio doors, it's specially so in the case of Solair (which are, by the way, the most popular).

The elegant design obviously has a lot to do with it. The slender aluminium frames never intrude. They simply complement the glass. The enormous choice you can make—any of 20 standard sizes, right up to 20 ft x 8 ft. And the quality of the glass itself, 1/4 in. hermetically sealed double glazed panels made from 1/4 in. float glass.

All the panels are fully weatherproofed with neoprene strip and siliconized wool pile. And they're also completely, and permanently proofed against dust, air and water infiltration.
The sliding panels have adjustable pre-lubricated rollers, performing silently, and smoothly on stainless steel track.

And finally the cost. In fact, Solair Patio Doors are remarkably sensibly priced.

On closer inspection, you'll be able to see that, too.

To: Hillaldam Coburn Ltd., Red Lion Rd., Tolworth, Surbiton, Surrey.
Please send me full details of Solair Patio Doors and tell me where I can see a door on display.

Name:

Address:

Hillaldam Coburn Ltd
The sliding door people.
SO YOU WANT A PLACE IN THE SUN?

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

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

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

The history of Menorca is complicated, to say the least. It was occupied by the Greeks, Carthaginians, Romans, Visigoths, Byzantines and Arabs—all of whom left their mark on the architecture. It became British in 1713. We remained there a hundred years, on and off, fighting unceasingly with the French and Spanish. During the French occupation, salsa Mahonesa—a delicacy of the island—was invented by the chef of the Duke of Richelieu. And even now, though bottled and sold in the supermacado it is superior to mayonnaise bought in England.

Menorca is still in the public eye. This time the fight is for land, and although it is the last of the Balearics to catch the developers’ attention, once there they are holding on. The boom is now beginning in earnest. But the island is thirty-one miles long and nine miles across, so there isn’t that much land available.

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

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

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

The Menorcans themselves are a

---

One helluvachoice!

There was a time when choice of a bathroom suite was restricted to whatever your plumber or his merchant happened to stock.

And life got really difficult if you asked for a colour other than white.

Nowadays, Shires offer you the widest possible choice. A wide range of styling themes, combining clean-lined beauty with really practical design and available in a selection of lovely colours.

Choose a beautiful Shires suite costing as little as £50, or be as extravagant as you wish.
independent and polite people. They seem to enjoy the British invasion again and there is a very happy British colony who have settled there and count the island as their home.

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

The longest beach on the island is Son Bou. This is an area of sand dunes, wild-bird-haunted saltflats and pine-wooded hills behind. Set in these idyllic hills is the estate of San Simi. This is a well-advanced development of low density and already there are some very fine villas, as well as a well-designed and handsome clubhouse overlooking the bay. In this clubhouse, open to non-residents, one can find some of the best food on the island. Prices here are from 500 - 900 pesetas per square metre, agents: Gale Developments of 323a Green Lane, Ilford, Essex.)

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

Another beautiful beach on the island is Cala'n Porter. Here there are magnificent cliffs in which are the deep caves of the original Bronze-Age inhabitants, overlooking the sea. One such cave has been turned into what must be one of the most impressive nightclubs in the Mediterranean. However, on the sides of the deep inlet behind this headland there has been extensive and high-density development of both apartments and villas. Obviously, some of these have beautiful south-facing views across the bay and over the Mediterranean. But all too many of them, due to inadequate foresight, have no views at all and not overmuch space.

But don't despair. There are still dozens of other bays and developments where you can find both reasonable prices and complete and unspoilt peace and quiet. One such development, on the north coast, is Binimel-la. Here Tufnell International, in conjunction with Lawdons, have a 250-acre site of hills undulating down to one large and four small beaches. As with many developments, you arrive from a cart-track onto a 'runway' leading to the development itself and from here all the minor roads branch out. The first phase, already begun, will include a fishing village, three hotels, a restaurant (already built) and a marina. Plot sizes are 1,000 square metres minimum (approximately 1 acre). No cheek-by-jowl over-development here. Average prices are from 500 pesetas per square metre and building costs are from 4,000 pesetas per square metre but this does vary according to the design. On the plans also is an eighteen-hole golf-course. (Tufnels, by the way, also have several farmhouses for conversion still at reasonable prices.)

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

Continued on page 53

Typical conversion of an old Menorcan farmhouse

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Interland cord carpet in 34 colours.

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A swimming-pool, tennis courts, riding-school, nightclub and shopping centre. Prices here are £370,000 (about £2,500) for a 300 square metre plot to £990,000 (about £6,690). Agents to act are Melpond International, Park Mansions Arcade, Knightsbridge, London SW1.

Another development worth noting is Shangri-La, set in the gently rolling hills behind the fishing village of Es Grau, only three miles from the capital and partly fronting a two-mile-long lake which joins the sea. None of the plots (700 have been sold in two years) are less than ½ acre, and most about ¾ acre. An eighteen-hole course is already being built, and eventually, the project will include two hotels, a country club and shopping centre. Agents to contact: Euralliance Overseas Investments, Harleyford, Marlow, Buckinghamshire.

Almost the first development on the island was Horizonte, only a few minutes from Mahon. This estate is now almost completed and sold. However, the agent to it could be very interesting for the prospective buyer since it is a fair idea of the styles of architecture, services and amenities any good estate should offer.

The restaurant, Son Vilar, is a reproduction English Georgian house with classic proportions, and under it is one of the most popular: the restaurants on the island. Vipamesa Mahon is the place to contact. To give you some idea of the developers' version of a fishing village, a visit to Binibeca, on the north coast, is well worthwhile. It is undoubtedly charming though certainly not for those in search of privacy. The beach here, with gently shelving sand, is ideal for children and the little beach restaurant serves delicious food.

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

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

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

Most of the agents now run 'inspection flights' and operate a maintenance service for you once you have bought your dream home. Be sure they do offer this service since it can save you so much time and trouble.
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Please send me a Poggenpohl Brochure and the name of my nearest stockist.

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The most important consideration when redecorating a room is making sure everything goes together.

But it's also important to know where to start.

In our opinion, the best place to start is the floor.

It's not just our opinion. It's also the opinion of six top designers. They agree with Armstrong that it's the floor that sets the mood.

A bare room. Six designers. And Armstrong flooring.

We asked the designers to redecorate this bare dining room, each using one of our floorcoverings.

(We do everything from cushioned sheet vinyl to carpet tiles, so they had plenty of opportunity to exercise their imagination.)

Their efforts appear opposite.

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

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

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

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

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

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

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

A floor for every room. A price for every pocket.

Although the pictures opposite are of the dining room, our range of floorcoverings covers every room in the house. And every price bracket in the shop.

We have floors that are more luxurious than economical, and floors that are more economical than luxurious.

But we like to think that they all have a little bit of both.


The different types of flooring, the 17 patterns, and how fourteen top designers used them throughout the house, are all illustrated in the 1973 Good Floor Guide.

A threepenny stamp, and this extravaganza of exciting ideas is yours.

Armstrong

The beginning of a brighter room

To: The Armstrong Cork Co. Ltd,
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Uxbridge, Middlesex.

Please send me, absolutely free, the 1973 Good Floor Guide.

Name

Address
COLOUR RIOT

ALL ABOUT THOSE FABRICS ON PAGE 130

1 'Monreal', No. 589, a French fabric in cotton, 56 inches wide, £7.98 yard, imported by Tinsuine, available from leading decorator shops

2 'Promenada' designed by Don Wright for Jack Lenor Larsen Textiles, cotton velveteen, 48 inches wide, 8 colourways, about £15.00 yard, from Donald Brothers, 61 Heath Street, London NW3

3 'Shahanshah', a French fabric in polished cotton, No 11007/2, in 8 colourways, 50 inches wide, £5.54 yard, imported by Tinsuine, available from leading decorator shops

4 'Ramastrella', a French fabric in cotton, No 1478, 55 inches wide, 9 colourways, £4.52 yard, imported by Tinsuine, from leading decorator shops

5 'Cachet squares' design by Valentino, in heavy cotton, 3 colourways, 51 inches wide, £7.14 yard, from Zarach, 183 Sloane Street, London SW1

6 No B2963-68 fabric by B Berger of America, in cotton/Deacon mixture, 48 inches wide, £4.10 yard, from TT Designs, 1 Goodwins Court, London WC2

7 'Valbella', No. 27 fabric by Fisba, in acrylic/rayon mixture, 3 colourways, 48 inches wide, about £4.06, from leading soft-furnishing stores

8 'Little Jester' design, printed on a white textured cotton, 46/50 inches wide, £2.58 yard, by Tamesa

9 'Forest', semi-geometric print on white textured cotton, in 4 colourways 48/50 inches wide, £2.58 yard, by Tamesa

10 Cotton velvet No ZH351/3 by Sandersons, 3 colourways, 48/50 inches wide, about £9.90, from leading soft-furnishing stores

11 Valentino fabric with a ribbon design, in heavy cotton, 51 inches wide, £7.14 yard, from Zarach, 183 Sloane Street, London SW1

12 'Velousi', a loose-weave fabric in acrylic fibre by Lister, 6 colourways, 48 inches wide, £2.20 yard, to order from Harrods, Knightsbridge, SW1

13 'Belgrave', a wool-mohair fabric in natural colourings by Margo, 48 inches wide, about £3.68 yard, from Heal's, 196 Tottenham Court Road, London W1

14 French cotton fabric No 1061/23, 51 inches wide, 7 colourways, about £4.13, not including purchase tax, imported by Eaton Wholesale, from leading decorator shops

15 'Mango', a striped seersucker, in cotton/Fortel Poly mixture, by B Berger of America, 48 inches wide, £5.49 yard, from TT Designs, 1 Goodwins Court, London WC2

16 'Trimmie' by Fisba, in Dralon, in 3 colourways, 48 inches wide, about £2.43 yard, from Liberty

18 'Kaktus', a fabric by Textile Impressions, in Vincel/cotton mixture, 3 colourways, 48/49 inches wide, about £1.35 yard, to order from Harrods, Knightsbridge, London SW1

19 'Valeria', a fabric with a raised pile in acrylic fibre by Lister, 6 colourways 48/50 inches wide, £1.70 yard, to order from Bourne & Hollingsworth, Oxford Street, London W1

20 'Charmian', a fabric in Dralon by Lister, 11 colourways, 49 inches wide, about £2.20 yard, to order from Bourne & Hollingsworth

21 'Fartur', a cotton union fabric, 48 inches wide, 4 colourways, £1.90 yard a Liberty design, obtainable from Liberty's, Regent Street, London W1

22 'Scallop', a printed cotton by Liberty's, 5 colourways, 48 inches wide, £2.90 yard, from Liberty's

23 'Bauhaus', cotton union fabric by Liberty's, 4 colourways, 48 inches wide, £1.90 yard, from Liberty's

24 'Patagon', by Bousbac, in cotton/ rayon mixture, 51 inches wide, about £3.10 yard, 3 colourways, to order from John Lewis, Oxford Street, W1

25 Fabric by Valentino, See No 11

26 'Scope' by Bousbac, in cotton, 51 inches wide, 4 colourways, about £4.25 yard, to order from John Lewis

27 'Flicks' design by Textile Impressions, in Vincel/cotton mixture, 48/49 inches wide, 3 colourways, £1.35 yard, to order from Harrods

28 'Vedalis', a linen cloth in 3 colourways by Tamesa, 48/50 inches wide and costs £2.58 yard, from Tamesa at 432 King's Road, SW3

29 'Papenbroich' cotton velvet by Lister, 48 inches wide, in 4 colourways, about £4.45 yard, to order from Bourne & Hollingsworth

30 Fabric with grape design by Valentino, in heavy cotton, 51 inches wide, £6.25 yard, from Zarach

31 'Persepolis' by Bousbac, in cotton, 59 inches wide, about £4.10 yard, 4 colourways, to order from John Lewis, Oxford Street, W1

32 Fabric designed by Valentino, in heavy cotton, 51 inches wide, about £4.21 yard, from the Fabric Shop, 6 Cale Street, London SW3

33 'Ad Infinitum', by Shirley Cranton for Hall Traders, in cotton, 48/50 inches wide, 4 colourways, £1.86 yard, from Plus Two, 79 Walton Street, London SW1

34 Fabric designed by Valentino, in heavy cotton, 51 inches wide, about £4.21 yard, from a selection at the Fabric Shop, 6 Cale Street, London SW3

35 Fabric, also from the Valentino Collection, in heavy cotton, 51 inches wide, £6.96 yard, from Zarach

36 'Grpispin' designed by Chris Hal for Designers Guild, in cotton, 48 inches wide, 4 colourways, £1.80 yard from Designers Guild, 277 King's Road, London SW3

37 'Olympia' designed by Sandra W for Designers Guild, in cotton, 48 inches wide, 4 colourways, £2.25 yard from Designers Guild

38 'Hamish', an English patchwork print by Sandersons, 4 colourways, 48/50 inches wide, £1.35 yard, from John Lewis

39 'Millefiori', a fabric with a bi-colour design by Sheila Reeves for Designers Guild, in cotton, 48 inches wide, 3 colourways, £3.50 yard, from Designers Guild

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WHEN YOUR HOUSE GROWS TOO SMALL
Continued from page 61

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

Where the house already has a muddle of extensions and out-buildings at the rear, then you should contrive when adding the new room to marry them into a more coherent whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, children's play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the whole.

Whether or not you are installing a new sink you will need to check the line of the drains and the possibility of re-laying these and making new manholes. You will need to decide how you are going to relate inside and outside levels; is the new room going to extend on the same level or will it be more practical to drop it so that it is only a short step down to the terrace paving outside? Where the room is to be used the whole year round, insulation will have to be built into its structure and arrangements made for heating it.

You can go to a package-deal firm and have the whole problem taken care of. The service can include taking measurements, preparing drawings, making applications to local authorities, arranging finance, carrying out the work and in some cases giving a written guarantee at the end of the job. If you feel you know exactly how you want the extension to be designed, then it would be safe to use one of the firms. Alpine Home Extension Ltd, specialise in room extension in Attica, Roomaloft and Crescent Loft Conversion, specialise in all conversions. However, if your house has considerable architectural charm and you are not confident that you can guide a builder or a package company sufficiently to achieve the result you want then you would be well advised to call in a local architect whose work you like and know you can get him or her to draw you out a scheme. You could use them to carry the work right through—producing drawings and filling in forms for Planning Permission and to meet building regulations, getting quotations from builders, supervising the work and checking final accounts. By this time you could look after the last stages yourself.

Anyone contemplating extending their house in any of the ways discussed above would find the Consumers' Association's handbook Extending Your House (£1) extremely useful as it discusses the practical aspects in reasonable detail.

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GARDENING KNOW-HOW

Warm soil and spring moisture

BY PETER RUSSELL

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

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

Put in, then, the bulk of flower and vegetable seeds in wide variety. Make the most of all suitable weather. Once the seeds are in, there will be time to relax and put other seasonal garden matters in hand. Continue with planting seed potatoes. Prepare celery trenches and positions for those marrow plants you aim to plant out a little later on. Marrows, as well as celery, appreciate well-prepared and well-manured circumstances if they are to be able to give of their best. Remember, they are succulent vegetables, not only needing to be fed, but also to be in receipt of adequate moisture. This is much helped by good soil texture and humus; moisture retained in the soil through the agencies. April is the right month for planting asparagus crowns.

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

Late April is an excellent time for lifting and shifting evergreens. It is also a good time for pruning evergreens. The period runs on until early May. If pruning evergreens be careful not to spoil foliage effects. In the case of coniferous hedges use secateurs where practical and some evergreens can look very smart when given non-trimming treatment, some can look quite spoilt by being sheared or clippers.

Put on a spurt and finally catch up with any outstanding rose pruning. If forsythia specimens require pruning, make all haste before new foliage appears, making it difficult to see what’s what. Remove flower growth. This is easy to see. Try not to be too severe in pruning forsythia for it will often hit back by producing a mass of vigorous, non-flowering growth, which may make you regard your heavy-handedness.

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RECORD REVIEWS

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

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

The most valuable of these new releases—records which, I understand, have been in the American catalogue for some time now—is the set of six Partitas by J S Bach (CBS77289; £2.99). This is a double album with a fairly lengthy interview with Gould reproduced in lieu of analytical notes. Here he admits he is 'far from happy with the piano as it's been developed in the twentieth century, and I've done everything possible in the pianos I use to castrate them in such a way that they take on qualities which are almost harpsichordal in tonal characteristics'. He has tried to do away with 'power steering'. In fact, most recently he has actually used the harpsichord to record some Handel Suites.

Gould's eccentricities—his mannerisms at the keyboard, his special stool, apparent obsessions with temperature, humidity, and medicines—have, perhaps, obscured his musicianship. Certainly, his vocal accompaniments obstruct on record. But he has an outstandingly fluent technique, and rare insight. Perhaps his intellect is too penetrating, for he sees a multitude of interpretations of any one piece, and apparently when recording tries several contrasted approaches before making a final decision.

The most controversial disc is a selection of Brahms's Intermezzi (73093), where his tempi are idiosyncratic, and where the separation of hands is too calculated and too frequently indulged to be anything but annoying. It is a pity this collection starts with the best-known Op 117 No 1, where Gould's speed is really too slow. Elsewhere I believe that, although these are not 'normal' readings, they capture the essence of Brahms's imaginative thinking. The most recommendable selection nowadays is that recorded by Stephen Bishop (Philips SAL 3758) but, in straight comparisons, Bishop seems to lose something by his very taste and reticence.

In Beethoven's Third Piano Concerto (72796) Gould is accompanied by Bernstein and the Columbia Orchestra. Once, before a concert of Brahms's D-minor Concerto, Bernstein announced the total rejection of his soloist in Gould's conception of the piece. Again, this is an unusual reading, without rhetoric or exaggerated bravura. Instead Gould plays with simple restraint, only allowing his self freedom in the first-movement cadenza, where, incidentally, he dispenses with the two opening bars to good effect. The classical symmetries and patterns are exceptionally clear here.

But in the Partitas, Gould is at his most joyous, and his vocalization are correspondingly uninhibited. His decorations and springy rhythms are bracing (the word shake takes on a new meaning, for Gould's appogaturas tumble like scarves from conjurer's sleeve), and evidently music that is wholly abstract which challenges his keenest responses.

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

The pianist who wants to 'castrate' the modern piano

BY CHRISTOPHER BREUNIG

Glen Gould

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Stag Style goes from on

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

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

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

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

Outside the office you can see what she means. Home is exquisite, and she is disarmingly frank about "This is a home, not a museum, so I chose STAG SYMBOL 300 because it's alive, and the nicest thing to live with!"

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

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

She laughs with disarming frankness: "I told you" she says, "Stag Symbol is the nicest thing to live with..."
Colin and Pru Tatham, both 20, think marriage is a great scene. The Tathams consider themselves liberated, not least when it comes to furniture. They chose STAG RONDO for the bedroom because it is bold and modern, and full of character. Colin might never admit this, but he checked quite carefully on Stag craftsmanship before settling for Pru's choice of Rondo in above. Costing about £145, he decided its value for money. Pru just likes Rondo for its looks...

Henry Newman is the kind of bank manager who won't refuse you an overdraft unless you leave him absolutely no alternative. In other words, he is 35, charming, and definitely on the way up. The STAG SYMBOL 300 with which he has furnished his home is very much in keeping. Its gleaming white surfaces proclaim a welcome. Jennifer, Henry's wife, says: "It's the fitted look that's so marvellous about Stag Symbol". Then she adds, "Symbol makes living with your bank manager quite super". (And at about £140 for what you see, she won't have to have any nasty conversations about money.)

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Tenture murale et rideaux en "Zelina"
The future shape of London's motorway system, as laid out in the reports on the Greater London Development Plan. The southern section of the GLC's proposed Ringway 2 has been scrapped, although the North Circular Road section of the planned road will be upgraded. Plans for the 'Motorway Box' (Ringway 1) and for Ringway 3 remain intact, although the Government wants more time for consideration of these plans.
The two men who made the Civic Trust a going concern: (left) Michael Middleton, Secretary-General (right) Duncan Sandys, Founder and President of the Trust. See (previous page) DEEDS NOT WORDS ON ENVIRONMENT

poverty and its eradication.

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

That the Trust has been allowed to carry out most of its schemes reflects something of the yearning that most people (even councillors) have to live in neighbourhoods that are not only friendly and sociable but also colourful and easy on the eye. Perhaps, too, the success of so many Trust-sponsored schemes shows that Mr Sandys' talent for persuasiveness is also shared by his colleagues.

The Trust publishes a number of books and booklets, all of which should be seen around in council committee rooms throughout Britain. The titles are self-explanatory: Conservation in Action (£1-35); Forming a Building Preservation Trust (70p); Financing the Preservation of Old Buildings (35p); Pride of Place (£1-65). The prices quoted include postage from the Civic Trust, 17 Carlton House Terrace, London SW1Y 5AW.

HER LADYSHIP IN CHARGE

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

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

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

Britons should certainly know there's a European Architectural Heritage Year 1975 (or Euro-Archi '75) on, for the redoubtable, indefatigable Lady Dartmouth will head the executive committee. After her resignation last year from the GLC, her ladyship has been rather out of the headlines. Let us hope she will back spurring the sometimes-wordy environmentalists into a real action.

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

Callin; in the Specialist

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

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

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

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

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

Houses and Music

For those interested in interesting houses and interesting music, Resi¬dence Recitals, sponsored by Francis and Jane Carr of 34 Hillgate Place, London W8 (01-727 7582), offers a varied programme this year, including the Music and Letters of Mendelssohn at Clementi's House at 128 Church Street, Kensington, on April 12th, a Jane Austen day at her house at Chawton in Hampshire and a Mid Summer Party at Marble Hill, Twickenham, on June 22nd.

Keeping Up Brantwood

Not everyone is a Ruskin fan these days. He was too fond of overloading his aesthetic judgements with moralistic diktats, but those for whom he still has a message, will doubtless wish to help the appeal by the Trust which looks after Brantwood, at Coniston in Lancashire, Ruskin's home from 1872 until his death in 1900. The principal rooms contain a large number of pictures by Ruskin and now the Trustees want to extend, as an additional exhibition room, the small building which housed the printing press run by W J Linton, the wood engraver. Contributions, ideally in covenanted form, to the J S Dearden, Brantwood Trust, Coniston, Lancashire.

VAT Postscript

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

SIMON WHISTLER

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

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

He works in his Bayswater flat, his only tools a single steel point, a small electric motor driving the grinding wheel that sharpens the point, a powerful magnifying glass and a bright light against a dark background.

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

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

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

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

LAURENCE WHISTLER

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

For the catalogue of the exhibition of his Pictures on Glass at Marble Hill House, Twickenham, (open until Easter Monday, April 23rd), the artist has written his own simple explanation of how glass-engraving is done and, in doing so, makes clear why no artist-in-a-hurry can do is to apply light to the goblet or glass. ‘You can’t darken it again,’

‘The method employed is to draw on the glass with a steel point held in a tool like a pencil; no acid, no mechanical process, except that on one or two of the glasses the same kind of point has been held in a slow-revolving drill. Otherwise the picture is built up mainly of extremely small dots put on at speed by a vibrating hand, and with a pressure perhaps less than that of a pencil on paper, a technique which would be called stippling if the dots did not merge into longer marks and lines, and sometimes into areas scratched all over, to achieve maximum whiteness. The aim is to put a picture on glass, to make glass a pictorial medium like canvas or paper.’

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

Laurence Whistler’s earlier glass engraving was concentrated almost exclusively on architectural subjects, but his more recent themes—mostly imaginary and, in his own words, ‘more or less symbolic’—he agrees with John Jacob, cut with John Jacob, cut and Calvert of the “visionary year” and with some of the Surrealists Symbolists that he has affinities with is not interested in landscape in its own sake. Increasingly his ideas have ceased to be real places, Wilton and Windsor, and belong part of an imaginary landscape of “the meanings we read into it make it carry—meanings which reflect our own state”.

DAVID PEACE

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

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

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

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

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

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

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

For every ten gallery-goers who have heard of Canaletto, scarcely one has probably heard of his nephew, Bernardo Bellotto, known in Britain by the more Italianate single name.

Bellotto was born in Venice in 1721 and probably entered his uncle's studio when he was about four or fifteen years of age, when Canaletto was at the height of his fame, working on a prodigious number of projects and needing assistance at every turn. Not least of his commissions was that notable series of twenty-four views of Venice for the Duke of Bedford, now hung in the Canaletto Room at Woolaton and seen annually by thousands of visitors. That Bellotto was as spirited as most eighteenth-century apprentices, whether as artisan artists, seems to be attested by the vivid description 'turbulenti' recorded of himself and his youthful kinship.

After various painting expeditions around Italy with royal patrons from Charles Emmanuel III, King of Sardinia, Bellotto moved to Dresden in 1747 where he remained for eleven years, becoming Court Painter to Augustus III. What Canaletto did for Venice, his nephew then proceeded to do for Dresden, documenting that beautiful city in the most realistic and exquisite manner. Dresden was the only great city he painted, his fame spreading, he was called to the Court of Maria Theresa in Vienna followed by a brief sojourn in Munich under the patronage of the Elector of Bavaria before returning to Dresden.

The last great city Bellotto documented was Warsaw where he worked for Stanislaus Augustus from 1767 until his death in 1780.

During recent years interest in Bellotto's very considerable talent and achievements has been notably increasing amongst con-
and critics. The most notable exception of this fact is the publication of one of the most
fully and eruditely produced works of recent years: Professor
Kozakiewicz of the National Museum of Warsaw has written a
volume work on Bernardo
Bellotto, published in this country
in 1948, and anybody inter
ested in topographical painting
at the highest possible order, and
possessed of a rich uncle or royal
bank, should not hesitate to sug-
gest the necessity for the Professor’s
volume. 'Rich' is used advisedly, for the
volumes cost £27 50, but are
in every penny of the outlay,
very tribute to a great artist.
WHAT IS THE SECRET OF THE COUNTRY STYLE?

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

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

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

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

Opposite page (above) Beamed, two-storey-high room, with Mexican tiled floor in Eric and Andre Mulvany's Long Island summer home.

(Below) Rustic warmth in a timber-lined mountain chalet designed by Jean Hentsch and Jean-Francois Empeyta.
What are the features which distinguish country interiors so definitely from those in cities? First, perhaps, a greater sense of carelessness, allied with a freer use of colour and an interest in what could be more natural and basic materials. Finally, a general recognition that things don't have to be pristine. There are also less tangible elements: the make-up of those who naturally into living in the country. However carefree the child's congenital living-style, there's probably a good deal less clutter than a cottage, despite the perennial pressures on space - the former. However casual an a planked X-leg pine refectory table would probably be considered somewhat out of place; as would, of course, a ceiling.

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

Yet it is not only in these matters of outlook that the differences are apparent. Decorative schemes based on more basic materials are more sharply different in the country because more of those materials are more at home there. Exposed brick walls in the living room and quarry-tiled floors in the kitchen are more practical, posh and somehow natural in the country (Dwellers on the tenth floor of a high-rise tower aren’t too keen on ten with quarry-tiled kitchen floors.) And despite the spread of use of plastic surfaces in urban and suburban homes – for kitchen and bathroom walls to furniture itself – country-dwellers even country-weekenders seem to keep tiles and wallpapers for the kitchen and bedroom walls, and use old-fashioned timbers for furniture, however up-to-date.
The design of the pieces they chose. Hence, perhaps, the continuing popularity of Scandinavian furniture in country rooms.

The essential but, too elusive quality sought by country dwellers everywhere—from restorers in rural Rutland to converters in farthest Cromarty (doubtless, for that matter, dacha tenants in Muscovy and dand ranchers in Ohio)—is cosiness.

Hence the undying popularity of fires, oak beams, chintzes, floral wallpapers, pine furniture, old oriental and rya rugs and the rest of the repertory.

The quest for cosiness is understandable, for the elements, too. Perhaps, as with 'nice', no other language has an exact equivalent for 'cosy'. Comfortable, as comfortable things, are indeed and aren't right, although comfortable gets pretty
French doors, a mansard roof and prettily-flowered walls and ceiling in a bedroom designed by Barbe. Striped bedcovers and a fan wall-hanging in a simple but prettily-flowered children's room in an old red barn belonging to Harold and Lillian Groueff's country house. One of the bedrooms in Enrico Colombotto Rosso's house in Piedmont (the dining-room is shown on page 104). One of the bedrooms in designer Frank Adams' country house. The four-poster seen at its most advantageously enchanting. And pieces of furniture, contrary to urban conventions, seem to get placed more closely together; pattern gets overlaid on pattern with no sense of incongruity; even rugs get overlaid on rugs with all-round approval. Similar pieces do appear, of course, in town and country. Blow-up chairs are as ideally suited for knock-about children's rooms or for outdoor relaxation on country lawn.
Black-and-white patchwork quilt, with more patchwork seen in the picture above the fireplace, in a white-painted room in a weekend house in France.

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

Pattern on pattern with blue and terracotta as the dominant colours in a guest-room in Stephane and Lillian Groueff's country home. (See also page 106)

Blue-and-white bedroom, with natural wood beams and window frames in a charming country bedroom in American actor Michael Wager's 1820 barn.

Above  Pattern on pattern with blue and terracotta as the dominant colours in a guest-room in Stephane and Lillian Groueff's country home. (See also page 106)

Left  Blue-and-white bedroom, with natural wood beams and window frames in a charming country bedroom in American actor Michael Wager's 1820 barn.
or urban patch. Fold-up Plia

s are as useful to have around in

e as well as flat when supper

es for four suddenly expand

ry parties for ten. But,

ally speaking, I would say that

o people furnishing a room in

ty country would think of timber-

backs of yesteryear or new-

nic fold-ups—rather than

led polypropylene chromium-

ed steel-tube-framed chairs,

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ural basis of Robin Day's Hille

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rooms are no place for the deco-

with his latest and trendiest

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NOT QUITE SUCH A FORTRESS AS THESE EXTERIORS MIGHT SUGGEST

TEXT BY NICHOLAS DREW
PICTURES BY MARIS-SEMEL

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

The house was designed (by architects Keith Kroeger and Leo Perfido) to keep the natural surroundings wholly undisturbed. Every essence of the low, flat-topped, white stucco exterior is pared right down to the essentials: crisp, pure, geometric.

Inside, huge glass panels fill the room with sunshine—and moonlight.

Approaching the house, the visitor notices the entrance, reached by stone slabs set in the grass, set right at the entrance. The children's playroom is seen at the entrance, reached by stone slabs set in the grass.
gets no hint of the views and the rocky bluff tumbling down to the quarry on the other side. In the front, the two wings of the L wrap around a little grassy plateau bordered with mounds of rocks and clumps of flowers 'for a lot of colour in small controlled areas.'

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

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

The kitchen is coolly restful to the eyes, with its putty-coloured cabinets, stainless steel equipment, white walls, slate floor. A built-in triangular desk makes good use of a corner. Shaped in an L to rim the edge of the rocky bluff, the house, is designed so that every room has a view of the quarry. Interiors are the essence of spare simplicity so as not to detract from the spectacular murals of the outdoors. Furniture is minimal, with many pieces built-in, and colour schemes are homogenous throughout—white walls against warm exposed ceilings, floors covered with either chocolate brown carpeting or purplish green slate, and built-in cabinets in a soft putty colour.

In the living-room, which juts out in one corner in order to create windows on three sides, the furniture is arranged in an island well away from the window walls. Chenille-covered seating pieces, low enough not to obstruct the views, are grouped around a glass-topped coffee-table. Paintings by Jack Youngerman and Nicholas Krushenick, and a sculpture by Louise Nevelson over the fireplace, add the only colour and design. The room is angled across a corner and framed by glass, 'is one of the things I love best in the room,' says the owner. 'In winter we watch swirling snow drifts outside each room, sitting cozily by the fire.'

In warm weather, the room opens out to a large deck. Indeed, the great pleasures is that there is but a step from almost every room to a deck or terrace. Even the master bathroom, with its sliding glass door for going sunbathe.

Divided by a work counter, the main cooking part of the kitchen is a charming breakfast area. Glass doors lead out onto a triangular deck (created by off one corner of the room) and there steps lead down onto the living-room deck. From the fast table you can look across two decks into the living-room back outside again through windows on the far wall to the bay beyond. From the living-room deck a cushioned bench overlooks the spectacular swimming-pool supported on walls getting twenty feet in height so that it seems to be floating in the air above the trees. Instead of blue paint, the pool was lined with dark green to simulate the natural look of water.

A staircase, coming down from the living-room deck, links the house with the swimming-pool area.
JOHN STEPHENSON, a director of Ryman, has spent most of his working life involved in industrial design. When he and his wife, Jinty, a fashion designer, decided to leave their flat, they wanted an 'instant' central London house.

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

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

The Stephensons used Coles' brown wallpaper virtually throughout the house and fitted brown carpets. The handrails dividing the dining-area from the sitting area were taken out and were replaced by 1 pinch chrome-plated tube railings, which were made specially for them by Alan Zoetfig, who also made the leather-topped and chrome dining-table (designed by Peter Crutch of CDG design consultants) and the swivel-and-tilt TV bracket which John Stephenson designed. The dining-chairs are from the Ryman Eurosit range: The deep leather-upholstered armchairs and settee in the living-room are also by Ryman. Glass-topped tables, book-shelves and storage 'towers' were designed by John Stephenson. Most of the pictures are from Poster Originals in New York.
THE INTERIORS shown here are part of a three-bedroomed flat in central London, the home of a young banker. The flat is the top floor of a modern block, where two smaller rooms were gutted to provide the large L-shaped living-room. The visitor’s main impression now is of an apartment of the utmost spaciousness. The conversion was designed by Green, Lloyd and Adams, and perhaps the most ingenious of their innovations was the infiltration of a spiral staircase which leads from the living-room to the roof. The possibilities of a roof garden and glass-walled sitting room to take advantage of the magnificent panoramic views over London, are under active consideration.

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

One of the most unusual features of the flat is the bookshelf unit, with glazed vertical sections between the shelves so that the coming into the hall sees into the living-room through these sections; it is an unusual device which lessens the academic weighting of many a vast Victorian bookcase.

The furniture is a pleasant mix of old and new, with a vivid metric-patterned rug brought from a visit to Mexico as the decorative feature of the li
Looking from the sitting-area to the dining-area, showing the ly-designed folding table set from the spiral staircase, likely to be incorporated in a garden and glass sitting-room (top) Detail of the stairs and beds in the living-room, showing vertical sections between.

(Left) Antique desk in the room. (Centre) One of the bedrooms. (Centre, right) View of entrance-hall to the living-room.

The spacious kitchen

The Eames armchair, bent-dining-chairs and leather sofa as contrast, a roll-top desk once belonged to the owner's father. The flat is a model of modern flat in a modern block humanized by skilful and aesthetic design and decoration.
EXOTIC TASTES IN THE ROMAN ‘TURRET’

PHOTOGRAPHS BY CRISTINA GHERGO

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

Above Two views of the metal-studded hall, with sliding door to the living-room
Right The main living-room, showing the fur-lined white seating-shell designed by Renato Pascetti
Top Red-and-white-vaulted guest-room, seen from the dining-room
Above Renato Mambor's statue 'The Presence Outside', seen from the top floor of the duplex.

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

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

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

shirley garner-shields

YER 400 SQ FT OF LIVING SPACE
ND SCOPE FOR A LARGE EXTENSION

thanks to a growing family, a

and his wife, rosanna, decided

n ward, then a barrister, now a

in wivenhoe, on the river

Architect Bryan Thomas was a

longtime friend, they admired his

work (particularly his preoccupa-
tion with the finish and detailing of
his designs) and when they found
their site at fordham heath on the
Essex-Suffolk border they asked him
to prepare plans.

The main problem facing the

architect was how to design a house

on a site in open country with the

best views to the north. Obviously

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

shirley garner-shields

Photographs by Colin westwood

in Colne, in Essex, they decided to
build rather than follow the more
conventional course of looking for an
old farmhouse to convert and
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Wards' views in one basket—the
sitting-room—and a series of what
could be termed miniature views,
The plan gave the Wards an extremely large living-room of well over 400 square feet, and this has remained the heart of the house with its fine views over the surrounding countryside. The kitchen adjoins the boys' playroom, and prompts the only major revision which Mrs Ward would make to the plan if she were starting again! 'I'd always recommend some kind of arrangement—a room divider or maybe a hatchway—which would form an observation post overlooking the playroom or play-area, so that I could keep a watchful eye on the young whilst carrying on with the preparation of meals, cooking and so on. But that's a minor point in the general excellence of the whole living arrangement.'

Study of the plan shows how essentially painless the extension proved, as if the whole future project were clearly foreseen by the architect of this ingeniously and imaginatively planned house.
IF CHALLENGED on the definition and/or derivation of the term longue on one of those quizzes on the provenance of antiques (which, God forbid should ever happen to me) I should find myself in a bit of a quandary. Does a longue refer to length in metres or centimes?

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

1. 'Chariot', with shiny metal frame, upholstered in suede, designed by P. Tuttle for Swaddle International, £395.00, from Oscar Woollans, 42 Frithley Road, London NW3
2. 'Isokon' day-bed, designed by M. Breuer in 1935, now made by John Designs, with curved back frame, upholstered in textured wool or hide, £69.90, from John Alan Den, 75 Parkway, Camden Town, NW1
3. 'Mirage' day-bed in Perspex, with detachable cushions in cotton velvet, £120.00, designed by Rupert Guild, available from him at 11 Woodside Road, Croydon, Surrey
4. 'Vola Atta' chair and footstool by Giovanni Offredi for Saporiti, springy steel frame covered in leather, £120.00, from Proposals, 28 King's Road, London SW3
5. Chair and footstool, designed by Geoffrey Harcourt for Artifort of Holland, with curved wood frame, swivel base, upholstered in tanned cowhide or simulated leather. In tweed, low-back chair, £129.90, high-back chair, £169.90, footstool, £56.00 From Oscar Woollans, 42 Frithley Road, London NW3
6. 'Galleota' chair by Benencia in expanded polyurethane with slip-on fabric cover in various colours, fold to make a compact upright chair, about £56.70, inquiries to Lumashell, Long Road, Ware, Herts
7. 'Tuira' chair and footstool by Westnofa of Norway, with laminate wood frame available in several wood finishes and cushioned upholstery covered in hide; high-back chair, £169.90, footstool, £68.70 From Westnofa, 24 Rathbone Place, London W1
8. 'Djinn' chaise longue, designed by Olivier Mourgue for Airborne of France, tubular steel frame covered with polyurethane foam, and upholstered in removable nylon cover, about £96.40, stockists from Eurofurn, 28 The Broadway, NW3
9. 'Fenix', an adjustable chaise longue designed by Sam Larsson for Dux of Sweden, chrome tube frame, upholstered in simulated leather, about £287.30, order from Harrods, Knightsbridge, London SW1
10. 'Relaxing chair', designed by P. Kjaerholm of Denmark in 1965, stainless steel frame, handwoven cane seat and back, headrest covered in hide for about £140.00, inquiries to Perry, 5 Sedley Place, Woodstock Street, London W1

Photograph: Tom Yee

Opposite page Room-setting, designed by Tony Cloughley for Albrizzi, showing, in the foreground, a day bed and/or derivation of the term longue on one of those quiz frames on the provenance of antiques (which, God forbid should ever happen to me) I should find myself in a bit of a quandary. Does a longue refer to length in metres or centimes?

No doubt the former, but there is quite a case to be made out for the latter view, for the chaise longue and its manifold variants have
The honourable if indecorous history of the chaise longue seems only slightly less lengthy than that of the chair itself. The Egyptians must have had a word for it, as it was one of their favourite pieces around their palaces. The shape is certainly conducive to one of those dalliance-with-payment-comprising chair and footstool made of sections of foam polyurethane, slotted onto an aluminium base, upholstered in a stretch jersey fabric. Chair and footstool, £390 00 complete. To order from Oscar Woollens, 421 Finchley Road, London NW1

for a very long time indeed, a thousand years at least, and now no signs at all of any change. Rather the reverse, in fact.
Right Seating units carved out of blocks of foam, make interesting sculptural shapes on the patio of a Mediterranean holiday house.

Below left 'Bambolongne' by C & B Italia, with no rigid internal structure except cone-shaped foam reinforcing in each corner, covered in a natural coloured fabric (as seen here), printed cotton or suede and costing from £145.00. Imported by Interspace, available from Designers Guild, 277 King's Road, London SW3.

Below centre Regency chaise longue, upholstered in green velvet, £1,550, from a selection at Charles Tozer, 2 Brook Street, London W1.

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

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

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

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

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

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

All in all, there certainly seems to be a chaise longue or day bed for every man or woman—so long as they're in a relaxing mood.
A selection of flower design by Michael Szell, printed on silk, ranging from £3-25 to £10-00 yard, 48 inches wide, available from Michael Szell, 47 Sloane Avenue, SW3, and decorators' shops.

COLOUR & FABRIC

GARDEN

Editor's selection from the vast range of fabrics

Top row, left to right: (1) Blue shapes on white ground, by Hermès, in heavy cotton, 51 inches wide, £2-25 yard, from a selection at The Shop, 6 Calle Street, London SW3. (2) Bees, by Valentino, on heavy linen, 51 inches wide, £6-25 yard, from 183 Sloane Street, London SW1. (3) 'Ship Ahoy', by Michael Szell, in cotton jacquard denim, 48 inches wide, £1-75 yard, imported by Wholesale, available from decorator shops. Second row: (1) 'Turf Inn' fabric by G P & J Baker, 54 inches wide, 6 colourways, £7-00 yard, to order from Peter Square, SW3. (2) 'Chez Fidelis', in cotton jacquard denim, 48 inches wide, about £12-00, from John Lewis. Third row: (1) 'Orbis' fabric from the 'Pixies & Picnics' range by Warners, in cotton, 48 inches wide, 4 colourways, about £8-00 yard, from leading stores. (2) 'Splash' by Julius Heller for Heal's, in mercerised satin cotton, 3 colourways, about £3-20 yard.
A POT OF PAINT AROUND THE HOUSE
AND THE WONDERS IT CAN WORK

FLOORS AND WALLS
Floors and walls painted in Sandersons of Hull 'Lightning' paint, an odourless water-based gloss emulsion that dries in an hour. From 72p a tin, it is available in ten colours.

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

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

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

THE STRIPED CABINET
Kitchen cupboards painted Colorizer by Berger Paints and decorated with stripes (No 8893. Walls are also painted aubergine-coloured vinyl.

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

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

BINS AND TOPS
Above Another decoration by Berger Paints, using paint blue and maroon section in Colorizer range.
Below 'Amethyst' matt-emulsion from Dulux inup.
Shiny primary-coloured paints, posters and colourful ceiling-hung kitchen paraphernalia, enlivening an otherwise ordinary kitchen, in a young couple's house in Finland.

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

Windows in Brolac Colorizer Gloss, 'Malibu' No 6202, by Berger. Emulsion, about £1-00 litre; eggshell, about £1-25 litre; gloss, about £1-30 litre; exterior wall paint, about 92p litre.

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


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

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

Table from Habitat's unpainted furniture range, enlivened with the aid of their stencil set, £1-65.

Dark-painted walls making a lively contrast with a white-painted floor.

Above Chest-of-drawers painted in some of the colours from Habitat's range of 16 bright hues.
Below Dark-brown paint used on the doors of John McConnell's house in Fulham, brightened by its surround.
Bathroom showing tiles by Pilkington, basin and WC suite by Twyfords and towel ring by Allibert. Walls are painted in Magicote's glossy Regal blue. (Room designed and photographed by Graham Henderson for Young Color)

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

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

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

Antonia Ross looks at some brand-new notions:

**RUBBER BATHS AND MIRRORED SPLENDOURS**

From being the most mundane and monotone room in the house, the bathroom has now become the most exuberant and uninhibited. And it's not only the mise en scène that has changed so dramatically; even the bath now never stands still, so to speak. The latest brain-child of the designing boffins is a prototype for an all-rubber bath, which seems so sane and logical a concept that, as usual, it's now difficult to comprehend why nobody thought of it before. The prototype was evolved by Dinah Casson, a 26-year-old freelance designer, and gained a prize in the latest Dunlopillo awards. We should certainly hear more about it later. Surely, there must be one rubber firm keen to break into the great domestic market.

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

To which the designer might well reply: 'What's so wrong with the traditional shape of the bath? Isn't it well-suited to the traditional shape?'

Right A small bathroom, designed by Gaston Berthold, hung with fabric to oriental effect and visually enlarged by the use of mirror on one wall
The Carron Contract 1700 bath, specially designed for budgets. It is made in 12 colours, and costs about £31 00, from Homeplan Showrooms, 55-57 Marlborough Street, London W1.

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

...body? And what does 'a mixed concept,' really mean? 

...point of criticism on which I would be inclined to agree with assessors was in their objection to the dark green colour. But perhaps all Miss Casson could get for her prototype.

...much for the bath. Now back to background to the bath. Here going and two magnificent (and magnificently different) styles are shown in these pages, which ought to be awarded prizes to assessors around who happen working on behalf of the glass assessors, for the magnificence of the glass.

...previous pages I show the room designed by Gaston Bertrand, artistic director of the House Panel, for his Parisian appartement. Into the smallest of bathroom space he has infiltrated an opulent La Turque with a richly-patinaed fabric used for curtaining, covering and small settee. All in contrast to a veined marble

...there is the bathroom of decorator Anthony Redmile Pimlico house in which mirror over every inch of the curved walls and shower enclosure, giving endless repetition of the design provided by the decorator's taste and ingenuity. Why not? The bath is almost this kind of lead why shouldn't we all take another look at our bathrooms to see whether (and we) could take the shock of complete revamping in the grand style?
"Vasa" chair, Swedish seventeenth-century style, hand-carved, by Royal Swedish Interior, about £30-00. Stockists from Anthony McCarthy, 75 Manor Lane, Sunbury-on-Thames.

"Old Charm" No 1727 refectory table, £88-20; No 1664/1731 sideboard, £208-00; No 1534 corner cabinets, £20-00; No 1433 bookcase, £42-70; and No 1729 and 1730 chairs, from £37-60; by Wood Brothers, from Waring & Gillow, Oxford Street, W1.

Leather-upholstered, deep-buttoned chair from the "Wilton" suite by Beau Resta, from about £165-00. Harvey Nichols, Knightsbridge, London SW3.

"Vasa" chair, Swedish seventeenth-century-Swedish-style dining-table, extends to 96 inches, by Royal Swedish Interior, in timber with white lacquered finish, about £83-00, stockists from Anthony McCarthy, 75 Manor Lane, Sunbury-on-Thames.

Sheraton style 'Carlton' desk in mahogany, leather writing-top, brass trimmings, about £300-00. Geo Heapy, 92 Thurleigh Road, London SW12.

"Old Charm" No 1727 refectory table, £88-20; No 1664/1731 sideboard, £208-00; No 1534 corner cabinets, £20-00; No 1433 bookcase, £42-70; and No 1729 and 1730 chairs, from £37-60; by Wood Brothers, from Waring & Gillow, Oxford Street, W1.

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

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Best news of all is that carvers were, for far too long, out in the cold, finding an increasing demand for their craftsmanship. Understandably, when they are capable of creating out a client's wish for William Kent dolphins, Robert Adam urns, or Grinling Gibbons swags...
Regency mahogany writing-table with leather fall, No FCL 19, £68 60, from Foster Clarke, 7-9 Upper Tooling Road, Tooting Bec, London SW17

Pedestal wine table in yew-wood by Charles Barr & Sons: 'gallery' table (left) K541Y, £59 00, and (right) K682Y, £14 52, from Harrods

Wine cabinet in mahogany, free table, in burr maple, or choice of veneers, eight feet by four feet, with assimilated marble base, gilt dolphins, £200 00, from Bevan Funnell, £113 35, from leading stores
A decade or so ago, the herbaceous border was, so to speak, under a bit of a cloud. Some of those experimenters, who might well be termed avant-gardeners, began to suggest that the herbaceous border was far too sentimental (and labour-demanding) a feature of any efficient garden scheme.

Their denigration was powerful and vocal, but died the death that is the fate of all theories that seek to outmode popular tradition. Too many thousands of gardeners found the allure of designing and cultivating the perfect herbaceous border too challenging a task to be deterred by theorists. After all, it was still the only practical way of displaying a collection of different plants.

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

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

On this page the importance of leaf-form in the well-planned border is demonstrated. The bold leaves of a clump of iris contrast well with the purple foliage of Rhus cotinus behind, with grey-leaved stachys to the right. In picture No 4, the young growth of skimmia is set off by the handsome white-edged leaves of Hosta albo-marginata and the glaucous Hosta sieboldii. No 5 shows spiraea and yellow Primula dave which thrive in the moist waterside border.

The next picture (4) shows a corner of a garden in Wiltshire, in which an old stone bench is bowered in tall-growing herbaceous plants. Yellow-flowered verbascums are much in evidence. The dramatic Verbascum olympicum and the woolly-leaved Verbascum bombyciferum (both biennials) are common, or the perennial Cotswold (buff-coloured flowers), or yellow Gainsborough, or white Pink Domino.

No 6 is a picture of a border in Scotland, where the architectural value of the occasional shrub is shown. The border is shown: a white-flowered Buddleia variabilis gives height of importance to a border brightened by Lobelia cardinalis and helianthus with the sharp foliage of iris to fill up the picture. The value of buds and roses in a border is illustrated in 6 and there is no more effective rose in a border than the popular Iceberg. A corner of a fashioned cottage border in Hertfordshire is seen stuffed with old favourite herbaceous plants as delphiniums, Shasta daisies back and a low planting of delphiniums and Sweet William in the front.

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

Photographs: Peter Coats
In pictures 9, 10 and 11, a planting of some bulbs, such as tulips, from which borders are shown. To prolong the show of colour, these can be replaced after flowering and replaced with dahlias.

In the last four gardens, traditionally planted late-summer border, with phlox to the front, is seen. Across two pages is shown a Sussex garden, where a luxuriant planted border of delphiniums, nepeta, verbascum and the class border plant Achillea Plate, with its sculptured flowerheads, leads to a low border of white roses. Below (14) is a planting for late summer, the Plume Poppy - also called Verbascum cordata - with Day Lilies (Hemerocallis) in front. No 15 is a cool border in which the star turns is Lobelia cardinalis. Queen Anne’s Lace is a brilliant border flower which is often enough planted. To get the best from it, special treatment it needs given the kind of soil it likes and peaty - and to be raised in autumn and wintered in a frost-free variety.

L siphilitica is a beautiful variety...
Above  Sir William Chambers (Meyer), born in Germany and came to England and studied under Reynolds, died at Kew, 1781 (courtesy of the National Portrait Gallery)

Left  The Pagoda, Kew. Linogravure by Edward Bawden RA, published courtesy of the Royal Institute of British Architects, Drawings Collection

Below  Chambers' original sketch of the Chinese pagoda at Kew (courtesy of the Royal Institute of British Architects, Drawings Collection)
Chambers, Sir William (1726-96). Though Chambers is known chiefly as an outstanding architect in the Palladian style, as the author of the seminal and influential Treatise of Civil Architecture, and as designer of Somerset House, he must also be high in any history of English garden architecture on account of his achievements at Kew.

Chambers was born of Scottish stock in Gothenburg, Sweden, where his family had long been involved in the Swedish mercantile trade. Although he was educated at Ripon in Yorkshire, Chambers returned to his native Scotland in 1746, and in that capacity took part in the Company's far eastern voyages. Being strongly inclined towards architecture, he spent much time studying Chinese buildings and gardens, and whilst still in his twenties gained some renown in Sweden for his expertise in oriental subjects. In 1749 he was possessed of sufficient funds to be able to set up in London, afterwards living as a student at the École des Arts in Paris, then the leading architectural school in Europe. Back in London, thanks to an introduction by the Earl of Bute, Chambers became architectural tutor to the Prince of Wales, and later architectural adviser to his widow, the Princess Augusta. For her, he designed, between 1757 and 1763, the ornamental buildings in Kew garden, his first commission of consequence. Horace Walpole, in one of his more dyspeptic moods, was airyly disparaging of Chambers' efforts at Kew writing, in 1760, that 'there is little invention or taste shown. Being on a flat, Lord Bute raised hillocks to diversify the ground and carried Chambers the architect thither, who built some temples, but they are all of wood and very small. Of his design was the round temple in the middle, with a circular portico, called the Temple of Victory on the battle of Minden; another with a Doric portico; the Corinthian semicircular arcade, a little round temple in the recess on the left hand, the Roman ruin, the aviary, and a Chinese building in the menagerie. The bridge and the round temple were each erected in a night's time to surprise the Princess.'

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

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

Of other buildings at Kew designed by the architect, there remain the temple of Bellona with its Doric columns; the severely simple, classical temple of Aeolus on its 'hilloc' not far from the Cumberland Gate; the Roman arch, no longer carrying its road; and the orangery, now a museum, one of Chambers' masterpieces.

Chambers' next and somewhat fortuitous claim to a place of consequence in garden history was established by the publication of his fantasia, entitled A Dissertation on Oriental Gardening in 1772. This book, by the 'Comptroller General of His Majesty's Works' (with a most inappropriate engraving of a classical allegory by Cipriani on the title page) was widely influential, particularly as the author had published, in 1775, Designs of Chinese Buildings, an authoritative study based on his earlier visits to the Orient and which had a considerable influence on the developing cult of Chinoiserie in Britain and also in France. The Dissertation, however, was written so that Chambers could give publicity to his personal views of gardening—by foisting them on to the innocent Chinese—and indulge his venom towards 'Capability' Brown, who had been preferred by Lord Clive for the design of Claremont in Surrey—to Chambers' chagrin. Although written with this dubious intention, the book is vastly interesting and has proved uncarmily prophetic in many of its claims and assertions. Chambers' innuendoes directed at the homespun Brown are subtle, sophisticated and spiteful as for instance, this comment: ‘Amongst the Chinese... gardeners are not only botanists also painters and philosophers ing a thorough knowledge of human kind, and of the art which its strongest feeling excited. It is not in China, as in and France, where every architect is a gardener... In China gardening is a distinct profession requiring an extensive study; perfection of which few ache...’

Further reference to the fact that the Chinese never situate roads at the foot of rising ground without trivings drains to receive the water was probably another bark di...
Brown, no doubt pointing out the technical shortcomings on paper and clear enough to the sentiment of the time.

In the context of Walpole's preoccupation with landscape scenes should not be interpreted from nature itself, the priority to read the pseudo-Chambers view of the scene of a garden should differ as much from common nature as an heroic doth from a prose relation; to gardeners, like poets, should come not to their imagination, and beyond the bounds of truth, over it is necessary to elevate, embellish, to enliven, or to add beauty to their subject'.

One of Brown's tendency to make gardens tree-and-shrub-studded is of the open countryside, whereas was equally dismissive: the favourite plan of our gardens; and our larger ones are only repetition of our small ones; more green fields, more serpentine walks, more seats; like the honest for's seat, which consisted in a multiplication of his stewards; three legs of mutton and neeps, three roasted geese and buttered apple-pies. Yet our many handbooks on gardening do not make gardens have not secret recesses, in each of which is an elegant pavilion, consistent with one state apartment, with proper conveniences for open servants. These are indeed, during the summer, by airiest and most accomplished

...other of the notions with which Chinese was that by a skilful camouflage of their ancient enterprises they added to some sublimity of their landscape. They concealed, he asserted, activities on the summits of the highest mountains, foundries, limekilns, and glass-works, which send large volumes of flame, and used columns of thick smoke, to give these mountains the appearance of volcanoes'. He also of strong wire fences, painted for only too accurately anticipate the inevitable plastic-covered work of modern suburbia. Needless to say, in the interesting subways in the Disquisitions, plants chosen and grown in China, a number were completely unknown in that country. To the gastronome myth has always been the wine and subsidiary quality.

The book, one of the more imaginative fantasies on the possibilities of design-making, was, nevertheless, seriously enough by an extraordinary number of so-called authors, then and later; and it has suggested that some of the sublimated in the book were read and used by Gertrude Jekyll.

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

But Chambers, well-known for his earthy humour, took his joke to its audacious limit by quoting from that same book.

Chambers' knighthood—of the Polar Star—was a Swedish, not an English, honour which he was, however, permitted to employ in this country. All in all Chambers was a remarkable man. As John Harris, his biographer has written, 'He was respected by the beau monde but was never of it; was a friend of blue stockings, writers and artists, yet his shadow barely darkens their memoirs; he is the father of his profession in the modern sense, yet long remained unacknowledged; and he gave fetes and dances at his great Palladian house at Twickenham where he lived a grandee's life, yet such events have passed from social memory... In dealing with his craftsmen, his Army of men, Chambers is the champion of the underdog. In all his correspondence his transparency shines forth. Such men were rare.'

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

[See: Sir William Chambers by John Harris (Zwemmer, 1970)]
During the past year or so the Yale University Press, operating from Bloomsbury Square, has been making a sizable impact on the British publishing scene with a number of beautifully-produced books. Two recent publications, both printed in Japan, deal in the most splendidly epigraphic style with Japanese buildings and gardens, both subjects of increasing interest in the West. Katsura (£8-75) deals with tradition and creation in Japanese architecture, here exemplified by a country villa near Kyoto, built between 1620 and 1647 for the imperial prince Toshitoho. Katsura is one of the great masterpieces of Japanese architecture, and although it is known as a palace it is more akin to a large country lakeside villa in what might be called a Japanese version of the Picturesque. In a series of magnificent photographs by Yasuhiro, Ishimoto, the reader begins to sense the sheer serenity of the place with its attendant gardens, temples and other buildings. Kenzo Tange, the leading Japanese modern architect, has written the text. The Japanese Garden (59-50), subtitled An Approach to Nature, will have a wider appeal in this country, for here we have all the elements that make up that highly indigenous art form which the Japanese evolved for the East in much the same way that the English devised their naturalistic gardens for the West. In this book, Takeji Iwamiya is the photographer, and the text is by Teiji Ito. Some of the photographs are superbly beautiful, especially a sequence in colour, and it is easy to see why the peaceful simplicity and tranquility of the Japanese garden has such an increasing appeal to Western gardeners. Handsome and informative, both books are likely to attract a lot of new friends for Japan—and for Yale.

Japanese gardeners and architects ...

MIXED-UP POET

Anybody interested in Ireland, its politics, poets and prose-writers, should make sure of reading W B Yeats' Memoirs (Macmillan, £4-00), which is a completely absorbing set of documents skilfully and carefully put together, edited and introduced by Denis Donoghue. The book consists of a discursive part-autobiography, covering what was probably the most eventful, painful, yet fruitful decade of Yeats' life in the 1880s and 90s, linked with a journal, in which the poet jotted down observations on friend and foe, poetry and politics, living and dying. Few literary connoisseurs have been more self-revealing: Yeats was possessed of an impressive detachment concerning his own vacillations and weaknesses as well as an equally detached interest in a group of unusual men and women: Maud Gonne, the mixed-up and would-be exhibitionist-revolutionary he loved so despairingly; Daisy Vernon, his first mistress, the young wife of a much older man; Lady Gregory of the Abbey Theatre; and then the writers: George Moore, J M Synge, Arthur Symons, Ernest Dowson and many others, all clearly delineated. Yeats is also splendidly evocative when describing the houses he visited. Any reader will wish this enthralling autobiography fragments were ten times as long; it is compulsive reading.

ROYAL WORCESTER

Henry Sandon, curator of the Dyson Perrins Museum at the Royal Worcester Works, has followed his book on the eighteenth-century products of the famous firms with Royal Worcester Porcelain from 1862 to the Present Day (Barrie & Jenkins, £10-00). To the porcelain purist and archivist, of course, the earlier volume had far greater appeal, but to the collector of less rarefied pieces the present volume, with its profusion of illustration, will offer the greater pleasure and promise: Mr Sandon is one of the most painstaking of curators and historians and the minutiae of his narration will be of more interest to the friends of his museum than to the general reader, but every collector of Royal Worcester wares will want—and need—this exhaustive and valuable reference book, which covers not only the economics and aesthetics of porcelain production—but the artists and craftsmen, too.

ROMANTICS and OTHERS

Raymond Lister's range of aesthetic interests is so wide-ranging that only a brave critic would care to forecast the scope of his next book. From decorative ironwork and old maps and globes, he has now turned to British Romantic Art (Bell, £5-50), a logical extension of his earlier interest in Blake, Edward Calvert and Samuel Palmer. His earlier researches have now moved on to take in those artists, but also, inevitably, Fuseli and John Martin, and, less expectedly, William Etty and that ultimate master of the real and earthy, George Stubbs. How Mr Lister gathers his artists under his cover story makes for a book that is full of interest and unexpected detail as he moves from romantic portraiture to romantic landscape, from apocalyptic imaginings to allegorical story telling. He includes in his story over 100 well-printed plates, very much to the point and, as befits an author who is also an artist of achievement in his own right. AMERICAN SCENE

Elliot Erwitt, now in his mid-forties, is one of the most remarkable, successful yet little-known photographers in the world—and certainly the most adventurous. His choice of subject matter, well-shown in two recent books, both published in this country by Thames & Hudson, is wider, wilder and wittier than that of any other camera man.

Observation of American Architecture (59-50) includes well over 100 of Erwitt's remarkable architectural pictures, many in colour, with a brief introduction and captions of portentous banality, full of trendy, modern cliches (typical: 'Massive articulated forms with strong expressive openings typify the best American architecture of the late '60s') contributed by Ivan Chernyayev, a graphic designer. A great chance has been missed. All viewers of this magnificent gallery have liked to have known what a great deal more about buildings, old and new. Instead, they have been presented with a picture-book of clapboard churches and farmhouses, concrete city canyons, campus pedimented megalomaniac and firehouse blocks—deserves to be—and could have been—a far more memorable and valuable record. Many of the photographs are of grotesquely distinctive beauty, served by the printers (though not Japanese), plainly the highest quality. Mr Erwitt's other book, American Photographs (£4-90), with personal and extravagant captions by the author, may make any photographer hanker to be inhabited by indulgent publishers to put before the public. Here is a conger of maverick's eyeball views of the world (mainly urban) and there are many, with all its quirks, quacks, pomposities and preciousness, innocence of ignorance, ugliness and beauty. Every picture is a surprise and each one carries an enthralling story, the hallmark of the great photographic rep...
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Even if you can't spell it
you can smell it.

The poet long ago, and for
his own pleasure, wrote:

I was joking about the dace.
A freshwater bouillabaisse may indeed
contain dace, but it doesn't have to,
lake or pond fish need all the de-mudding they can get, whereas fish from swift clean rivers need far less.

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

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

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

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

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

Pour off the liquid into soup bowls containing cubes or croutons of bread—fried or toasted, to taste. Put the fish flesh into a dish and sprinkle parsley over it. Serve together, the liquid and the flesh, and seemingly quite inedible. The aroma is hardly calculated to set the gastric juices running either. But these trifles in no way deter the true devotees, who include, I might add, beside myself, a respectable percentage of the populations of France, Spain and by no means least, Portugal. Oddly enough, the dried-cod lover is likely to find difficulty sometimes in these countries in being served with it, for the average restaurateur considers the fish far too earthy and plebian (which it is) to be set before his distinguished clients—especially foreigners. It is simply not in the gastronomic swim, so the kitchen staff often prepare it for themselves.

On more than one occasion in Portugal and Provence, I have been taken by generous friends to the local temple of gastronomy and found the menu dull whilst a tantalising whiff of morue à la provençal from the kitchen told me that the staff were probably going to eat tastier fare than myself. Eating alone, I have sometimes been able to coax a portion out of a surprised waiter. Nice boasts a fine fresh fish-market but has an unexpected devotion for dried cod which they have baptised stockfish; this variety is more dehydrated than morue and needs soaking far longer. The Niçois, indeed Provencals and Languedocians, acquired a taste for the stuff nearly two centuries ago when Norwegian ships started calling at Mediterranean ports to barter what they called stokk-fish for olive oil. It came in barrels with the dried guts stiffened into the shape of cudgels as garniture. These, despite their abominable smell—or because of it—were much in demand for stormy electoral meetings. It is in Nice that dried cod attains distinction in L'Estocaficada, a classic dish in regional cooking. The stockfish is soaked in water for three or four days (the water being changed from time to time), cut into pieces and soaked for three hours in olive oil with of maro, onions, garlic and a garni of parsley, thyme, fennel, savoury and fennel; black tomatoes, new potatoes and herbs are added at appropriate intervals; it is a truly rich and satisfying though the neophyte may find it optional sense assailed somewhat brusquely at first.

I covet an introduction to 'Club de l'Estocaficada' in a group of cheerful gourmets meet once a month to feast their favourite dish with a splend of regard for calories and that all Frenchmen, the liver. I imagine them as rubicund gentlemen with impressive torses, galubor silhouette and sporting pebble spectacles somehow I doubt it. I hope for one day.

A less exotic but easier to prepare dried cod (morue no fish) is to pound the de-salted cooked fish into a paste, add some hot oil and milk slowly until the compound becomes a creamy brown.

A touch of garlic, garnish with angular pieces of bread fried in oil, and you have one of the gastronomic specialties of Niçois—bruno morue. Add a tomato to the lot and it becomes—inevitably—la provençal. Substitute pota the milk, omit the tomato, and the garnish and the dish can be p
I would hesitate to define the national dish of many countries but would plump for bacalhau when it comes to Portugal though, alas, rising prices are pushing it beyond the means of the poorer people. A nourishing food that was formerly within reach of every peasant is now becoming one reserved for special occasions only. An important one of these is Christmas Eve and any Portuguese, loaded with escudos or not, who failed to provide at least one dish of bacalhau at a wedding breakfast would qualify for swift dispatch to his country’s equivalent of Coventry.

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

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

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

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

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

Bacalhau à Braz (also known as Lisboeta)

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

Bacalhau à Gomez de Sa

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

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

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

... and some suggestions by Penelope Maxwell

on what to drink with fish

Understanding tradition has been to drink white wine with fish. Although this offers a wide range, some people do like a light claret for a change. Is red wine not for special-dinner parties, however, for special-occasion cod dishes, choose the finest. My favourites are white Burgundy, of which Montrachet at £20 tops the list. For £1-80, either a Puligny or Montrachet, from a good year such as Louis Jadot or Naudin, are also excellent values. All the lesser Burgundies, Macon, Meursault, Pouilly or Sancerre are good shippers and, as is Pouilly Fumé from this end of the world, a good shipper is a must. Austrian whites, such as Schluck (£1-18), Yugoslav Riesling is still good value.

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

Other wines to try with fish are Italian Soave (£1-00), Portuguese Vinho Verde (around £0-95) and Austrian whites, such as Schluck (£1-18). Yugoslav Riesling is still good value.
12 choice bottles for just over £14

THIS CASE has been put together to cover almost every entertaining occasion. It forms a balanced selection of wines that are extremely good value in their own class and, at the specially low price of £14.15 (exclusive to Wine & Food readers), it represents a very good buy indeed. If you already have a cellar built up, you may not have tasted one or two in the case, and if you are thinking of restocking after Christmas this provides a good cross-section from France, Italy, Germany and Alsace. The case contains aperitif wines, claret for dinner-parties, Burgundy for Sunday lunch, a Chablis or Riesling to go with fish, a sparkling wine, a good cross-section from France, Italy, Germany and Alsace. The acidity and fruit are well balanced, demonstrating that this wine will certainly continue to improve in bottle. It has a medium weight finish, with a little hardness, which will mature to constitute a perfectly balanced fine thoroughbred wine.

ITALIAN SPUMANTE: Gancia Riserva. 1964. Could almost be taken by some as a Champagne, and it certainly serves the same good purpose of putting some sparkle in the party. Although from Italy, it should not be imagined that it is as sweet as the better-known Asti Spumante wines from the Muscat grape. It is a much dryer wine, with fragrant nose and a touch of earthiness. The crispness is surprisingly pleasant.

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

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

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

RIESLING: Piesporter Michelsberg, 1970. Edward Young. A very fruity Moselle, clean, crisp, and medium-dry with a good finish. The acidity and fruit are well balanced to make this wine a delicious aperitif, and suitable for almost every palate.

CHABLIS: Les Chaumes. Domaine Laroche Pere et Fils. Estate bottled. 1970. Still a little green but with a stylish nose. This wine is very dry and delicate and would go perfectly with a dish such as truite au bleu. It has good length and will improve even further.

ALSACE: Gewurztaminer. 1970 Josmeyer Cuvee Reserve. superb, perfect for either aperitif drinking or fish dishes. It has the typical spicy nose and an attractive 'prickle'. Beautifully balanced with good length and to my mind one of the outstanding wines in the case. If you have never tasted an Alsace wine before there could be no better introduction.

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

BURGUNDY: Aloxe Corton, Hedges & Butler, 1970. This is one of the range of Hedges & Butler house wines. It is a matured Burgundy with typical Pinot nose, fruity with plenty of style, and a little residual tannin to give it a good finish. Drinking perfectly now. Goes well with meat dishes.

CLARET: Chateau Giscours. Sere. Cru Classe, Margaux. 1962. A noble developed Margaux nose. It gives an immediate impression of softness, with a balance of fruit, and natural sugar. There is also an attractive roughness, demonstrating that this wine will certainly continue to improve in bottle. It has a medium weight finish, with a little hardness, which will mature to constitute a perfectly balanced fine thoroughbred wine.

1. Beer glass (pack of 4)?
2. Whisky glass (pack of 4)?
3. Wine glass (pack of 4)?

The home of mayonnaise

BY CAROL WRIGHT

The local version tells of the Duke of Richelieu's unexpected arrival at a farmer's house. The farmer's wife flustered at only having salad to set before so great a man, mixed together all she had to hand: eggs, lemon juice and olive oil to accompany it. The other version credits the Duke's chef with having invented it to make the Menorcan fare more palatable to his master. Either way, the duke was delighted and took the recipe back to France. But way back in Spanish tradition is the Aioli, a sauce very similar to mayonnaise with garlic included.

Mayonnaise is still made the traditional way on Menorca and is served with the lobsters caught off Fornells in the north which are kept in a vivero at Cala Figuera. This way of making mayonnaise was described to me by Jose Borac, the chef at the Rocamar restaurant in Mahon. Never use eggs straight from the fridge as these won't blend smoothly. Using a rough proportion of one egg yolk to one third pint of olive oil, small amounts are blended in a pestle and mortar. Beat the egg yolk, dripping in the oil gently until a fluffy sauce is produced. Add salt to taste, a generous squeeze of lemon juice and about half a tablespoon of water. Garlic can also be used to flavour mayonnaise.

Menorcan cheese, square and flat, is sold still with scraps of grass rope.
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His enthusiasm for equestrian events has made him a member of some of the country’s most celebrated hunts; ‘The Quorn’ and ‘The Cottesmore’ among them. Business and sporting activities take him all over England – frequently travelling by helicopter to meet a demanding schedule.

No surprise then, to discover that his taste for the good life extends to good scotch, and that Canada Dry Ginger Ale is his favourite mixer. “When scotch and Canada Dry get together, I’m always happy with the taste”, he said. And Chris Collins struck us as a man who knows what he is talking about.
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The Pyrex range isn’t all that distinguishes...
around it. It is sharp and dry and white when young; many like to keep it a few months until it is yellow and crumbly. As well as a processed cheese factory, Menorca also has an ice-cream factory making excellent Italian-style ices. But fish and game products are the main natural foods. Prawns, from Mahon harbour, sole, hake, squid, sardines, 'denton', tuna, cuttlefish and octopus are all local favourites. Small red mullet can be grilled plainly with butter and herbs; or cooked with salt, lemon, tomato and white wine sauce, or stuffed with chopped hard-boiled egg, Parsley, pork fat and garlic, baked in greaseproof paper and served with mayonnaise. These and other fish are piled in the Mahon fish-market in the Plaza del Carmen, near the covered meat and vegetables market where the seasonal local produce—cherries, peaches, peppers, and aubergines—are temptingly piled. Toadstools also appear, to be later grilled with parsley, garlic and breadcrumbs.

Merluza, or hake, is made into a pudding which is served with mayonnaise. For the hake pudding (for 4 people): Boil 1 slice onion, parsley, salt and pepper in \( \frac{1}{2} \) pint water with juice of \( \frac{1}{2} \) lemon for a little while before adding 1 lb hake. Simmer slowly in a covered pan. Meanwhile soak 3 slices stale white bread in \( \frac{1}{2} \) pint hot milk. Fry 1 onion (chopped) in oil until golden. Add \( \frac{1}{2} \) clove garlic and \( \frac{3}{4} \) lb tomatoes, stirring until thick. Dice and season. Remove hake from stock, skin and remove bones. Flake with a fork and beat with 2 oz melted butter, bread (squeezed out) and add the tomato sauce. Beat up 2 egg yolks and add. Beat their whites fairly stiffly and add. Pour into a buttered ovenproof dish and boil in a bain marie or bake in the oven. If the pudding is served hot, serve a hot mayonnaise sauce with it or cold with a cold pudding. Any white fish can be used in this pudding.

On the island a fish stew, known as zarzuela, uses substantial quantities of mixed fish or can be made with sea-food; ham, peppers, garlic and tomatoes are also liberally added. Sole from the area is excellent and fillets served with shrimps makes a good dinner dish. For Pulpetas de lengüado (for 4 people): Wash two large soles which have been filleted. Cut fillets in half to make 8 strips. For the filling make a sauce from \( \frac{1}{2} \) pint milk, 2 oz butter and 2 oz flour in the usual way, firm enough not to run. Beat in finely-chopped peeled shrimps or prawns (\( \frac{1}{2} \) pint), season and fill fillets with mixture. Roll fillets up, tie with thread. Beat 1 egg and dip fillets into egg, then breadcrumbs and fry in deep fat or oil till golden. Remove thread and serve with tomato or tartare sauce.

Halibut in sherry sauce is a simple recipe. For 6 people, brush a shallow casserole with a little olive oil. Place 3 lb of halibut steaks in the dish, season to taste and brush with more olive oil. Scatter \( \frac{1}{4} \) cup of slivered almonds on the fish, baste with \( \frac{1}{4} \) cup sherry (medium flavour). Bake for 30 minutes, or until fish flakes easily, at 350° F (gas mark 5). Add a handful of chopped parsley during the last 5 minutes of cooking.

Meat, apart from veal and pork, is not plentiful. The Menorcans make a dish called 'partridges of the chaplain' which is really thin fillets of veal filled with sebra salsa, a spicy red Catalan sausage also eaten on the island, rolled, tied and cooked in a spiced sauce. Partridges and duck are also much eaten and meat is made to go further by making the empanadas which have found their way through Spanish colonization to Argentina.

Desserts feature the fresh fruit of the island or ensaimada, which is made from Majorca's cuisine. For ensaimada de Mallorca: Dissolve 1 oz yeast in a cup of warm milk and add 5 eggs, 2 lb flour and a little salt. Work it into a fine dough, knead well and leave to rise in a warm place. When double in volume, cover with some margarine or butter and roll out. Form into spiral shapes, put out on a baking-sheet covered with polythene. Leave in a warm place until risen further. Bake in a warm oven until golden.

If Carol Wright whets your appetite for the dishes of Menorca, details of island properties are on page 50

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**THE HOME OF MAYONNAISE**

continued from page 157

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**IF CAROL WRIGHT WHETS YOUR APPETITE FOR THE DISHES OF MENORCA, DETAILS OF ISLAND PROPERTIES ARE ON PAGE 50**

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**CUTLERY**

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**THE HOME OF MAYONNAISE**

continued from page 157

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About five years ago, London hotel restaurants went through a very dull stage, but they now seem to be going all out to attract the general public and not just their own hotel visitors. The three listed below are all quite different and are definitely of a high standard.

**La Fontaine**

**Grosvenor House, Park Lane, London W1 (01-499 6363)**

After several visits to this still comparatively new restaurant in Grosvenor House, I have to admit that, to me, the modern interior has not yet really acquired much soul. But, undoubtedly, the food is extremely good.

_Semaines gastronomiques_ have become all the rage over the last year or so, and La Fontaine has certainly gone in for these in a big way, in order to attract more outside interest. As the British become more and more aware of food as a source of pleasure, rather than simply as a means to stay alive, the idea has caught on and seems here to stay. In fact, these ‘gastronomic weeks’ are highly successful, not just for the clients but also for the new interest they bring to kitchen staff and waiters alike. These festivals are usually run during the quieter winter months, on the system of inviting a restaurant from another country to send over their _maitre d'hotel_ and chef, who are able to present their own specialties for one week. This year, La Fontaine ran weeks from November to March, with chefs from _L’Hermitage, Monte Carlo_; _Les Princes, Hotel George V, Paris_; _La Villa Sassi, Turin_; Gundel Restaurant, Budapest and Store Krog, Denmark.

I tried the Paris and Turin weeks. Unfortunately, Paris didn’t stand a very good chance as far as I was concerned as I realized half-way through lunch that ‘tlu was on the way. This was a tragedy when presented with such culinary masterpieces as _Feuille de Homard Bergerie, La Poule Paillarde Poêlée Comte d’Albufera_ and _Les Mignonnettes d’Agneau George V_. But, luckily, I was in better form for the Villa Sassi. This restaurant is now an old friend, as I first met the staff at one of the gastronomic weekends run by The Imperial hotel, Torquay, and subsequently in Italy itself, when they won La Grand Fourchette d’Argent de la Gastronomie. They also have two stars in the Guide Michelin and belong to various gastronomic organizations, my favourite being the Order of Knights of Truffle and White Alba. The Villa Sassi itself is a Typical old patrician villa, set in beautiful grounds, and definitely the places to stop at if you are touring.

One or two of the choices on the menu for their week at Grosvenor House were, I thought, rather confusing. Of course, one would choose a menu that represents the specialties of the house, but _£3-75_ I had hoped that _Fritto Piemontese_ would be considerably more than the traditional mix. The food was carefully chosen. My finsters were definitely of a high standard and, although there was a very dull stage, but they now seem to be going all out to attract the general public and not just their own hotel visitors. The three listed below are all quite different and are definitely of a high standard.

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_Semaines gastronomiques_ have become all the rage over the last year or so, and La Fontaine has certainly gone in for these in a big way, in order to attract more outside interest. As the British become more and more aware of food as a source of pleasure, rather than simply as a means to stay alive, the idea has caught on and seems here to stay. In fact, these ‘gastronomic weeks’ are highly successful, not just for the clients but also for the new interest they bring to kitchen staff and waiters alike. These festivals are usually run during the quieter winter months, on the system of inviting a restaurant from another country to send over their _maitre d'hotel_ and chef, who are able to present their own specialties for one week. This year, La Fontaine ran weeks from November to March, with chefs from _L’Hermitage, Monte Carlo_; _Les Princes, Hotel George V, Paris_; _La Villa Sassi, Turin_; Gundel Restaurant, Budapest and Store Krog, Denmark.

I tried the Paris and Turin weeks. Unfortunately, Paris didn’t stand a very good chance as far as I was concerned as I realized half-way through lunch that ‘tlu was on the way. This was a tragedy when presented with such culinary masterpieces as _Feuille de Homard Bergerie, La Poule Paillarde Poêlée Comte d’Albufera_ and _Les Mignonnettes d’Agneau George V_. But, luckily, I was in better form for the Villa Sassi. This restaurant is now an old friend, as I first met the staff at one of the gastronomic weekends run by The Imperial hotel, Torquay, and subsequently in Italy itself, when they won La Grand Fourchette d’Argent de la Gastronomie. They also have two stars in the Guide Michelin and belong to various gastronomic organizations, my favourite being the Order of Knights of Truffle and White Alba. The Villa Sassi itself is a Typical old patrician villa, set in beautiful grounds, and definitely the places to stop at if you are touring.

One or two of the choices on the menu for their week at Grosvenor House were, I thought, rather confusing. Of course, one would choose a menu that represents the specialties of the house, but _£3-75_ I had hoped that _Fritto Piemontese_ would be considerably more than the traditional mix. The food was carefully chosen. My finsters were definitely of a high standard and, although there was a very dull stage, but they now seem to be going all out to attract the general public and not just their own hotel visitors. The three listed below are all quite different and are definitely of a high standard.

**La Fontaine**

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Eating Out

Trader Vic's

VEN HILTON, PARK LANE, W1 (01-493 8000)

You can be no half-way with this joint. You either love it or hate it personally, I love it. The first time I went on arrival, however, I was used to the subdued atmosphere always had the most delicious and enjoyable meals here, with excellent service. I have also been to other Polynesian restaurants in London in a pleasant state of dining. Maybe this has something to do with the 'Concoction' menu. It was like most punches, refreshingly refreshing and delightfully unalcoholic. One should be warned by the Bacardi selection of Tahitians on the fourth page of the 'Concoction' menu. 'Misclage' is to four pages of drinks listed the headings of Small, Large, Medium, Hot and Weak, one made with fifteen-year-old Tahitian rum and called Mai Tai, which, like most punches, was deliciously refreshing and delightfully unalcoholic. One should, however, be wary that the price could ever have found a place in a salad. In addition, there are various dressings, which makes a salad one of the most interesting things to order.

The food, generally, is certainly of a high standard and the menu is a good balance between the traditional (including such favourites as steak-and-kidney pie or pudding) and the unusual, with red mullet baked en papillote or cooked in cider. If, after all this, you still have room for more, there are fresh Jersey-cream ices or hot apple-turnovers.

Interior design is in sunny yellows and greens, so that even on a wintry day it feels cheerful and fresh; if anything, the grey outside emphasizes the warmth inside. This is a pleasant and relaxing restaurant for lunch, and although it may seem rather out of the way for some, it is well worth a visit, if only for the chance to sit with such a peaceful, green view outside, especially at lunchtime in the middle of a day's work. I haven't visited it in the evening, but it may lack something of the romance of the Roof Restaurant, the food would still be good and the bill probably half the price.

(Again, Oddenino establishment, well worth mentioning, is The White House, Regents Park, London NW1 [01-387 1200]. This has always had a good reputation for food and, recently revisiting it, I thought it was quite outstanding. Definitely not to be missed.)

About £10-00 for two.

The Garden Room

ROYAL GARDEN HOTEL, HIGH STREET, KENSINGTON, W8 (01-937 8000)

The Garden Room has never become so well known as its lofty partner, the romantic Royal Roof Restaurant, but it has an equally delightful atmosphere. The theme of the restaurant is hung on the name. A splendid barrow of vegetables stands at the doorway, and emphasis is laid on the items on the menu being fresh. The menu itself is an excellent example of good design. There are not too many dishes, but these include some unusual ideas. Herring fried in oatmeal, with mustard sauce, made a change for a starter; it was fairly filling but it had lost that tender touch. Vegetables lived up to the barrow and were delicious, whilst both The Garden Room and Roof Restaurant have some of the best salad trolleys in London. Several kinds of lettuce are nearly always available, plus almost any other vegetable that could ever have found a place in a salad. In addition, there are various dressings, which makes a salad one of the most interesting things to order.

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Words from the vineyards
-and Boodle's

Prize-winning menus
If you want to serve a prize-winning menu at your next dinner party then try this: Supreme de Turbotin Beau Brummel, Filet de Boeuf Richlieu and Crepes St James’s. The first course should be complemented by Mouton Cadet Blanc and the second by Mouton Cadet. This was the menu that placed chef Boriosi, of Boodle’s Club, top out of ninety entrants in this year’s Mouton Cadet menu competition. It has now been running for five years, and this is the second year that a young chef in his early twenties has won. It is certainly an encouraging note for British gastronomy. It is interesting, too, that the winner came from one of the bastions of British tradition in St James’s. Second prize went to Kenneth Bell of the renowned Thornbury Castle, near Bristol, and third to Mr Vallade of the Welcombe Hotel, Stratford-Upon-Avon.

Fifteen regional prizes were awarded, though in three other regions no prizes at all were awarded, as the judges decided the menus did not reach a sufficiently high standard.

The object of the competition is to raise standards of gastronomy or, more exactly, to stimulate interest in and improve gastronomy throughout the United Kingdom and the Republic of Ireland; to emphasize the importance in gastronomy of the balance between wine and food and, thirdly, to associate Mouton Cadet more closely than ever with good cooking.

If you want to try the menu, here are some details: Young turbot poached on a bed of shrimp puree mixed with coral and chives, coated with a soufflé sauce, garnished with truffle and fleurons. The Filet de Boeuf Richlieu was a larded filet of beef garnished with tomato cups filled with duxelles, button mushrooms and braised lettuce, coated with Madeira sauce. And to finish, the Crepes St James’s are pancakes filled with pastry cream and brushed with brandy-flavoured honey.

For the celebration meal, Mr Boriosi could not entertain everyone at Boodles, but took over part of a kitchen at Grosvenor House and cooked for all seventy-two guests himself.

This year’s competition will be launched in July and all inquiries for entry forms should be addressed to: Mouton Cadet Menu Competition, c/o Galitzine & Partners Ltd, 168 Sloane Street, London SW1 (01-235 9672). Closing date for entries is 30th September. The 1st prize has now been increased to £1,000.

Wine auctions
If you are contemplating making some money by selling wine at auction with Sotheby’s or Christie’s, there is now also quite a market in vinous ‘relics’. At a recent auction at Christie’s of Finest and Rarest Wines, the day’s total was £59,323, of which ‘relics’ amounted to a modest but significant £5,204. Not such a relic after all. Lot no 480 included: ‘Dray’s Patent, 1847, steel regular helix screw, brass double screw, bone ha ratchet hand on Henshall’s king’s Screw plate ‘Registered May 14 Dray/Patent/London Bridg e’, a fine specimen in working order knocked down for the princely sum of £65 00. Other splendid specimens include a double magnum of Chateau Latour, vintage 1945, and a jereboam of Chateau Lafite, vintage 1953, at £175 00. The particularly interesting wines were a phylloxera claret from the 1850s, and a double magnum of Chateau Lafite, 1858, sold for £340 00. The catalogue ran as follows: ‘1855: Great vintage which huns golden age of pre-phylloxera.’ It was the year of Dorian Gray’s Ghost. The year that the scourge of phylloxera was checked after ravaging the vineyards. Grape picking commenced on September 30th, at Chateau Lafite (de Luze). The vintage was abundantly and suitable for wine were made. The last 1855 claret to appear at auction was sold in Christie’s in May 1967. The wine was bought for Lord Rosebery’s cellars, but in excellent condition, it brought the total for the day to £1,040.
A long moment of pleasure.

Piccadilly King Size

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING
Free booklets
The House of Hallgarten, now of Carters Lane, Highgate Road, Lon­don NW5 1RR, offers readers of House & Garden two free booklets, for which a stamped addressed envelope, 9 by 6 inches, is all that is needed. One is the new edition of their booklet on Rhone wines. The other is the latest Winoephraph, showing not only their scale of values for the 1945 to 1971 vintages of the principal French and German wine areas, but also suggestions of 'What to drink with what' in various price ranges. Write direct to the House of Hallgarten.

Direct sale wines
Readers might—with justification—be somewhat sceptical of some of those inexpensive German wines sold 'direct to the public', which all too often turn out to be bargains in name only. Walker & Walker Weinhandelsgesellschaft wines, however, are definitely worth noting as they are reliable wines and appear to be excellent value for money. Trevor Walker, an Englishman long established in Germany, and his wife, have obtained the British representation of three important German growers, Max Ferdinand Richter, of the Mosel; Carl Andres (whose chief is President of the Chamber of Agriculture in Rheinland-Pfalz) for the Nahe; and Alfred Bonnet for the Palatinate. Prices (pre-VAT), delivered free to your home in Great Britain, run from 95p for a Bernkasteler Braunes Riesling or Kreuznacher Kronenberg, both Qualitatswein, to £4-40 for a Deidesheimer Letten Beerenlauslese (all 1970s), with an excellent selection of wines under £1-50 per bottle. All wines must be ordered by the case (of twelve). A splendid curiosity is the Helenenkloster feinste spatlese, harvested on December 23rd, 1970, which costs £4-00—cheap for an Eiswein. Inquiries for the full list should be sent to Compass Wine Delivery Service Ltd, 6-8 The Highway, London El. (01 480 6443.)

Angostura dip
Many people don't bother to prepare cocktail snacks nowadays, but this one is particularly quick and easy to make:

Ingredients: 1 cup thick mayonnaise; 1 teaspoon curry powder; 1 teaspoon mustard (prepared); 1 teaspoon paprika; 1 teaspoon onion salt; 1 teaspoon Angostura.

Method: Combine all ingredients and chill. Serve with potato crisps, small water biscuits or cheese crackers.

Angostura is the sort of bottle that stands in almost every drinks cupboard and mostly gets used for pink gin. In fact, it adds a surprisingly subtle and original flavour to a variety of dishes. Apart from a cocktail dip, try these two:

1. Tomato soup: to a 15-oz tin of soup, after heating, add a little freshly-preserved parsley, a pinch of paprika and an Angostura poured over it.

Angostura has been going years and is made from Chilean herbs and spices. It was originally prepared by Dr Johann Siegert, a surgeon-general in the army of Simon Bolivar and it seems miraculous on his troops when stationed in Venezuela, so he took it after the port. It is still made in Trinidad by descendants of Dr Siegert, although medicine has been taken to other, not necessarily warmer, heights. (We're told that 3 teaspoons of Angostura in a glass of soda water brings some relief the morning after.)

New Good Food
The new edition of The Good Food Guide under the editors of Christopher Driver has been published by Hodder and Stoughton for £1-80 and will prove money invested by any traveller, tourist or commercial representative on his weary willing-seller visits.
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Because every pack of Wondermash contains only real pieces of concentrated mashed potato, it makes the most delicious fluffy mash you could wish to cook with, without all the fuss of peeling and boiling.

**Poulet Veronique Wondermash**

First: cook a chicken until tender.

**Method:** Put 3 1/2 lb. chicken in pan, cover with water, add bouquet garni. Bring to the boil and skim well. Cover and simmer for about 1 1/2 hours. Remove from pan and leave to cool. Bone and slice.

Prepare a large packet of Wondermash to make Pommes Duchesse mixture: beat in 2 egg yolks, 1 oz. butter, 1 tablespoon cream, and seasoning of salt, freshly ground pepper and grated nutmeg. Spread half the mixture over the base of a shallow oven-proof dish. Fill a piping-bag with the remainder.

Now peel and slice two medium onions and fry in butter until golden. Cover the potatoes with the onion and sliced chicken, and add 4 oz. of white grapes, peeled, halved, piped, reserving a few for garnishing. Mix 3/4 pt. white sauce, stir in 6-8 tablespoons dry white. Pour the sauce over the chicken, then pipe the Wondermash Pommes Duchesse round the dish.

Heat through for about 30 min in an oven 350 deg. F. gas mark 4. The piped potato may be further browned by placing the edges of the dish under a hot grill for a few minutes before serving. Garnish with small bunches of grapes.

Sufficient for 4-5 servings.

The best mashed potato you can buy.
The Love Department

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You see it’s designed to include the most efficient labour savers on the market. Like the Moffat Fiesta 24 which cooks while you’re away; open-spit roasts; ends boil-overs. And even cleans its own oven. You can have stainless steel worktops too exclusive to Paul.

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Please send me your revealing books about the Love Department and Moffat Cookers.

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Address ___________________________________________

The Love Department
Paul planned it around the Moffat Fiesta
Merino Settee: a superbly comfortable settee featuring deep soft, buttoned cushions covered with french cord in dark brown, black, cognac, light grey or green on a brown lacquered frame. Three seater 84” wide (as illustrated) £67. Two seater 60” wide £53. Chair 36” wide £37. Also available in denim. Pale green, blue or brown candy stripe or plain blue. Three seater £59.50. Two seater £49. Chair £35. Polished chrome frame an extra £7 for three seater. £5.50 for two seater. £4 for chair.

Haag Settee: a Vogue exclusive, with extra thick foam filled cushions covered with corduroy in green, dark brown or cognac on a deeply sprung chrome framed base. Three seater. £67. Dimensions 85” wide 32” deep 26” high. Two seater £49.50 (as illustrated). Dimensions 57” wide 32” deep 26” high. Chair £33.

Judy Chair: a high quality chair with super soft cushions covered in hard wearing candy stripe tweed and suspended on a sprung chrome frame. Previously sold at £48 now for a limited period only £29.95. Dimensions 26” wide 30” deep 33” high.

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Talking Turkey

'The Motherland of Wine'

A report by

DOUGLAS ARMSTRONG

Turkish wine is seen, leave
France in Britain, but it is a
European/Asian country
fifth-largest grape-growing
country in the world. Turkish wine
is somewhat shrouded in mys-
ticism, and the Prophet, as
now, wasn't an enthusiastic
of wine. The Prophet's
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to enjoy their Buzbag,
trakya, and whatever. I also noticed the hotels
and restaurants sell plenty of wine.

As the Prophet's pronounce-
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GARDENING: PETER RUSSELL
LETTERS & ANSWERS

Tree transplant
I should like to know if it is possible to transplant a fifteen-year-old Pyrus salicifolia which is now about fifteen feet high and has outgrown its situation in my garden. It is a very beautiful tree of perfect shape. Is there any firm who might do the transplant for me? Or, failing that, is there a nursery which could supply a new, large tree as I am loathe to have to start all over again with a small tree?

Hendy-son, Thame, Oxfordshire.

There would certainly be some doubt about the successful moving of your pyrus, in view of its age and size. On the other hand, the correct professional approach in the moving of large trees has had very successful results on many occasions—as witness the numerous landscaping schemes always in progress.

The following nurseries are all in your area and could either help you direct with the tree transplant, or put you in touch with a specialist firm: Amberjackmanes Nurseries, Woking; L R Russell Ltd, Richmond Nurseries, Windlesham; John Waterer, Sons and Crisp Ltd, Bagshot; J O Sherrard and Son, Shaw Nurseries, Newbury.

If all else fails and you have to find a new, mature tree, the nurseries already mentioned may be able to help you. Otherwise, you could contact Hilliers of Winchester, Hampshire.

Outsize plants
I should be most grateful for advice on two gardening problems. (1) How can I control some outsize Euphorbia wulfenii? I lost one plant, having tried to transplant it. The remaining ones are huge. We cut the flowers down as they die off, but which month is it safe to do this, as the profuse bleeding seems to occur even when the flower heads are dead? I feel that they need some of the old foliage removed as there is so much new growth appearing all the time—but when, and how?

(2) A flaky-leaved Hydrangea serrigtiana is not a bit happy with me, in spite of, or because of, being moved twice to try to improve it. I am now treating it for rust, which is very bad, with no sign of flower for two years. What conditions does it like and how does one persuade it to flower?

Harpagat, Hampshire.

Euphorbia wulfenii can be split in either spring or autumn. It is safer not to attempt to remove any foliage during the growing season, whilst sap is flowing strongly. And allow flowerheads to wither completely, before you attempt is made to remove them. If you feel you must reduce foliage a bit, for the benefit of new growth making its way, remove stems a few at a time. Reduce bleeding by rubbing dry soil on to cut surfaces. But cutting back still does not commend itself much to me. As to the right time, I would merely say: as stems clearly begin to harden during their post-flowering period. Dormancy remains best, of course.

Hydrangea serrigtiana likes woodland conditions, or at least a protected border in which to grow. Leave soil and the broken sunlight that woodland will offer, should see that this plant or shrub thrives. You may possibly find a spring application of sulphate of potash would help your specimens to flower.

Vine problems
I had a Black Hamburg grape vine given to me, which I think was about 18 months old. I planted it right in the greenhouse (cool, but heated by a paraffin heater in icy weather), but I have since been told that I should have the root outside and allow it to grow through a hole cut in the glass. Is this really so? Or can I leave the vine as it is?

Ashford, Kent.

There is not the slightest reason why the vine should not be grown wholly inside the greenhouse. Having roots outside merely means that the watering factor is eased, for obvious reasons. Mulching and watering should ensure that the grapes are well supplied with the moisture they need.

Unhealthy anemones
I would like to know why, every summer, some (though not by any means all) of the leaves of my Anemone japonica plants develop dark brownish stains, which cause these leaves to curl and, eventually, to wither.

Apart from this, these plants seem healthy enough, although I do not think they are doing as well as they should, and I do not get many flowers. Do you think they are suffering from some deficiency?

Hampstead, London.

Possibly your anemones are in something of a dryish spot, especially if they have by now made large, established clumps. You do, however, say they seem healthy enough. If moisture matters are satisfactory, there may be something lacking in nutrition (though these anemones are usually pretty frugal in their needs). Give them a general fertiliser in the spring, with an accent on potash. Thereafter, apply bonemeal in autumn and sulphate of potash in spring.

Too many flowers
About five years ago I planted a privet hedge from rooted cuttings, and it has come along very well but it seems to have an awful lot of blossom on it. Is this a bad thing? If so, what is the cause and what can I do to cure it?

Rochdale, Lancs.

There is no harm whatsoever in a privet bearing blossom. This is quite natural and might be considered something of a bonus. Normal clipping will obviously reduce display, if this is what you want.
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