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.
And although since then we have
increased our production in a big way, we’ve
refused to let ever-rising demand push us
into cutting corners.
You only need touch a Space-Fitta
doors 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 dovetailed
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.
All our veneers are
applied under pressure of 100lbs
per square inch and the glue heat-set at 190°F.
If you choose white, or white repro-
duction, you may be interested to know how
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.

Please send me your Space-Fitta brochure and list of main stockists.
Name ____________________________
Address __________________________

Limelight Furniture Ltd. (Dept. B11) Stadium Works, North End Rd,
Wembley HA0 0NQ.

SPACE-FITTA
BY LIMELIGHT

MAY, 1973
How would you like a genuine Vymura?

You don't need to be an expert to recognise the artistic quality of a genuine Vymura design.

The unique craftsmanship is immediately apparent.

The clarity and depth of colour, the subtle tones, and the fine texture.

Vymura represents a whole new movement in wallcoverings.

All genuine Vymura designs are in the strongest vinyl so restoration is just a matter of soap and water.

In fact Vymura has taken all the worry out of bringing beauty to your walls.

All you have to do is choose from the 300

Ravenna.
so many beautiful things....

Smart & Shaw
311-313, Mansfield Road, Nottingham.
Telephone 63337.
Private car park facilities. Deferred terms available.
MARY KENDALL

SHOPPING IN THE MIDLANDS

A priceless piece of percolatory perfection in porcelain...

from Patricia, of course.

All kinds of furniture

A five-floor family business at 73 Warwick Street, Leamington Spa, was started in the 1920s by the Bailey family who now combine tomorrow’s designs with yesterday’s quality. The lower ground floor tends to concentrate on young design, including some sturdy Danish tables and chairs in wood, stained a spinach-green, costing £31.00 and £13.75 each respectively. Particular attention to good design is seen in a Dutch chair with a laminated beech frame moulded to act as a spring. Slung with canvas and covered with a corduroy pallet it is remarkably comfortable and costs £63.50. Also on the lower ground floor, there is a kitchen design service incorporating such names as English Rose and Kandya.

The Pent House, however, is somewhat surprisingly on the ground floor; here, garnered from all over the world, are the most luxurious of room-settings, where leathers, suedes and furs jostle rosewood, steel and glass. Adjoining this unstinted luxury is ‘Caprice’, a department featuring specialized lighting, with matching sets of floor, pendant, table and side lights, all in the same style but adapted for different positions and uses. In the same department is an amusing selection of executive toys, including giant nail-head pins (for sticking balance sheets to the wall) at 32p, ball-point pens masquerading as 12-inch nails driven through a block of wood at £1.50. For the family fanatic there are chess sets embellished with his own crest.

British-made

All that is best from British artis...
BOSCH & AEG

WASHING MACHINES
FRIDGES, FREEZERS &
COOKERS ARE ALL
NEAT & TIDY LIKE

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By Old Market Square in the middle of the City
Telephone: 45761

Closed Monday. Open all day Thursday. Late shopping Wednesday 7-30 p.m.
Toy cupboard

Tots and tycoons alike will delight in the latest Tridias Shop at 12 Clarendon Avenue, Leamington Spa. The shop is like a giant toy cupboard, abounding with imaginative playthings. Strong emphasis is given to traditional toys of the past, often difficult to find now, such as music boxes, roundabouts, farmyards, forts, scraps, puppets and dolls' houses. There is a small carefully-stocked book department and a vast hanging tray of party favours: nets of glass marbles (10p), colourful yo-yos (5p), water flowers (6p) and a tiny paint box (1 inch by 2 inches) complete with brush (9p). Chosen at random amongst larger toys: floaty fish mobiles, of cane and tissue paper (50p); a natural wood four-poster bed, made to dolls' house scale (£1-10); Sasha dolls and, for embryo admirals, the Star series of yachts and boats, all rigged and painted. A theatre, complete with backdroup, wings and five characters in search of an author (moved by means of a magnet beneath the stage) is £1-50. For tough tots, there are sturdy wood sit-alongs by John and Gill Honeychurch, and wooden Russian sandbox tools at 54p the set.

Our picture shows a Neo-Georgian dolls' house, about 33 inches by 24 inches, 6 rooms, 3 landings and sets of stairs—all ready to paint, paper and furnish (£27-00). Pine dolls' cradles, copied from an antique piece, measure about 23 inches by 24 inches and cost £5-90. A basket-work dolls' pram with flowery hood and cover is £3-25. A Honeychurch steamroller (which will take slim adults) is £8-95. Leaning on the steamroller is a boy rag-doll at £5-75.

Gifts for the home

Gallerie 39 at 43 Regent Street, Rugby, is a delightful labyrinth of gifts and good things for the home. The entrance is through a small arcade of attractive basket and cane work from Poland, China and India. Everything in this imaginative shop has been hand-picked with a keen eye to good design, novelty and price. The cooking and kitchen ware is vastly varied: the famous French names of Bourgeat, Le Creuset and Exquesita are alongside T G Green's new Granville—an oven-to-table collection in shades of brown at reasonable prices. The farmhouse teapot, for example, is £1-62; a 1-pint terrine casserole is 76p. Loaf-shaped casserole by Elizabeth David range from £1-50 to £2-60. From America there are see-through glass fibre trays, patterned with crisp white daisies or colourful strawberry plants, at £2-50. Cushions from Suffolk come in lovely William Morris designs or fabric reproductions of Victorian bird prints. They are £2-30 while super-sized venetian blind with the name de Jouy are £5-00. Jewellery is well represented—especially Karalex who work with a multitude of crystals. A labot of carved crystal at 75p and embroidered hankies made at 40p. It's difficult to differentiate with candles but Gallerie 39 have some unusual white platic cubes with cube-shaped candles set in a white with a tiny sepia portrait of a flower on each piece, with the names of each painted in vivid blue or red. Characters on vase, bowls and tea sets are particularly good.

You can save something like £125 on this Alpine Suite.

West End Galleries are unique. Here you are free to choose from some of the World’s finest quality furniture presented in a tasteful atmosphere—no pressure—just courteous service and expert advice. Whatever your choice you can be sure that because of a special arrangement you will be paying little more than the manufacturer’s cost. We look forward to seeing you soon.

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Mondays to Saturdays 9.30 a.m.—5.30 p.m.
Late opening Fridays till 8.00 p.m.
(Leopold Street is off Derby Road, near town centre.
Visitors from M.t take exit point No. 25.)
SHOPTING
IN THE MIDLANDS

Especially for cooks

Our photograph shows part of the Kitchen Shop, 20 Chapel Street, Stratford-upon-Avon. Here, gathered together in a charming period setting, are items from many countries, all designed to satisfy those who really know about and enjoy cooking. Much of the equipment is highly decorative but none the less practical for that. You will find no less than 30 different ranges of enamel, stainless steel, pottery, cast-iron and aluminium ware in every conceivable colour.

There are knives from Switzerland, Germany and Sheffield, and a German Kugelhopt for the really expert as well as a multi-purpose Provencal Poel. Stools of gay kitchen linens are alongside baskets, basins, racks of ingenious gadgets, glassware and carefully chosen casseroles.

Mrs Starr WalHs (herself a Cordon Bleu trained cook) has not forgotten the gift trade. From Scandinavia there is an outsize flat-bottomed test tube for shaking-up a good, quick salad dressing. Recipes are lettered in black on the sides, with various measuring levels for ingredients. Recipes include Lemon, Roquefort, and Jean Pauls dressing. It costs £2.74. A giant-size version, embellished with cocktail ingredients, is £4.35. For those with a pire kitchen, a well-made cooking-foil container is £1.26. Fish and chicken bricks are £2.55 and for an elegant presentation of pate, there are dishes from France topped with a brilliantly-plumed pheasant, a grey hare or a succulent-looking boar. These are £4.65.

The Society of Craftsmen

Old Kemble Galleries, 29 Church Street, Hereford, is a period house with old theatrical associations—an ideal situation for a conglomerate of craftsmen's work. Founded ten years ago, it is run by a non-profit-making committee, as an ideal outlet for craftsmen whose small production would not make an individual retail outlet viable.

From two floors of pottery, leathers, paintings, glass, woods, weaving, jewellery, fabrics, toys and musical instruments, we particularly liked: a wine chalice by Liskeard Glass at £1.78; apple encrusted-cider tankard, £1.35; and chirpy ornamental glass birds at £1.05. Anthony Sterchx uses terracotta for handsome garden pots, starting at £7.00. Charming hanging pottery candleholders, in shades of bronze and sandstone, would be superb for a summer garden dinner or for introducing an Eastern touch indoors. These are £2.26. Dennis Lace's table pottery is particularly pleasing—three mugs and a lidded pitcher is £4.00. Edward Iglehart's fine, coloured glass perfume phials are £5.00 each, a great wooden bowl, 18 inches across, £6.75; and a large-sized version, £10.00. There are Mary Pim dolls, dressed in traditional country costumes: a Herefordshire poacher in smock, with his trap, hare, or a farmer's daughter, selling posies from a basket of flowers, a £6.75 each. On the more practical side, there are thick machine-knit socks for Wellington boots costing £3.99 (short) and £4.10 (long). Musical instruments include an Appalachian dulcimer, which plays like a zither and is superbly decorative in shades of four woods, at £19.75.

The cellar shows to advanttage country paintings and a group of hand-woven wool and string cylinder, nearly 5 feet in depth, mediaeval colours. They make unusual and decorative groupings from £8.00 to £10.00 each. The society accept individual orders for custom-made work, ranging from patch-work quilt in gay cottons hand-rolled silk scarves, tied and dyed or block printed to your own colour choice and pattern, costing from £1.05 to £3.50.

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Very fine Flemish Buffet in oak with marquetry panels and carved details

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See WRIGHTON Kitchens and TRICITY Cookers

AT Dewhirst's 98 Granby Street Leicester 21906

KITCHEN PLANNING SERVICE AVAILABLE
POPPING IN THE MIDLANDS

By any other name: name doesn't help identify the nature of business, but for more than 40 years, Midland Dynamo Ltd has been meeting the domestic electrical needs of the people of the East Midlands. There is, indeed, another aspect to the business; several sides in a range right the way through the science of pneumatics and piping and in another direction to engineering, building and installing intricately-wired control panels that speed the sorting and despatch of the country's mail.

Into their sizable complex of premises at Garden Street, Leicester, no more than a couple of minutes' walk from the Clock Tower centre of the town, Midland Dynamo has incorporated a well-appointed retail showroom. The showroom is stocked from a balanced selection of good major domestic electrical appliances for which Midland Dynamo is usually the area's main or exclusive dealer. Goods have been chosen with an engineer's eye for detail and functional dependability as much as for the aesthetic appeal—a wise policy as the company is one of those few remaining self-committed to providing a worthwhile after-sales service operated by their own works-trained engineers.

They are the area's leading specialists in refrigeration and deep freezing and maintain a full range of automatic washing-machines, dish washers, spin and tumble dryers. These include some of the biggest names in home electrics; Miele, Electrolux, Hoover, Swanmaid, Bosch, Bendix, Colston, Westinghouse, English Electric.

The showroom has become a focal point for other major kitchen appliances including the better known electric cookers such as the Tricity, Moffat, Belling and the BDA ranges. With such a wealth of experience it is not surprising that this firm should also provide a consultative service to customers re-equipping their kitchens and for some time now a specialist and complete kitchen planning service has been operating. Leading manufacturers of kitchen furniture feature in the showroom display, including full presentation of kitchen layouts with appliances in situ. The service therefore begins with discussion with the clients and follows through design, costing, adaptation (if required) and to the installation; all of which is carried out by Midland Dynamo staff.

An entire re-vamp of the showroom, which fronts half the length of Garden Street, has taken place. Its centrepiece is an arrangement of fitted kitchens. The four main kitchen manufacturers represented are: Hygena, Wrighton, Grovewood and Miele (the last make is shown in our photograph). Lay-outs have been realistically planned and staged without giving the customer the impression that they must have an area the size of a ballroom in order to achieve good designs. Examples of the more usual shapes—'U', square, rectangular, 'L' and corridor—are on permanent display.

Custom-built kitchens

Granby Street, Leicester, offer an efficient personal service for planning and fitting kitchens. Michael Dewhirst will visit the site and produce plans accordingly, whether it is for a baronial basement or a galley in a minute flat. These kitchens are tailor-made to suit the practical and decorative requirements of the family, within the architectural and financial limits available. The kitchen manufacturers used by Dewhirst's are Hygena, Wrighton, Dainty Maid, English Rose, Kandya and, from West Germany, Beekay and Nobilia. Many clients require kitchen/dining-rooms so the cook can participate fully in the party fun. Others want a kitchen with playroom area which gives a busy mother time to cook yet keep a watchful eye on her children without them straying into the danger areas of hot ovens and boiling pans.

Ceramiche Ltd.
Dorridge Square.
Dorridge.
Solihull, Warks.
Tel: Knowle 6680

We not only supply and fix a remarkably comprehensive range of tiles by Continental and English manufacturers, but we also plan, design and install as required using fully trained and experienced specialists.

Come along to our showroom and consider the possibilities of tiling now!
Strachan Bedroom furniture

An exclusive range of Georgian style modular furniture includes wardrobes, chests, cupboards and headboards. Finished in a soft white colour, with solid brass handles, you can order units singly or in multiples to fit snugly in your bedroom with maximum storage space.

E&R GOODMAN
fine furnishers to suit all budgets
21-23 Station Road, Knowle.
Telephone: Knowle 4407
Open all day Saturday 9-5.30pm. Shop in comfort.
Goodman's own car park at rear of showroom.

Only one dishwasher does a better job than the Miele G50

The new Miele G500

Automatic dishwashing used to be a pretty noisy business. Some dishwashers still sound like Niagara Falls, but not the new "Unibody" Miele G500. Its three angled jet-spraying arms and new micro-filter system ensure perfect dishwashing every time. We've even included a biological programme for the new dishwashing detergents.

Miele

A range of Miele products is featured in our special Kitchen Display which includes the latest Miele fitted units.

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Garden Street, Leicester. Telephone: 50515 (10 lines)
CUSTOMER PARKING SERVICE: 2 hours free parking in Abbey Street multi-deck (opposite Showrooms) for Customers making domestic electrical purchases over £5.
from Pans to Pitchers...

from Hong Kong to Warwickshire... we stock an extremely wide range of all sorts of attractive kitchen accessories and presents that will appeal to every taste. Many lines are exclusive to Deal. We are open daily, 9 am to 5.30 pm (closed 1-2 pm)

Principally French Ovenware with items from Portmeirion I.C.T.C. and Elizabeth David

Individually made English Stoneware. Funny Egg Cup 85p  Piggie Bank £1-90 Candle Holders £1-10

Swiss and Portuguese Glassware from 39p to £11-50. Marble Cheeseboard

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Belgian Fe vitreous Enamel from £2-85 to £9-15. Pine Stool £12. Teapot Stand £2-89. Victorinox Chopper £4-00

Hand-painted Woodenware from Germany £4-35 to £23-40


Copper from Portugal from £1-65 to £9

Deal of Jury Street, Warwick

Sole Selling Agents for Hathaways Pine Furniture Ltd.

Phone: Warwick 45171

MAY, 1973
In an industrial market place surrounded by brightly coloured 'stalls' purveying the harder gains and treasures of a material world... we sell room interiors.

Interiors which are inspired by people's need to express themselves. Maybe they cannot design in the conventional manner but they can conceive the kind of background against which they wish to live. An understanding of such a need is the beginning of a pleasant task in relationship with a searching mind. So many avenues of design to explore, so many patterns to consider, so many colours to blend, so many textures to study.

It all begins with walls, windows, doors, floors, ceilings and space. With care and attention to detail it can be transformed into a home wherein people enjoy their own kind of pleasure and move towards a better way of life.

There are many ways of entertaining—from gay buffet affairs to quiet conversational dinner parties, from drinks around a discreetly placed private bar to larger 'tots' before a warming fire. There are many ways of relaxing—from reading classic novels to listening to good music or viewing the latest play on television. There are many ways of being alone—from self indulgence in a softly lit lounging moment of private thought to flower arrangement or the cooking and tasting of exotic food. There are many ways of expressing love—from close attention to creature comforts to having friends you really like call at the drop of a car-key, from delightful hours of silent communion to bubbling interest in everything which has happened through the day.

These exercises in human relationship and expression can be enhanced by the complimentary atmosphere of a very personal room... a haven of rest and refreshment, a refuge against the stress and strain of working in a competitive world, a library of beauty, an inspiration to greater achievement... but a room of this quality cannot be created without time to experiment with style, knowledge to direct with taste, experience to apply ideas, service to effect plans.

We invite anyone who has the desire to create such a beautiful room to call and study pictures, plans and ideas. Our canvas is the dream of a perfect home. Fill the palette with yards and cans and rolls of colour and let us attempt a masterpiece.

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You can't buy better.

Why pay more?


Please send me free new Warmlife brochure and price guide.

Name

Address

Tel

Member of the Insulation Glazing Association

MAY, 1973

How can she afford to sit so pretty?

That's an expensive-looking chair. Designs with its flair and quality cost £100 or more in good modern furniture stores. She paid £63.40. Including the footstool. Who does she know that you don't? Totum, just off Bond St. People even hundreds of miles from the West End are living with Totum chairs, sofas, tables. Our prices' secret? We're not only our own designers. We also either make or import—then sell direct. No middleman's costs.

Totum designs can never be cheap. But they do cost less than anything else of their calibre. Send for a catalogue. Or stroll around to our showroom. At least you know you can put your feet up when you arrive.

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Please send me a copy of the latest Totum catalogue and price list.

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We have all the best and most workmanlike tools for those who really get down to the garden, as well as some marvellous excuses for those who prefer to sit, lie, eat and drink in the sunshine. Come and see both sorts of garden equipment in our own small garden at the back of the shop and in the garden-room that opens on to it.

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<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Light, elegant chair that can live outdoors, in white-sprayed aluminium</td>
<td>£28</td>
<td>to fit £4.50 carriage extra</td>
</tr>
<tr>
<td>2</td>
<td>Superb indoor/outdoor dining chair in green or brown cane with seat cushion</td>
<td>£30</td>
<td>carriage extra</td>
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<tr>
<td>3</td>
<td>Glass-topped cane table to match the chair; 44 inches in diameter</td>
<td>£65</td>
<td>carriage extra</td>
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<tr>
<td>4</td>
<td>Summer terrace-pot with dark blue glaze; 3 sizes, small, medium, large</td>
<td>£5.65</td>
<td>carriage extra</td>
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<tr>
<td>5</td>
<td>Liberty-print cushion in PVC</td>
<td>£3.75</td>
<td>carriage extra</td>
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<tr>
<td>6</td>
<td>Irresistible Mexican hammock 8 feet long, 5 feet wide plus a 1-foot fringe; white, red or green cotton</td>
<td>£14</td>
<td>carriage extra</td>
</tr>
<tr>
<td>7</td>
<td>Bar in a basket, holds glasses and six bottles; in white, black, red or brown wicker 24 inches high overall</td>
<td>£9</td>
<td>carriage extra</td>
</tr>
</tbody>
</table>
The Italian Job. To keep your spaghetti straight—very tall story.

I'm no chef, but I think Dr. Schreiber's 'Folding' is a great design. It has the casual simplicity that makes it perfect for entertaining, as well as the built-in comfort vital for day-to-day family life. Merchandise details are on page 78. (See designed by Olle Sulliven; built and photographed by John Wingrove.)

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Whiskey O'Dartington. Our soft touch with the hard stuff. The Irish Coffee glass.

Avocado pair. Do 'av an avocado from our special disher.

Corn, sweetcorn. Our sweetcorn dish will catch that runny butter.

The Gripfruit Dish. Holds tight to any grapefruit.
The £375-00 Keep-fit Course

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

Capital supply the complete kit of attractive tough Aqua Blue Vinyl liner, pipes, valves, filter, fittings, chemicals and test kit. It's so simple you can do-it-yourself or have it installed for a nominal charge.

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Suffolk

Ceramics
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Pottery
The Mill Gallery displays over 300 pieces of pottery. The setting is a converted Post Mill, giving, on two floors, an exhibition area of more than 250 sq. feet. The pottery is made in the adjacent studio, which was once a Victorian flour mill. There is a varied selection of table and standard lamps and shades, vases, sculpture, murals, plaques and tiles in this rural setting 79 miles from London. (6 miles north of Ipswich)

Gallery open afternoons weekdays, all day Saturdays and Sundays. Car parking and admission free. B.1077 from Ipswich, via Westerfield and Winteham. (Tel: Winstonham 460).

Individual signed pieces. Vases, tiles and ashtrays, goblets, bowls, patio pots etc. Table lamps complete with shade from £14.25; Standard lamps complete with shade from £16.50.

The £375.00 Keep-fit Course

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The helping hands that fit

Buying a washing machine can be an ordeal; with nearly 70 models to choose from, you could make an expensive mistake. That's why AEG have simplified their range into an easy-to-work-out, highly comprehensive system, geared strictly to what you need, and how much you want to pay. For instance, if you have a family of six or more, and a barn of a country house, then obviously you'll want a bigger machine than your single friend in a town apartment.

So, if you are about to plunge into the search for a new washing machine, plunge no further. You're certain to find the right one among the 7 models in the AEG range.

Heidi – AEG's "helping hand" – shows you these 7 machines, starting with the renowned LAVAMAT models, which both take 11 lbs. dry weight; the Lavamat "Regina SL" has 14 programmes, and the Lavamat "Princess SL" has 11 programmes. If you've been used to a twin-tub in the past, then you'll find the Turnamat 'S' is a twin-tub with a difference – unique, with its fully automatic wash programmes, and the advantage of a separate, but built-in, super-efficient spin-dryer. Then there are two models in the LAVALUX range – the LAVALUX LE with 11 programmes and 9 lbs. dry weight capacity, double door and a switch that cuts out spin-drying if this is not required. And the less-sophisticated LAVALUX TE, similar to the LE, with a 9 lbs. dry weight capacity and 11 programmes.

Last, but not least, Heidi introduces the super-slim, fully-automatic NOVAMAT, newest addition to the AEG range. The NOVAMAT 64S is 25½" high; the NOVAMAT 85S is 32½".
Our Novamat pocket like a glove...

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All AEG washing machines are available from leading electrical dealers.

AEG product is a priceless investment for years to come.

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All AEG washing machines are available from leading electrical dealers.

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Life can be a 'Bed of Roses' with Osman's magnificent designs. The soaring lyricism of Botticelli's painting is present in these exquisite patterns. Their cool tranquility gives your rooms the delicate quality of an ever-blooming garden.

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HSG 5

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HSG 5
It's amazing what you can grow under the stairs—without even trying.

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Left alone, it will go on doing a drastic job of damaging your property and reducing its value. Equally drastic are woodworm, which live by eating you out of house and home, and rising damp.

If you’ve even the slightest idea that you may have one of these problems, call in Rentokil. We’ll survey your premises and report on what we find.

This survey is free of cost and free of any obligation. If anything needs to be done, we can do it quickly and give you a 20-year guarantee that it’s been done properly.

The alternative, of course, is easier—just forget about it and let the woodworm keep gnawing, the dry rot keep spreading and the damp keep rising. The only snag is that you’ll be losing money all the time.

Isn’t it better to get your home clear of trouble? And to put its value up to what it should be? Ring Rentokil’s local office—we are in every phone book—or send the coupon.

RENTOKIL guards your property
Curing Damp & Rot

Joyce Lowrie, ARIBA

There was a time not so long ago when dampness, dry rot or serious worm infestation in a house or cottage would completely discourage many people from buying it. With last year's property boom, when every crumbling cow-shed seemed to offer the possibility of lucrative property speculation, the public's attitude to old property has changed remarkably. But bringing old property up to modern standards needs to be responsibly done. Reliable cures have now been found for all the old enemies—rising and penetrating damp, rot and the various kinds of beetle infestation—but the proper application of these cures demands sufficient knowledge of both the entomology and mycology involved to be able to diagnose the cause and form of the decay. Equally, sufficient experience of building structure and materials is needed to prescribe the correct treatment to prevent its recurrence.

It is just this sort of professional know-how that the established specialist firms can provide. It is a case of getting what you pay for—as well as an exhaustive survey and expert treatment, you are covered against future recurrence with a reliable long-term guarantee.

I know too many people who have felt the cost of such specialist treatment to be too high and have simply left such problems as rising damp and dry rot for their builder to tackle. The result has been that the trouble has recurred and floors and skirting have had to be ripped up all over again in a year or so's time. Another point to remember when considering the cost of specialist treatment is that, in many cases, the government, to encourage the preservation of old buildings, will give a grant for half the cost of such work. These grants are discretionary but they don't only apply when a major conversion job takes place. You may well find that work needing to be done on the house you are already living in is in fact eligible. So before giving the go-ahead for any such treatment to be done, it would be worth asking your local town-hall or rural district council whether you could apply for a grant. Your local authority will also give you advice on what systems they have found most satisfactory in practice and which ones they are prepared to give a grant against.

By far the most common wood-destroying fungus found indoors in Britain is the cellar fungus, usually called wet rot. Dry rot appears half as frequently and these two together are responsible for something like 95 per cent of all fungal decay in buildings in Britain. These fungi are able to live and develop only because of the existence of excess moisture in the wood. Although wet rot occurs more frequently, it is more easily treated and so of less economic importance than dry rot. Wet rot occurs when wood is fairly continuously soaked with water but has reasonable air circulation around it. This fungus will die once the cause of damp is cured; however, it is essential that any decayed wood is removed and the surrounding timbers are treated, as dry rot spores may well be present and the drying-out process will provide them with ideal conditions for germinating.

Dry rot occurs when woodwork is either continually or periodically damp, while the air surrounding it is still. It is an insidious fungus which can spread throughout the fabric of a building and even from house to house. Dry rot needs to be quickly and effectively treated because, although damp conditions are necessary for the spores to germinate, the fungus itself carries enough moisture on its own to raise the moisture content of even dry timber to a point suitable for its spread. It is for this reason that where rot of any kind is found, it is wise for long-term protection to call in a reliable specialist firm rather than leave it to a local builder.

The insect known as the furniture beetle is responsible for the great proportion of woods attacked in houses in this country. It can be introduced into the house, a piece of infested furniture simply by the insect flying through a window from a piece of rotting bark or an old building in the garden. This is the time of the year to take precautions, as the newly-fledged beetles will emerge in their holes between May and August and most particularly in June and July. For these beetles, the most attractive places to lay their eggs are cracks and joints and the rotting backings of furniture and joinery.

Small infestations can be treated by brushing unpainted and varnished wood with one of the commercial insecticides. When wood has been painted or varnished, the insecticide should be injected into roughly every third hole in the case of a serious infestation, as in floors, the roof or any other structural timbers, you would wish to call in a specialist firm to spray the affected areas. If the trouble is extensive, the holes may even suggest sealing all openings and fumigating the entire house. Some firms will also fumigate individual pieces of furniture.

Of course, as a protection against

continued on page 38

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Curing Damp & Rot

continued from page 36

both dry and wet rot and beetle infestation all new work should be carried out in pressure-treated wood. Your local timber merchant will be able to advise you here. Some preservatives colour the wood, tell him whether the wood is to be painted or clear-varnished. The cost of pressure-treated wood is roughly some ten per cent higher than that of untreated timber, but this is a small assurance against the expensive damage that could follow from using untreated wood. Standard softwood doors and windows are available already treated.

Rising Damp

Most houses built since the early part of this century have damp-proof courses and these, unless they have become broken in some way through settlement or damage, or you have inadvertently piled up earth against the wall, will stop damp rising. Where a building has no damp-proof course any treatment needs to act either as a barrier to stop the damp rising or as a lining to the inner face of the wall, so that none of the rising damp can penetrate inwards but is forced to evaporate on the outer surface of the wall. The first treatment can only be carried out by a specialist firm. The second, so long as any rot or worm infestation is dealt with by a specialist, can be carried out by a local builder. Generally, it is better practice to insert some form of damp-proof course, but where damp penetration occurs as well, lining the wall could solve both problems at the same time.

Damp Penetration

Cavity walling has solved the problem of rain penetration in modern houses. Where buildings without cavity walls suffer from penetration by driving rain, a treatment must be found which allows any existing dampness in the walls to escape. Where the external wall is attractive, an internal waterproof lining of a sort mentioned under rising damp would be the best answer, especially if the covering the surface with a colourless silicone finish doesn't effect a cure. Where a decorative finish is wanted impermeable finishes such as tar, oil-based paints and hard cement rendering should never be used. Choose a finish which allows the wall to breathe. Ideal in this respect are the spirit-based finishes mentioned in last month's House & Garden.

The following companies have been in existence for some considerable time and will carry out reliable work on damp and wood infestation treatments. Their work will be covered by a guarantee which means that you can continue to go back to them without further payment until you are completely satisfied with the treatment they have carried out for you.

Bentork Laboratories Ltd., 16 Dover Street, London W1. (Damp-proofing systems use electro-osmosis which involves barely-visible wiring along the base of the outside walls or on the inside where it is concealed by plaster. It is particularly valuable in the case of very thick walls. Also worm and rot control.)

Wessex Timber Preservation Ltd., 57 High Street, Fareham, Hants. (Use both electro-osmotic and injection systems. Also worm and rot control.)

The Midland Damp Course Co., 9 Wyle Cop, Shrewsbury, Salop. (Will install a traditional strip damp proofing or use an injection treatment depending on which they feel is more appropriate. Also worm and rot control.)

Protim Knapen Gallaway Ltd., Fieldhouse Lane, Marlow, Bucks. (Either insert ventilating tubes at intervals along the wall some six inches above ground level to suck out any existing dampness in the wall and prevent any further damp rising, or use a chemical injection method where they feel it is most appropriate. Also worm and rot control.)

The Cambridge Timber Proofing Laboratories, 49-51 High Street, Trumpington, Cambridge.

Richardson & Stirling Ltd., 21 Hyde Street, Winchester, Hants.

Peter Cox Ltd., 1 Wates Way, Mitcham, Surrey. (The last three firms use injection systems for damp proofing and carry out rot and worm control.)

Where to go for advice

Forest Products Research Laboratory, Princes Risborough, Aylesbury, Bucks. (This government research laboratory gives advice and samples of rot and worm. The Timber Research and Development Association, Head Office and Research Laboratories, Hugden Valley, High Wycombe, Bucks. (This is the trade association for the whole of the timber industry of this country. It has offices throughout the British Isles which give advice. The one in London is in The London Building Centre, 26 Dover Street, Tottenham Court Rd, London W1.)

The British Wood Preservation Association, 6 Southampton Place, London WCI. (This is a trade association of firms who make products for, or who specialize in, treating infestation and damp in building materials. They will send you a list of their members usefully grouped into counties, as well as leaflets on the identification and treatment of worm and rot.)
The living idea of the month with FISBA furnishing fabrics
Scanclad. The new way to decorate your home for good.

Scanclad profiled aluminium is the new, attractive way to decorate and protect the outside of your house, all in one go.

Use it to replace old and rotting weatherboarding. Or to give your home a completely new fresh look. Either way, Scanclad is the simplest, most attractive, longest lasting product you can buy.

Scanclad has a tough Warm White weatherproof PVC organosol finish that lasts for many years. Unlike other forms of cladding, it cannot rot, rust, warp or crack. Scanclad costs less than you think and its maintenance-free qualities make it a really competitive system.

You can fit Scanclad yourself or get your builder to install it. It's up to you. Just send the coupon and we'll send you details.

Scanclad will make your house look great. And make you feel great. Especially when the neighbours are painting and you're not.

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SHOPPING AROUND IN LONDON

BY CHRISTINE WYLIE

More and more lamps

Christopher Wray's Lighting Emporium in the King's Road is already well known for its immense stock of old, as well as good, reproduction Victorian lights, lamps and bric-a-brac. There is now a Christopher Wray's Tiffany shop, recently opened just opposite at 593 King's Road, London SW6, and from here we show a Tiffany-style hanging pendant in avocado-green at £42.00. It is also available in pink, blue, amber, lilac and another shade of green. To go with these, and costing about £5.00, are the rise-and-fall units to vary the height of the hanging lamp. Many of the original Tiffany designs, in old float glass, are signed and numbered. Any restoration work which is needed on the old lamps is carefully carried out. Replacement shades for oil and gas lamps can also be found at Christopher Wray's shops.

Tunisian crafts

Lordben, of 1A Coleherne Road, London SW10, specialize in Tunisian handicrafts, such as this traditional birdcage, made from some 20,000 separate pieces of wire which are cut, bent and shaped by Tunisian craftsmen. The bird shown here costs £20.00, although there is a smaller size at £15. Lordben also have a wide range of hand-woven carpets as well as embroidered caftans, cushions and hand-made filigreed silver jewelry.

Flower arrangements

Just Flowers have moved to new premises at 48 Curzon Street, London W1, which have been delightfully transformed by ColdFowler Associates to resemble the interior of a greenhouse. Flowers will design and make suitable flower arrangements for events, however large or small. They have even made pyramids of obelisks as much as twenty high, entirely of flowers.

Spanish influences

Our photograph shows a selection from Casa Pupo's colourful and distinctive range of Mediterranean furnishings. The well-known CasaPupo rugs, made in any number of colour combinations and some standard sizes, cost from £13.00. The wrought-iron table, with Spanish marble top, is £124.00. The birdcage, also wrought-iron, costs £98.50, with the ceramic doves £24.90 each. Other items include: white column, £12.25; column, £13.60; pieces for the "Baroque" silver-plated oil lamp in five colours, £12.50; lamp base and shade, £7.05 and £7.95 respectively. All items are specifically made for Casa Pupo, many to original Casa Pupo designs. Casa Pupo are well represented throughout the country, their latest shop being Kendal Milne & Co, Deansgate, Manchester.
"You really are a darling buying me this super G-Plan dressing-table—the jewellery tray is sheer genius."

"There's a lot more to you than meets the eye."

"You mean the full-width mirror, of course."

The Fresco Bedroom Group by G-Plan from leading stores everywhere.
SHOPPING IN LONDON continued

Steel chair
This unusual steel chair, designed by Jim Lacey, costs £52.00, to order, from Wraps, 20 Endell Street, London WC2. It is also available with arms.

Family portraits
If you want a family portrait at something less than Stately Home cost, then Hatton-Master may well be able to help. By a special process, a simple colour snapshot, negative or transparency, can be blown up on canvas to simulate an original oil painting. There is usually some retouching to do on the print, and after this it is hand-lacquered to give a bas-relief effect. A portrait measuring 24 inches by 20 inches costs £35.00, including all processing. Prices start at £25.00. More details from Hatton-Master at 46/48 Osmoburgh Street, London NW1.

Wickerwork baskets and chairs from Ireland
A shop specializing in hand-made goods from Ireland, all reasonably priced and well made, is the Munster Arcade at 35 Elystan Street, London SW3. Our photograph gives just a small idea of the wide range of merchandise available here. The willow picnic basket is made to their own design and costs £5.00; fully equipped for four people, using merchandise from the shop, the cost would be about £12.00. Many other basket designs can be made to customers' choice. The willow bed-end costs £8.00 for the single size, but similar bed-ends can also be made in other sizes. The chair is very reasonably priced at £11.00 and has an unusual cord seat. Other items include knitted bed covers, from £14.00 to £26.00, along with colourful rugs to match, plus pottery, and glasses in three sizes, costing £1.20, £2.70 and £3.00.

Moroccan rug and hand-painted mirror
This 'Tiznit' wool carpet, hand-woven in Morocco, measures 6 feet 7 inches by 9 feet 8 inches, and costs £185.00 at Medina Arts, West Halkin Street, London SW1. These carpets can be special ordered in almost any design or colour combination. Delivery takes from about six to eight weeks. Also shown is one of the hand-painted glass mirrors in which Medina specialize. Prices for this start at £95.00. They have a selection of hand-carved cedar-wood bedheads which cost £55.00 for the single size and £95.00 for the double-bed size. Bedside tables and other furniture to match can be made to order.

fitted bedrooms in the Georgian manner

Strachan Plan

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.

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The Welbeck Group is a fine example of craftsmanship; from its frame, exclusive patented stitch system and easy-care, fireproof fabrics. Available in Dralon acrylic (P3), the settee and high and low back chairs are upholstered and quilted. The interiors too, reversible seat cushions are padded.

Over half a century of experience has given Buoyant the skills required to produce the Welbeck Group—rich in traditional appearance, extravagant in modern comfort. The best of both worlds in fact.

Send for our colour brochure showing the entire collection of Buoyant Upholstery, plus a list of local stockists.

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Only Crown Anaglypt can give so many beautiful textures...
Anaglypta is the new wallcovering idea from Crown — strikingly textured paper in an exciting range of raised patterns which you then colour yourself. (Anaglypta is, in fact, two layers of paper bonded together with special adhesive for extra strength.) A silk finish emulsion paint will give the most striking results — and

Crown have a whole range for you to choose from.

And if you like the Anaglypta idea, you'll like Supaglypta even more — beautiful patterns with even deeper textures, moulded in a unique, cotton based paper for even greater strength.

There's a range of over 50 Anaglyptas and Supaglyptas, and 20 Crown Plus Two Silk Finish colours to choose from — so the combinations are almost endless.

They're ideal for the modern home... just add colour, and create your own style.

for you to colour!

Anaglypta and Supaglypta from Crown, beautiful Crown!

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New from Christien Sell

Christien Sell's new catalogue is out now—it's full of exciting yet thoroughly practical designs.

There's the brand new Switch-Around Seating, and a marvellous new shelving system (both shown above), new mobile units, new bunk beds...so much new that combined with the existing Christien Sell range (full of successful units like the versatile deep drawer storage shown left) it's the largest selection of design co-ordinated furnishing units available to the home-maker.

All the furniture has been selected by the Design Council for inclusion in the Design Index. All is exclusive from Christien Sell. All supplied to you direct from their factory.

Post this coupon for the new catalogue to Christien Sell Limited, 45 Camden Passage, London N1

Name

Address

SHOPPING IN LONDON & HERTS

New bathroom showroom

Plush Flush have recently opened an exclusive bathroom showroom at 27 Sackville Street, London W1. There are nine complete room-settings, incorporating various items from manufacturers in France, Germany, Italy and Belgium, together with top names for design in Britain. We show here part of one of their room-sets.

Oriental furnishings

Nice Irma’s Floating Carpet at 46 Goodge Street, London W1, is full of exotic furnishings at reasonable prices. From Afghan come wall-hangings and hand-embroidered bed covers, ranging in price from £5-00 to £7-00; hand-worked patchwork spreads and cushions from £10-00 to £20-00, and carpet pillows from £14-00 to £17-00. There are yet more wall-hangings, as well as brightly-striped carpets, from Morocco and Syria, plus a vivid selection of rugs, cushions and bed-covers from India. In addition, this shop imports oriental embroideries and fabrics, including velvets, to make up into cushions to their own, or to customers’ designs.

Interior decoration

Roy Pickles Interior Furnishings is a recently-opened shop at 97 Victoria Street, St Albans, Hertfordshire. They aim to offer the sort of furnishings and furniture not usually seen in ‘High Street’ stores, combined with an advisory service supervised by Roy Pickles himself who, after working for some 20 years for well-known companies in London, has started this special business. Leading makes of fabric, furniture, carpets and so on are available here.

Collectors’ club

The Editions Alecto anniversary print shown here is a collotype of an original etching and lithograph by David Hockney, published in numbered, limited edition special for members of The Editions Alecto Collectors Club. Editions Alecto was founded in 1962 and first commissioned David Hockney in that year. For further information contact the collectors’ club, write to 1 Kelso Place, London W8.
you're the lady who said she'd never have net curtains.

furnishing fabric with co-ordinating easy-care dralon/polyester net curtains by Stiebel of Nottingham
NICOLETTE FRANCK

SOME CONCRETE SCHEMES FOR TERRACES, WALKWAYS, PATHS AND SCREENS

Open screen walls made with pierced blocks are an attractive and practical asset for any garden. They can be used to give shelter, as fencing, or as a background for plants. You can screen a patio with them, make a carport wall, or hide an unsightly bit of the garden. With imaginative planting, they can introduce an element of mystery even into a small garden.

A wide variety of designs—generally based on geometric forms—are available from manufacturers. The blocks are made in different sizes, but are normally 100 mm (4 in) thick; units 300 mm (12 in) square are common. They are produced with white or coloured cement as well as grey, and sometimes with different-coloured aggregates, and it is advantageous to consider your choice of colour in relation to your planting plan.

Solid concrete blocks are also increasingly used, especially for boundary walls. Among other possibilities, they can also make a cozy sitting-area against the weather.

Another multi-purpose walling unit is the small precast concrete block. It can, in fact, be used in many ways in a garden—for walls, steps, terraces, pergolas, edgings, cold frames and plant containers. One of the most common uses of these blocks is for small-scale terracing and the small walls provide an attractive background for plants. They can also be combined with paving slabs to form steps and terraces in a great variety of designs. The important point is not to overdo the amount of paving and small-scale walling, but to keep them in harmonious relation with the garden.

How to build an open screen wall

Pierced concrete blocks laid and most can be built by yourself; plinths, jetties and spacers are usually placed in the block as it is cast into the trench. Some instances are placed in the trench to give a slightly larger base.

When building a wall with pierced blocks, it is advisable to place a specimens that the pattern fits the given space. You can, as an indicator, mark off the wall outline with a line and what a number of columns is required. A firm foundation is necessary for the wall, and the first step is to set out the position of the wall. Pegs and strings can be used to mark out the line of the wall, and wooden pegs should be set in the trench to mark the finished surface of the wall. The finished surface of the wall should be level. A chain is used to make sure of the finished surface.

A concrete mix of 2 parts cement, 1 part sand, 3 parts aggregate should be used. When this has set, the trench should be compacted and the surface levelled.

Continued...
Wrighton-Neff... a new dimension in kitchen planning.

The extensive range of Wrighton International fitted kitchen furniture has been given a new dimension in planning flexibility by the addition of Neff appliances.

Neff Domino surface units include gas and electric hobs, a hot plate, parking space for hot things, a fryer and water facility. All this in beautiful modular elements which can be arranged in any way to suit individual requirements. Neff cookers, refrigerators, freezers and other appliances are all dimensionally coordinated with Wrighton storage units to give the most thought-out, efficient, well made and aesthetically pleasing kitchen of today.

Wrighton cabinets are constructed of the highest quality materials. The mirror-like finish on exterior vertical surfaces is in Decpol Polyester, a process exclusive to Wrightons, available in 8 exciting colours.

See the full range of Wrighton kitchen furniture together with Neff appliances at the Wrighton Showroom, 3 Portman Square, London W1H 3BJ (just behind Selfridges).

Tel: 01-486 4575, or send coupon for colour brochures and price lists.

To: Wrighton International Furniture, Billet Rd, Walthamstow, London E17 5DW.

Please send your colour brochure with details of Wrighton Kitchen Furniture and Neff appliances.

Name: ____________________________

Address: __________________________

Town: ____________________________

County: ____________________________

N14
Woodworm, rising damp, dry rot. Problems we encounter every day, in every type of building. They’re problems we’ve solved, promptly, professionally, through years of experience in wood protecting and damp proofing. We will carry out a full inspection-free. And when the job’s done, a second-to-none 20 year guarantee. Problem solved!
WRIGHTON have evolved a fitted storage scheme for the bedroom based on the expertise acquired through production of their well-known kitchen furniture.

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

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

What cosmetics do for your appearance, Roncraft wood products do for your home. They flatter: they accentuate: they disguise (even deceive a little).

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

But with a difference. The Beauty Treatment you bestow on wood is there for good. And lasts. Because it goes more than skin deep.
Your man can be sure of a beautiful finish before he begins to put a fresh face on wood. Just you guide him to Roncraft displays. The Roncraft range of wood treatments covers every timber known to man. And offers every kind of finish desired by woman. Because it's just as versatile as your own vanity box. But timeless in its beauty.

Ronseal Hardglaze adds an impeccable gloss anywhere you want a sealed-in shine on better quality woods. It's polyurethane tough—approved for floors and tables—anywhere it's likely to lead a knock-about life. Hardglaze takes boiling water and alcoholic drinks in its stride—and it takes a stronger acid than vinegar to disturb that smoothly imperturbable face.

Ronseal Mattcoat puts a tough, resilient polyurethane shield between good wood and the rough and tumble of family life. The smooth, fashionable matt finish is totally transparent, revealing wood grain at its natural best. Mattcoat is particularly recommended for indoors where reflective surfaces are not wanted.

Coloured Ronseal has added a dramatic new dimension to furniture. A gleaming sheen of pop-art colours, through which the wood grain subtly glows. In cheerfully named shades such as Pimlico Red, Chelsea Blue, Portobello Purple—and three others just as colourful.

Wood Coloured Ronseal puts the same impregnable glaze on inexpensive woods, but gives traditionalists the choice of six realistic wood-grains such as teak, pine, oak and mahogany.

Colron Wood Dyes Nine intermixable wood colours to match whitewood furniture with existing woodwork, furniture or floors. Finish with Ronseal Hardglaze, Mattcoat or Ronuk wax polish. So you see. Roncraft offers your man a range of timeless cosmetics for wood—to put a new face on your home. Ask for the Roncraft guide to beautiful wood at Department Stores, D.I.Y. and Paint Shops.

SOME CONCRETE SCHEMES FOR TERRACES, WALLS, PATHS AND STEPS
continued from page 50

Gardens today is the paved 'sitting-out' place, or terrace, and, if there is a change of level, this terrace is usually linked by steps to the rest of the garden. Garden terraces are usually paved and steps often combine paving slabs and small blocks. Particularly attractive effects can be obtained for terraces by using the coloured concrete paving slabs which can be bought in a variety of shapes and finishes. Concrete flower tubs can add to the interest of a terrace (they are especially useful for enlarging the range of plants grown, as special planting compounds can be used). When you have to make-up ground to build a terrace, compact the filling material in layers of about 150 mm (6 in) or use coarse granular material or hardcore to make up the level in order to avoid settlement after laying the paving.

When making steps in a bank, it may be necessary to build side walls, or to extend the risers to retain the soil. Alternatively, it may be possible to slope the soil or bank to suit the desired arrangement for the steps.

The appearance of a short flight of steps can often be enhanced by building hollow piers for plants to flank them. (Gently-sloped concrete ramps—to a maximum of 300 mm (1 ft) rise in 3 m (10 ft)—can, however, often take the place of steps, making the pleasures of a garden safer for the elderly and giving easy access for wheel-chairs for the disabled.)

Precast concrete steps Precast steps can be made up of small blocks for the risers, and paving slabs for the treads. First measure the difference in height between the top and bottom levels of the bank, so that the number and height of steps can be decided on. It is advisable for the risers to be not more than about 200 mm (8 in) and the treads not less than 300 mm (12 in) wide. Precast blocks may be obtained in heights from 50 mm (2 in) to 150 mm (6 in) (nominal). Where the riser is made up of two 50 mm (2 in) blocks between slabs forming the treads, it may be necessary to build side walls, or to extend the risers to retain the soil. Alternatively, it may be possible to slope the soil or bank to suit the desired arrangement for the steps.

Coloured Ronseal added a dramatic new dimension to furniture. A gleaming sheen of pop-art colours, through which the wood grain subtly glows. In cheerfully named shades such as Pimlico Red, Chelsea Blue, Portobello Purple—and three others just as colourful.
SOME CONCRETE SCHEMES FOR TERRACES, WALLS, PATHS AND STEPS

Continued from page 53

three 10 mm (⅜ in) joints between
will make a nominal 125 mm (5 in).
The step can be made whatever
depth is required, simply by carry­
ing the slab back farther into the
bank.
A sketch, to the required dimen­
sions, is a help in marking out on
the ground the position of the steps.
The bottom step is built first. The
small blocks which form the riser are
bedded in a mix of 1 part cement
and 3 parts sand, using builders'
sand, either on the ground, or on
paving slabs. It is preferable to
stagger the blocks. After bedding,
tap the blocks into place with the
handle of the trowel, and clean up
joints.

The soil behind the riser should
be levelled, to take the paving for the
tread, which should also be bedded
in the same mix. The paving for the
treads can be laid with the front
edges projecting slightly, about 25 mm (1 in) from the face of the
riser.

The remaining steps are built in a
similar manner.

How to set in a concrete fence post
Concrete components can consider­
able increase the life of fencing—for
example, it is always advisable to
have a gravel board as a protection
against rotting. Standard precast
fence posts, obtainable from manu­
facturers’ and builders’ merchants,
are free from rot and not subject to
distortion. They are made with a
recess to take the arris rails of a tim­
ber fence, with a vertical slot to take
prefabricated fencing panels, or with
holes through them for wire fencing.
Short precast concrete fence spurs
are also available for repairing exist­
ing timber fences.

When setting up posts for a fence
the first essentials are to establish the
positions of the first and last posts,
and the distances between the posts;
distances must be absolutely accurate
for posts taking fencing of predeter­
mined length. Each post must be
checked for height, line and plumb.
A boning rod the height of the posts
is useful for checking the line and
depth of post holes. A precast con­
crete fence post should be set in a
hole of a depth roughly one-third
the post’s height; this depth will, of
course, vary, depending on the fall of
the ground and the required line of
the posts. The post should be sup­
ported in the hole with timber
wedges and checked at this point to
ensure that it is upright, in line with
the other posts, and at the required

Overlapping cement discs, making an unusual, sloping path

A gravel board is a good protection
against rotting for fences. Standard
precast concrete fence posts are free
from rot and distortion.

Please write to:
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Christy bring back bedtime

Start collecting Christy’s for yourself, or someone you’re very fond of. Insist on ‘Christy’ for the most comfortable sheets you’ll never need to iron.

Christy. Where beautiful bedrooms and bathrooms begin.
Blow a breath of fresh air through my house and send me full information on the following:

(Please tick appropriate box)

- Xpelair Fans
- Pelican Waste Disposal Unit
- Cooker Hoods
- Xpelair for commercial applications
- Humidifier

Name

Address

To Miss Gillian Jordan GEC-XPELAIR LIMITED
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Look what condensation is doing to your window frames
Wipe your finger across the wall above your cooker
Sniff around your kitchen bins
Consider what causes your stuffy dried up feeling in the evening
...And ask yourself...
What can Xpelair do for me?

Let's start at the beginning.
With the GXC6 fan.
It's the fastest and most efficient way of getting your home of steam condensation and stale air.
Just right for kitchens and bathrooms.
GX6 has an attractive, coloured interior and t-tailed shutters for easy cleaning.
And now another way of dealing with those ublesome cooking smells! Everyone knows, if they aren't dealt with at source they can linger on hours. Xpelair's Cooker Hood deals with them quickly and effectively at source.
And what about the left overs from food preparation and meal times? Pelican -Xpelair's ste disposal unit - deals with them just as heartily.
It disposes of smelly, unhygienic food waste safely and quietly. There's no mess, and thing escapes.
Finally, there's our Humidifier.
It protects you and your home from the risks of dry air by adding just the right amount of moisture to the atmosphere - and keeping it at a comfortable level.
That's what we'd like to do for you. Soon.
Have you got a soft spot for kids?

Floors should be soft, springy, warm, luxurious places. Carpet can’t do it alone. It needs Super Duralay’s balanced resilience, to act like a cushion under your carpet. To protect it. And to make it feel the way it should. Not just for now, but for 25 years. We guarantee it.

Besides a nice soft carpet, what about the other things babies like? We’re offering some of them at greatly reduced prices. Ask at your local carpet store.

Super Duralay makes a carpet soft.
Have come to Britain. So at last our modular systems, seating units, bedroom furniture, curtaining and carpets are available throughout the country. But only at very, very carefully selected stockists. Because interlübke set their standards very high. In everything. Of course, it does mean that interlübke costs rather more than most – but we know you’ll appreciate the difference – just as your Continental cousins have been doing for years.

See interlübke in colour over the page or better still, the real thing at...

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Nasons, 47 High Street

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*EDGWARE, MIDDLESEX
Charles Page, 48 High Street

GUILDFORD, SURREY
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HARROGATE, YORKSHIRE
Environment Design Partnership

HORSHAM, SUSSEX
Hughes Furnishers, London Road

HUDDESFIELD, YORKSHIRE
Design Workshop Ltd., 150 Pennistone Road, Shelley

LLANELLY, CARMARTHEN
Pugh Bros., 17-23 Cowell Street

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Trend Interiors, 8 Richmond Hill

SEVENOAKS, KENT
Dale Johnson, the Old Town Jail

SUNDERLAND, DURHAM
Colin Clasper, 1-4 Blandford Street

SUTTON, SURREY
Amos Reynolds, 81 High Street

TUNBRIDGE WELLS, KENT
Hughes Furnishers, Mount Pleasant

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Interior Design Services, 3 St. Annes Parade

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4832 Wiedenbrück Germany.
Wall-to-wall units

A TV shelf which pivots. Compartments for records and hi-fi equipment. Loudspeaker grills. Straight-forward shelves, plus a wealth of cupboards with glazed or solid doors. And drawer units. And a whole lot more.

All to put together the way that suits you best — swop around or add to if your needs change or you move house.

Or course, interlübke doesn’t come cheap — the best of anything never is — but a browse through our brochure or, better still, a look at the real thing will show you why interlübke is already the foremost name on the Continent and, from ’73 onwards, Britain too.
At long, long last – bedroom furniture that doesn’t look overwhelmingly ‘bedroomy’. Just simply beautiful. With a versatility that is uniquely interlübke.

So some of the units would look just as perfect anywhere else in your home. Not that the special needs of a bedroom have been forgotten. For from it.

There are vanity units with lift-up mirrored tops. Double and single beds with storage drawers underneath. Tall, deep wardrobe units in matching white/grey lacquer – or a choice of other lacquer, velour and real wood finishes.

Bedroom Furniture

And carpets. And curtaining. And blinds. And vision nets. Even pop-on day covers for the beds. All in co-ordinating colours and patterns.

But then, it is the extra attention to detail that makes interlübke stand out from the crowd – on the Continent – and now here.

However, seeing is believing, so make tracks for your nearest stockist – or send for our colour brochure. And note the date – 1973 – the year British bedrooms grew up.

Post to: interlübke U.K., Concept International, 58 Coombe Road, New Malden, Surrey.

interlübke
4832 Wiedenbrück Germany.
The Black One

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

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

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

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

Post to: interlübke U.K., Concept International, 58 Coombe Road, New Malden, Surrey.
Environment 121c. Already well-loved on the Continent – but newly available nationwide in Britain. Taking its name from its height – 121 cm (approximately half room height in English). And pure interlübke in every clean, uncluttered line.

But it's the painstaking details which make Environment 121c so very special. Like the leading light tucked under the shelf above the bed. And the bed itself. Wide. Deeply comfortable. With head ends which can be raised or lowered automatically at the touch of a button.

We'd like to tell you more – about the cupboards with special compartments for make-up, sewing, jewellery. The seating units. Bureaux. But for that we'd need a book. So we've written one. It's yours at the drop of a coupon. Or you can see the real thing at your nearest stockist.

And, just in case you're wondering, the carpet, blinds and upholstered bed covers are interlübke too – all available in Britain. Now did we hear three cheers for the Common Market?
**CLEAR SPAN**

- a professional glasshouse for your garden


Send now for colour brochure giving details of the Hartley '10' glasshouse (illustrated) and the Hartley '7' lean-to glasshouse.

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**KEEPING IT COOL—IF NOT COLD**

The Admiral Imperial 3-door Duplex by Trembath model IND 2828 is a frost-free freezer-refrigerator with 10-27 cubic feet of freezer and 17-70 cubic feet of refrigerator.

Price: about £460. Inquiries to Trembath Wholesale Ltd, 414 Purley Way, Croydon, Surrey CR9 4BT

**The Electromatic**

Food Freezer (left) by Total Refrigeration has a capacity of 12-4 cubic feet and is 66½ inches by 23½ inches by 26 inches. The Combifrost (right) combined fridge with 6-9 cubic feet capacity, and freezer with 5-5 cubic feet capacity, is 66½ inches by 23½ inches by 26 inches. Prices: £153-75 and £164-45 respectively. Inquiries to Total Refrigeration, Braintree Road, Ruislip HA4 0JE

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**Ignis 10 cubic feet combined fridge-freezer No 1411 by Carrys Ltd. Freezer capacity is 1-8 cubic feet. A shelf gate facilitates the storage of large bottles.**

Inquiries to Carrys Ltd, Uxbridge Road, London W5

**Linde Duotherm 18.23 fridge freezer. Temperatures in the fridge will not fall when freezing-in. Size 70 inches by 24 inches by 25 inches. Price: about £167-20.**

Inquiries to Humpherson & Co, Holman Road, London SW11

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**More on page 64 HOUSE & GARDEN**
For where your caravan has rested

Easy-care bedspreads and co-ordinated curtains in
"Gypsy Prints." Designed by Joyce Storey for
Stiebel of Nottingham
BLIND SPOTS!
are you making the most of yours?

You'll find it very rewarding if you can give the best answer to this question: "What would you say were the best spots for roller blinds?" (a) Kitchen and/or bathroom (b) Kid's bedroom and/or playroom (c) Your bedroom and/or guest bedrooms (d) Living-room and/or dining room (e) Every room?

Best answer if you don't mind being adventurous (and know about Sunstor roller blinds) is (e)

Here's why:
Not so long ago the main spots for roller blinds were the kitchen and bathroom. At least for most people. The only people to take modern roller blinds at their face value and use them, both for practical and aesthetic reasons, as an integral part of any room were either very rich or ran luxury hotels!
And this, at the time, was understandable, because they could choose the high quality fabrics they wanted, tailored to their needs, with no detail and of course no expense spared.
Today things have swung round to favour also those people with more imagination than money. Sunstor, acknowledged leaders in this field, do made-to-measure roller blinds of a quality fit to grace any room of the swishest town house or fanciest pied a terre.
The Sunstor range is the widest you could want. The Swedish fabric Sunstor use has a special treatment so there is no need to hem the edges and gives you a better free running blind. The designs are exclusive within Britain but many are used in other countries, so you have the best of an International collection.

Sunstor
Britain's leading roller blind specialists.

Sunstor Festival in one colourway only
Sunstor Countryside in one colourway only
Sunstor Classic: Available in other colourways

Sunstor Zenith in two colourways
Sunstor Design E: curtains and tables
Sunstor really started something

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

Start your revolution here Send the coupon below to
Sunstor Blinds, Fotherbert Road,
Farringdon, Portsmouth, Hampshire.

Please send me your free colour brochure

NAME
ADDRESS

sunstor
Britain's leading roller blind specialists

Kirk KF 180 by Kristian Kirk Electric Ltd, has 5-8 cubic feet of refrigerator and 0-9 cubic feet of freezer, placed at the base. It is suitable as free-standing, wall-mounting, or built-in. Price: £67.

Zanussi fridge/freezer Model C18/14L with a fridge of 11-8 cubic feet and a freezer of 5-2 cubic feet. Automatic defrost in fridge and twin refrigerator system. Price: £131-70

Tricity 4-star Model 6132 Freezer, with 13-6 cubic feet capacity, counter balance "grained" lid with light and lock, and indicator light system. Price: £121.


More on page 68

MAY, 1973
**The Gardener's Gardener**

Jacobsen makes a weekend's work a morning's doddle.

This Jacobsen GT.12 garden tractor mows the largest lawn, cuts a 42" swathe through the longest grass, cultivates, tows sweepers, trailers, rollers, clears snow, cuts garden chores in half automatically.

**Jacobsen features**
- Electric start engines from 10 to 14 h.p
- With speeds, reverse and creep drive, optional hydraulic drive
- Single beat automatic on 12 and 14 h.p, in-line power drive
- Parking brake, lights, from, centre and rear drive for over 60 implements

Prices from £169.5 + VAT

Write today (use the edge of this page as a coupon) to Brita mini-tractor specialists for leaflets, stockists, or a demonstration any time, anywhere.

**ROLFE'S MINI-TRACTORS LTD**
Winchester Hill, Romsey (66), Hants. Tel: Romsey 513185

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**Buckingham the Pleasuremakers**

With a blue glass fibre pool from our standard range, be sure of the best in value, and years of fun to come. Concrete pools available too, together with a complete selection of pool accessories including the Robuc Pool Hall for swimming long after the summer months have gone.

Please send FREE pool information pack to:-

**NAME**

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**TEL.No**

**BUCKINGHAM POOLS**
Kenilworth, Warwickshire. Telephone: 0926 52351

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**KEEPING IT COOL—IF NOT COLD**

**Frigidaire Frost-proof 15** has a freezer capacity of 2.86 cubic feet and a main compartment of 11.09 cubic feet. Price: £273-90. Inquiries to Frigidaire Division, General Motors Ltd, Swag Lane, London NW8 0EH

**Tricity Model 3133 fridge/freezer** provides 7 cubic feet of auto defrost refrigerator and 6 cubic feet of 4-star home food freezer. Price: £158-95. Inquiries to Thorn Domestic Appliances (Electrical) Ltd, New Lane, Havant, Hants

**Zanussi Deep Freezer Model FF26C**. Capacity is 9 cubic feet, size is 33 inches by 33 inches by 24 inches. Price: £84-48. Inquiries to IAZ International UK Ltd, Caversham Bridge House, 13/17 Church Road, Caversham, Reading

**The Biggs Waterfall freezer** with BXL Bexel ABS sheet used for the cabinet liner and for the interior panels on the door. Available from Harrods, Knightsbridge, London SW3; other inquiries to Biggs Waterfall Freezers, Kilwinning, Ayrshire

**Ariston PI40** is a 2-star refrigerator with 4.94 cubic feet capacity, 4½ feet shelf area and a wood grain effect laminated top. Size 33 inches by 19½ inches by 22¼ inches. Price: £42.35. Inquiries to Ariston Domestic Appliances, 8 River Road, Barking, Essex

**Linde's economy version** of the automatic de luxe model shown on page 64 includes many of the features of the latter, but has no extra drawer fronts. The price is about £5-00 less than that of the de luxe models. Inquiries to Humpherson & Co, Holman Road, London SW11
For people who look for something better in life.

There's a new name in the better furniture shops right now. Program Interiors.

You'll see it, along with its design motif, on a wide range of elegant furniture for bedrooms, living rooms, kitchens and dining rooms.

The designs are fresh and modern. Clean and uncluttered.

They're distinctive. With plenty of character. And they'll give your friends plenty to admire.

In all, you'll find Program the kind of furniture that suits you—and the way you want to live.

And when you see how reasonable the prices are, you'll find it hard to keep your hands off your cheque book.

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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.

MEREDEW 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.

Program Interiors showrooms at 2 Ridgmount Place, W.C.1 are open weekdays 9.30a.m. to 5.15p.m. (Thursdays closing 7.30. Saturdays 1 p.m.)

Program Interiors, PO Box 3, Letchworth, Herts SG6 1LG. Please send me leaflets on the furniture ranges I've ticked below. Plus the name of my nearest stockist.

- Bedrooms
- Dining Rooms
- Kitchens
- Living Rooms
- Nursery Furniture

Name:
Address:
My phone number is:
My nearest shopping town is:

Program Interiors, PO Box 3, Letchworth, Herts SG6 1LG.
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.
BUILDING KNOW-HOW

Cork on the wall

Readers will be familiar with Wincanders’ Cork-O-Plast cork tiles, in addition to all the attractive qualities of traditional cork they are topped with a thin layer of parent vinyl to give them the tougher floor finishes.

Wincanders have now turned their attention to walls and have brought in the Calcork, a range of cork wall panels. Cork as a wall finish has much to recommend it. Apart from being handsome, while it is well maintained it can enjoy a useful life. It will disguise minor unseasiness and will absorb the top noise coming in from outside and for this reason it can be particularly valuable in rooms where music is played regularly.

Cork comes in a range of attractive patterns and colours. The panels vary from the ordered forms of small-scaled pieces of bark set against a coloured ground. These cork panels can be supplied to any smooth, clean, dry surface, using a neoprene-based adhesive; fixing instructions are available. The smooth-finished panels will need vaccuming from time to time, the relief-finish pattern more frequently to remove dust. Traffic and other stubborn spots can be removed by careful cleaning with white spirit and local patching with a white wax polish.

Calcork panels come with a finished in thicknesses from 2mm to 5mm and sizes from 300mm by 300mm to 900mm by 900mm. For those living in London they can be seen at Furnishings International, 41/42 Berners Street, London W1.

Prices: from £1.54 to £2.48 per square metre.

Manufacturer: Wincanders (Gt Britain) Ltd, Gatwick Road, Crawley RH10 2SE, Sussex (Tel: Crawley 27700/7).

Shower/bath tray

When converting an old house or trying to add a second bathroom to the present one, you may find that although you would prefer a bath, you have only room to squeeze in a shower. For anyone in this situation, the Osprey ‘New Juniper’ sitting-type shower-bath tray provides a useful compromise. 3 feet square on plan, it is 6 inches larger in both directions than the standard shower tray. This extra width gives generous room for even an oversized man to shower and towel himself and makes it far easier for mothers to supervise small children. This shower tray has an additional feature that makes it especially attractive to a household with children. Instead of being only the standard seven to eight inches deep, the ‘New Juniper’ is 18 inches deep, with a useful corner seat and a dimpled base to prevent slipping. This makes it large enough to fully bath small children and allows older ones to get to serious grips with mud-engrimed knees.

The ‘New Juniper’ comes in white and all the British Standard Sanitary Ware colours. It is made of glass-fibre reinforced plastic and comes with its own frame. Matching panels for the base and side panels are also available.

Price: Shower/bath with waste and overflow in white £39.00; colours £5.00 extra.

Manufacturer and supplier: Osprey Showers Ltd, Elles Road, Farnborough, Hants (Tel: Farnborough 49391/2).
Atherstone Knowle

Timeless elegance of design enhanced by the Craftsman’s use of Whittle’s leather... The intricate detail of the studding and the hand antiqued finish... Combine to give sumptuous luxury with the individual touch by Art Forma.
BUILDING KNOW-HOW
continued from page 71
New double-glazing system
The Grippa-frame double-glazing system is so simple to fix that you need not be a handy-man to install it yourself. However, it is good-looking enough to have been selected by the Design Centre and versatile enough in application to be used extensively in commercial building schemes. It comprises a base section and a capping section which are both extruded from ICI’s Welvic PVC which gives the frame a smooth hard-wearing finish which requires no painting or maintenance and which will accommodate glass up to 6 mm thick.

To install Grippa-frame the base section of the window is cut to suit the window surrounds and secured in place with small wood screws. Knife-edged beadings incorporated in the base sections ensure an air-tight fit against the window frame. Lengths of the capping section are then cut to match and the glass cut to suit the rebate measurements of the base section. With the glass in position the mitred ends of the capping are then snapped into place, tapping lightly with a hammer is enough to drive the rest of the ridge in to the recess. This snap action ensures an air-tight joint between the base and capping, the curved lip of the capping section forming a seal against the glass. Fixing screws are completely hidden from view. This is a fixed system and, apart from totally sealing up windows which will not be used for ventilation during the winter months, it can also be applied directly to the individual opening sashes and top lights which will not be used for ventilation. Grippa-frame can be applied equally well to match and the glass cut to suit the rebate measurements of the base section. With the glass in position the mitred ends of the capping are then snapped into place, tapping lightly with a hammer is enough to drive the rest of the ridge in to the recess. This snap action ensures an air-tight joint between the base and capping, the curved lip of the capping section forming a seal against the glass. Fixing screws are completely hidden from view.

This is a fixed system and, apart from totally sealing up windows which will not be used for ventilation during the winter months, it can also be applied directly to the individual opening sashes and top lights of windows as well as to the glazed panels of French doors and other external doors.

Because of its excellent seal, Grippa-frame can be applied equally effectively to either the inside or outside of the window frame and apart from double glazing it is useful for fixing panel headings, mirrors and so on in fact, wherever a neat and simple air-tight joint between the base and capping is required.

This system comes in single and double rebate sections in lengths of 6 feet 3 inches, 7 feet 3 inches and 8 feet 3 inches, and is available in black, white and grey. Kits in white only are available for doors and a number of standard window sizes. Prices: Single rebate section 12jp per foot. Kits from £1.46.

Manufacturer: Grippa-frame, Ferry Hinksey Road, Oxford (Tel: Oxford 47429).

Painting interior woodwork
We take for granted the hardwearing washable water-based emulsion finishes that we use with such ease on our ceilings and walls. But when it comes to woodwork, it has meant using—until now, at least—an oil-based paint with its aftermath of soaking brushes in turps substitute or some proprietary cleaner to get them completely unglued. Now Brolac have changed all that with a water-based paint that they say is tough enough to use on interior woodwork as well, even if it is subjected to heavy wear.

This is their Vinyl Satin Finish which flows on easily, from either brush or roller, to give a luxurious silky sheen, a viable alternative to the traditional oil-based egg-shell finishes, with the very great advantage to home decorators that you simply wash the brush clean under the cold water tap. In addition, this new finish has very little smell; it dries from between one to two hours, and a second coat can be applied three to four hours after the first coat. Brolac Vinyl Satin Finish is available in sixteen good colours, as well as black, white and brilliant white, but if none of these suit your scheme the Brolac Colourizer system gives you the possibility of over three hundred others to choose from.

To simplify the painting process even further, Brolac makes Speedon, another water-based, time-saving product, which takes only half-an-hour to dry. Speedon comes in a variety of colours and can be used as both primer and undercoat where the Broac Vinyl Satin Finish described above is to be used, as well as for a range of other finishes, including Brolac Full Gloss Finish, a traditional oil-based gloss paint that can be used both inside and out.

Brolac paints are available from most good hardware stores and builders’ merchants.

Price: Brolac Vinyl Satin Finish £1.35 per litre can; Speedon £1.27 per litre can.

Manufacturer: Berger Paints Brolac Division, Freshwater Road, Dagenham, Essex (Tel: 01-5906030).
St. Moritz has a ring of luxury about it

longer, richer, cooler

St. Moritz

LUXURY LENGTH MENTHOL

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING
Rain and draught excluder

you have an outside door in an
boxed position that opens inwards,
may well have been troubled by
ving snow and rain penetrating
nder it into the house. If this is
problem, you may well find
answer in an ingeniously simple,
remarkably effective, threshold
made by the Elementex Sill
pany and called the Elementex II. This unit is made of hardened high tensile aluminium alloy with a
vc insert that makes a perfect seal
with the underside of the door.
The diagram shows how it works.
With the base of the door in closed
position the sloping-sided well (B)
traps any water which penetrates
past the door, and drain holes (C)
allow this water to escape back to the
outside. The recess at the base (D)
is filled with sealing compound dur­
ing installation. The pvc insert (E)
makes a tight seal with the underside
of the door to form a positive barrier
against snow, rain, draught and
dust. No maintenance is necessary
except for a regular wipe with a
lean waxed cloth and a regular
check to see that the drain holes are
clear.
The Elementex II is available in
lengths of 2 feet 6 inches, 2 feet
9 inches and 3 feet, to fit standard
doors, but it can be made to order
to any required length.
The price: From £1.78 for sizes 2 feet
6 inches to 2 feet 9 inches, plus
postage.

Manufacturer: Elementex Sill
Company, 12/18 John Brown Street,
Bolton BL1 2QB, Lancs (Tel: Bolton 25918).
Ladderax: taken apart...

The System
Amidst all the types of unit furniture available, it's interesting to consider why Ladderax is by far the most popular system in the country. It is, of course, extremely handsome. It is also sensibly priced. But above all, it's versatile. Ladderax has been designed to look just how you want it to look. Every one of the 200 interchangeable pieces, in their varying finishes, is simple to erect, and easy to move around. Ladderax is designed like this because we realise that everyone's needs and tastes are different.

The Wooden Ladders
These wooden ladders reflect the increasingly popular and very attractive 'louvre' look. They work on the same principle as the metal ladders, and are available as 14" wall ladders or Room Dividers, both in a choice of 5 heights. They are specially constructed from selected hardwood and are either painted white or stained to a handsome teak colour.

The Metal Ladders
There are three different types. 14" wall ladders, designed to lean against the wall, without any fixing supports, with sufficient clearance for up to a 6" skirting board.

They will support cabinets and shelves at any height you require. Made of steel, they are extremely strong, and can easily take the weight of a T.V. set or even an aquarium.

8" wall ladders designed for use as display book shelves.
14" Room Divider ladders, designed for use in a free standing unit. All come in 5 heights, and have swivel jointed plastic feet to compensate for unevenness in floors.

Available in black, white, grey or bronze finishes.

The Shelves
These are made in 3 types, each in 5 lengths. The 14" shelves are teak veneered particle board. The 8" shelves are made in teak coloured ¾" hardwood. The 16" shelves, in extra strong hardwood, veneered teak, are supplied with a lip so that they can also be positioned at an angle.

We also offer corner shelves to fit both the 8" and 14" range of wall units.

The Cabinets
Most important of all, you will find a vast range of cabinets. Cocktail cabinets, Hi-Fi cabinets, chests of drawers, writing desks, even wardrobes.

All in all, there are over 22 different pieces for you to choose from. All are available in two different widths to fit your particular scheme. They are hand finished in teak with natural mahogany inside. Or if you'd prefer you can have white fronted cabinets.

And most lavish of all, cabinets and shelves in Rosewood can be supplied to special order, together with metallic silver ladders.

To Staples and Co. Ltd, Staples Corner, Edgware Road, London NW2 6LS
Please send me your colour brochure, planning chart and price list for Ladderax.

STAPLES
LADDERAX

HG/5/73
...and put together is everything you want it to be
Converting your loft?

Velux Roof Windows are the ideal way of bringing daylight and ventilation to the roof space. More efficient and less costly than dormer windows. Send for details now . . .

VELUX ROOF WINDOWS

VELUX LTD., Gannels Wood Rd., Stevenage, Herts

Please send me free details and price list

Name

Address

H.9

Niagara Pools

come in a variety of shapes & sizes

Only Niagara offer you a choice of shape for your liner pool. Six-sided kite pools and no-nonsense rectangular pools at prices you can afford.

Our popular kite-shaped pool, 36' long and 22' wide, can be installed in a matter of days for as little as £1,600. And we have smaller pools with prices from around £1,000, installed.

Backed by one of the world's largest pool manufacturers, Niagara Pools have a nation-wide network of installation experts ready to advise you on the pool of your choice. And every pool comes with a ten-year guarantee and is complete with filtration, coping, accessories and a chemical kit, all included in the installed price.

Send for the Niagara brochure today.

The choice is easy.

To: Niagara Pools Ltd.,
Holyport Road, Maidenhead,
Berk's SL6 2EZ.
Maidenhead 25266.

I'd like to know more about Niagara pools. Please send me your colour brochure.

Name

Address

DATA for cover; see also page 11

Floor

'Folianti' Greek rugs about 4 feet 9 inches by 6 feet 6 inches about £27-75 each from Byzantium, 1 Goode Street, London W1.

Furniture

'Pavia' range by Schreiber, covered in green skai lancina, basic unit without arms, 81-351B, £59-00, right-hand arm, 81-351B, £9-00, left-hand arm, 81-952B, £9-00 from main stores.

(At foreground) Table 'Demetrio 70' by Artemide, stackable, made of reinforced resin and available in six colours, £20-90, from Ryman Interiors.

Vinyl floor tiles 'Simplay International', adhesive-backed, by Marley, 10 inches square, £1-19 per square metre, from main stores.

Knotty pine Welsh dresser, hand-made by Vogue Interiors, 6 feet 6 inches high by 42 inches wide, £23-95 direct from Vogue Interiors, Vogue House, Great West Road, Brentford, Middx.

From Home Ideas Department, Liberty, Regent Street, London W1.

Details for room-sets designed by Olive Sullivan

MERCHANDISE DATA ABOUT OUR COVERS: HOUSE & GARDEN/WINE & FOOD

WHERE TO BUY AND WHAT IT COSTS

from David Mellor stainless steel with East Indian rosewood handles, £5-10 per six-piece plate setting from David Mellor, 4 Sloane Square, London SW1.


'Ships' glasses, designed by Per Lutken for Holmegaard, imported by Danasco, size three, £2-55 each, from Hal's, 196 Tottenham Court Road, London W1. Large dark-brown hot-pot by T G Green, £5-34, from General Trading Company.

Shepherd's pies made by Tinker's Fort restaurant, 8 Mill Street, London W1.
You'll never believe how hard faced we are

Untouchable, through and through;
That's what you'll love about a Corning Worktop Saver.
What a lifesaver for your kitchen surfaces!

It's an immaculate island of pre-strengthened Pyroceram glass-ceramic, edged by a gleaming border of stainless steel.

Choose from three sizes 11” x 15”, 16” x 20” and 18” x 24 7/8”...then set it into your worktop wherever the most useful work point is.

And you get to work. Cutting, Carving. Slicing. Dicing. Setting sizzling pans down. Rolling. Cooling. Spilling and Staining as often as you must, without giving the surface of your Corning Worktop Saver a second thought.

Soften-up to a wonderful idea. Send the coupon for details and the name of your nearest stockist.

Please send the hard facts about Corning Worktop Surfaces

Name
Address

Post to Sole UK Concessionaires
Elizabeth Ann Woodcraft Ltd. Rhyl, North Wales.

CORNING WORKTOP SAVER
DIRECT FROM THE U.S.A.
Everybody has a soft spot for the Mini.

It isn't just the new deep contour seats. Any car twice the size could have the same seats as the Mini. And it's surprising some don't.

Even more important is where the seats sit. Some cars put theirs slap bang on top of the wheels, just to be sure you get your kicks.

In the Mini, they sit between the wheels, so when they take a bump, you don't.

The other thing people notice about seats is the shape they're in. Ours are in a pretty good shape.

The Mini's engine is mounted sideways and drives the front wheels which leaves a lot of passenger space undivided by a drive shaft.

We've used that space to give you lots of carpeted leg-room and padded shoulder room, and to add a number of big car features like fresh air ventilation.

Everyone likes to be loved and the Mini is no exception. It takes very little (from £695) and gives a lot (42 mpg to a gallon of three star).

Visit your Austin-Morris Showroom and take a Mini out for a test drive.

You'll find it a very comforting experience.

From British Leyland.
Makers of the best selling cars in Britain.
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.
Forgoing the programmes you want to see
for the sake of peace.
Is it fair? No.
Does it happen all the time? Yes.
But now Sony, in an attempt to prevent the
situation from becoming grounds for divorce,
offer you a practical solution.
The Sony Trinitron 1320.
A colour television you can call your own.
It's not a big set.
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HG2

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HG4
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WOOLWORTH

MAY, 1973
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GARDENING KNOW-HOW
AROUND THE MAY FLOWER SHOWS
BY PETER RUSSELL

MAY MEANS Chelsea, and the dates to remember for this year’s Chelsea Flower Show, are: 22nd (Fellows’ private view), 23rd, 24th and 25th. This is the annual opportunity not to be missed, providing the vital clues for the whole of the gardening year.

Fellowship of The Royal Horticultural Society not only gives entry to the private viewing of this world-famous flower show and admittance on all the other days, too, but it also provides pass to the numerous RHS shows and meetings throughout the year – plus the lectures held in conjunction with the shows – held at the Society’s halls at Vincent Square and Greycoat Street, Westminster. Every two or three weeks there is a flower show at one or other, or both, of these halls; except during December and January.

Fellows’ tickets, which are, incidentally, transferable, also admit three people to the RHS Gardens at Wisley, near Ripley, Surrey. Receiving the Society’s monthly journal, using the Society’s library, and being in a position to obtain advice on horticultural matters from the Society’s staff at Wisley are some of the further privileges enjoyed by Fellows. Anyone interested in gardening is eligible for Fellowship in the Society. Full details are obtainable from: The Secretary, Royal Horticultural Society, Vincent Square, London SW1P 2PE. Telephone: 01-834 4333.

There are numerous important plantings and sowings to be accomplished now. Amongst vegetables, plant summer cabbages and Brussels sprouts; possibly grown from your own earlier sowings. But sow, now: autumn and winter cabbages and savoys, broccoli, cauliflower, onions for pickling, carrots, beetroot, turnips, lettuce, spinach, beet, runner, French and haricot beans. Unless there are narrow plants in the offering, raised earlier under glass and nowhardening off ready for imminent planting out, sow narrow seeds, too, in previously prepared positions, enriched below with manure or compost ready to sustain their new home. (For a fine range of seeds, remember Hurst’s Garden Pride selections. New this year is their Home Freezer vegetable collection.)

Lift polyanthus, wallflower, forget-me-not and Canterbury bell, and seeds of perennials, too. Lift spring bedding plants as soon as they have given of their best, or at least lift them soon enough to allow sufficient time for proper interim preparation of display beds. Summer bedding plants will then have a satisfactory start. Spent tulips are lifted and heeled-in in a semi-shady spot until foliage fades. Bulbs are then lifted once more, sorted and stored in readiness for autumn replanting. Park polyanthuses in semi-shady places, too. Split them if they have become large. There will be some good plants for when autumn comes.

See that hardy annuals are kept sufficiently thinned out, to give plants a chance to develop well. Push peasticks in around herbaceous clumps. Some plants, such as phlox, are self-supporting, but others are not. Given peasticks cut to appropriate height (just below the maximum), plants needing help can grow through the twigs and become securely and unobtrusively supported.

Put straw or strawberry mats under strawberry fruit trusses, to keep fruit clean. Begin the raspberry mulching programme.

Look to lawns, mowing carefully at this time of the year, so as not to spoil the surface. Note ICI’s All Seasons Lawn Food, one of several of their new products, which also include: Harvest Gold, a long-lasting general fertiliser – also suitable for lawns; Liquid Garden Plus, for use in garden or greenhouse, Kerrigrow, for feeding pot plants; and to deal with two significant pests: ‘Rapid’ greenfly killer—in aerosol form—and mini pellets to settle slugs.

If you have any gardening queries, send a stamped addressed envelope to Mr Peter Russell, c/o House & Garden, Vogue House, Hanover Square, London W1.
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This clever blind is another Sunway exclusive. Designed specially for kitchens and bathrooms, with stainless steel head and bottom rails. So steam and condensation will never prove a problem.

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RECORDS: CHRISTOPHER BREUNING

Barenboim, Britten, Bernstein et al

DANIEL BARENBOIM's imaginative new recording of Elgar's Second Symphony (CBS73094) comes nearer the interpretative style of Barbirolli rather than Boult's, as one might expect. Yet even if he had encouraged the expressive strings of the London Philharmonic Orchestra in extra portamenti, this would not have sounded like a Barbirolli carbon copy. Barenboim's richly emotional performance of the E flat symphony is as strikingly individual as Solti's Elgar 1, issued last year.

The cavalcade of the finale is perhaps the least debatable success here; Barenboim's free approach to pulse in the first two movements has, I see, considerably worried the Elgar purist. Rather as Pinnings did when the problem arose, he makes his tempo transitions unselfconsciously, illuminating the music. Above all, he makes one think about the work itself. The playing of the LPO is markedly superior to that in their Lyrita recording under Sir Adrian Boult, and it is a pity CBS did not have the advantage of a good hall acoustic.

The symphony is not easily accommodated on one record, and here side 1 plays for thirty-three minutes. Under the circumstances the quality is good. The orchestra is set well back in the studio, with an absence of obvious manipulation of balances, although the overall wash of reverberance does not help set the strands of scoring in sharp relief. Making comparisons, one is amazed at how little is lost in the composer's own 1927 recording (WRC SH163), where Elgar's forward-moving reading unquestionably brings us closest to the heart of this personal score.

English String Music is the title of a new collection by the Academy of St Martin's, including Britten's Simple Symphony. Holst's St Paul's Suite, excerpts from Walton's Henry V film score, Delius' Two Aquarellae, Purcell's Chacony, and Arnold Foster's orchestration of Vaughan Williams' Night Thoughts (EMI ASD 2831).

This issue, which overlaps a 1927 recording (WRC SH163), where Elgar's forward-moving reading unquestionably brings us closest to the heart of this personal score.

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HOW SPACE HELPS OUT (AND IN) THE ARTISTS

As every artist knows (or should), Space Ltd was founded in 1968, largely by the efforts of Bridget Riley and Peter Smedley, in an attempt to answer the desperate need for working space by artists in the London area. As rents grew larger and larger did paintings and sculpture, but the two had no meeting-point for most artists who seemed to be getting poorer. Not all command Bacon and Hockney prices.

B Riley and P Smedley had the notion that buildings which were scheduled for redevelopment might well be rented as studios during their interim period as empty shells. They ad in mind such buildings as warehouses, factories, garages, storage hangars and similar cubic spaces, prepossessing to the average house-hunter but ideal for artists.

On these terms, Space took over Katherine's Dock, near London Bridge, which provided working space for over a hundred artists. That adventure in bravado and practicality was highly successful and prompted a fair amount of publicity in the media, but Space's inevitable departure a year later, when the docks came up for trendy redevelopment, got no publicity at all.

But Space presses on and has since taken over other buildings in London, notably a one-time Jewish school at Stepney Green, a clothes factory in Dalston and a dairy in Camden.

Space works on a simple basis—taking over such buildings from private landlords, the GLC, local authorities or other owners at low rent and rates. Conversion grants, which aren't astronomical anyway, are normally subsidised by grants from the Arts Council. The fortunate artists then become licensees of Space, paying rent which is calculated to cover all outgoings, but still doesn't bankrupt the artists. Such premises can only be used as working-areas and not as living accommodation.

An alternative scheme is for artists to make their own arrangements to take over buildings. Space then handles the conversion grants as a kind of benevolent artists' estate agency.

Although Space originally set out to find working-areas for visual artists, and still gives them number-one priority, theatre and film groups have also been housed.

Needless to say, altruistic, optimistic, idealistic outfits, such as Space, are usually teetering on a financial cliff-edge, but Space now has a grant from the Arts Council and various foundations chip in contributions and donations. And the offices at Burlington House are provided through the generosity of the Royal Academy. But there's still space for any millionaire with aesthetic leanings and a flexible cheque-book to help out.

There are, of course, the usual grousers, those who say an artist is one of the most self-indulgent of mortals and why should he be found working-space at knock-down prices? But Space is an organization set up by artists for artists and takes no living-space away from any deserving family.

There are, of course, those who could cooperate, who ought to cooperate, but don't. Amongst these—to their shame—are the Church Commissioners who would, it seems, prefer to have their empty properties remain empty rather than rent them out for a few months to painters, sculptors, engravers and the rest.

Once upon a time, the Church, we are told, was—even if only occasionally—a patron of the arts rather than the pusillanimous property-developing agency it seems to have become today.

Space's telephone number, by the way, is 01-437 6765.


THE COURT HOUSES AND MARKET HOUSES OF THE PROVINCE OF ULSTER

Three of the Court Houses in the Province of Ulster. See OTHER ULSTER

Designed by William Caldbeck, 1850

Original Newtownards Court House, Co Down (now demolished).

Designed by Michael Priestley, 1746

Court House, Lifford, Co Donegal. The publications of the Ulster Architectural Heritage Society leave known pleasures of a city that is too often dismissed as ugly as well as embattled. Preparation of the book has taken Mr Brett on travels throughout the nine counties during the past three years and as he sadly but resignedly says: ‘Too often these buildings bear the scars of explosion, petrol bomb or riot. A few have been completely destroyed. Very many have been disfigured, and photography has in consequence been exceptionally difficult.’ He goes on: ‘Court houses constitute obvious symbols of the authority of the state. Those who refuse to recognize the Court are unlikely to recognize the architectural merit of the court house. So, an indigenous kind of building may disappear at the hands of those who claim to be patriots. But I have not lost hope that some, at least, of the buildings recorded may be restored to a state in which they can both enhance the visual amenity of Ulster and be of service to the community.

All others interested in pleasant architecture will echo his hopes and comments. Fortunately, in other countries where revolution and devastation have taken place, although many fine buildings have been destroyed, others have been saved and restored. Although the Soviet government nominally detests Czarism and all its works, it is at pains to preserve such relics of imperialism as the noble buildings of Leningrad and the palaces of its one-time patriots—as well as underwriting War & Peace, that epic of Czarism. But back to Ulster. Many of the court houses of the province have that fitting and handsome solidity which distinguishes some of Vanbrugh’s lesser designs, notably for Berwick barracks. Their variety is impressive and any browser through the book will be surprised by the inventiveness of those far-off architects who, with an aesthetic stock-in-trade of the orders, Lend Redmond and the small-paneled standard window (sometimes round-headed, sometimes segmental but more usually rectangular) were able to produce a series of buildings of such vitality and strength.

That the Court Houses of such centres as Belfast, Londonderry and Armagh should be grandly impressive is understandable, but it is the quality of the lesser places which comes as such an agreeable surprise: if they were in the Veneto they would be subjects for packaged tours.

Meantime, this book documents them as they are today (although too many entries, alas, come under the heading of destroyed) and will act, we must hope, as a spur to all other similar societies. The Georgian Group could well do with a list of publications as impressive as that of the Ulster Architectural Heritage Society. The address, for those who want to do something practical (membership at £1 a year), is 30 College Gardens, Belfast, B9 6BT.

This, the book, costs £2.

PYRRHIC PILE

Some of the victories won by testers and preservationists are somewhat Pyrrhic in their results.

When threatened with a soaring concrete tower as a London Transport air vent for the Underground, in the middle of Gibson Square, some of the residents protested. London Transport’s reply was a well-intentioned Georgian structure (see picture) which now looks like a somewhat heavy-going mausoleum.

But no doubt the residents prefer this neo-notion to what was originally planned. After all, it’s still well within sixty feet high.

OTHER ULSTER

The publications of the Ulster Architectural Heritage Society leave those of all other preservation societies way behind for distinction of format, thoroughness of research and sheer individuality.

The latest volume is devoted to The Court Houses and Market Houses of the Province of Ulster and appears as a sturdy hard cover of unusual and most agreeable square format. The author is C E B Brett, whose book Buildings of Belfast 1700-1914, published five or six years ago, opened a lot of eyes to the lesser-known pleasures of a city that is too

London Transport air vent in Gibson Square, Islington. See PYRRHIC PILE

ANTIQUE WORLD

The world of antiques seems to be getting the kind of treatment usually reserved for fight promotions. Those off-ring battles between J Solomon and H Levene over heavyweight fights now seem to be echoed amongst the patina and buhl.

The Grosvenor House Antique Fair (which will again be held in the Great Room at Grosvenor House, Park Lane, from June 13 to 23) is now being rivalled by a new venture, The International Antiques Fair which was held at Earls Court in March, presumably in order to be well in advance of the Grosvenor House show.

These moves seem to suggest that despite the wobbling & London still seems to be one of the leading clearing houses in the world for antiques.

But those are the main attractions. There are still all the others: at least a dozen antique hyper-markets and supermarkets and just plain outdoor markets.

Then there are the smaller fairs. Chelsea held its 36th at the Chelsea Old Town Hall in March. Others will be held at almost every county town in England.

With which the dyspeptic (or perhaps over-suspicious) onlooker must add: What a lot of antiques those eighteenth-century cabinet-makers, clock-makers, cutters, potters and the rest of that happy band of craftsmen really did produce.

V & A GLOSSY

The publications issued by the Victoria & Albert Museum have always been well-printed, well-illustrated, authoritatively-written and with a casual, reticent charm derivative, no doubt, from the supreme self-confidence of the normally anonymous contributors.
A new series of monographs from the Museum comes in a somewhat more glossy, less anonymous guise, the series will deal with the period concerned with the Music Room at Norfolk House in St James’s square, designed by Matthew Brettingham the elder and completed in 1756. Although ostensibly about the Music Room, other equally sumptuous rooms in the house are shown. The Music Room, by the way, was erected at the V & A and is there to be seen.

The author of this well-produced monograph is Desmond Fitz-Gerald, a keeper at the Museum, a fact which guarantees that combination of scholarship and easy narrative which is too rare amongst historians of architecture and the fine arts. Detection, deduction, attribution, supposition and erudition are readably mingled and the footnotes are tucked discreetly away at the back of the book. Even the price is only a modest 75p. Collectors everywhere will want the new series.

Two others now in preparation will feature the Glass Drawing-Room at Northumberland House and the Drawing-Room at Garrick’s house in Adelphi.

BRIGHTON RAJ

The lively-minded sponsors of exhibitions at the Brighton Museum and Art Gallery come up with a splendid notion to coincide with the spa’s 1973 Festival.

The British in India is the theme of the Exhibition (May 9 to August 31st) and now that that era in our imperial history is as dead as Clive, we can consider the exhibits with detachment and delight. Only those eternally in revolt against the past as well as the present will fail to find entertainment here.

The period covered will range from the days of the Elizabethan travellers to that antique land right up to the time of the British exit in 1947. Such a span of well over three centuries should offer a good deal of scope to an exhibition buff and we are promised the lot, with a model of an East Indiaman circa 1840 as well as the timetables for the over-land route which operated before the Suez Canal was opened in 1888. Even some of those dashing and gaudy uniforms of the regiments, brought so vividly to life by writers from Henty to Masters, will be there.

Altogether a show not to be missed alongside the pleasures provided by Barenboim, Fonteyn and other Festival luminaries.

GLASS SHOW

David Peace, Master of the Art Workers Guild for 1973 and one of the three glass engravers whose work we showed in last month’s issue, is holding a one-man exhibition of engraved glass at Kettle’s Yard, Cambridge, from April 17 until May 5.

VOYEUR’S ROUND

Nobody in London interested in the fine and applied arts ever need be short of a venue for an afternoon’s sheer self-indulgence. The current scene is full of visual entertainments of the highest order. Here are a few:

- The RIBA Drawings Collection (21 Portman Sq, London W1) is showing Robert Adam’s designs for Headfort House in Co Meath, Ireland (from April 2 until June 1).
- The V & A is showing work by the great Hennell silversmithing dynasty which flourished in the eighteenth and nineteenth centuries (from March 29 until April 29, so you may just catch it). Meantime, as an appetiser-whether, we reproduce the trade-card of Hennell. The V & A is also showing a selection of Master Drawings of the Roman Baroque from the Kunst-museum, Dusseldorf.
- And, not to be overlooked, is the new Gallery (Room 50 West) at the V & A, devoted to English sculpture (or at least sculpture carried out in England), 1600 to 1850, in which works by Nicholas Stone, Scheemakers, Rysbrack, Rou-biliac, Wilton and Banks are shown.
- Then there are all the private galleries with which London seems now to be as well-endowed as Paris.
GERALD BENNEY

For a craftsman, quite a tycoon

Gerald Benney, a Yorkshireman, born in Hull, and now in his early forties, is one of the most versatile, colourful and successful craftsmen in the world. Silversmith, goldsmith and now enameller. While still quite young, he moved into a craft that was chary of any craftsman with ambitions far beyond his bench. Benney changed all that.

He started in 1948 and cites as early influences both Eric Gill and Robert Gooden. He also admits to Danish and Italian influences in his early work, but now believes that his work is unmistakably English.

Four years ago, frustrated by the fact that the only colour he could add to silver was in low-toned ivory and wood, he began to experiment with enamels, but found that most of the traditional formulas had been made obsolete by new methods, alloys and modernism generally. He also discovered that enamels are extremely temperamental. 'The least speck of dust or a tiny air bubble can ruin an enamel when it is fired,' he says resignedly.

But he has now added mastery of this ancient craft to those of silversmithing and goldsmithing, and although he admits that enamelling probably doubles the cost of any item, it certainly gives his work a colour-range which now satisfies even Benney himself. And the customers don't seem to object.

He has recently moved into a group of four early nineteenth-century warehouses near Blackfriars, now converted into modern workshops by architect James Burford. There he has a dozen craftsmen who are kept busy and another half-dozen at his house in Berkshire. That house was featured a year or so ago in House & Garden: a fine, wide-eaved Regency house which makes a perfect combination of country home and artist-craftsman's retreat. But Benney doesn't seem unduly interested in retreating from anything, least of all work. For a craftsman, he is quite a tycoon.

From May the first to the twenty-first, a major exhibition of Benney's work will be on show at the Goldsmiths' Hall. This is one show not to be missed.

STUART DEVLIN

'Extravagantly imaginative inventiveness'

Stuart Devlin, an Australian, knew from his earliest teens that he wanted to be a designer and thereupon set about winning the series of scholarships that provided him with so thorough a training, bringing him to the Royal College of Art in London and later, on a Harkness Fellowship, to the United States where he stayed for two years, and, incidentally, met his wife, before returning to Australia.

There he designed the country's new decimal coinage, which depicts something of the wild-life of the continent. Despite plentiful Australian commissions, he moved across the world again; London, as the world centre for gold and silver crafts, called.

He now has his workshops and offices near St John's Gate near the city, probably as sound a situation for a silversmith as anywhere in the world. Devlin and his craftsmen can hammer away throughout the weekend as if they owned the city itself. Twenty-five craftsmen and apprentices are now in his care and under his direction.

His office shows examples of range: goblets, brandy warmers, cutlery, candelabra, medallions, ceremonial regalia, maces and splendid, splendid of all—18-carat gold Easter eggs containing their treasure-troves of rare stones.

Four years ago he had a remarkably successful exhibition in London. After that, he became increasingly preoccupied with the richness and adaptability of gold, and, more recently, has moved into jewelry design. Many of his pieces have a pronounced abstract quality. He uses stones of complex cut, surrounding them with what appears, first sight, to be filigree work in gold. Closer inspection shows that filigree is comprised of minus human figures supporting the stones. With a passing salute to ancient Greece, he calls his jewellery 'Gatic'. His jewellery, like all his work, is apt to surprise by its extravagantly imaginative inventiveness. His patrons can't have enough of it, as they can't stop displaying their possessions, his passions and commissions grow and grow.
Michael Driver is another Yorkireman, thirty this year. He studied Sheffield and the Royal College of T.

Whilst still in his mid-twenties he set up on his own in Thackeray Street, Kensington Square, where he has his workshop—and showroom always has a small selection of pieces on display: teapots, jugs, bowls, cigarette boxes, salts, goblets, napkin rings, coasters and so on. He also specializes in silver toys.

He has clear-cut notions about the work he will do, and, fortunately, he already has sufficient renown to be able to work—mostly in silver—and most exclusively on commissions for people who want something special as a present or for special occasions. He has designed and made a sizable range of objects in this woven silver, from goblets to napkin rings, from candleholders to boxes.

Although most of his commissions are carried out for private patrons, the pieces he has done for commercial patrons add up to a notable series: John Player awards for light aviation, racing and motor-cycling; the presentation piece given by Prince Charles to Cranwell on his leaving that establishment and so on. And, needless to add, the Goldsmiths Company has also given him commissions.

In the coolest possible way, Michael Driver seems to epitomize the unusual degree of enterprise and independence that seems part and parcel of a silversmith's make-up. They seem determined to be their own men at far earlier an age than craftsmen in other applied arts.

Paul Harrison is the youngest of this quartet of silversmiths: he is just twenty-seven. He was born in Sussex, attended local schools before going on to the Worthing College of Art.

In 1968 he married a painter and moved to Deal in Kent, primarily, he says, because that pleasant, small, still-fairly-unspoiled Kentish sea-faring town offered such an emphatic contrast to his four-year stint in Birmingham.

He began his career as a silversmith in the now-classic manner: full-time teaching whilst putting together his own studio and workshop during limited leisure hours. A number of small commissions came his way, but, as is so frequently the case in these annals of silversmithing, his first big break came in a commission from the Goldsmiths Company. That institution must have some very sharp-eyed scouts around, judging by the way future winners are spotted so early on and the right kind of commission is vouchsafed just at the right and telling moment in the craftsman's upward climb.

Just over two years ago, Harrison made the first bold step towards independence, leaving full-time teaching to concentrate on building up his own business. He admits that he was only able to make the break by sympathetic underpinning from his wife's teaching income. So began his slow but steady build-up with several smaller items and one large canteen of cutlery.

Not everybody, it seems, is willing to take the mass-production cutlery and call it a day. The age of patronage isn't dead.
THE LOST ART OF DESIGNING AND BUILDING TERRACES

WHEN TOWN-PLANNING of the past is under discussion, the squares, terraces and crescents of the Georgians are invariably cited as the first same contribution to urban development made by the English, and the ultimate in our national achievement. Only gradually is the full worth of the effort made by Victorian architects and builders becoming apparent to a wider public than architectural and sociological historians and the enthusiasts of the Victorian Society.

Two years ago, Hermione Hobhouse published the extraordinary story of the larger-than-life-size Thomas Cubitt, whose vast contribution to urban sanity in Pimlico and elsewhere made the Carrs of York and Woods of Bath look like small-town operators. Now comes a new volume in the great Survey of London series, which shows something of that Victorian variety and versatility in domestic architecture, which the Georgian architects and builders rarely achieved in their determination on inflating their narrow frontages in the most discreet, efficient and economical manner.

The new volume is concerned with North Kensington, the first of three projected for the Royal Borough, the very citadel and epitome of Victorian London. The book may seem expensive, but for any resident of Campbell Square, Holland Villas Road, Ladbroke Road, Ladbroke Square and the rest of that pleasantly popular and populous area, the book will provide rather more hours of pleasure than half-a-dozen novels at the same price.

Amongst the many felicities of the book—particularly the admirably readable narrative which has been fused out of the varied contributions of a dozen specialists—are the plans and elevations drawn by Cynthia Evans, some of which are reproduced here. These drawings show far more clearly than photographs, something of the inventiveness of those little-known or unknown architects who overlaid the simplicity and symmetry of the Georgian elevation with some vagaries of their own, mostly sponsored by their deep moral interest in, and even passion for, Gothic (as distinct from Gothick) Revivalism, a style well-suited to those earnest members of the growing middle class with their house-proud yearnings. Miss Evans' drawings ably document the transitions. Here are the still-Georgian façades of Holland Street and Holland Park Mews, the latter, one of the most delightful backwaters of Kensington, with its external stairways above coach-houses and stables, entered from the west beneath a handsome archway. Here, too, are the more expansive frontages of Addison Avenue and Addison Road, with the beginnings of the later craze for cremation beginning to appear. As the editor writes in his introductory notes, which so peremptorily put Kensington in its metropolitan context: 'The house-building of the first three decades of the nineteenth century was characterized by a spare refinement which made the ideal profiles of mouldings as slender as practicable and reduced projections to a minimum... Gradually, however, the progress of taste led away from the self-effacing restraint of this standard house. Wider use of stucco, following the example of Nash's work in Regent's Park and Basevi's designs for Belgrave Square, made ambitious architectural display economically possible and face brickwork became less common.'

Not only in structural matters were the changes to be seen. The town-planning efforts of Nash in London and J B Papworth in Chelsea made a deep impression on the landowners and architects of the time, and, within a few years, Londoners began to see the emergence of a style which could be called Urban Picturesque, a manner extremely well-suited to the quirky individuality of a race of islanders who thought themselves unique. Thanks to relatively inexpensive land-prices in North Kensington, terraces and crescents of semi-detached villas were more frequently built as were paired villas connected by lower wings. These changes from rigid urban Palladianism gave the area that agreeable and appealing diversity which has made it so desirable a residential background today and sent house-prices rocketing to Chelsea and Hampstead heights.

The fact which so clearly emerges from the scores of plans, elevations and photographs in this book is that the earlier Victorians, whilst following the Georgian tradition of terraces, building, gave the idiom from vitality. Only in this century do architects and builders lose the artifice completely. None of the speculative builders between wars knew how; none of the New Town Architects has shown how any manner could be revitalized, or even repeated in an idiom of our own time. They should study this book.

Indeed, the book will repay the amount of study: it is handsomely produced, as are all the Survey of London volumes: well-printed, sturdily bound and with all plans, drawings and photographs impecably reproduced. Too often the volumes of this genre, setting out to tell a tale of a bygone era and luminaries and their achievements become smothered beneath the necessary scholarly research. Not in this volume. Here is architecture history told as it should be told, story quickened by relevant facts and figures, but also by lively phrase and anecdote. Here, for example, the note on the Coronet Theatre at Notting Hill Gate, more recently known as the Gaumont Cinema, now destined, it seems, for demolition:

The Coronet Theatre was built by Edward George Saunders to designs of the noted theatre architect, W G R Sprague; the building was W Wallis of Bath, designing to have a seating capacity of 1,200, and costing approximately £25,000, to have a seating capacity of 2,000 and costing approximately £25,000, it was described effusively by 'The Era as 'a theatre of which the London County of County of London may be proud.' It opened on 28 November 1903, with a performance of 'the celebrated Japanese opera' The Geisha, despite the fact that Saunders had yet been granted a licence by London County Council on account of the unfinished state of the building. A prosecution was brought against him by the Council and he was fined. In 1916 the theatre was adapted for use as a cinema, and in 1950 the name was changed to Gaumont.

Re-read that paragraph and consider how much devilling went into its hundred-or-so words, typical of the rest of this absorbing book.
Addison Road

Addison Avenue

Addison Road

Holland Street
HOUSE-HUNTERS with a romantic turn of mind—and that means most house-hunters—dream of the perfect site on which they can set about building or 'converting' their dream house. In a city it is usually a small Georgian house in a mildly-twilight area that is just about to rise dramatically and socially in the world.

Out in the country the dream is apt to be given fuller scope: an island (with easy access to the mainland shops); a promontory (not too gaunt or rocky and accessible by car); a hill-top (ditto); a sequestered valley (not too damp or remote); a small harbour (with mooring rights) and so on and on.

The dreams are endless.

Other people seem to find such sites. How do they do it? Some driving hundreds of miles and exploring a particular area, others tramping through remote areas, others by merest chance.

The house shown in these pages combines chance and chores in about equal proportions.

Edward Lloyd, the men's fashion designer and owner of the high-sophisticated Grey Flannel shop Chiltern Street, London, discovered his unique moated Suffolk island through a small advertisement in The Sunday Times.

At first sight, he was enchanted by the island, almost completely disenchanted by the half-finished structure which occupied the site. An asbestos roof over less-than-welcoming walls was scarcely what he had bargained for. Yet those factors, depressing as they were, had brought him there: the owner had run out of money and wanted to sell.
Edward Lloyd said snap and ed in, or at least moved around, supervise the completion of the house, tearing down what he wouldn't and enlarging what was already to give him the handsome that now looks out across the East Anglian meadows.

Curiously enough, the moated d, although marked on old maps the county, seems never to have used a house, although the bridge spans the moat was built well two centuries ago. The island once part of a large farm and the more-or-less fox-proof animal enclosure for the farm animals. Certainly, no foundations of ancient abbey were uncovered during the building operations. Then, the moat doesn't derive from Suffolk's meandering rivers from three active springs. He is likely to find his moat drying

Now the house is completed to Lloyd's specifications and detailed auctions, for having taken over basic structure, he decided to go with his own ideas, acting as own designer, contractor, building overseer, decorator and the rest.
As a bachelor, he is proudest of his kitchen, and there is no doubt that many a young housewife would give a five-year golf-club subscription to be the owner of this bang-up-to-the-minute heart of the house which, with its island operational centre, seems to suggest that a psychiatrist might well find that Mr Lloyd has a passion for the island life in all its manifestations.

The living-room is L-shaped, 28 feet by 12, and has three conversational areas. The main spacious long arm of the L includes the dining-area, whilst the short arm is virtually an independent television area.

He has sited his studio upstairs, as the skylight gives him a particularly good light. The studio is also used for listening to music, or playing Chinese chequers.

Each bedroom has a different character. Mr Lloyd describes his own room as a "neutral tweedy room", and the two guests' rooms as somewhat more exotic.

Now the house is a perfect retreat for Mr Lloyd and his friends after a fairly frenetic metropolitan life. In common with all those who put down roots in Suffolk he is already captivated by the wide landscapes and huge skies of that still unspoiled county.
IN COMMON with so many younger couples with growing families, American couples are also discovering the advantages of taking over older, more spacious houses in mildly run-down areas of their cities. 'In the last five years it's become fashionable to live in downtown Savannah again,' says Charles Tallman, who moved there recently along with lots of other young families looking for inexpensive spacious housing.

Designated a national historic landmark since 1966, the downtown section of Savannah is full of high-stooped frame houses like the one the Tallmans found. 'We moved here because it cost us $10 per square foot to get into shape, as opposed to $20 a square foot, plus the cost of the land, to build a house in the suburbs. Having decided to restore, this big town house looked great to us. It was built in 1848, the Victorian mansard roof added in 1860. We love its spaciousness, the fact that our two boys could have the top floor to themselves, the fact that it's wood so we could get an effect with paint—because it's paint that turns us on.' Their house is now the only plum-coloured house in Savannah.

One reason the house had never sold before was that houses on either side were so close that no one thought the side walls could be painted. The Tallmans found a thin painter. 'The secret of remodelling a historic house is knowing what you're doing before you start, otherwise your costs run wild. We stuck to a strict plan and resolved not to do things over and over, even though we might have liked to. We worked with a contractor skilled at restorations, and virtually moved into the house with the workmen. It took six months to finish.'

With no desire to do a purist restoration, the Tallmans were able to keep their costs down. 'These houses get to be expensive when you spend thousands of dollars recreating the precise moulding you had to strip off the wall in order to rewire. Most of our walls meet the ceiling at a 90-degree angle. I'd rather build a swimming-pool than have absolutely detailed facsimile mouldings,' says Charles Tallman. 'There are lots of advantages to living in this part of town,' he adds. 'I'm three minutes from work, my wife can walk to the boutique she's opening, the children, when they're old enough, can go to the church school in the neighbourhood.'

Initially, there had been some question about how safe it would be for the children downtown, but with so many new families moving in these fears are gone. Five houses other than the Tallmans' are restored on that one block alone.

'On weekends everything is deserted; we take bikes and ride over the area. We don't have the suburban pattern of sharing barbecues over the back fence.'

At the time the Tallmans bought the house, three years ago, inflation was high and the bank gave them a fifteen-year mortgage. Like other couples with mortgages on this kind of a house, they remodelled the bottom floor to rent as a two-bedroom apartment.

'The living-room was made by taking down French doors separating one room from a middle one. The remaining walls were cut back two feet on each side. The sofa is upholstered in a bright Marimekko fabric.

Old church pews are used for chairs, something the contractor found for them. Several of the paintings seen in the pictures are Charles Tallman himself — his version of paintings he liked. 'Another reason we like these big rooms is that they allow us to hang lots of bright paintings,' says Mrs Tallman.

The dining-room, also on the first floor, is painted a deep blue which sets up the Tallman shape canvas to the left. The big apple by an Italian artist, with a Vassil print at the end.
The lease of the five-storey house in Kent Terrace, shown in these pages, was taken five years ago by architects Brian and Elizabeth Henderson. Brian Henderson is a partner in the architectural firm of Hesk Rosenberg Mardall, and the conversion and design of the interiors was carried out by his office.

The Hendersons had been looking for a family house of architectural quality in London, with large rooms, which would accommodate their requirements exactly. They were not put off by the number of floors as they felt that this Nash terrace house fitted their requirements exactly.

Although the house was in a poor state of repair, it had not been converted or subdivided, so there were few unsympathetic additions to be removed.

The main design intention was to bring the fabric of this scheduled house and its interiors back to Nash’s original designs where practically possible, discreetly incorporating up-to-date amenities. A new boiler-room was placed at the top of the house to minimize the impact of a new flue that was required. The parents’ floor is comprised of a large bedroom facing Hanover Terrace Mews and a connecting dressing/sitting-room. The bathroom, which also connects with the dressing-room, is lined in travertine. Other bedrooms were situated at the quiet rear of the house, where only the quacking of the Regent’s Park ducks can be heard.

Most of the rooms in the house are painted in a white eggshell oil paint, with the exception of the main staircase and the family living-dining-room, which are painted nicotine colour; this richer tone felt to be more practical in the which came into most contact with the children. The floor finishes are carpet, cork tile and wood block.

The Hendersons felt that this house lent itself happily to the use of classic pieces of modern furniture by Breuer, Aalto, Corbusier, Jansen, Eames, Day, Magistretti and Colombo.
A HOUSE BUILT AROUND A TERRACE

BY NICHOLAS DREW
PICTURES BY ALDO BALLO

The house shown in these pictures, designed by Mangiarotti, is set on a sunny wooded site in the hills above Lake Garda and makes a spectacular contrast to the more traditional tile-roofed, colour-washed walls of other houses around the beautiful lake.

The house is basically of cruciform plan, but its most unusual feature is a great glass-walled cube, over twenty feet high, which, although surrounded by trees, seems poised for flight. Indeed, one enthusiastic visitor with a gift for high-flown phrases contended that 'The whole house seems like an eagle, its wings outspread, ready to take off for a sortie above the lake.'

Opposite page The fireplace corner of the living-room with a sculpture in the foreground by Spagnolo and a painting 'Study in Blue' by Arico. The gallery is seen above

This page (above) Model of the house showing the projecting glass cube design.

(Right) Plan of the main floor of the house. (Below) The upper-level study
Above Looking down from the gallery to the seating-area in the glazed projecting 'cube' of the living-room (see model on previous page)

Right View from a terrace, showing the exterior of the glass-walled living-room, built out into the trees

Happily for the owners, however, the house is well-rooted on its hillside site: a frame of steel beams, painted black, with masonry beams for the carcase of the house, provide a sturdy podium as well as a perfect visual foil for the great glazed planes of the windows overlooking the lake.

Within the house—if one can talk of interiors and exteriors in relation to a house so involved and interdependent with its timbered surroundings—the architect's main objective has been to evolve architectural spaces that seem unconfined by walls and ceilings. Thus the great living-room soars through the height of the house and even the floor is on two emphatically different levels. Here is a space for all seasons: one wall virtually a giant fireplace—the only inward-looking feature of the house—whilst the other walls are windows into the trees or towards the lake.
On the upper floor is another room with another fireplace, forming a kind of reservation for the younger generation; even possessed of a study area if they are feeling academically orientated at any time during their sojourn in the house.

The furniture, as befits a house so essentially a composition of linked open cubic spaces, is limited to essential—but eminently comfortable—units, mostly designed by the architect himself to emphasize the expansive spatial element in the planning. Large sofas, low tables and cabinets are the essential furnishings, with very few decorative objects. The house is meant to be a setting for large sculptures by such artists as Spagnulo and Gallerani, and even the large paintings and lithographs by Arico are akin to two-dimensional sculptures.

The architect has also been responsible for the design of several of the other essential units in the decorative scheme: from all the woodwork to the lighting fitments.
LONDONERS are apt to consider the early-nineteenth-century ten houses to be the ultimate achievement in one-family vertical living with four floors on a twenty-five-foot frontage, or thereabouts. These dimensions seem quite expensive when compared with many of the houses in Amsterdam.

Pieter Brattinga, one of the foremost international graphic designers of our time, co-author of The History of the Dutch Poster and lecturer at the Academy of Bath, once described such a house—with a frontage little more than thirteen feet. During the past few years he has made formidably restricting dimensions no account, for his conversion has made the interior positively gorged with light and space.

The transition is a remarkable tribute to the imaginative flexibility of a designer who had hitherto worked mainly in two dimensions. A visiting American designer succinctly summed up the result with the words: 'One is stunned by the ingenious way Brattinga has, apparently miraculously, conjured huge-seeming spaces from minuscule ones—and all pretty.'

Pieter Brattinga had five floors to his exercise in expansion. The lower ground floor, which is set three steps below street level, was made into an exhibition-cum-muniments room.

The floor was relaid with two-toned tiles and the long low room was lit by a row of fluorescent light tubes.

This room became the base extending the house to the rear beyond the existing walls, and provides the largest open area of the five floors, an astonishing 1,000 square feet. In the process, expansion of the somewhat uninteresting
rear elevation was agreeably improved without impairing, in any degree, the handsome period front elevation with its fine old windows.

The ground floor was made into Pieter Brattinga's workroom and offices, approached through the lower-ground floor by way of a skilfully-sited spiral stairway. The first floor has been enlivened by a small flagged terrace with cypress trees set in old cut-down wine casks.

The first floor houses the living quarters and kitchen. Bedrooms are on the floor above, as is the workroom of Pieter Brattinga's former wife.

The third floor is virtually the private domain of the Brattingas' young son, Rento, together with an enclosed and glazed terrace.

The pictures in these pages show the living-room (above) and adjoining dining-area (right and below) with a decorative composition on one wall of kitchen utensils.

The difference in level on the living-room floor was made possible by deliberately lowering the floor of the extension. The large, light space thus created is almost completely black-and-white. All walls are painted white and—object lesson for all those engaged in one-room living-dining—the kitchen implements have been skilfully arranged to make a composition as decorative as it is practical. The long sofa in front of the window, the low table and the glass shelving in this room were all designed by Pieter Brattinga.
VISUAL DELIGHT AT EVERY TURN

PHOTOGRAPHS BY PETER BERMBACH

PETER BERMBACH, a Paris-based correspondent of several European magazines, has a small apartment near the Eiffel Tower, which has evolved a mise en scène he indulges and expresses to the far-abiding interest in Art Nouveau. Here he has been able to assemble the many pieces and objects of that period which he has collected on the marchés de puces. But his eclectic taste is also one of extraneous pleasures which appealed to him, whether a Wedgwood tureen or a Paul Klee lithograph.

In common with all true collectors, Peter Bermbach does not keep his acquisitions away in cabinets or safe-deposits. He prefers to live with them. His apartment is a veritable treasure-trove.

He has, too, a highly individual decorative flair shown in a flourish of contrasts: from mattress ticking which covers the living-room walls and the check flannel his bedroom walls, to a serried array of nineteenth-century jugs, each carrying a flower ornamented motif.

Small flats are usually fairly austerely: here one is treated like a Victorian man-aire's mansion. It is an unpleasing and visually exciting experience for the visitor.

Left Two views of the living-room, striped mattress ticking used to line the walls
Above and opposite page Corner of the living-room, kitchen, library and bedroom, filled with collections of books, pictures, sculptures and jugs. The decorative window (opposite, top left) screens the bath which is sited in the bedroom. The kitchen (centre, left) typical bistro furniture
HOW TO EXPAND A SMALL SPACE— AND LIVE ABOVE THE CROWD
BY KIT LEPAGE
PICTURES BY RICHARD EINZIG

Despite the visual evidence of the pictures in these pages, which might suggest the contrary, they do show a small flat. By some standards, very small.

The flat, occasionally used as an office, occupies the top floor of a small warehouse building near Oxford Street, London, the lower floors of which were converted into offices to designs by architect Rolf Rothermel, who was also responsible for the conversion shown here.

The first problem in seeking to provide the flat with living-room, kitchen, bathroom and roof garden was one of space. To that end, multi-purpose units were designed, starting with those essential features: bed and table. As it was unlikely that both would be used at the same time, it was decided that both units could be concealed when not in use. The...
The arrangement at this point of all shelving. Chromium metal are set into the black-painted base. Each the shelving serves an apparent double, even treble, pur- being continued to form stair to the roof garden, and its tread widened to form, with primary cushions, a low-level unit. On the other side, this shelf, at a slightly higher position, is a window seat - storage unit. Floor carpeting is continued up by-inch plinth to these seating positions. The dining-table - cum - working- e folds out from a cupboard which contains adjustable shelv- en neoprene supports. All cup- doors are operated by touch.

The colours used in the scheme have been kept to an absolute minimum. Natural-coloured hessian is on all the walls in the living-area airwell, with the exception of deep, illuminated display niches along the curve of the stairwell, which are covered with sepia hessian. Amber stair treads, shelving and housing are matt black, with handrails and motif to the side of the bed. The low seat, table unit, cupboards shelves are glossy white and egg- white, with thin bands of colour (green and mauve) running down the units to indicate the position of the touch catches. The sliding doors to the kitchen, bathroom also have two broader strips of the same colour. The flooring is a beige-pink colour, in tone to the hessian. The colour and plaster-work in the bathroom is white.

Photographs show general views of prior, with dining-table folded out and closed up (below left). The bed is seen closed (top right) and lowered as a dramatic focal-point of all shelving. Chromium metal are set into the black-painted base. Each the shelving serves an apparent double, even treble, pur- being continued to form stair to the roof garden, and its tread widened to form, with primary cushions, a low-level unit. On the other side, this shelf, at a slightly higher position, is a window seat - storage unit. Floor carpeting is continued up by-inch plinth to these seating positions. The dining-table - cum - working- e folds out from a cupboard which contains adjustable shelv- en neoprene supports. All cup- doors are operated by touch.

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HOW TO BLAST OFF INTO INNER SPACE

FOR THE PLEASURES OF ALMOST RIDING THROUGH THE ROOF

BY SUZY MOIR

Natural space becomes more constricted in our urban flats, and buyers’ prices per square foot are increasingly daunting, more and more people seem to be seeking pleasures of sheer cubic space in the comparatively modest dimensions of a new house or planned major feature in the conversion of an older structure.

The simplest method whereby an exuberant sense of space is to gained is, of course, when build-de novo. Then the architect can design an entrance-hall and/or living-area which rises through two or more storeys with subsidiary rooms opening off an upper gallery. This is a traditional procedure, as evident in the plantation houses of America’s Deep South, Jamaica and elsewhere, as in Palladian villas of the Veneto. Structural devices were also used much earlier in the hall spaces of the fifteenth and sixteenth centuries throughout Europe. A magnificent example is the Baron’s Hall at Penshurst in Kent where the sense of space within the hall is quite breathtaking as it rises through fifty feet or more to the beamed roof.

Although such high halls were originally developed to take away the smoke from a central fire—hence the usual hole in the roof—this was scarcely the most logical way to heat any space. Few would entertain such a planning notion in these days with...
Perhaps the most practical of all uses for a gallery room infiltrated under the roof is as a music-room or study, and some house-owners have made these roof-rooms into the most agreeable of all library spaces, although that rather depends on the roofing. Steeply-pitched roofs are no friends to library shelves. Yet, here again, ingenuity will always find a way out. I have seen one domestic roof-top library with tall narrow bookshelves set athwart the ridge of the roof—not along the walls—all rather in the manner of a collegiate library, with space between and spotlights above each set of shelves.

One of the most successful of double-height interiors is that shown in colour on page 136, where galleries on either side of the room are linked by a sloping ramp. The incorporation of an upper gallery into a house plan is also likely to sponsor a more experimental outlook elsewhere. The gallery can continue through an upper study or studio to an outer deck overlooking garden or pool. And although the northern European climate may not be as conducive to outdoor living as that of California, it is surprising how many hours of fresh air are available to those courageous enough to provide their houses with decks or patios.

All in all, the double-storey hall-cum-living area can prove a springboard to exciting structural and visual possibilities.
John Morley, director of the Brighton Art Gallery and Museums (as well as the Royal Pavilion) here writes about a latterday revival

A touch of Art Déco

The phenomenon of objects—furniture, clothes and all the apparatus of 'civilized' living—going out of fashion is a curious one. Equally curious is the spectacle of their return into favour. Styles are usually unfashionable for a period of about forty years after their apogee, although the time taken for their rehabilitation can vary widely. Thus the Empress Eugénie made a cult of Louis XVI and rococo styles during the 1850s; a little later came the first tentative reappraisals of Empire furniture. Interestingly alluded to by Proust in several parts of his great novel—the Duchess de Guermantes gives away all her Empire furniture and lives to regret it). By the 1920s, Victoriana was being championed by the adventurous, and towards the latter end of the 1890s, the styles of the 1920s and 1930s showed signs of being once again looked at afresh. Invariably, many people are taken by surprise by these revivals; their surprise often manifests itself as an almost moral indignation, an indignity to the necessity for the avant-garde to reap full satisfaction from its own superior perceptions!

Furniture and objects of the 1920s and 1930s have now been given the seal of acceptance—a label. They tend now to be lumped together under the generic term Art Déco—which is perhaps misleading, since true Art Déco was in decline by the late twenties and the Modernism that gradually took its place is an entirely different style. The various strains that made up the 'twenties and 'thirties style have been admirably distinguished by Martin Battersby, who entitled his book 'The twenties and 'thirties'. The reasons for this revival, Pieces of this period are on a scale eminently suitable for modern living; they go very well with modern furniture, and they have advantages that many have still their original function. (Most people find it somehow more satisfying to switch on an electric light that was designed as an electric light, and not to hold a tallow dip, or to open a cocktail cabinet that was not originally a spinet or a lacquer chest).

But perhaps the main reason for the popularity of these objects is that the best pieces—especially if they happen to be French—are of such superb quality. The chaos into which design fell after the 1830s has not been dissipated by refection, but even in its present state, this great age of Surrealism. It contains an essence of the most luxurious frigidity of Art Nouveau jewellery came from the same brain as, for instance, the table.

A Paul Kiss console table (4) with its accompanying mirror, again in wrought iron and marble, has the same luxurious frigidity as the Brandt table; it is said to have come from the house of Paul Poiret, the couturier who was much more. A costurer; who exercised, in fact, a most powerful influence on the whole period. The combination of formalized flower designs and 'edge' rigid enclosing shape, together with hammered indentations in metal, is typical of true Art design at its height. One can detect the influence of Louis X Diréctoire, and even Biedermeier styles; the last especially is evident in the work of Ruhlmann, generally the fastest with the most of Parisian furniture makers of period. In his work, these influences survived into the 'thirties.

Other objects share the same cold refinement; the handle lamp (1) a alabaster and silver, is a phantasmagoria to meet to form a typical Art Déco motif, has the strength and cool of good design combined luxuriant detail. The mirror of a pair), perhaps made for a commercial market (2) has, none the less, the charm and grace of period, and the figures are examples of a common type.

The voluptuous and chilly Art Déco style was augmented in a quite different idiom, which towards the cube and cylinder, after 'twenties cocktail cabinet (6) Serge Themayre is saved from austerity by its rich veneered faces—coromandel ebony and on mahogany—but the 'thirties style has the same luxurious frigidity of Paul Poiret. Modernist products. Above the cabinet hangs a Rowley Glass mirror; the firm, prominent in Britain at this time, has recently closed. A Primavera stands on the cabinet. Cobalt blue chair (3) is a model of 'twenties and 'thirties furniture of the period. The early 'thirties cocktail cabinet (5) bevelled in Japanese oak and antelope skin and set on bold gilded scroll legs, reminds one that this was an age of Great Britain. It contains a chrome tubular steel 1929 Paul Chaid the latter (6), one of the earliest British metal chairs, is on loan from the Brighton Museum by Martin Battersby. Pei kindly agreed to reproduce exactly, using original materials, a pair of chrome chairs of 1925 by Serge Themayre, together with contemporary chrome and glass tables, for use in the Museum cafe, opened this year; startling, archetypal modernity, these designs is apparent.

From a slightly earlier period are the bold chrome chair (1) one, a pair, by Bugatti, one of the eccentric artists of the twentieth century. This, in stained oak, decorated with inlaid pewter hieroglyphs, to studded bosses, parchment, leather fringes, badly needs restoration, but even in its present state, hieratic stance and semi-mythical decoration command attention.

Far right Modern furniture within a room at a house built in 1925 to the design of the French architect, Delormel, the extravagant curves of the round-headed balcony windows exemplifying the Art Déco style.
METALS ON THEIR METTLE

BY JULIAN NORTH

ONCE UPON a time, metallic surfaces in domestic interiors were thought to be somewhat harsh and intimidating. That was because 'metallic' was a synonym for cold steel and little else.

But now, under the influence of the interior decorator, aided by the industrial designer, metallic surfaces have changed beyond all recognition. Apart from brass, steel and chrome used for furniture, light-fittings, picture frames and so on, these surfaces now include wallcoverings (with pseudo-steel and -gold combined with other colours in unusual and complex patterns), tiles and, more surprisingly perhaps, fabrics.
Green trellis-work pattern on the background, echoed in the chairs designed by Herman Miller. The chairs can be obtained from Herman Miller, 33 Heddon Street, London W1.

'Michocon' wallcovering by Tressard, imported by T-T Designs, £1500 per roll, to order from interior decorators.

Wallpapers of this genre are striking in their own right as backgrounds, but when combined with more metal surfaces, they can prove sensational. The American interior designer, Valerian Rybar, has taken such alignments to extraordinary limits, well shown in the...
Above Corner of a bathroom, glistening with red and golden mosaic, multiplied in the mirror-tiles on the right-hand wall.

Left Brushed steel panels, giving diffused and shadowy reflections, line this timelessly modern interior. The Louis XV armchair is covered in white leather, while the bamboo-style sofas are upholstered in heavy white fabric.

picture of his own apartment in which the metallic constituents include: a patterned steel floor, metallic wallcovering alternating with mirrored panels and, as if that weren’t metal enough, metal sculptures and steel-and-marble tables.

Finally, of course, if you are an unashamed metallic enthusiast, you can have the metal itself – rather in the manner of the magnificent room shown at left.

Below left 'Savoy' cotton fabric with metallic patterns, 48 inches wide, one colourway, £15.00 per yard, from Michael Szelli, 47 Sloane Avenue, SW3

Below right 'Dorset' metallic wall-covering by Tressard, imported by T-T Designs, £45.00 per roll (minimum eight rolls) to order from interior decorators.
Making your own Hammocks in the ancient mariner manner

For the return of the Hammock by popular demand.

Opposite page (above left) can multi-coloured string hammock, 6, from General Trading, Sloane Street, London SW1.

Above right: Canvas hammocks, made by Bo Ridley, come in 4 colours natural, from £8.00 to £10.00, 401 Workshops, Wandsworth Road, London SW8.

Below right: String hammock in a! colour, £3.52, from Habitat, let, and mail order.

Below (above left) Macrame hammock, beautifully hand and made by Bo Ridley, about £9.00, from 401 Workshops, Wandsworth Road, London SW8.

Page (above) Hammock, stretchers, from Pier 1 rets, £4.00, at High Street Kensington, London and Kingston-upon-Thames.

Above, left: Fringed fabric hammock from Mexico, in 3 colours, 00, from General Trading, Sloane Street, London SW1.

Bottom left: Macrame hammock to make self, from 'Vogue's Guide to Craft', published by Collins in conjunction with Condé Nast, 0 from leading bookshops.

Photographs Derek Butler, Gordon Carter.
FOR CASTLE OR COTTAGE, IN THE GARDEN, IN THE HILLS, ON A LAKESIDE, BY THE SEA, YOU CAN NOW PUT A POOL ANYWHERE—OR ALMOST

ONLY A FEW years ago, done pools were almost inevitably put in the most obvious place, even quite large gardens. The only being near the house and the water supply and in the fluid possible spot.

That kind of restriction exists longer. Any number of pools now built in seemingly difficult, which present few problems to pool constructors. Building a well away from the house, and much higher level, is now a common place experience.

Pool designers, aided by modern excavating equipment and with the expertise of plumbing engineers, have solved these problems, and, as pictures here well demonstrate, is scarcely a spot where the more pool-maker wouldn’t dare to dig.

For general convenience of household, of course, the should, if possible, be fairly close...
A night view of a simple oval pool, pavilion perched on a grassy slope.

Left: Modern swimming-pool with the Renaissance towers of a chateau.

Right: Hillside pool, with views along the valley and framed by the surrounding trees.

Far left: Rectangular pool, set in a terrace, overlooking a pool in a hillside in Alicante.

Far right: Pool built out to the Rhine, with opposite and right-angled corners.

House, which means that the setting of the pool and its architectural background become of paramount importance, visually, and receive at least as much attention as the pool itself. Skillful planting and screening trees can thereby enhance a pool, although...
leaves can be a problem in autumn. Unless due care is taken, a feature which was such a glorious novelty when it was first built can become something of a visual blot later.

Any architectural treatment of the pool, be it a shelter, showers, or changing-rooms, should be mainly concerned with lighting the space imaginatively. Many items as a changing-room with imagination, can be made to enhance a pavilion at no excessive cost. Indeed, it is surprising to find how easily a simple shed-construction can be given a façade which will blend with the pool and its surroundings. Urns in stone or terracotta are well-suited as focal points.
corners of rectangular pools or pieces of sculpture suitable for den use will be equally as decorative additions to And many pool-owners are that a domestic pool offers expectedly apposite back- for modern sculpture, not only in the background pool that innovation is t. One of the more enter- devices is the new 'Jetstream' unit which is built into and promotes an adjustable flow, which makes swim- much more rewarding. For enthusiasts and those who in the therapeutic qualities pool-life, the adjustable means more strenuous na- entertainment. Swimming one against the current can equal hall twenty lengths. 

Above Two views of a swimming-pool near Toulon, France, designed by Claude Vilgour, with the pool-house in the form of a scaled-down Saracen tower. Upstairs is a small studio; underneath are shade from the Mediterranean sun, changing-rooms and a kitchen.

Far left L-shaped pool, 75 feet long, with lining painted dark grey to increase the apparent depth, is an integral part of the garden design (Architect: Kipp Stewart)

Left Pool built alongside the house, with high white-painted walls behind for protection from wind

Right Magnificent indoor-outdoor pool beneath a rough-plastered cave-like super-structure, designed by L Vietti for a house overlooking the sea at Marzabotto, Italy

plans for a pool, is that you should contact the SPATA, the initials for the Swimming Pool and Allied Trades Association (87 London Road, Croydon, CR0 2RF 01-688 3681), which provides an invaluable
safeguard for your venture. The Association includes contractors and builders of pools and the manufacturers of all pool materials, equipment and accessories, and also publishes a number of practical booklets on pool construction and maintenance. Whether you are keen to build a new pool or to enclose an existing one, to cope with algae or to install a filtering plant, SPATA will help. They keep their expertise up-to-date and willingly admit that they have learned a lot from the standards established in the United States, the land of the private pool, where the industry has long been controlled through a National Swimming Pool Institute.
the blue-greens of rue, the lime-greens of sage and the gold-green of Oregon make a tapestry of colour and a subtle exhalation of scents all summer through.

Picture No 3 is of a well-planted border in Yorkshire where all the colour of late-summer flowers is set off by the green flowers of Nicotiana viridis Limelight, a Tobacco flower which has to be raised each year as an annual but amply repays the growers' trouble.

On the opposite page are the twin herbaceous borders at Marndhill, which Lady Chelsea planted in a dominant scheme of differing greens and silvers. Silver and grey is provided by different artemisias, by velvet-leaved Stachys lanata and grey-leaved senecio; white by the invaluable Iceberg floribunda rose, and the pervading green, by Alchemilla mollis - a most efficient ground-covering herbaceous plant, with jade-green leaves and fluffy heads of acid-green flowers which are not only decorative in a border, but most valuable for cutting.

PHOTOGRAPHS: PETER COATS
Chandler, Alfred (1804-96), hybridist and artist. Chandler was the latter of Chandler and Son (originally Napier and Chandler, then Chandler and Buckingham), nurserymen of Vauxhall. They specialized in camellias, chrysanthemums and cedaries, particularly the first, of which they raised a number of hybrids. Alfred Chandler was a painted artist and became known through his figures of Veitch's hybrids. It was as a painter of camellias, however, that he achieved recognition.

Chandler published Camellia hybrids by E B Buckingham in 1819 and extremely high prices. In 1830 came for Illustrations Camellia with Booth (qv.), century a Hill ground was a far as a figure Alfred never quite

Kew, built, according to legend, by Queen Charlotte in 1772. (By courtesy Royal Botanic Gardens, Kew)

out in Cuba from a silver-leaved palm which he had discovered in that island.

Queen Charlotte was particularly interested in the cultivation of apples and her name is mentioned by pomologists of her time, particularly in connection with the introduction into England of an Old German variety known as Borsdorfer, an unconfirmed and, perhaps, over-shadowy legend has it that Apple Charlotte commemorates the Queen.

There is no doubt, however, that the genus Strelitzia, the bird of paradise flower from South Africa, honours her name, the famous species Strelitzia reginae being introduced to the Kew garden in 1773.

Chittenden, Frederick James, OBE (1873-1950), horticulturalist and lexicographer. Chittenden has several claims to an important place in the history of British gardening. He was born at West Ham and much of his early life was spent at Leyton in Essex, botanizing in Epping Forest. After a spell as schoolmaster he was appointed in 1900 as lecturer in biology in the Essex County Council's East Anglian School of Horticulture at Chelmsford. His subjects were...
experiments in solving a number of seemingly intractable horticultural problems, such as pollination in orchards and eelworm in daffodils. With the help of his staff at Wisley, a number of these problems was solved. He was also an authority on botanical nomenclature. Chittenden represented the Society in conferences at New York, Berlin, Vienna and Cambridge. The first edition of the invaluable *Some Good Garden Plants* in 1929 was his work.

In 1931 he left Wisley, becoming the Society's technical adviser, editor of its publications and keeper of the Lindley Library. During this period he became even more widely known to the Fellows, from beginners to experts. He answered their queries with the utmost care and consideration; and, as one distinguished gardener said, he had the rare quality of frankly admitting ignorance.

From 1939 he devoted himself to preparing the *Royal Horticultural Society’s magisterial four-volume Dictionary of Gardening*, ‘a practical and scientific encyclopaedia of horticulture’. Working from his home at Dedham in Essex, coping with wartime difficulties, Chittenden neverthless delivered ‘the first batch of manuscripts’ to the Clarendon Press, Oxford in December 1945. Unhappily, he died before the completion of the project. Nothing comparable had been published since George Nicholson’s *Dictionary of Gardening* in 1884-8.

Chittenden had been awarded the Victoria Medal of Honour in 1917 as a notable servant of horticulture and the Society in almost every single capacity. In 1947 he was awarded the Veitchian Gold Medal for his outstanding service to horticultural education and literature.

**Christian, John** (fl 1724), gardener. Christian represents those countless forgotten, yet vitally important, gardeners largely responsible for the continuity of the native genius for garden and landscape design. In the grass around the ruins of Sutton Scarsdale was found a lead plate on which was inscribed: ‘This house was begun to be rebuilt in the year 1724 by the Right Honourable Nicholas, Earl of Scarsdale.’ The plate includes Christian’s name and describes him as ‘gentleman gardener.’ Apart from this, his achievements are unrecorded and unremembered—and precisely what position a ‘gentleman gardener’ held in the aristocratic household remains obscure.

**Clark, Herbert Francis** (1902-71) horticulturalist, teacher and writer. Clark has been aptly described as one of the ‘best liked, most distinctive and influential figures in the world of landscape design and history—a practitioner, writer and impresario of the art’.

He was born in Manila in the Philippines, was educated at Marlborough and briefly at Cambridge. He returned to Manila, but finding life there uncongenial, returned to England for a brief period and then spent seven years in America doing a variety of jobs.

Back in England he articled himself to Percy Cane, there meeting another of Cane’s pupils, Christopher Tunnard. The two adopted a radical outlook on garden design, which was expressed in Tunnard’s book, *Gardens in the Modern Landscape* (1938) to which Clark gave some assistance.

During the war Clark was a Civil Defence rescue worker. Between long shifts he read with the British Museum, studying which led to the publication in 1938 of *The English Landscape Garden*. That work, together with the prominent part he played in the Institute of Landscape Architects, from early 1930s, attracted him teaching.

In 1947 he was appointed consultant landscape architect to Steage New Town, and in 1951 consultant landscape architect to the Festival of Britain, South Bank. In 1947, too, he had begun teaching at Reading University and at the University of Liverpool’s Department of Civic Design.

Clark was not a man possessed of great self-confidence and despite his successes at the Festival and subsequent possibility of being director of the London County Council Parks Department, he went back to the much less remunerative appointment of part-time lecturer at University of Reading where he worked for the three-year diploma course in landscape architecture. The institute was seldom more than a handful of students each year. He taught for three days a week, was consulting to Stevenage for one day, taught at the Institute of Park Administration another, and from his home in Woodley and Pyrton, Oxfordshire...
A small, never lucrative, private practice. In addition he wrote for newspapers and gave much of his time to the Institute's affairs. He left teaching on the closing of his classes in 1960 was appointed senior lecturer at the University of Edinburgh and president of the Institute of Landscape Architects. He was also President of the Garden History Society from its inception in 1965 and died in 1975.

Many of the landscape architects working in Britain today were taught by Clark and by that means or by practice he achieved his greatest influence. Whilst he was loyal to the professional attention to detail which Cane had so much stressed upon him, and deeply conscious that he was training people for a profession, the standards which he was so concerned to establish and maintain, he was by no means a reluctant spokesman for forodesty. He far preferred semi-public lectures, for by that method he could discuss and enquire rather than proclaim. His stated opposition to Brown was not particular to the landscape garden; he was, in his writings, opposed to stereotype and dogmatism. His never-failing interest in Alberti, Shenstone and Marx is consistent with that sophistry, their common denominator for Clark, being their humanity. In 1958, in his counter-exhibition at the Institute of Contemporary Art, saying that for a man's needs as an artist and for his time transcended his mundane requirements, Clark was claiming a good deal about himself, his practice, as much as in his teaching. Clark searched for the space form which would express his own time, seeking the link between contemporary painting and landscape for an effect comparable to the precedents of the eighteenth-century English landscape garden. The artists whose work he knew best were the French surrealists and the Englishmen, Moore, Sutherland, Paul Nash and Nicholson. Clark was not alone in thinking that a link between the pursuits of art and science was necessary but that the art of landscape could achieve it. With the subvisible world of biological research—for him the contemporary equivalent of Darwin's impact in the nineteenth century—he found a parallel in Jean Arp's painting and sculpture. The influence is evident in his last and largest work at York University, most particularly in the shape of the lake. Yet Miss Dorothy Stroud sees that as pure Brown. A remark more critical than perhaps she was aware: Brown for Clark was 'that most dangerous of men, a practical man inspired by a theory', which was never true of Clark.

There were, for Clark, no absolute truths and most certainly no cliches or rules of thumb in landscape gardening. Nor were trendy figures canonized before his students in periodic bids for originality. He had a standard of fair criticism which in its unassertive manner impressed those students who were neither looking for, nor beguiled by, ready answers. During his teaching career he became more interested in the philosophy of education than the strict confines of vocational training. He was, after all, at that time, the pre-eminent authority on the English Landscape Garden.
Donald McCormick works in the Foreign News Department of The Sunday Times. The experience has plainly affected him deeply, whether by association-by-proxy with far-flung places or the wish to get away from it all. His new book How to buy an island (David & Charles, £3 25) is probably the most out-and-out escapist’s handbook published since Round the World in Eighty Days. Briefly, he has divided and section-alized the world for would-be island-hoppers and snapper-uppers. No matter whether your inclinations are for an island in the Ionian Sea or one in the Caribbean or even off the Great Barrier Reef, here is your dragoon man complete with pictures and maps. Some of the pictures show islands enticing enough to make even a well-upholstered mainland millionaire take off. Then comes the question of £ s d, and, even here, the author provides guide-lines, facts and figures so that you won’t get your fingers burned. Quite recently you could have bought the Greek island of Sarakiniko (450 acres) for around £300,000 or rented a 68-acre island in the Seychelles for £65 a month. Mr McCormick also lists the agents that hopeful islanders can approach with some degree of confidence. He believes his recommendations to be a reputable brand and that you won’t be sold a hole in the ocean.

So if it’s an island you’re after, this is your springboard.

Underground Rooms and surface travel

Underground Rooms, the title of a book by Norma Skurla and Oberto Gili (Macdonald, £4 00) should not be taken too literally. This is, the subtitle claims, a guide for ‘decorating for alternate life styles’, although the word should presumably be alternative.

The authors claim that their book is ‘an exploration into the revolt against old concepts of decor and old ways of living—a look at the new living environments closely linked to recent developments in art, politics and the press’.

The trouble is that most underground dwellings could walk into any of the numerous rooms shown in the book and feel quite at home, whether they regarded themselves as mod, trad, revolving or the rest. Indeed, some of the interiors have been shown in House & Garden with a complete editorial unawareness of their supposedly underground ambience, which shows how blind some of the press can be some of the time.

The truth is that interior design and decoration now is everybody’s scene, and you can do what you like. Thankfully, there is no cast-iron canon which you must obey, and if you have the nerve and nerve you can go as far underground or stay as superficial—decoratively—as you like. The main requirements are simple: be as colourful and comfortable as you can.

The book is fun, but not, alas, especially well-printed (in America) which is sad, for interiors need precision in reproduction.
Every time.

Remember years ago, when certain drinks belonged to certain times of day?
Now it’s mostly Martini Dry, anytime. A very dry, very subtle, but very distinctive taste.
A taste that can sharpen you up for lunch or round off your evening. Or whatever.
There’s never a time when you can’t drink Martini Dry.

The right one just by itself
Some truly spirited fruits

MARY NORWAK

If preserved in alcohol may sound a very expensive luxury, but it is easily to prepare and, to a large extent, the cheapness of fruit season offsets the price of the assy spirits. These fruits are yelless kitchen standbys for who do not enjoy making puddings but like to give guests a special ting to a meal. These quickly- preserves store for years, it is worth building up a small _ of special jars. They make ex- presents, too, if you use glass storage jars, or ginger which transform them into anything even more exotic. Rum brandy are most commonly used its country for preserving fruit, in France even the supermarkets _eau-de-vie for this purpose, and worth bringing some back to try apricots, cherries, peaches or berries.

The everlasting rumpot

Advents: 1 bottle light or dark granulated sugar; fresh fruit. 
قد: For this, use a combination strawberries, cherries, apricots, raspberries, plums, redcurrants, cheries, grapes and melon. _s fruits, apples, bananas and 4 should not be used. The fruit should be sound, whole and perfectly If it has been sprayed with chemicals, the fruit should be gently wiped, but if it is right from the garden, it need be wiped. The rumpot should be overloaded with fruit, and it to test select only the choicest fruits from the garden or the shop.

type the fruit gently. Do not peel one, with the exception of melon which should be peeled, seeded and into large chunks. Place the fruit stone crock or large stone jam jar its own weight of sugar, and cover with rum. For each addition of fruit, add its equivalent in sugar and cover with rum. Cover the crock tightly with waxed paper and a lid or cork, and keep in a cool place. Continue adding fruit to the rumpot throughout the season, and keep for about 3 months before using.

Suggested uses: (1) Eat the fruit as it is, or, covered with cream or yoghurt. (2) Ice the fruit and add to a fresh fruit salad of oranges, apples and nuts. (3) Take a 'lid' from a fresh melon and pierce the flesh with a knitting needle. Fill with fruit and syrup which will be absorbed into the melon through the holes in the flesh. (4) Drain the fruit from the rumpot, put into a hot pastry case and top with whipped cream. (5) Drain fruit from the syrup, reduce to a thick syrup in a heavy saucepan, and mix with sour cream. Pour over the drained fruit and chill. The result is a rich caramelized mixture. (6) Prepare small crocks as presents, or decant a selection of fruit from the large rumpot into small jars. (7) Pour surplus syrup over frozen fruit as it thaws and the fruit will be transformed. Raspberries and apricots are particularly good.

Rum raisins

Ingredients: 8 oz caster sugar; 1 pint water; 8 oz seedless raisins; 6 tablespoonspoons rum.

Method: Make a syrup with the sugar and water. Heat gently and add raisins. Simmer for 15 minutes. Cool and add rum. Store in a screwtop jar. Eat with cream or sour cream, or use as a sauce with puddings or ice cream.

Tipsy apricots

Ingredients: 8 oz dried apricots; 1 pint boiling water; 1 lb granulated sugar; 1 pint cold water; 12 tablespoonspoons gin or brandy.

Method: Soak the fruit overnight in boiling water. Drain and chop. Melt the sugar in water, add the apricots, and bring to the boil. Simmer for 15 minutes. Leave for 2 hours until cold. Put in gin or brandy and store in a screwtop jar. Use as a tart filling, or as a sauce with puddings or ice cream.

Brandied cherries

Ingredients: Cherries; brandy; caster sugar.

Method: Leave the stalks on sound fresh fruit. Pack into wide-necked preserving jars. Fill up with brandy, screw on lids, and leave in a cold dark place for 21 days. Add 1 lb sugar to every quart of brandy used and screw on lids again. Shake well. Store 2 months longer before using. These are very good drained and coated with chocolate, fondant or toffee as petit fours.

Brandied grapes

Ingredients: Black or white grapes; caster sugar; brandy.

Method: Use large ripe firm fruit for this. Prick each grape two or three times with a needle (a fine darning needle is about the right thickness). Put grapes in layers with caster sugar in wide-necked preserving jars, ending with a layer of sugar, up to the shoulders of the jars. Cover with brandy and screw on lids. Store in a cool dark place. These are excellent served in small glasses, or they can be added to fruit salads.

Prunes in port

Ingredients: Prunes; lump sugar; port.

Method: Good quality plum tender prunes should be used, but the port can be as cheap as you like. Pack the prunes into wide-necked preserving jars. Add 3 lumps sugar to each jar and cover with port. Screw on lids and leave for 3 months. Serve one or two prunes in each small wineglass. When the prunes have been eaten, the liquor left in the glass can be drunk. In France, prunes are left to soak for 24 hours in very strong, very sweet tea. They are then drained and packed in spirit (often eau-de-vie).

Strawberries in Madeira

Ingredients: 2 lb strawberries; 8 oz caster sugar; sherry or Madeira.

Method: Use freshly-picked ripe fruit, pack in layers with sugar in wide-necked preserving jars, filling the jars to the top. Pour in sherry or Madeira and screw on lids. Store in a cool, dry place.

Fruit in brandy

Ingredients: Sugar; brandy; fruit (cherries, peaches, greengages or apricots).

Method: This is a little more complicated than simply layering the fruit with sugar and brandy (see Brandied Cherries and Brandied Grapes), but the result is a rich conserve very suitable for serving in its own thick juice. The method is particularly satisfactory for peaches, apricots and greengages. Make a thin syrup with 1 lb sugar to 1 quart water and bring to the boil. When it is clear, put in the prepared fruit. Peaches and apricots should be skinned and halved. Bring slowly to the boil, and then lift out the fruit carefully with a slotted spoon. Cool and pack in wide-necked preserving jars. Measure out 1 pint of the syrup and add 2 lb sugar. Dissolve slowly, then bring to the boil, skimming well. Boil quickly until clear, and to a temperature of 230°F (long thread stage). Leave until cold and add an equal quantity of brandy. Pour over the fruit and screw on lids.
Cotswold dishes—
from
Cheltenham
cakes
to
savoury
carrot puddings

BY CAROL WRIGHT

Stir till sugar is dissolved, bottle and keep for two weeks.

Blackberries are made into Gloucestershire Blackberry pie which calls for a shallow dish lined with thin pastry made with lard. The drained blackberries are layered in with brown sugar and nutmeg and butter. The juice is cooked separately with a little sherry and poured over the pie which is then topped with a thick cover of pastry and baked in a moderate oven.

For Whitson and special village celebrations in west Gloucestershire, White Pot—variously known as White Pout or White Put—is made. The simplest version calls for 1 tablespoon flour, 1 egg and 2 tablespoons golden syrup, mixed together. Add 1 quart boiling milk, mix well and bake in a pie dish in a slow oven for 3 or 4 hours. It can be eaten cold or hot.

Cakes and puddings are an area speciality. Banbury cakes are first written down in Gervase Markham's The English Housewife in 1615, though then they were more like Shropshire simnel cakes than their present version. Cheltenham cakes, or those with the endearing names of Slim or Shy, are less well known.

For Cheltenham cakes: Melt ½ lb butter in 1 pint warm milk, mix with 2 lb flour, 2 egg yolks and 1 oz yeast. Set to rise for an hour in a warm place. Shape into round buns the size of a small tea saucer. Leave to rise again and bake in a hot oven for about 15 minutes.

For Shy Cake: Beat ½ lb butter with ½ lb brown sugar to a cream, mix in ½ lb ground rice, ½ lb flour, 1 teaspoon ground ginger, 1 teaspoon baking powder, eggs gradually and a little essence. Beat to a stiff dough and put in a greased cake tin. Bake for 2 hours in a moderate oven.

Slim Cakes are made from flour, brown sugar, crumbs and butter. Add an egg yolk, a little milk, and ½ teaspoon baking powder, with a little milk, roll out to ⅛ inch thickness. Cut into shapes and bake for 20 minutes in a very hot oven.

The mists hang heavy on even evenings in the big trees that shelter the green ways of the Cotswold old coaching lanes along which Shakespeare walked to London. For those dark, dinners, Savoury Carrot pudding, Gloucestershire Blackberry pie and Savoury Carrot Pudding is made by mixing ½ lb grated carrot, 1 lb cooked and sieved potato, and sausage meat thoroughly in a pan with salt, pepper, grated nutmeg, small finely chopped onions, 1 teaspoon chopped parsley and 1 egg. Add stock or milk if too dry and put in a greased basin. Cover with a layer of puff pastry and serve hot. For Cotswold dumplings, cream together 1 lb grated cheese (preferably parmesan), 2 oz butter and 2 beaten eggs. Mix well and bake in a pie dish in a slow oven until tender and brown. Serve vety hot. For Cotswold dumplings, cream together 1 lb grated cheese (preferably parmesan), 2 oz butter and 2 beaten eggs. Mix well and bake in a pie dish in a slow oven until tender and brown. Serve very hot. For Cotswold dumplings, cream together 1 lb grated cheese (preferably parmesan), 2 oz butter and 2 beaten eggs. Mix well and bake in a pie dish in a slow oven until tender and brown. Serve very hot.

Gloucestershire Cheese and Mushrooms is made by thinly flaking Gloucestershire cheese and placing in a fire-proof dish. Spread some mustard over the inside, add chopped mushrooms and cover with strong ale. Cook the oven until tender and brown. Pour over a little gravy. Serve very hot. For Cotswold dumplings, cream together 1 lb grated cheese (preferably parmesan), 2 oz butter and 2 beaten eggs. Mix well and bake in a pie dish in a slow oven until tender and brown. Serve very hot. For Cotswold dumplings, cream together 1 lb grated cheese (preferably parmesan), 2 oz butter and 2 beaten eggs. Mix well and bake in a pie dish in a slow oven until tender and brown. Serve very hot. For Cotswold dumplings, cream together 1 lb grated cheese (preferably parmesan), 2 oz butter and 2 beaten eggs. Mix well and bake in a pie dish in a slow oven until tender and brown. Serve very hot.
Summer puddings

Less obvious ways of dealing with obvious choice

BY ANNE STOCK

FRUIT always seems the best choice to end a summer meal, but even the most perfect berries and raspberries become ordinary. For variety, a mixture of pears, apricots, red and black currants, stoned blackcurrants and ripe red gooseberries is delicious, if sugared and left overnight, and then served with cream. Nearly all summer fruits are delicious on their own if served with a wine or liqueur. Kirsch seems to go well with almost everything, but berries in red wine or Champagne are good, while peaches take lime wine, and cherries are delicious poached in red wine, then added with a pinch of cinnamon.

Some summer fruit is best chilled offered with a small sweet creamy topping and raspberry-textured wine jelly. When cold and set, top with some fruit and remaining jelly. Cover with more fruit and remaining jelly, pour in some of the jelly. When set, serve with more fruit and remaining jelly.

Camelot pudding

Ingredients: Slices of day-old white bread; 1 lb summer fruit; 4 oz sugar.
Method: The bread slices should be about ½ inch thick, without crusts. Line the bottom and sides of a soufflé dish or pudding basin with the bread, ensuring there are no gaps. Simmer the fruit very gently with the sugar until the juice runs. Pour the mixture into the bread case, saving any surplus juice, and cover with more bread. Put a plate and some weights on top, and leave in a cold place overnight. Turn out and serve with whipped cream. If the bread is not completely soaked, pour on the surplus juice. A mixture of red and black currants and raspberries is good for this, but a few strawberries and red gooseberries can be added, or some halved black cherries. A little liqueur may also be added.

Geranium cream

Ingredients: ½ pint double cream; 6 Petit Suisse cheeses; 4 tablespoons caster sugar; 2 sweet-scented rose geranium leaves.
Method: Put the cream into a double saucepan with the sugar and geranium leaves and cook gently until the cream is hot but not boiling. Leave to cool and then mix thoroughly with the little cream cheeses until quite smooth. Chill for 12 hours, covering the bowl. Take out the geranium leaves just before serving. This is delicious served with fresh raspberries or strawberries.

Cambridge syllabub

Ingredients: ½ pint double cream; 2 oz caster sugar; 4 fl oz white wine; 1 tablespoon sherry; 2 tablespoons brandy; 1 lemon.
Method: Peel lemon thinly and squeeze out the juice. Put peel and juice with the wine, sherry and brandy into a basin and leave overnight. Next day, take out the peel. Stir in sugar until dissolved. Pour in the cream and whip until firm. Put into tall wine glasses. Serve each glass with a sponge finger dipped in brandy.

Caramel oranges

Ingredients: 4 oranges; 6 oz sugar; cup water.
Method: Cut the oranges carefully, leaving no pith. Take the peel of the oranges, and cut into very ⅛-inch-long strips. Stir the peel into the water, and cook until the syrup is thick. Dip in and turn the oranges for a couple of minutes until well coated with syrup. Arrange them in a dish. Put the strips of peel into boiling water and cook for 7 minutes. Drain them thoroughly and then cook them in the sugar syrup until they become transparent and begin to caramelise. Spoon the peel over the oranges. Serve very cold.

Lemon flummery

Ingredients: 1½ oz butter; 2 lemons; 2 oz plain flour; 8 oz caster sugar; 2 large eggs.
Method: Put a pint of water into a saucepan with the butter and the grated peel of the lemons, and bring to the boil. Mix the flour and sugar in a bowl and make a well in the centre. Pour in the hot liquid, whisking to avoid lumps. Put the egg yolks into a bowl and whisk in a little of the hot liquid. Stir in the remaining liquid and bring slowly to the boil. Cook gently for 10 minutes. Cool and add the juice of the lemons.
Whisk the egg whites to a stiff froth and fold in the lemon mixture. Pour this into a bowl and chill. The top may be scattered with crushed biscuits or macaroons, or with chopped nuts. Serve with cold thin cream.

Summer pudding

Ingredients: Slices of day-old white bread; 1 lb summer fruit; 4 oz sugar.
Method: The bread slices should be about ½ inch thick, without crusts. Line the bottom and sides of a soufflé dish or pudding basin with the bread, ensuring there are no gaps. Simmer the fruit very gently with the sugar until the juice runs. Pour the mixture into the bread case, saving any surplus juice, and cover with more bread. Put a plate and some weights on top, and leave in a cold place overnight. Turn out and serve with whipped cream. If the bread is not completely soaked, pour on the surplus juice. A mixture of red and black currants and raspberries is good for this, but a few strawberries and red gooseberries can be added, or some halved black cherries. A little liqueur may also be added.

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FIRST, a salute to Egon Ronay's Pubs and Tourist Sights in Britain 1973 (Hutchinson's, £1.90), which seems more likely to be found in car cubby-holes of the future than any other guide. After all, most of us when on the road would far rather find a good pub midday than a more pretentious and expensive pull-up. The tall, narrow format of Pubs in its limp but sturdy binding is very agreeable and the 735 pages are crammed full of mouth-watering suggestions for diversions to Stately Homes, monuments, scenic beauties and the rest. This looks like being a real winner, particularly as the book is illustrated with the skill and care-freedom of a clever scrap-book compiler: photographs, serious topographical sketches, joke drawings, maps, plans and the rest of the graphic repertoire in a cunningly assembled miscellany. And extremely well printed.

The new Good Food Guide 1973 from the publishers of Which, costs £1.80, but doesn't have the instant appeal of Ronay's pub guide, and looks rather too much as a publication of the Consumers' Association might be expected to look. The appearance of the pages is far too grey and wordy. Do tourists and travellers want essays? Wouldn't they rather have succinct signals and clear-cut prices to guide them to the perfect platter. But for wide-ranging travellers this is a sound companion.

Cooking paperbacks continue to roll off the machines. Two new Pan issues ought to find a ready The Complete Book of Home making by H E Bravery has been issued for that growing army of would-be vintners and for 40p off retail price. But it's the Pan, at 35p, that is surely the big success: Spanish Cook Home and on Holiday by Manjon and Catherine O'Brien, all those sun-baked tourists? Costal del Sol, Palma Nova can try their hands at Jerez or Zarzuela de Pescera Catalan. Or do all the tourists carry on eating eggs and Tossa and Ronda?

Another paperback well noticing is a reissue of Alison Recipes from an Old Farmhouse (Faber & Faber) first published in 1968. This is a very pleasantly paperbound paper with delightful cooking paperbacks to guide them to the perfect platter. But for wide-ranging travellers this is a sound companion.

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NAME
ADDRESS
MANGER A DEUX

Brinsley and Moorea Black
take time off
for a flying visit to Portugal
and
Some restaurants of the Algarve

AT ANY GIVEN time there are a number of things that one should make the effort to do, like visiting Russia, or having lunch in a motorway cafe­teria, but the effort invariably proves too much and the Kremlin is unseen, M1 indigestion avoided. However, having said for ages that we must one day have a look at the Algarve, the day finally dawned and we actually went.

As Portugal’s answer to the Costa Brava (carefully ignoring the fact that the former is on the Atlantic which is cold, the latter on the Medi­terranean which is not) it is much more beautiful, and not as built­quaint quaint­quinta. We stayed in a delight­ful villa rented from the extremely efficient Algarve Agency, of Brom­pton Road, and contemplating a return to the Algarve, we had a look at various ones they have for renting throughout the year. They were all spotlessly clean and had a high standard of comfort and efficient maid­service—all most impressive.

Food generally in Portugal is not exactly sensational, but it’s a lot better than neighbouring Spain, a gastronomic achievement, one feels, requiring minimal effort.

ALFREDO’s

RUA DO PÉ DA CRUX, PORTIMAO

During the last few years a sort of ‘restaurant decor’ has evolved, and walking into Alfredo’s there was a definite feeling of déjà vu. White walls, vaulted ceilings, dark furniture and tiled floors—has Appicella designed every restaurant in Europe? Certainly it catches greatly for the six weeks’ holiday, with airfare, car, food, chef, butler etc. for £18–50 or whatever, and the end result is delicious.

An enormous plateful of clams, probably caught the same morning, were excellent and squid fried in batter was equally fresh and good—batter was equally fresh and good—was, alas, too solid and landed some­where in the stomach with a thud.

We drank red and white Dao, a wine from the central area of Port­ugal, which was a lot better than many French burgundy­drunk in English restaurants. It was bottled at the Gao Vasco vineyard, and was, by far the best we had.

Without any effort, dinner for two at Alfredo’s could cost less than £4.00 including wine, taxes, service, and, of course, that crème caramel.

MANGER A DEUX
continues on page 178

1. Flower Globe (diameter 3’/4”)
2. Flower Globe (diameter 5’/4”)
3. Flower Globe (diameter 6’/4”)
4. Flower Globe (diameter 8’/4”)

Donasco now brings you some new and special from Holmegaard.

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Bristol: Bristol Guild of Applied Art.
Chester: Tangerine.
Clevedon: Indigo.
Godalming: Wilders.
Lincoln: Patricia Loing Interior Design.
Maidenhead: Things & Ideas.
Manchester: Kendal Milne.
Norwich: Elsewhere in Norwich.
Stockton-on-Tees: Fingalas.
Stoke-on-Trent: Hymns.
 Sutton: Amos Reynolds.
Tavistock: Spiral Staircase.

Coates SUPERLARCH

Westproof Overlapping
By West Country Craftsmen

CREDIT TERMS
STOCKISTS EVERYWHERE

Coates FENCING LTD
6 FENCING WORKS, BRIDGWATER, SOMERTER.
Danasco and Holmegaard.
A global arrangement.
Prestigious parties all round the country. No entry fee.
Wine of the house for all semi-finalists. And for winners over 2000 bottles of excellent wine.

Yes, you (or your wife)
could become The Daily Telegraph 1977 Wine Taster of the Year

The Wine Taster of the Year Competition, run jointly by The Daily Telegraph and Grants of St. James's is not for professionals. You don't have to be learned or scholarly about wine to go in for it or to win it. You simply need to be interested in wine — and to like drinking it. Above all the contest is a very sociable affair, giving you a chance of meeting all sorts of interesting people, and of backing your judgement against theirs.

You pay nothing to go in for it. On these pages (and everywhere Grants of St. James's wines are sold) there is a very easy "first hurdle" test to qualify you for the actual wine-tastings themselves, which will be held during June & July in nine different towns all round the country. Winners of these rounds will compete in the Grand Final when the tasting and testing will take place in London in the presence of a very distinguished company.

1st Prize
The luxurious new Wolseley S from British Leyland, with as many cases of champagne as you can drink into it. The value of this alone be over £3,000. But we add to it reservations for the car and two passengers on the Normandy—Southampton—Le Havre. And 100 bottles of Claret, Burgundy, Sherry, Port, Cognac and Liquor to complete the prize.

Know your wine.
Start winning here!

To qualify as an area semi-finalist, answer the questions below.

**Question 1**
Of the following countries, which two produce the most wine? A USSR B ITALY C ALGERIA D FRANCE E ARGENTINA F AUSTRALIA

**Question 2**
Which of the following is not a wine? A SAUVIGNON B CHÂTEAUNEUF DU PAPE C BURGUNDY D CHAMPAGNE E MADEIRA F CHARTREUSE

**Question 3**
Is one hectolitre the approximate equivalent of A 22 Imperial gallons B 26 U.S. gallons?

**Question 4**
Which of the following descriptions denotes the better wine? A GRAND CRU B CRIU C BOURGEOIS EXCEPTIONEL D MADEIRA E CHARTREUSE

F TRAMINER

**Question 5**
Which of the following would you serve with a ris de veau aux morilles? (Sweetbreads with morels, which are a type of mushroom, in rich creamy white sauce.)
A GRANDE FINE CHAMPAGNE B CHATEAU CLIMENS 1962 C BULL’S BLOOD

Choose the most suitable wine, and your reason in not more than 10 words. If you do not agree with any of the wines above, mark X on line 5, write an alternative, and your reasons in not more than 10 additional words.

The competition is open to any member of the public over 18 years of age and not employed in the wine trade. A full set of rules will be sent on application to the address below. Closing date for entry 5th June 1973.

---

**To:** Wine Taster of the Year Competition, P.O. Box 159, 168 St. John Street, London EC1P 1DE.

**My answers to the questions on wine are:**

1. 
2. 
3. 
4. 
5. 

**Name (I am over 18 years of age)**

Mr., Mrs., Miss

**My address is (use block letters)**

**Phone No.:**

HG

All winners will be notified by post.
MANGER A DEUX (continued from page 174)

The exterior of Casa Velha, Quinta do Lago

QUINTA
RESTAURANT
QUINTA DA SAUDADE,
ARMACAO DE PERA
The Quinta de Saudade is a group of about twenty villas, two swimming-pools, riding-stables and a restaurant. The Algarve Agency has the exclusive letting of this delightful group of houses set on a hillside about five miles from throbbing Albufeira and, with an incredible beach only half a mile away, it is the ideal place for anyone wanting to spend the greater part of their holiday astride a horse, galloping along the endless sands.

The Quinta Restaurant, if situated off the Fulham Road, would be described as a simple bistro, but stuck as it is in the middle of the Algarve, 'simple' is more apt. It has a jolly, amateurish, we're-doing-our-best atmosphere, rather like the kind of restaurant those endless acquaintances who say 'I'd love to run a restaurant' would love to have.

One should have learnt long ago that smoked salmon outside the British Isles is for the ignorant and/or the brave, and after tasting a mouthful of the Portuguese species the lesson has at long last been learnt.

The hors d'oeuvres tray, with a large selection of fresh vegetables and fish was extremely good, and the chicken something or other, cooked in all sorts of vegetables and wine, was certainly different, from our more traditional approach to chicken.

Banana flambé was a split banana cooked in its skin—quite why we didn’t discover. Could it be that one was supposed to eat the skin?

The Quinta restaurant is cheap and cheerful and the carafe white wine drinkable. No doubt the red wine we ordered would have been equally good, had it ever arrived. Dinner for two £3.00.

CASA VELHA,
QUINTA DO LAGO.
The Quinta do Lago is unquestionably going to be one of the developments in the Algarve. Consisting of heaven knows how thousands of hectares (for those totally oblivious of the fact that a hectare is 2.471 acres) it will eventually provide countless luxury apartments for the ultra rich, apartments for the very rich, apartments for the not-so-rich. (The merely well-off and the not too badly off, thank goodness, are not provided for.) In addition there will be a golf course, tennis courts, amphitheatre, residential clubhouse, shopping-centre, riding-stables and so on.

Apart from the roads, the
medium dry sherries, three little words separate the best from the rest. Harveys Bristol Dry.
There's no better start to a summer's day than the crisp mixture of natural foods, that we call Alpen. Re-created from an old Swiss recipe this delightful dish of toasted flakes of wheat; oats; almonds and hazelnuts, roasted and chopped; sultanas; soft brown sugar and even more offer real natural goodness every morning.

Alpen offers variety too. Like this special Summer Breakfast. Simply add your favourite fresh fruit, then cold milk or cream.

You'll find more in our free Alpen Recipe Booklet. Simply send a postcard to “Alpen Recipes” at the address below.

Alpen-so much more than just a breakfast food

Made by Weetabix Ltd. Weetabix Mills, Burton Latimer, Northants.
The French have always known how to make your heart beat a little faster.

Said to be able to imbue marble with the warmth of a living creature, Rodin brought life to the stoniest of hearts.

Peynet could only be French.

Hennessy Cognac. First started hearts beating a little faster in 1765.
The soufflé sank, the duck was dry, and the peas were like bullets.

It could have been a disaster.

So your dinner wasn't all it should have been. Happens to the best of us.
But the important thing is that you chose the right wine.
Deinhard Green Label.
A crisp, fresh Moselle from the House of Deinhard, producers of some of Germany's finest wines since 1794.
You'll never have to worry about the taste of Green Label. No matter when you open the bottle.
After all, you already have enough to worry about.
Don't you think?
RESTAURANT 'PIRI-PIRI'

ON THE ROAD TO THE TOP OF THE MONCHIQUE MOUNTAINS

This is not the real name of the restaurant, but it's what everybody calls it. Extremely simple (we had lunch in what until last year was the peasant owner's bedroom), crowded, fairly uncomfortable, with service by the owner's young family, the chicken piri-piri was good (and hot) the smoked ham and almond cakes perfectly adequate, as was the carafe wine. Apart from being very cheap and good clean fun, this restaurant owes a lot of its success to the fabulous view from its situation near the top of the Monchique mountains, across the vast plains to the sea. Packed at all times, but well worth a detour. Lunch for two, £2.50.

AND SOME FAVOURITE ALGARVE DISHES

Sopa à Pescador

Ingredients: 1 lb crayfish (langoustines); 1 lb almonds; 4 oz rice; 2 tomatoes; 2 tablespoons olive oil; 2 pint fish stock; 1 large onion; garlic.

Method: Fry chopped onion in garlic till golden. Chop tomatoes and crayfish. Add fish stock and finely chopped garlic and grated almond. Boil for about 45 minutes, adding rice after about 30 minutes. Add chopped parsley at the end.

Clams a Marinheira

(to serve with fried pork or omelette)

Ingredients: 2 tablespoons of mashed potatoes; 4 large tomatoes; 4 litres of clams; 2 decilitres of olive oil; 2 large sliced onions; 2 cloves of garlic; 1 tablespoon of flour; 1 gram of ground pepper; Finely chopped parsley.

Method: In a saucepan cook the onions and garlic with the olive oil. When browned, remove the garlic and add the tomatoes (from which the skin and seeds have been removed), one tablespoon of flour and the pepper. When the tomatoes and onions are cooked add the clam meat (the clams have been cleaned and opened), add the parsley. Cook for 2 minutes and then serve on dish, taking care not to disturb any sand that may have been deposited at the bottom of the saucepan.

Clams prepared in this way, with sauce, go well with fried pork or plain omelette. The meat should have been soaked in a wine infusion.

KPS leave other freezers out in the cold.

No wonder people over here are suddenly warming to the idea of buying a KPS Freezer. For KPS are one of the leading manufacturers of freezers and refrigerators in Norway, a country that contains a far greater percentage of freezer-owners per head of population than Britain—which means KPS really are experts in their specialised field.

Naturally the more thought and expertise that goes into a product, the more you’re going to get out of it. And here’s where you benefit in a big way with KPS—because everyone concerned in the manufacture is supremely quality-conscious of materials, components, design and operation. Beneath that elegant exterior there’s a tough construction, fast freeze compartment, superior insulation and big compressors you can really count on. The result: a better product in every sense of the word—one which will give you a long life of continuous trouble-free service.

In fact, KPS Freezers have so many outstanding features built-in, they have a long list of credits to their name, including the Norwegian Prize for Excellence in Design and the Norwegian Seal of Quality.

With a KPS Freezer you get all these advantages at a price you really can afford. There’s a superb range of commercial and domestic chest freezers, uprights and combination models and refrigerators to choose from. You simply select the one which best suits your individual needs and pocket. And just think—with the money you’d save on food bills through bulk buying, that luxury sunshine holiday of a lifetime could be just around the corner. So, don’t get left out in the cold—send off the coupon today!
The Westbury Grill
CONDUIT STREET, LONDON W1
(01-629 7755)
Several hotel restaurants were reviewed in the last issue, but of almost all the top-grade hotels in London, this must surely represent the best value for money. At present, it costs £2.25 for a three-course lunch, with no fixed plans for any increase. If this must surely represent the best of all the top-grade hotels in London, viewed in the last issue, but of almost all those which might be expected to have such a large range of dishes that one doesn’t really need to pay extra. I thought they were all d l a carle and another surprising factor on this menu is so comprehensive, including some unusual dishes, such as Noisette de Chevreuil Nespérotes, which follow the five listed, and that was ‘Hashed Brown.’ An American favourite, perhaps? Fresh fruit salad was truly fresh, with a liberal sprinkling of strawberries. Coffee was £1.50 and 85p. The menu also recommended three wines, and we tried the Pouilly Fuisse ‘69 at 85p, followed by a half red house carafe.

After an excellent three-course lunch, the bill was only about £6.50 for two. The service is professional, and the pine-panelled room has good-sized tables, comfortable chairs and a relaxing atmosphere. It is the sort of restaurant that lends itself well to all types of lunches—business, pleasure, the lot. Highly recommended.

(Note: This restaurant should not be confused with the main hotel restaurant of The Westbury, which is the Church of England’s unique guarantee. This promise is possible because we use only the finest stainless surgical steel, precision honed to give an unbeatable hollow-ground cutting edge.

The disadvantage of this process is that it takes longer to make Kitchen Devils than mass-produced kitchen knives, and we cannot always keep pace with demands.

Surgical steel.

‘The sharpest knife you’ve ever used or your money back’ is the Kitchen Devils’ unique guarantee. This promise is possible because we use only the finest stainless surgical steel, precision honed to give an unbeatable hollow-ground cutting edge.

The Garvme Wine Bin
Takes from half bottle to champagne quart
Made to any number of openings, for use in home, bar or cellar. Triangular shapes also available to fit under the stairs.

FARROW & JACKSON LTD.
41-42 PRESCOT STREET, LONDON E1 8BG
Tel: 01-481 8401

The Churchill Hotel
NO 10 RESTAURANT, PORTMAN SQUARE, LONDON W1 (01-486 5800)
This hotel has now been open for three years, and as well as developing a faithful American following, both its restaurants have a strong English trade. Its coffee-shop, The Greenery, has already been written about and remains one of the most stylish coffee shops in London. It is little known and always packed, which may sound contradictory, but is not, when you realize that it’s more or less the same group of people going daily, five days a week. Helpings are vast, service is cheerful and the atmosphere stimulating.

Next door is the main restaurant, not surprisingly named No 10. The Greenery is all greens, while No 10 is all reds and follows the sort of style one has come to expect from international hotels. Tables are well spaced and seating is very comfortable. The menu is comprehensive and the specialities are changed with the hotel since it opened.

The second dish I was introduced to was Ananas Conde. This sponge base topped with fresh apple and fresh cream, mixed with cherries and angelica with a gelatine, the whole dish then topped with thinly-sliced fresh apple. The texture of the sponge is like that of a sponge cake, very cold, is delicious. In fact, the sweet trolley as a whole was one of the best I have seen.

The reason Kitchen Devils have the edge over all other kitchen knives:

Available at major Boots branches, Timothy Whites, Selfridges, Heals, most Department Stores and Hardware shops. But please be patient if one of our range of 14 individual knives or Gift Sets is temporarily out of stock.

KITCHEN DEVILS
Kitchen Devils Ltd., 68 Turnham Green Terrace, London, W4 1QN.
b rushed through a meal.

Ece is unhurried, but perhaps
bn the sole theme, and the grape
ken Livers Wrapped in Bacon
|ther a bistro can ever be elegant
[0x417] bt on table reservations when it
[0x585]ken with Leeks and Mushrooms
pne can hardly ever get a table,
lirant is that it is so popular

Elegant Bistro
BROMPTON ROAD, LONDON SW3

Apt from omelettes at 85p,
e main course dishes range from
£1-20, which means you could
reasonable dinner for £5 00.

Apart from omelettes at 85p,

Apart from omelettes at 85p,

Starters de paté, soups and fruit juices,
the puddings are irresistible.

Vegetables are so reasonable that the res-

service charge of 3p per person
on table reservations when it

There is an always a fork
that seems to be 'dish of the
at around 36p, and there are
ty about five other dishes all
below £1-00 (44p-74p), except
preak which is £1-20. Vegetables
also listed if included, and some-
the menu manages to make every
sound like good, homely, appe-
g cooking, such as: 'Pieces of
ken with Leeks and Mushrooms

Elegant Bistro
BROMPTON ROAD, LONDON SW3

The restaurant is divided up by
wood, and the reds and blues
the typical bistro atmosphere.

The restaurant is divided up by
wood, and the reds and blues
the typical bistro atmosphere.

Reading through the starters,
is a very good list, including:
ken Livers Wrapped in Bacon
Skewer, and Marinated Herring
with Apples, Cucumber, and
ins in a mayonnaise sauce (both
Apart from omelettes at 85p,
29 5129 (44p-74p).

reading professional—just for fun! There
are tickets available for the final
banquet which is intended to be an
English version of a 'Clos de Vougeot
Banquet'—an event that takes place
during Les Trois Glorieuses in Bur-
gundy when the Hospices de Beaune
wine auctions are run. Tickets are
£7-00 per head, available from Wine
Taster of the Year Competition,
PO Box 159, 168 St John Street,
London ECIP 1DE.

For those who would like to enter
the competition, some details are
given below. If you have followed it
in the past, do not be deterred by the
fact that Bryan Gale (who runs a
garage in Hampshire) has won it for
the last two years: he has now been
invited to join the panel of judges.

The prizes are superb and this com-
petition does a great deal towards
encouraging people to enjoy wine.
Entries are available from
off-licences, supermarkets, pubs.,
bottle collars on Grants of St
James's wines and in cut-out entry
coupons in advertisements in speci-
ally selected publications. There are
too many prizes to list, but, to give
you some idea, these are some of the
things the winner will receive:

1ST PRIZE: New Wolseley Six,
with as many cases of champagne
as you can get into it, plus reser-
vations for the car and two pas-
engers by ferry to Le Havre and
over 100 bottles of Claret, Bur-
gundy, Sherry, Port, Cognac and
Liqueurs: ie 12 bottles Beaune
Theurons 1967, 12 bottles Chateau
Ducru-Beaucaillou 1967, CB; 12
bottles Beaune Theurons 1967,
Louis Jadot, DB; 12 bottles St
Emilion, Grants of St James's;
12 bottles Beaune 1970, Moreau-
Fontaine; 12 bottles Chablis 1971,
Grotlier-Leger; 4 bottles Apet-
loner Rheinriesling Fein Auslese
1970, Est B; 12 bottles Chateau
Latour 1969, CB; 12 bottles Harveys
Bristol Dry; 12 bottles Cockburn's Special Reserve Port;
1 US gallon Courvoisier Cognac;
6 bottles Green Chartreuse; 1
Magnum Cointreau.

For competitive
wine tasters
The Wine Taster of the Year Com-
petition, run jointly by Grants of
St James's and The Daily Telegraph,
is now in its fourth year. However,
this time the competition has be-
come very much more attractive
with better prizes (including a
Wolseley Six) and a superb, grand
banquet at the Guildhall on the
27th November. It is definitely not
just for professionals, but for every-
one who has an interest in wine, and
enjoys drinking, wine. In fact, this year
there is also a European Wine Taster
competition, which is specially for
professionals, with ten European
countries participating and Sweden
being the final judge. The winner
of the consumer competition will be
invited to compete against the win-
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Bristol Dry; 12 bottles Cockburn's Special Reserve Port;
1 US gallon Courvoisier Cognac;
6 bottles Green Chartreuse; 1
Magnum Cointreau.
Table jottings

Champagne
Piper Heidsieck is the brand leader in champagne in the USA, but is not individually so well known over here. It is all fairly confusing as there are three different brands, from totally different companies, that all feature the same name: Heidsieck Dry Monopole, Charles Heidsieck and Piper. The latter was founded in 1785 by Florels-Lewis and their vintage 1964 is named after him. According to their quality, grapes in the Champagne area are marked by percentage. The Piper Heidsieck curve is made from the finest grapes, blended from those of Avize and Cramant for finesse, Ambonney, Louvois for bouquet and Aya Bouty for richness.

There has recently been some concern over the vast increases in champagne sales in the past few years; concern, that is, because there are not such vast stocks always to meet demand, and champagne takes time before it is ready for drinking. In 1966, 881,000 gallons were consumed by the UK market; in 1971 the total was 1,124,000 and the figure is rapidly rising. However, Piper Heidsieck say they have enough stocks to keep every customer happy. All inquiries for Piper Heidsieck should be made to wine shops or direct to Courtenay Wines International, 200-206 The Vale, Golders Green, London NW11.

Pears from the Cape
One of the most popular fruits, and deservedly so, is the pear. But although everyone enjoys eating pears on their luscious own, few people realize just how versatile they can be.

When perfectly ripe, pears have a bland and delicate flavour which blends well with many other foods, both sweet and savoury. They can make an otherwise ordinary dish delightfully distinctive and, of course, they are extremely good for you. Its soft flesh makes a pear much more versatile than a hard-fleshed fruit, making it easy to blend. For this reason it is often used, for example, as a sweetening base for curries, risottos, salads and sweets.

At this time of year some of the best pear buys are the good-quality Cape pears, available in this country from February to the end of May. The start of not-so-ordinary

So your husband's girl friend has got married
At last. And getting together often a change for the better
Like your Rose's Lemon and Lime Marmalade,
What a blessed union!
A taste that's somehow sweet, hard to define with one thing certain,
You'll never find it left on the shelf.
Rose's Marmalade Lime, Tangerine, Lemon-and-Lime, Thick-cut West Indian, A Little Extra-Ordinary

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It is worth remembering, that they are shipped to arrive in firm condition—to prevent caving and spoiling—and need to be kept in a cool, dark place before they are ready for eating. They are ready for eating after they develop a subtle aroma yield to slight pressure near a stalk. Colour is not always an accurate guide to condition.

The following is a recipe for an excellent little booklet issued by The Cape Fruit Organisation:

GINGER PEAR CRISP

Ingredients: 4oz demerara sugar, 5oz granulated sugar; 7oz tea, a teaspoon ground ginger and a spoon ground nutmeg; sieved ginger; 4oz butter or margarine; cream, 4 firm Cape pears; 2 tea spoons lemon juice; 4 tablespoons of preserved ginger.

Method: Mix together sugar and spices. Rub in butter mixture resembles fine crumbs. Peel core and slice in greased oven-proof baking dish with whipped cream flavouring of preserved ginger. Sprinkle over crumbs. Bake on middle shelf of oven (375 F Gas No. 5) for 40-45 minutes. Serve hot with whipped cream flavouring of preserved ginger syrup.

If you would like a free copy of the booklet, write to Cape Fruit Public Relations, 7 Staple Street, London WCIV 7QH.
There's an authority on every subject.

Model soldiers have gone far beyond the realm of child's play and by soldiers. They have become the serious business of military experts—authorities who collect miniature regiments, and mould and paint figures exact in every detail.

General d'Hautpaul, Divisional General of Carassiers is an example in his blue and white Napoleonic uniform.

Smaller soldiers are used to re-enact battles when dice are thrown to calculate shots and casualties and rules are based on "Little Wars" by H. G. Wells.

Churchill's collection at Blenheim shows French uniforms which dictated military fashion throughout Europe.

Wine authorities are collectors too, and H. Sichel & Sons specialise in superb wines. The Moselle, Piesporter Goldtropfchen Spätlese, has a fruity delicacy characteristic of the very best Piesporters.

The claret, exclusive to Sichel, is an elegant, mature wine from Chateau d'Angludet. Owned by the Sichel family, the Chateau dates from the 12th century when Bordeaux came under the English crown.

Just two wines from the House of Sichel—the authority on wines from France and Germany.
Five beautiful new ways to cook with non-stick Colorcast.

Colourful cast-iron cookware with hard-base Teflon* interior. Easy to cook with and easy to clean.

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Recipe
Chicken Liver Risotto

1 pound chicken livers Fresh parsley
1/4 cup chopped garlic Fresh pasley
1/4 cup chopped bacon Fresh parsley
1/2 cup grated cheese Fresh parsley
1 tablespoon butter Fresh parsley

Melt the butter in a saucepan and add the onion, garlic, bacon and chicken livers, and fry gently. Add the rice and cook for 5 mins, stirring gently. Add the mushrooms and stock and bring to the boil.

Transfer to a 3 quart Pyrex casserole and stir in the peas. Cover and Cook in the oven for 30 minutes at 325°F, Gas Mark 2. Remove from oven and let stand a few minutes before serving.

Flavoring

Sprinkle with the grated cheese and serve straight from the casserole to round off a meal.

-- From Pyrex Catalogue and kitchen Gift List Offer, Tottenham Lane, London N8.
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FESTIVAL OF LOBSTERS
Continued from page 193

at tables provided outside, with a view of the bay and islands on which is the world's largest lobster pound with one million lobsters, from which Conley's export as much as a thousand pounds in weight a day in winter. Encased in sawdust, the lobsters leave St Andrews in the afternoon and arrive alive in London at dawn our time next day.

Lobster experts insist you cook your lobster live. To pick a good one, pull back its tail—it should curl up immediately. If the tail is floppy, leave it, it isn't healthy. And lobsters in the wild aren't lovable. They are scavengers luckily not too much troubled by pollution problems to date but they are cannibals. Twenty per cent are lost in the lobster pound and with tight restrictions on numbers caught, and the catch value of twenty-four million dollars a year in Canada, research is being done to minimize this. At the Huntsman Marine Laboratory, Dr Wilder devotes his life to learning about lobsters, hoping to find a way of rearing them to grow quicker than the seven years it takes now to grow 1 lb lobsters and devising a kind of separate 'housing scheme' to prevent cannibalism.

A Portuguese restaurant I know copes with this by having a lobster 'hospital' to make sure lobsters arrive fighting fit for the pot. The biggest recorded lobster ever was caught off Boston in 1935 and weighed 42 lb and was 3½ feet long. 'Chicken,' of 1 lb size, are the ones traditionally served in a Canadian restaurant.

The lobster picnic on the beach is the European's dream of the North American outdoor life. The fire is made from driftwood and stones heated to broil or grill the lobster which is placed on the stones wrapped in seaweed. More common is boiling the lobster in a bucket of seawater. If tap water is used, 1 qt salt should be added for every quart of water. The live lobsters plucked in head first and simmered for about 15-20 minutes. Bend one of the small claws or feelers to see if cooked; if it snaps off easily, the lobster is done. Some cook the lobster in beer, using 3 pints beer to 4-6 lobsters. The lobster is served straight away with melted butter and lemon or vinegar and cold wine

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about 10 oz of lobster meat into bite-sized pieces. 2-3 oz butter is melted over a low heat. Mix in 1-2 oz flour and cook stirring till bubbly. Add 1 pint milk gradually, stirring until thickened. Season to taste. Add lobster and \( \frac{1}{2} \) cup of dry white wine. Heat thoroughly. (Serves 6.)

A more Maritime way and title is **Hot Lobster Bluenose**, easily made with tinned lobster. Cut about 14 oz cooked lobster into bite-sized pieces. Heat \( \frac{1}{2} \) cup mayonnaise in a frying-pan. Add \( \frac{1}{2} \) pint milk slowly, add 1 teaspoon vinegar stirring constantly. Bring to simmering point and add lobster. Continue to cook on low heat for 3-4 minutes until lobster is well heated. Season to taste. (Serves 4.)

Prince Edward Island is almost lobster-shaped, with thin claws of land and superb beaches. Its churches advertise lobster suppers run on homely community lines with sing-a-longs and wholesome family fun. At Rustico, the lobster boats come into the worn wood jetties beside the little pepper-pot lighthouse on the dunes. The houses are of colourfully-painted wood, the air proclaims its fishy interests and gulls wheel hopefully. The housewives of Prince Edward Island practise traditions of good cooking epitomised by Marilla in Anne of Green Gables, the most famous of Prince Edward Island’s ‘daughters’. They mix French speaking villagers’ native know-how with food as in this **Creamed lobster and oysters** dish and more Scottish canniness in lobster loaf which makes a little lobster go a long way. Then there’s lobster salad which mixes halibut with lobster.

Lobster can be fried, too, as their lobster cutlet recipes show.

**Creamed lobster and Oysters:** Clean and parboil 1 pint oysters. Drain and add about 14 oz. lobster meat to liquor with water, 1 stalk chopped celery, and 1 sliced onion. Cook slowly till stock reduces to 1 cup. Strain, make sauce of 2 oz butter, 1 oz flour, strained stock and \( \frac{1}{2} \) cup of cream. Add oysters and lobster meat, diced, together with seasoning with salt and pepper, some beef extract and Worcestershire sauce to taste, plus lemon. \( \frac{1}{2} \) table spoonfuls sautéing butter can be added. (Serves 4.)

**Lobster loaf:** Dice 6 oz of and mix well with 2\( \frac{1}{2} \) oz soft crumbs and 2 eggs lightly, add \( \frac{1}{2} \) cup milk. Mix all together. Add 1 teaspoon salt, \( \frac{1}{2} \) teaspoon allspice, \( \frac{1}{2} \) teaspoon pepper, 1 tablespoon sautéed turnip and season to taste. Mix in 2 tablespoons of pickles and season to taste, into greased loaf pan and bake moderate oven till firm. Serve hot. (Serves 6.)

**Lobster salad:** Mix together chopped lobster meat with his portion of steamed or boiled halibut. Add 1 tablespoon vinegar, lemon juice. Season to taste well. Place in covered dish and cover for 3-4 hours at least. The fish absorbs the taste and juice of the lobster and is a cheap substitute for the salad.

**Lobster cutlets:** Melt \( \frac{3}{4} \) oz butter and add 1 oz flour. Blend well with 1 cup milk. Stir until sauce thickens. Add 1 egg yolk, seasoning and cooked lobster meat. Spread large plate to cool. Then shape into cones or cutlets. Dip in flour, then in breadcrumbs, then in beater crumbs again. Fry for 3 minutes in deep, hot fat.

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**Recipes for a Portuguese fish soup and a clam dish on page 183**

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FREE FULL COLOUR CATALOGUE
Why should the housewife pay?

by Penelope Maxwell

What's light, handy, colourful and, so often essential item, the carrier bag. For preference, FREE? Answer: that who never seems to have enough purchases. So, of necessity, I am a room in my shopping bag—if indeed I am one of those scatty shoppers like myself.

The new breed of plastic shopping bags we see about these days are very useful indeed. But I thoroughly resent having to pay for them, even if the cost is comparatively trifling. Why, I ask myself, when I am paying me.

The big marketing organisations, recently announced that it would give away 500 of its Cape Superfruit Carrier Bags for every 1,000 purchased. With a bulk-purchase price of 1p a bag, this brings the effective price to the retailer down to 5p. It would seem churlish indeed to pass this moderate touch. •

Charging for carrier bags seems a curious English meanness. In most parts of the Continent these days, they positively insist on giving you a carrier and frown on the use of personal shopping bags. They regard free carriers not only as part of a shop's normal service but as an effective deterrent to shop-lifting—without which the traditional shopping bag plays a large and villainous part.

This way of thinking must come, and it is coming, here. Roll on the day, say I, when the so-called 'packaging revolution' extends to every pay-out counter in the land in the form of a free, and freely given, carrier bag to take your shopping home. Let's all get together and agree to shop only where the retailer puts service, consideration and free shopping bags firmly on his list of customer necessities.

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