

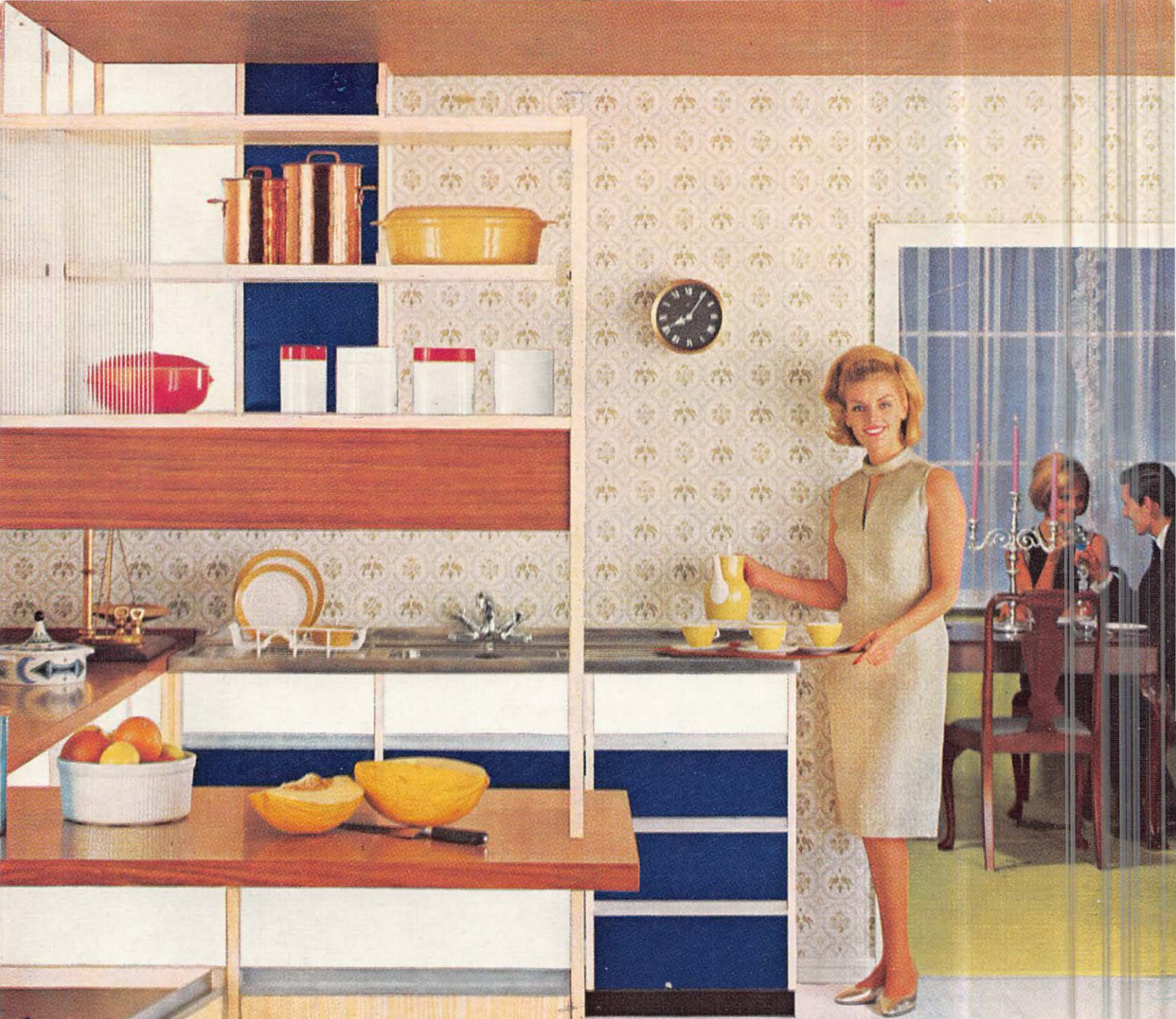
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*Model's dress by Polly Peck*

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# Ideal Home and Gardening

189 High Holborn . London . W.C.1  
Volume 89 No. 4 April 1964

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Buckingham's Duo range chairs and table were used in this room of contrasting textures, designed by Sue Bartley and photographed by John Cook. Howarth's lamp, Boyle's Country Weave carpeting, X-Lon's bowl and tray. Antique lyre, marble bull and brass box from Edward Marno, Jubilee Place, Chelsea; all other accessories from Ingram's International Designs



## HOUSE TALK

### Encouraging design

THE WINNING SCHEME now being developed at Heaton Norris, Stockport, in the second IDEAL HOME/R.I.B.A. architectural competition (see pages 54 to 59) is remarkable in many ways.

When we were seeking a site in the North of England for the purpose of the competition, we approached George Grenfell Baines, F.R.I.B.A., a distinguished and prolific northern architect, and asked him to help in the search. He at once offered to suggest to his own client, Alfred Kemp of Hampson and Kemp, the Manchester builders, that their projected Heaton Norris development, for which he had already been appointed architect, should be split in two equal parts and one offered as a competition site. It was an altruistic action. It meant that Mr. Baines could forgo his architect's fee for the site opened to competition. Furthermore, the winning competition scheme would be built cheek by jowl with his own—and so invite comparison. And the successful competition architect would become *his* client's architect. Evidently, Grenfell Baines was more concerned with the encouragement and publicising of good design than his own interests. He was persuaded to become one of the three assessors of the group design competition.

We waited for the competition result. Would the winner's scheme measure up to Baines' own approach? Would it be markedly better? Fortunately, there is no question of comparisons. Each has a different approach, each is successful.

### Getting down to particulars

IF ENTHUSIASM and optimism count for anything, the Furniture Development Council are fortunate in their new Chairman, Mr. Roger Falk.

Any wise chairman must talk in hopeful generalities and Mr. Falk follows the accepted pattern of letting people hear what they want to hear . . . nice consoling generalities about improving design, research and training for salesmen. As

## April 1964

IDEAL HOME has been very closely concerned with design, consumers and the international field of home furnishing for some 25 years, we hope Mr. Falk will not mind our making some positive suggestions, which might help not only research but also information and merchandising. . .

1. Courses for retail salesmen based on the famous school at Cologne—the only one in Europe.

2. Possible recruiting of retail personnel from the arts colleges of Britain so people with art training could redirect their enthusiasms to helping the public.

3. Starting up a really international library of furniture measurements and research books, on the style of the Washington file index system, where any manufacturer can get the exact sizes of folded shirts, widths of men's shoes, breadth across overcoat shoulders, etc.

4. More collaboration between the British Furniture Development Council and similar organisations overseas.

5. Research, via the large furniture stores, into the sort of questions the consumer asks, to discover just where communication in the consumer-retailer-manufacturer-designer chain breaks down.

6. A team of designers, like the one at Plus in Norway, whose designs are on sale to smaller manufacturers enabling them to produce good, new design even if they can't afford to employ a designer.

We could go on and on . . . and hope Mr. Falk will take us up on these ideas.

### Architecture for beginners

ARCHITECTURE can be a bore if you are not an architect. But architecture is never boring the way Dr. Frank Hoar, F.R.I.B.A., treats it. Not so very long ago, Dr. Hoar, who is a practising architect, a lecturer at University College, London, and Acanthus of *Punch*, brought out a very amusing book called *Ancestral Manners*. His latest work is in a serious vein, but it is written for the layman as well as the art or architectural student. *An Introduction to English Architecture*

Continued overleaf



## HOUSE TALK *continued*

is a fascinating account of building in England from feudal times until the present. He shows architecture against the social, economic and political history of the age that produced it. Nothing is out of context.

Dr. Hoar has the rare facility of making his subject live. The architects he speaks of are not just the names behind the plans but real, sentient people.

This well-produced book (Evans Bros., 35s.), with a drawing on almost every page, is eloquent of the author's amazing facility and love of good drawing, which



Harlaxton Hall, a drawing of this example of the Tudor Gothic revival by Dr. Hoar

he uses not to stun the reader but to explode the construction so that the reader can see at a glance just how the pieces came together in the first place.

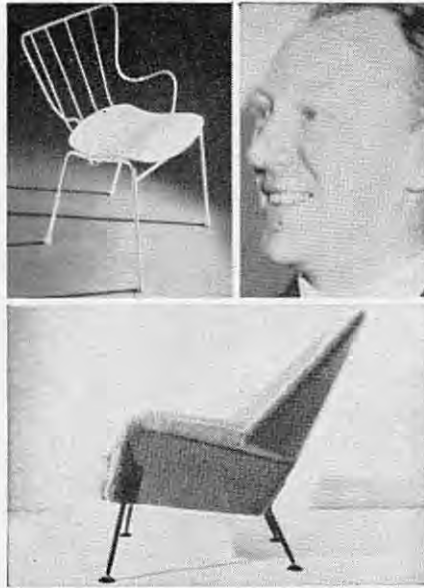
*An Introduction to English Architecture* is a bad title in one way, because it has the ring of a students' textbook, but it is also apt—this can be a layman's first book on architecture. He does not need to have any prior knowledge and there is a glossary of architectural terms at the back. This is a book providing an interest that will last. It will be something to refer to, something to keep by your bed to read at night.

### Passing of a giant

THE GREAT NAMES in British furniture design have become household words to the whole English-speaking world—Sheridan, Hepplewhite, Chippendale. . . These evoke a nostalgic feeling that the golden age is past and that there are no new giants to take their place.

And yet it isn't true. The innovators usually have trouble in their own generation. This decade's British furniture designers are still in a wilderness outside popular acclaim, sometimes sniggered at by their contemporaries and derided by others.

Ernest Race, who died in January, is among the names for history. He did more to promote a completely new feeling for furniture than almost anyone else, and his furniture will be as easily recognised for the place it has in design



Ernest Race with his Festival chair, top, and his famous Heron chair, beneath

development as that of the Bauhaus giants.

Seeing the opportunities of moulded frames (perfected to give lightness of structure, quick production and space economy in wartime aircraft) and the newest uses of metal, Ernest Race produced his now famous Festival chair—for cafés and terraces at Battersea, and now seen in many patios in Britain. Next in comfort and style is his famous Heron chair—still selling steadily and giving the lie to those who, when they first saw it, thought to laugh it off the production lines.

His Sheppey range, of pale wood with beautiful detailing, is still a little ahead of many people's taste, though it is perfectly scaled to today's homes.

When we once asked him to plan us his perfect room—with only one restriction—a piece of his own furniture, it was typical of his modesty and integrity to say, "This is the hardest thing. . . I have never before had to work with so few restrictions. . . I need the discipline." He chose his own Heron chair and naturally produced a beautiful room, which we featured in *IDEAL HOME*.

Like all really great people, Ernest Race had time for even the most half-baked questions, time to listen to other people's opinions, time to explain.

For anyone as internationally successful as Ernest Race (and success breeds envy) it is absolutely true to say that everyone respected and liked him. His contribution to the design history of this country is now a part of our wealth.

### Light and the camera

LIGHT, as much as a camera, is the stock in trade of the photographer. Without it, the camera is useless, anyway. Small

wonder, then, that the Earl of Snowdon took a particular interest in our feature at this year's Furniture Show at Earl's Court. Our stand was designed to show how exciting home lighting can be. Automatic controls changed the light complexion to give the right effects for entertaining, television viewing, bedtime reading, etc. Lord Snowdon watched these changes keenly, asked why they were done . . . and ventured a few lighting suggestions of his own. The concealed strip-lighting over the kitchen work surfaces interested him particularly,



Lord Snowdon talks to assistant editor John Byrne, who designed the stand

and he said it ought to be extended to other rooms, especially in basement flats where it would help to dispel the sense of gloom and of being underground. Good idea, that. He asked, finally, if he could inspect the electrical control room with its battery of equipment and miles of cable. He may have been visiting the exhibition as Lord Snowdon, but, crouched on the floor seeing how the dimmer controls worked, he was more like the old Tony Armstrong-Jones, photographer.

### Paper for posterity

EVERY YEAR in some old house or church, a piece of whitewash peels off the wall, and there underneath is a mediaeval mural or a renaissance fresco. Five or six centuries from now, it could be that our descendants will start to remove the emulsion paint from the walls of some of the remaining 20th-century houses.

Somewhere, one of them will discover a life-size gravure picture of four young men with long fringed hair. Will they perhaps take them for the saints of our age? When the signatures have been deciphered, will they learn to revere Saints John, Paul, Ringo and George? It's a definite possibility that the passing of time will have softened the lines of their guitars, making them as angelic as lutes. Just to be on the safe side, if your daughter is keen to hang a roll of Beat 77 wallpaper, make sure she writes underneath, *Non angeli, sed Mersey*.



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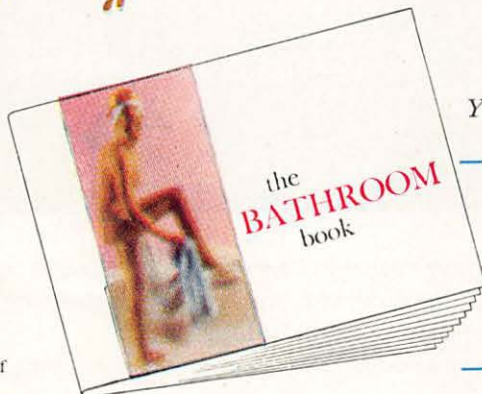


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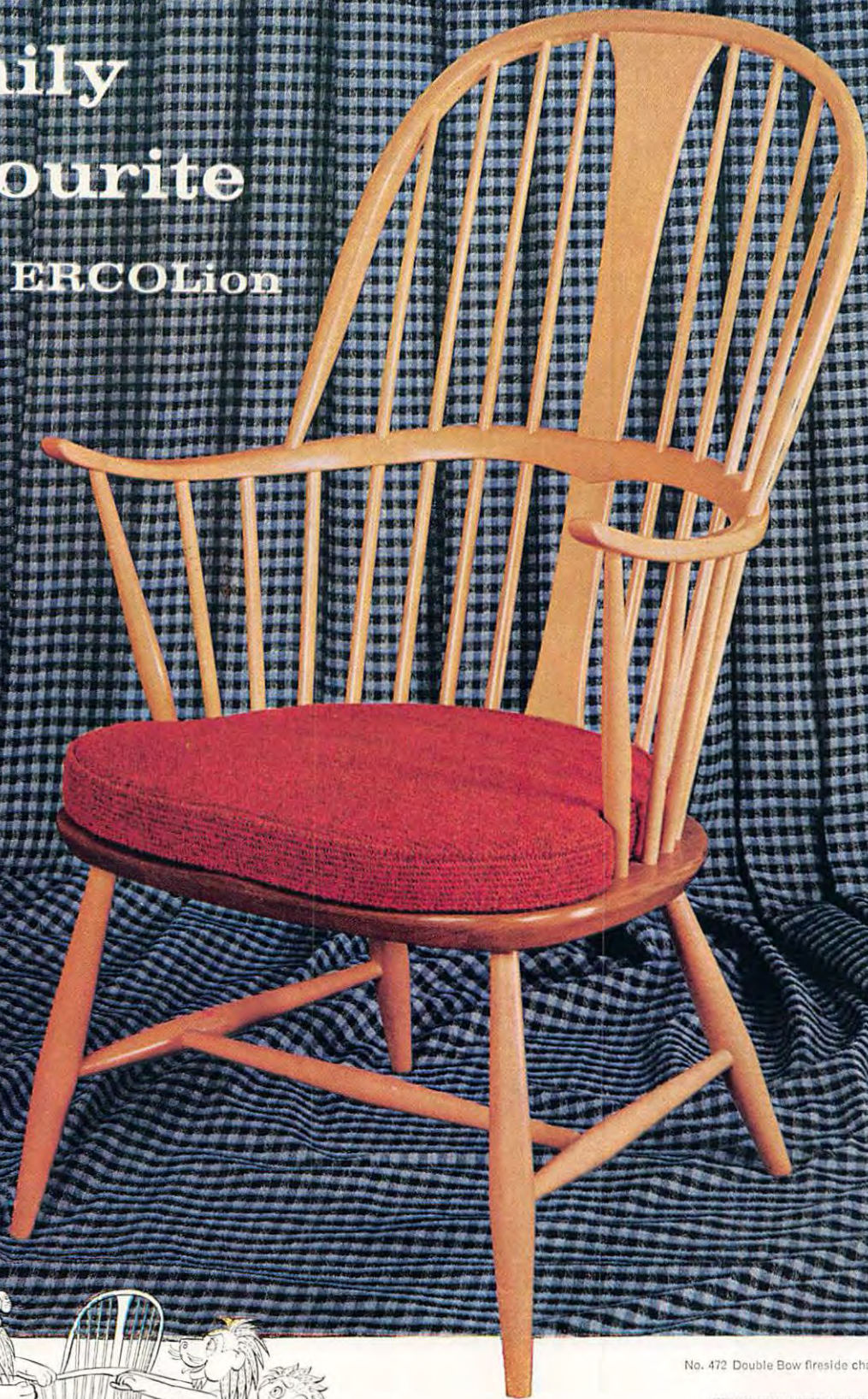
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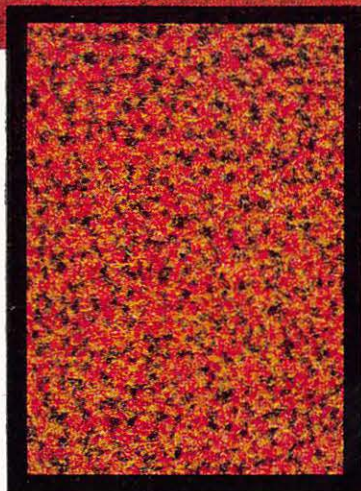
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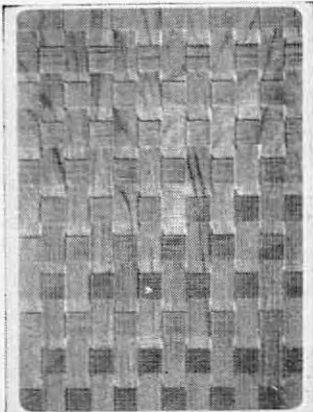


## The beauty of Wedgwood

Black and white Wedgwood Jasperware is available in a wide range of vases and jars. Shown on left is a Sacrifice bowl, costing £4 18s. Imperial bowl, right, is £7. Available from Gered, Piccadilly Arcade, S.W.1

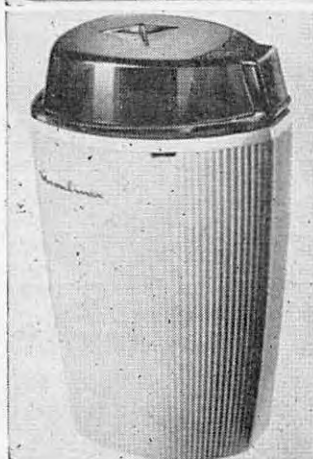
## Teak for the table

Tablemat, right, is made of teak, and it measures about 12 in. by 9 in. A set of 4 costs £2 6s., plus 1s. 9d. for postage. Tivoli, 223 Brompton Rd., London, S.W.3



## Safety grinder

Grinder by Moulinex, right, takes coffee, nuts, rice, etc., and has a safety device preventing operation if lid is not firmly in place. It costs 65s., plus 2s. for postage and packing. Barkers, Kensington



*Continued overleaf*

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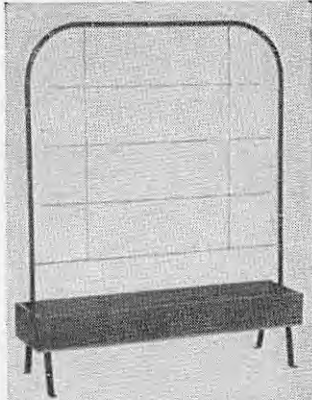


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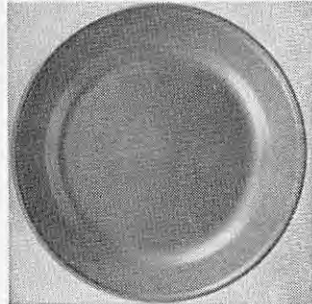
## Hiding an empty grate

For fireplaces not in use, tubular steel fire-screen is 31 in. high by 24 in. wide. It comes with a plant box and costs 39s. 11d., including the postage. From Simcett, Morden Road, S.W.19



## Baking days

Shallow plate-shaped aluminium tart-pan is by Prestige and has a 10-in. diameter. The price is 5s. 11d., plus 1s. postage. Obtainable at Selfridges



## Safety-first curtains

Fireproof gauze curtains by Donald Brothers come in two patterns. "Phoenix," plain open weave, is 48 in. wide, costs 22s. per yard. "Mist," bouclé open weave, is 50 in. wide, 18s. 3d. per yard. From Primavera

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**What happens if you win.** You step into new realms of experience aboard a BOAC flight to New York's Idlewild airport. You are ushered into one of New York's great luxury hotels. And New York—New York will take your breath away! Broadway... Fifth Avenue... the Empire State Building... and, above all, the incredible gigantic World's Fair where Simmons have a fascinating 'Land of Enchantment' pavilion for you to enjoy as VIP guests. Yes, a fabulous

holiday indeed... and Simmons pay for everything!

Tremendous consolation prizes, too! Six Beautyrest Super Divan Sets—each worth £69—will be awarded to runners-up!

**What do you have to do?** Astonishingly little. Pick up an entry form from the bedding department in any one of the stores listed opposite. Complete a simple competition. Post it to Simmons. That's all. Entry is absolutely free! Not even a box-top is needed.

**Tip!** Take a good long look at the special features of the Simmons range on display at the store. That's the way to win!

**Hurry! Hurry!**

Competition closes  
May 16—don't  
miss your chance to  
enter. Remember,  
entry is free!



**SIMMONS—largest bedding makers in the world... by far**



# SHOPPING ARCADE

*continued*



## **Bottling your own wine**

For home-bottling of wine, Private Wine Buyers Society basic kit consists of tap and cork collar, bottle brush and corking machine. Corks and collars are extra. It costs 30s., including postage. 109/110 Jermyn St., S.W.1

## **And something to drink it from**

Copper green, white and brown glaze pottery goblets, left, are about 6 in. high, but also come in smaller size. They cost 17s. 6d. each, plus 5s. postage on set of six. From The Potters Shop, 4 Castle St., Guildford, Surrey

## **Home, sweet home**

Air freshener and disinfectant, the Cromessol household kit consists of sprayer, container and renewable bottle of essence, available in several perfumes. It costs 21s. from Cromessol, 120 Brand St., Glasgow, S.W.1

*Continued on page 15*

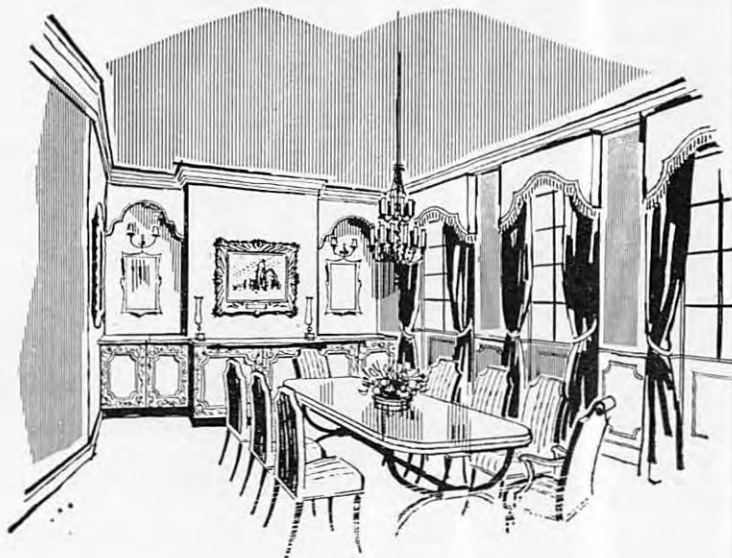
## Interior Design and Decoration

For Bedroom, Living Room, Study or  
Bathroom — Chippendale's simpler  
designs give you the ultimate in  
elegant modern living.

Their interior decoration service is  
comprehensive and individual.

The quality of their workmanship  
remains unequalled.

American-style kitchens designed to  
each client's special requirements.

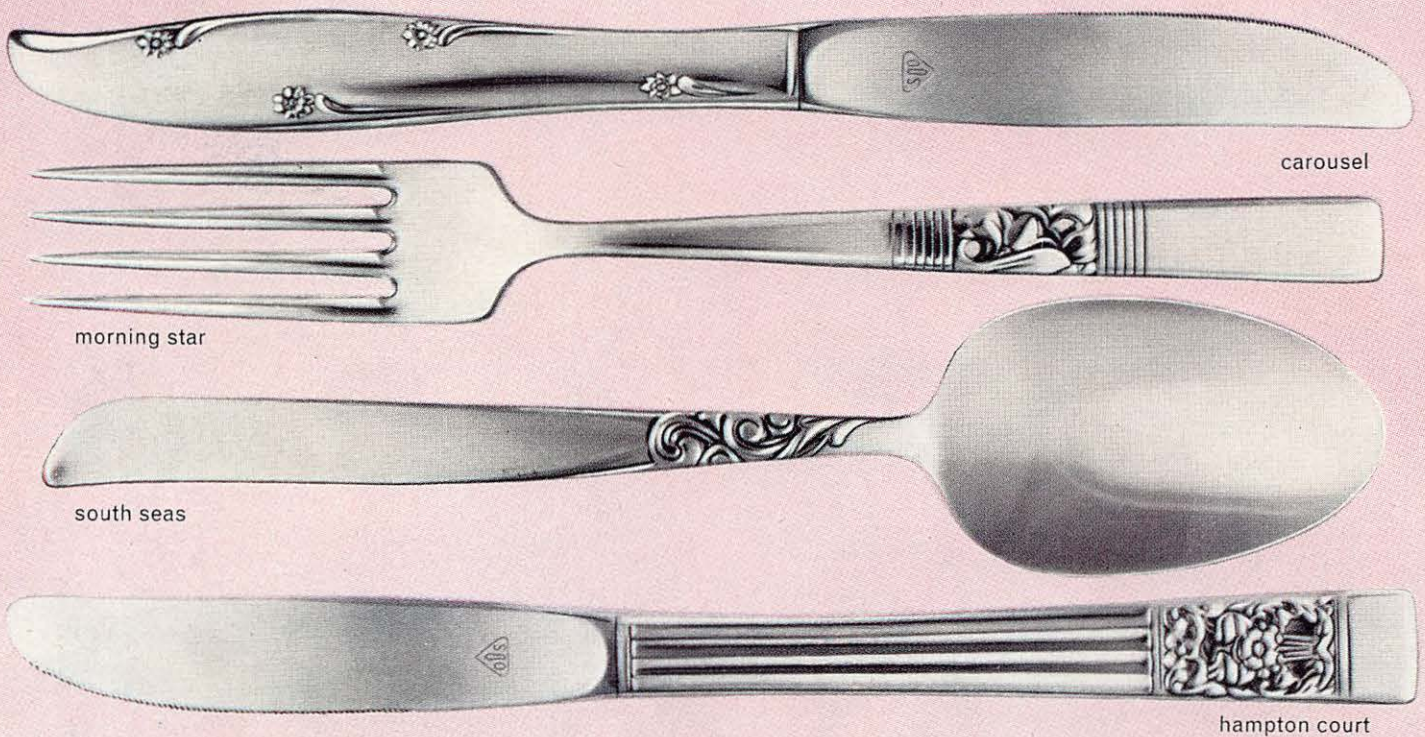


*Write or Call*

## **Chippendale's Workshops**

(Dept. IH3) 34-36 Davies Street, London, W.1. MAYfair 9358/9/0





carousel

morning star

south seas

hampton court

## This is the look that lasts a lifetime

Four unique designs—each with a lifetime of beauty for the bride who gets Community. Heavy silver plate, overlaid again on parts which get most wear, impeccable finish, perfect weight and balance—these things make sure your gift to her will never lose its lustre. And every piece is covered by

Community's registered guarantee. If there's going to be a wedding in your family, why not send in a coupon and find out about the Community Bride Service. This way, she'll get just what she wants. You can buy Community Plate in sets, cabinets or single pieces. Gift sets from 35/-.

To: Oneida Silversmiths Limited, Bangor, Northern Ireland.  
Please send me details of the Bride Service, price list and name of my nearest stockist.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

I.H.6.

*Community Plate* designed by craftsmen to last a lifetime  
BY ONEIDA





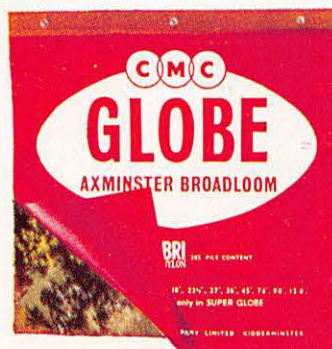


## Spring Carpet Collection

(Highlights from the new Globe Axminster high-fashion range)

The fabulous five pictured here give you an idea of the quality of the New Globe Axminster Collection. Beautiful, vibrant colours; delightful studio-designed patterns in floral, traditional or contemporary styles; these are the features that distinguish Globe Axminster. And every Globe Axminster carpet is woven from 80% wool—20% Bri-nylon to give years of luxury and comfort to your home.

All the new Globe Axminster designs are set out in the big Red Book, (pictured here),



so that, when you're in the store, you can choose with ease. This way, it's so convenient to compare patterns, colours and prices. And meanwhile, to whet your appetite, make sure of the full colour brochure with all details, by filling in and sending the coupon.

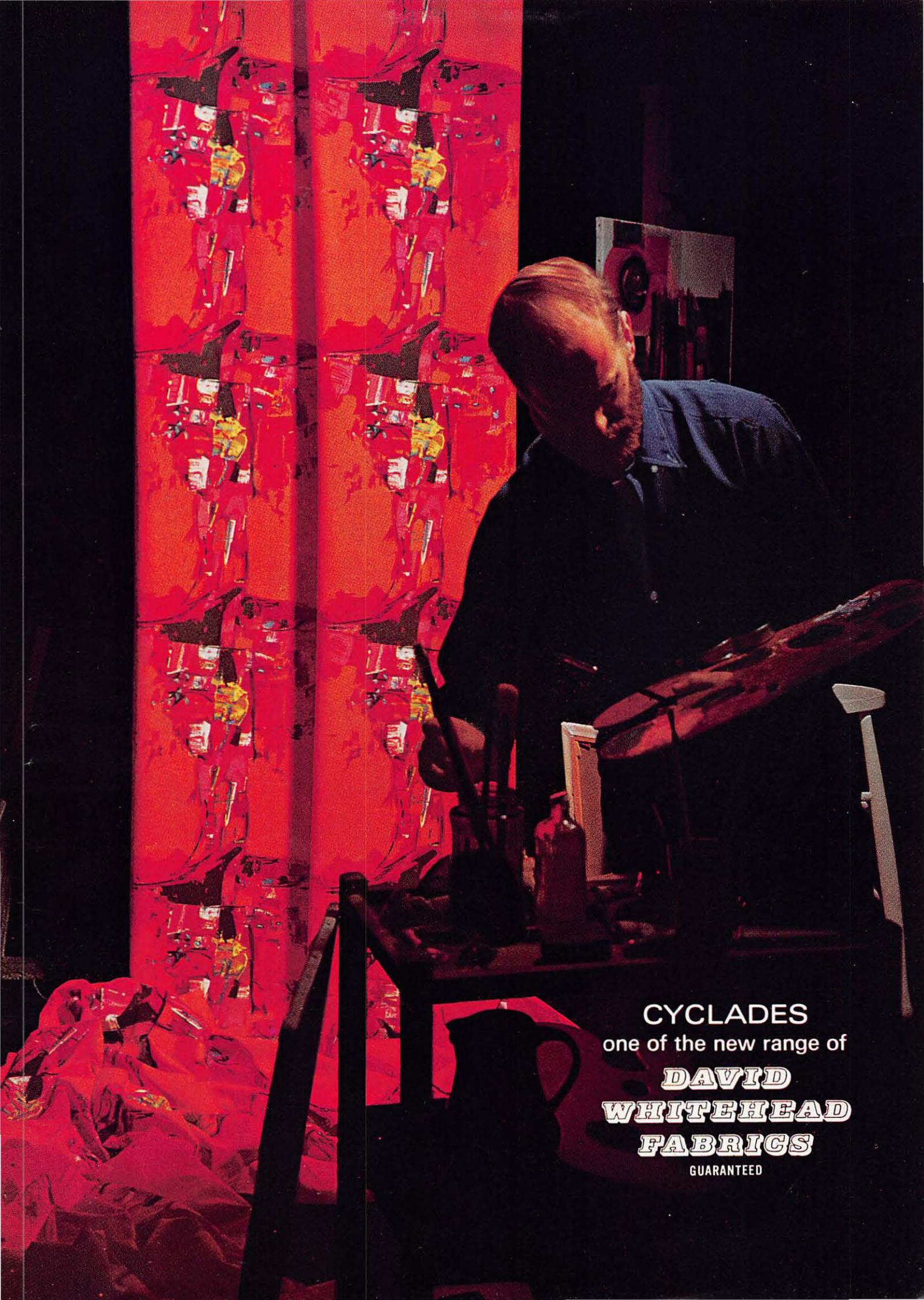
TO: THE CARPET MANUFACTURING CO. LTD., P.O. BOX 9, KIDDERMINSTER, WORCS.

NAME.....

ADDRESS.....

IHIS





CYCLADES  
one of the new range of  
**DAVID  
WHITEHEAD  
FABRICS**

GUARANTEED



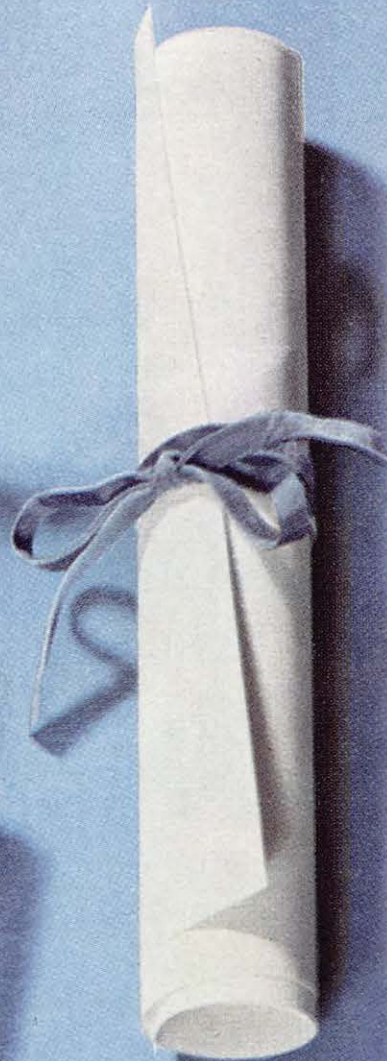
# CENTRAL HEATING AND SERVICE



5



2



4



1



3

## KEY GUIDE TO SERVICE

1. **Pen** for flourishing your signature with — the last bit of labour you need do.
2. **Ink** for urging pen to perform this useful task.
3. **Blotter** for recording this epic moment for curious detectives.
4. **Maintenance Agreement.** One simple document that ensures you a care-free and automatic maintenance service for ever after.
5. **Mrs. 1970** to remind you that all this can only come through Shell-Mex and B.P. Ltd.



# One sweep of your signature is all you need ever do to get seraphic service for your oil fired central heating through SHELL-MEX AND B.P. LTD

Some people who talk about 'servicing' central heating systems mean a quick flick round with a feather duster. One of the many advantages of oil fired central heating through Shell-Mex and B.P. Ltd—quite apart from the fact that once you've signed the contract for it you need never bother with it again—is that you get a really thorough maintenance service. Proof of this is that the man from the Authorised Distributor for Shell-Mex and B.P. Ltd does all these things:

**He cleans the boiler.** Using a special vacuum cleaner over twice as powerful as yours he sucks out every speck of dirt and grime (before he starts he spreads an oil proof sheet and a dust sheet on the floor).

**He checks the oil flow.** Using a calibrating kit he most carefully regulates the flow rate of oil to the burner: makes sure you get most heat for least money.

**He carries out the combustion efficiency check.** Using no less than 8 separate items he finally checks overall thermal efficiency: correct setting here can make a significant saving on your fuel bill: you get that correct setting.

**He tidies up.** Lastly, he cleans up. And that means really cleans up. It's the proud boast of these maintenance men that they always leave the kitchen cleaner than before they started. That's the sort of entirely automatic, twice yearly Maintenance Service you get with oil fired central heating through Shell-Mex and B.P. Ltd. Not to mention a service which is always available within 24 hours, seven days a week, if necessary. And the fact that on all repairs the man does, spare parts up to a total of 5/- are fitted free. Having oil fired central heating through Shell-Mex and B.P. Ltd means thorough economic, regular-as-clockwork, maintenance service. Just another reason why it's wise to have central heating the Shell-Mex and B.P. way.

## LIKE FULL DETAILS?

Fill in the coupon for a free copy of the book "Why you'll like Oil", details of the unique pay-over-ten-years plan and a chance to talk the whole thing over with someone who can advise you all about central heating.

To: Mrs. 1970, Shell-Mex and B.P. Ltd, P.O. Box 227  
Finsbury Square, London E.C.2.

I SHOULD LIKE TO ACCEPT THE OFFERS LISTED ABOVE:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

31/5 \_\_\_\_\_ TEL. NO: \_\_\_\_\_

# SHOPPING ARCADE

continued

## For baby's bottle

With a thermostatic control, the Dee-Gee baby's bottle heater is made in plastics and has an indicator light to show when a required temperature is reached. Price is 37s. 6d. and it can be bought from most Boots branches



## Getting into hot water

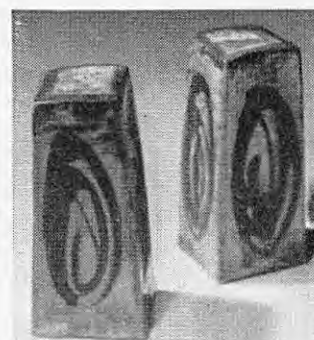
For use in hot water systems, kettles, pans and steam irons, Collo-Deedax de-scaling liquid comes in a six-ounce container with cap measure. A bottle costs 5s. 6d. and can be obtained from most hardware stores

## The hidden supports

Ingeniously designed book-ends by Beanstalk shelving are invisible from the front, using the end books of the column to keep the others in place. A pair costs 15s. 6d., obtainable from the Army and Navy Stores

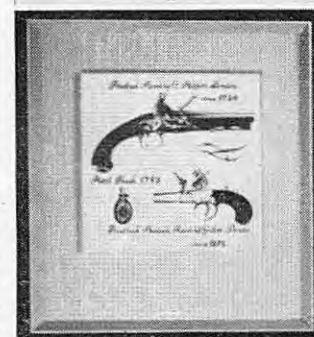
## Correct seasoning

Glazed pottery salt and pepper holders are about three in. high. A set costs 19s. 6d. and 2s. for postage. Available from Ansel, 33e Kings Road, S.W.3



## Tile styles

Screen-printed tiles, mounted on a polished veneer or a patterned background, come in a range of designs and sizes. The pistols pattern shown is 9½ in. by 10½ in. and costs 21s. 6d. from Brand Products Ltd., 128a Hallowell Road, Northwood, Middx.



Continued overleaf 15



# SHOPPING ARCADE

*continued*



## The pattern on the tray

Hardwearing fibre glass tray by Manover is heat- and stain-resisting, comes in a range of colours, sizes and patterns. One shown is about 12 in. by 9 in., and costs 21s., plus 2s. 6d. postage. Available from John Lewis



## Comfortable sitting outdoors

Fold-away stool has beechwood legs and leather seat, is ideal for picnics, etc. The price is 46s., plus 3s. for postage and packing. It can be obtained from the Otway Toy Studios, 41 Knightsbridge, London, S.W.1



*A delightful example of W. J. BROWN Built-in Furniture.*

## Individuality

**W. J. BROWN FURNITURE CO. LTD.**  
712-723-726 TUDOR ESTATE  
ABBEY ROAD, LONDON, N.W.10  
Telephone: ELGar 1801/2/3/4

## Built-in Furniture that express your personality

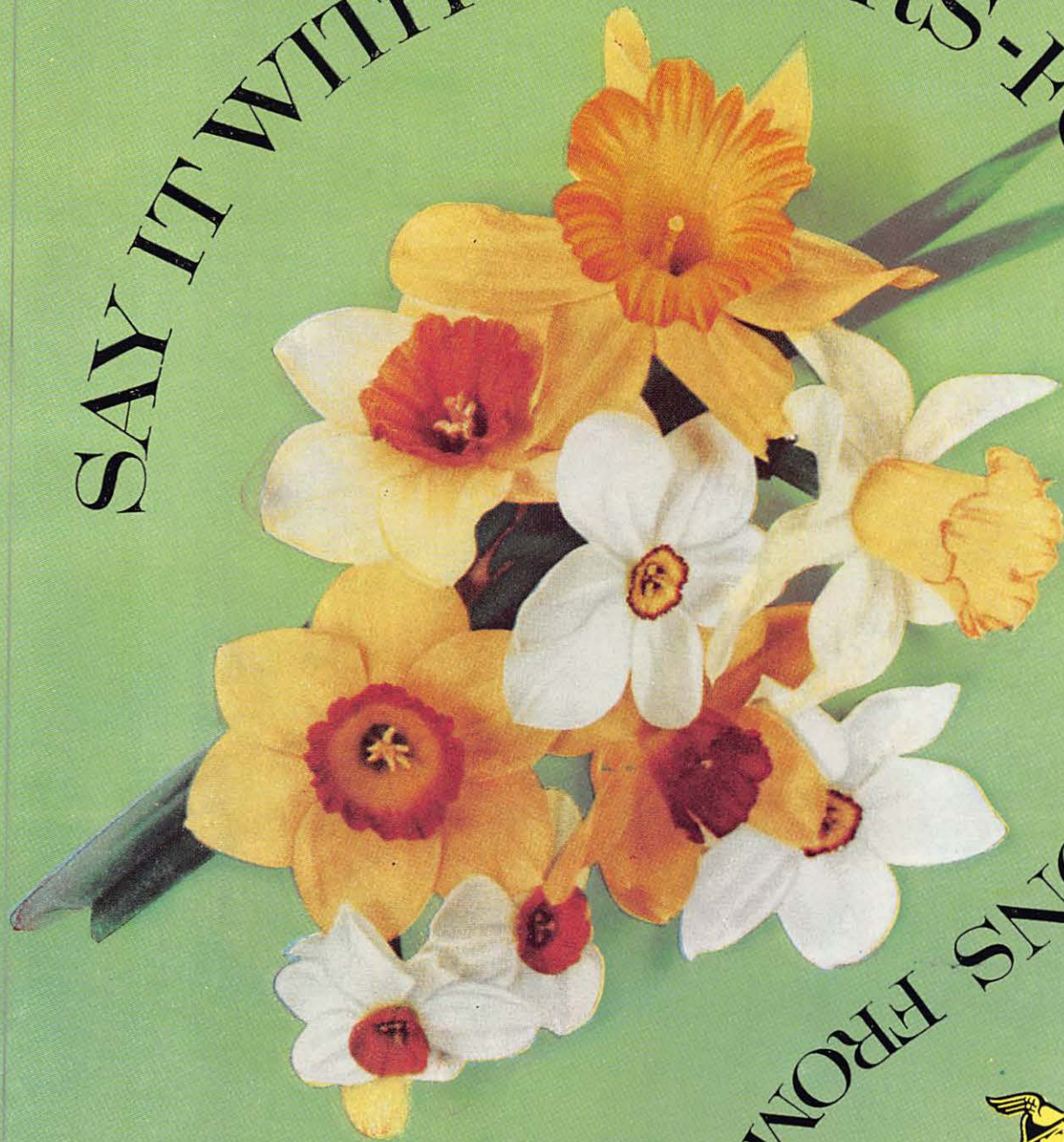
A lovely home calls for individual fitted furniture. First choice of discriminating home planners and architects is invariably W. J. BROWN'S. The reasons are not hard to find. W. J. BROWN design and make fitted furniture of every description, at prices which are remarkably reasonable.



We welcome the opportunity of quoting for Installation and Interior Decorations anywhere in the British Isles without obligation. For further information please write for 'Design for Living' brochures.



SAY IT WITH FLOWERS-FOR

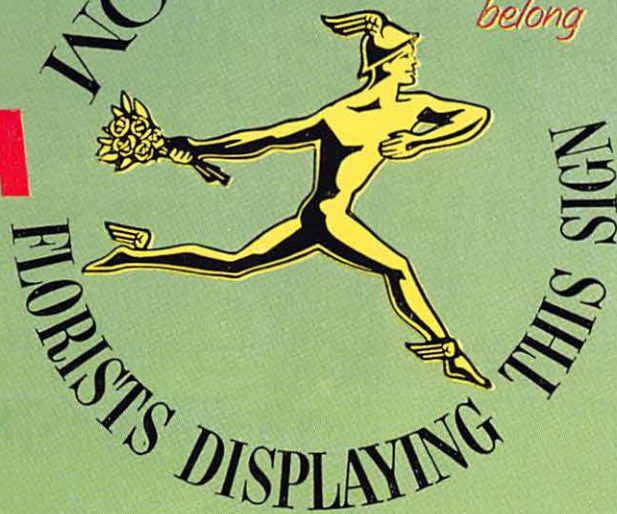


ALL OCCASIONS FROM

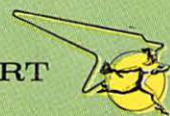
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Interflora is the world-wide association of leading florists that guarantees the satisfactory delivery of fresh flowers and plants on the day you state in Britain or overseas. Whenever you "Say it with Flowers" be sure to order from your Interflora florist.



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**Today nothing is impossible . . .**





White Wilton in Acrilan by Old Bleach

## even white

White has never been the most practical colour for carpets. It shows up every little mark. But since Acrilan 15 came into carpets, things are different. White still shows up every little mark, but at least you're no longer crazy if you want it. It's perfectly easy to keep any Acrilan carpet clean—even a white one. You simply shampoo it from time to time. It dries quickly, without shrinking. If a stain occurs, you sponge it a little. And away it goes.



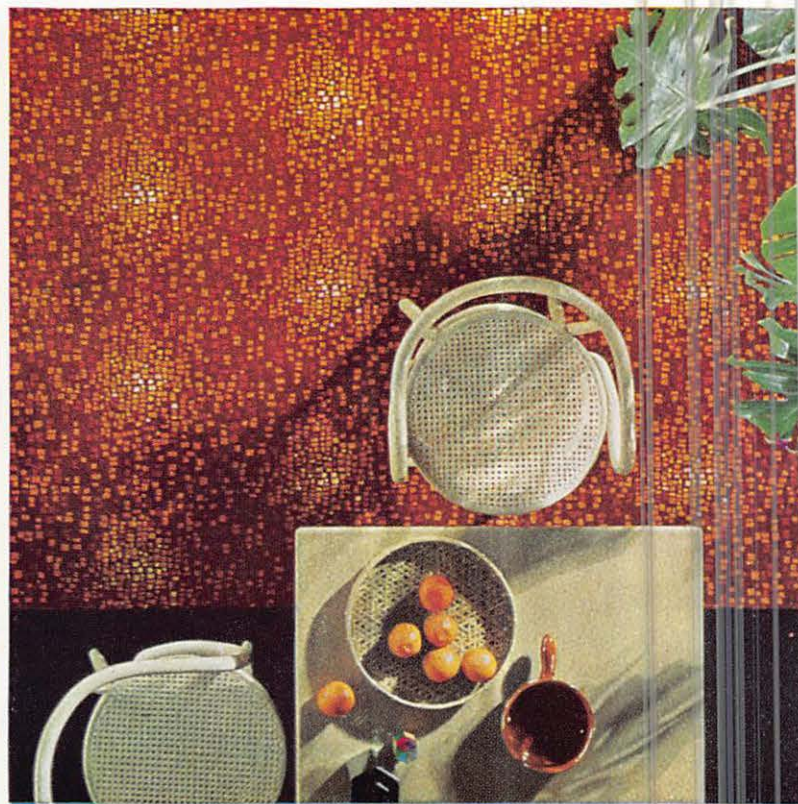
What makes most carpets show their age? Heavy furniture, strong light, the tramp, tramp, tramp of passing feet. Acrilan takes all this without lying down. It is the most resilient carpet fibre ever invented. Today, the big names in carpet-making are using more and more Acrilan 15 for beautiful, hard-wearing carpets. They've tested the big red A. And they trust it. So can you.

Now turn this page for a closer look





**Tomkinson's "Ludlow 375"** The glowing red of this carpet and the cool grey of the next, will illustrate Tomkinson's talent for colour. The Ludlow 375 range is made in what's known as "double twist", which gives the pile an intriguingly textured surface, and makes it thick, firm and extremely crush resistant. All Ludlow 375 carpets are unpatterned, but they have a depth and richness of colour achieved by the use of Acrilan 15—a fibre which can take any colour the designer chooses with absolute integrity. The colour range includes grey, moss green, off-white, cherry and gold.



**Templeton's "Cathcart"** The basic colour of this serenely elegant carpet is enhanced by a pattern of light, almost feathery lines drawn upon it. The range includes grey, green, gold, mushroom, red and blue.

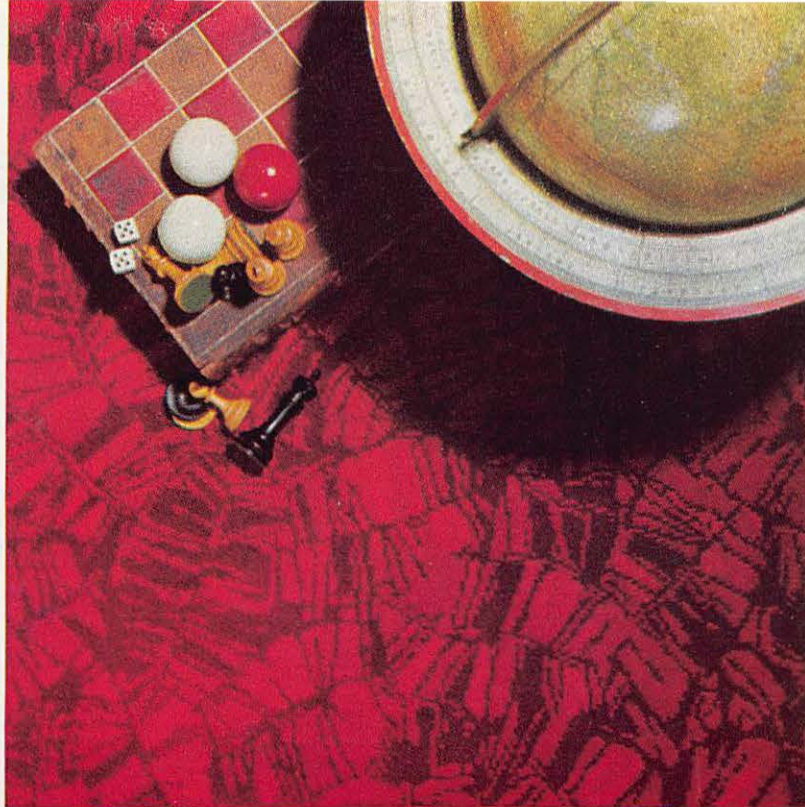
**Crossley's "Alpha"** Based on the oldest form of floor decoration—mosaic—this magnificent carpet has a design made up from little chips of gold, yellow and bronzy browns. The same design comes in red colour combinations as well.

**Everything is practical:  
richer colour, inspired design, intriguing texture**





**Rivington's** are notable for the originality of their designs and the freshness of their use of colour. Typical of both aspects is the carpet above, where two shades of blue and a green are combined to create a very unusual serrated stripe effect. Rivington's use Acrilan in three of their top quality carpet ranges. And they are about to announce a brilliant newcomer "Alpine".



**Firth's "Adonis"** This is a highly original two-tone Acrilan carpet intricately and intriguingly patterned with an abstract design. The range includes three designs, each in two contrasting colourways.



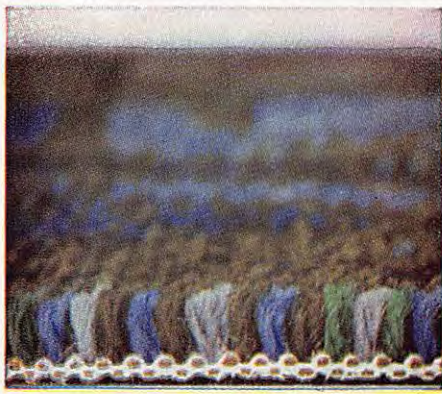
**Old Bleach's "Centurion"** A magnificently luxurious, deep-piled carpet with a strongly textured surface which gives, to each of the six colours in the range, a special depth and richness. The "hard twist" construction of this range makes it extremely crush resistant.



**Crossley's "Alpha"** Another example of the modernistic design that distinguishes the 18 carpets in the Alpha range. This one reproduces a random pattern of "brush strokes", like an abstract painting, in tones of green and white.







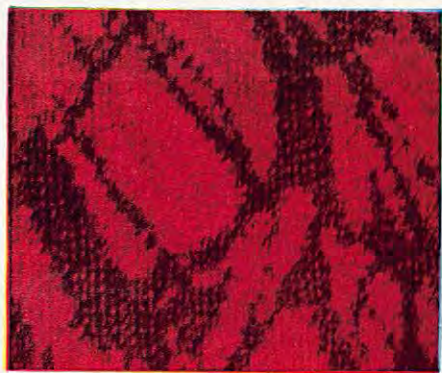
**A young life** An Acrilan carpet stays young because Acrilan 15 is a springy fibre. Flatten it, it stands up straight. Not just when it's new but for all its long long life.



**A safe life** Acrilan is inedible. Neither moths, nor any other insect will touch it. And it cannot become mildewed either.



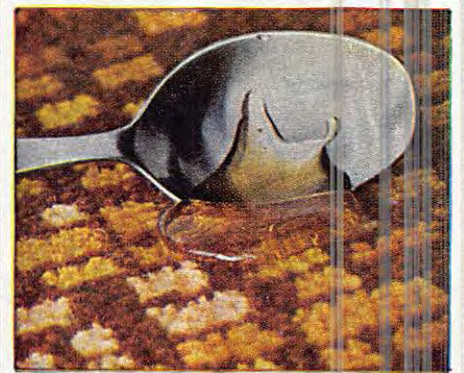
**A sunny life** With Acrilan, the colour you buy is the colour you keep. No summer of strong Saharan sun can make it fade away.



**A bright life** Acrilan takes all dyes with absolute integrity. This means there are no holds barred on colour. Carpet colours can be bright, light, subtle, sombre, glowing, rich and rare.



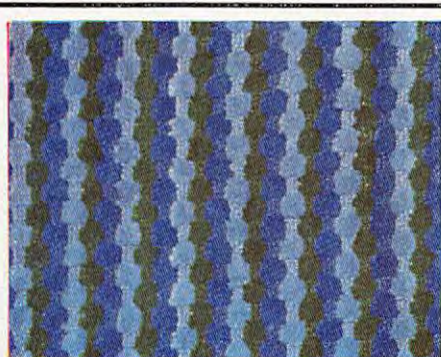
**A glamorous life** Acrilan carpets are chosen for places like great hotels, and ships and theatres—places where foot-steps fall in millions.



**A pure life** Acrilan doesn't absorb stains as natural fibres do. If something gets spilled on it, you can sponge it off. Hardly anything will stain an Acrilan carpet.



**A clean life** You can keep an Acrilan carpet clean without taking it to the cleaners. Because it doesn't shrink, and because it dries out completely in just a few hours, you can shampoo it where it lies. As often as you need.



**A long life** Acrilan is immensely hard wearing, immensely strong. It will stand up to grit and grime, to the wear-and-tear of furniture and feet.



**A soft life** Your finger will tell you that carpet pile of Acrilan is soft and luxurious. But that's not all. Because Acrilan fibre is smooth and strong, carpets made from it don't 'harden' with wear and use. They keep their luxury touch.

## There are nine lives in carpets made of Acrilan





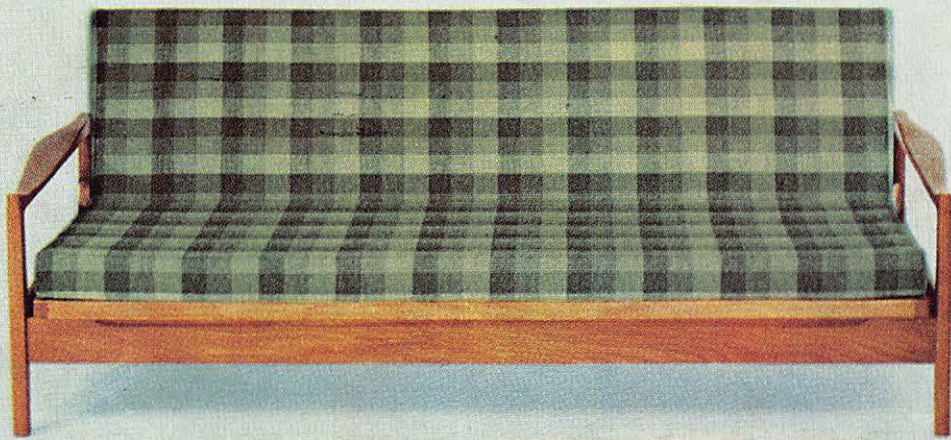
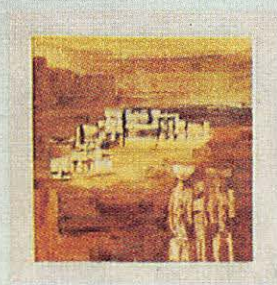


## and life insurance too!

Wherever you see any of these names together with the big red A, you can be certain that the carpet pile is 100% pure Acrilan 15. That the length and density of the pile meet an agreed set of standards drawn up by Chemstrand Ltd., and the carpet manufacturers. And that the carpets have passed no less than fourteen

quality control tests. Chemstrand inspectors make these tests, not the manufacturers. They make them on the spot, using samples straight from the loom. And no one knows when the inspectors are coming. So the Acrilan label is no empty symbol: it's an absolute *guarantee* of quality.





The settee (No. 555) converts to a bed 4ft. x 6ft. 2in. and is designed so that the bedding can be tucked in all round. There is also a fixed settee and a matching high-backed chair, all in Afrormosia Wood—with Cintique's special springing and with removable covers. **555—£69-10-0 Matching chair (50LB) £25**  
On left the 'Cunningham' Wing Chair £35

sitting is believing  
**Cintique**

THE WORLD'S MOST COMFORTABLE CHAIRS AND SETTEES

SEND FOR BROCHURE TO: THE CINTIQUE CHAIR CO • ANDREWS ROAD • CAMBRIDGE HEATH • LONDON E8



Used as status symbols or simply to scare off thieves, dummy boards used to be all the rage

# Faces at the window

BY JOYCE I. CORLETT

IMAGINE A MANSION at twilight in the rough, tough days of the 17th and 18th centuries when robbery was rife. A house-breaker, skulking past the house, waiting for an opportunity of breaking in, could well be scared away by a glimpse of the householder himself, standing at a window, gazing out at the deepening dusk.

In fact, the householder might really have been dining out that night—and the figure that frightened the burglar just a dummy board, a life-size wooden cut-out, painted to look like a man. It was a clever security trick, popular 200

*Continued overleaf*



Seen at twilight in the shadow of a curtain, this girl would have looked real. In fact, she is wooden, made about 1690

**TOP** -in everything but price!

6" model only  
**£8.4.8**  
(inc. P.T.)

8" model only  
**£12.12.0**  
(inc. P.T.)

**NO EXTRAS**

BY FAR THE BEST FAN VALUE IN BRITAIN TO-DAY!

## Controlaire WINDOW FANS

- **TOP IN VERSATILITY** Instant finger-tip control meets every ventilation requirement.
- **TOP IN PERFORMANCE** High capacity: 6" model, 10,000 cu. ft. per hour. 8" model, 17,650 cu. ft. per hour.
- **TOP IN APPEARANCE** Ultra-modern design and immaculate finish harmonise with any surroundings—kitchen, dining room, lounge or bathroom.
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- **TOP IN RELIABILITY** Superbly reliable and completely fool-proof. **FULLY GUARANTEED FOR TWELVE MONTHS**
- **TOP IN ECONOMY** Current consumption purely nominal. Costs only a few pence a week to run.
- **TOP IN ACCESSIBILITY** No grilles or ducts. No need to dismantle for cleaning. Simply wipe with a damp cloth.

Give yourself and your family the benefit of perfect ventilation at a price you can afford. Write for full details of Controlaire Fans today.

**POST THIS COUPON TO YOUR NEAREST DISTRIBUTOR NOW!**

Main Distributors: **WM. MILLER (NEWCASTLE) LTD.**,  
Railway Terrace, Newcastle upon Tyne, 4.  
Telephone: Newcastle 34055 & 37504

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159a/161, Godstone Road, Whyteleafe, Surrey.  
Telephone: Bywood 5311 & 5070

Please forward full details of Controlaire Fans and name and address of my nearest stockist.

Name.....

Address.....

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L.H.



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*World's*

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TEA SETS (21 Pieces)

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to Her Majesty  
The Queen  
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CHINA WORKS, STOKE-ON-TRENT, ENGLAND.

Write for list of stockists and catalogue 4A

## Dummy boards *continued*

to 300 years ago, that developed into a craze that swept the country.

The craze started in the Low Countries and is thought to have been brought to England by William and Mary. Besides dummy boards of the owner of the house, there were gentlemen in white wigs and pedlars with their wares. Families had boards made of their children and their pets. There were cats and dogs and rabbits and pigs and beautiful macaws.

In the stately homes of England, they were used as decorations—some excellent examples of genuine dummy boards can be seen in Knole Park, Kent, which has belonged to the Sackville family since the time of Queen Elizabeth I.

The craze gathered momentum. Soon there was scarcely a garden that did not boast a group of figures "chatting" on the lawn. Boards of royalty were great favourites—maybe the equivalent in those days of going one better than the Joneses by trying to impress anyone

*Continued on page 31*



This little boy in a lace collar was made in England in the late 17th century. He is 3ft. 7in. tall



SAY YOUR FIRST SUNWAY BLIND SHOULD GO IN THE KITCHEN!

IT MAKES THE KITCHEN SO BRIGHT AND EFFICIENT. DOESN'T STOP ME FROM LOOKING OUT, BUT OTHER EYES CAN'T SEE IN. KEEPS THE KITCHEN COOL WITHOUT SHUTTING OUT THE LIGHT—AND MY SUNWAY'S MUCH EASIER TO CLEAN.



NONSENSE! I SAY THE LOUNGE IT NEEDS A SUNWAY BLIND TO GIVE IT ATMOSPHERE AND ELEGANCE — LOOKS SO SMART FROM THE OUTSIDE TOO. BESIDES, I LIKE TO CONTROL THE LIGHT....LETTING IN A LITTLE OR A LOT, JUST AS I PLEASE.



BUT, DARLING, WHAT ABOUT THE BATHROOM? A SUNWAY BLIND'S SO PRACTICAL ....STANDS UP TO ANY AMOUNT OF STEAM! EVEN HELPS KEEP THE HEAT IN IN WINTER..AND LOOKS SO GORGEOUS!

**Make sure the blind you buy has all these advantages**

- Compact hideaway headrail, unique design
- Completely rust-proof
- Easy to clean, no dust traps
- Strong Aluminium slats, 3 widths, 21 colours
- Made to measure at no extra cost
- Tapeless, 'Minivisible' Terylene webs
- Inexpensive, for example a 3'3" x 5'6" blind costs only £6.16.9
- Sunway cleaning brush with every order.

Only **SUNWAY** Blinds have them all



SEND FOR THE NEW SUNWAY BROCHURE  
"YOUR WORLD WITHIN SUNWAY"  
TO VENETIAN VOGUE LIMITED  
(A4/4) • SLOUGH • BUCKS

Lounge furniture by C. W. F. France & Son Ltd.



# Kosset PLUS COURTAULDS GIVES YOU A CARPET WITH NINE LIVES


New Purple Label means better wear for sure! Nothing like Courtaulds Evlan with nylon for toughness! Nothing to compare with Courtelles for giving a carpet extra softness, warmth, and springiness! Yet the luxury of a Purple Label Kosset costs only 46/6 sq yd. which means a carpet 10' 6" x 9' is only £24-8-3

**Double promise for the future.** With Kosset Purple Label you know you're buying well! Kosset know-how and rigorous testing make sure of that! And you're doubly sure with the Approved by Courtaulds Extra Duty Label, an award only given to carpets proved capable of long, hard wear anywhere in the house. Purple Label carpets are mothproof and will retain their good looks year after year.

**Clever colours.** Kosset Purple Label comes in 12 mottled colours that blend beautifully with any colour scheme. Kosset Purple Label carpets are made from a blend of these fibres:

 **COURTELLES**<sup>®</sup>  
and **Evlan**<sup>®</sup> with **NYLON**

**FREE** colour leaflet—all you need to know about buying carpets, explains the terms, quality labels, carpet care etc. Write for your copy to Dept. 32, Marketing Division, Courtaulds Limited, 22 Hanover Square, London W.1



Purr-Purr-Purple Label!  
40 purr-cent Courtelles!  
40 purr-cent Evlan!  
20 purr-cent nylon!  
What a pedigree!

**APPROVED BY** **EXTRA**  
**COURTAULDS** **DUTY**





# HEAL FABRICS

'Catena' by Mo Sullivan  
'Pastoral' by Regina Moritz-Evers  
48 in. printed cottons, from 14/11 yd.  
From a range of 455 fabrics  
Available from leading stockists  
throughout the country  
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**London W.1 Museum 1666**



If you can find a car that encloses  
more space for your money than the Austin A40  
(and carries it more elegantly)  
let us know.



We'd like to see it.

Austin's elegant A40 has exactly 31 cubic feet of carrying capacity. That plus the normal amount of space for the driver and the passenger in the front seat.

There are several estate cars on the market today that offer more carrying space. Most of them cost more money.

Others offer a generous amount of space at lower prices. But their engines are smaller. Under a full load they don't nip about quite so effortlessly as the A40.

The A40 achieves the happy compromise. Space for normal estate car purposes; power in a lively 1,098-cc dimension.

Actually, the A40 is two cars in one. It's an estate car with a fold-away rear seat; and like other estate cars it opens conveniently from the back.

On those many occasions when you've nothing to load or unload except people, there are four seats with plenty of leg room. This makes it a saloon car as well.

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## Dummy boards *continued*

who saw them in the distance that Royalty was really visiting. King George II and Queen Anne were especial favourites.

Strangely enough, though their modern equivalent may nowadays be seen pointing the way in furniture stores, no one has made a collection of these interesting dummy boards. It is only very occasionally that one comes up for sale at Sotheby's. Recently, when a TV. team called at the house of Tino Rossi, the singer, in Corsica, he was not at home, but he had left a dummy board of himself just inside the front door.

The original dummy boards were also life-size and usually made of wood. They had a hinged flap at the back to enable them to stand.

There are many theories as to how they were made. Some people believe they were painted on to wood and then cut out, but this would present difficulties in trying to stop them splitting, splintering or damaging the paint. It seems

more likely that the figures were cut out first and then painted afterwards.

All the boards depict figures in the authentic

*Continued overleaf*



The pedlar would have been a familiar sight in the early 19th century. Today, with life-like stance, his wooden image continues to call his wares in silence



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## Dummy boards *continued*

costume of their age—a great help to museums and historians. Many have served as models to bring period costumes to life before showing them to the general public.

Ever on the look out for new variations of the popular theme, someone had the bright idea of painting the lady of the house wearing her maid's costume. This was considered a very good joke indeed and appeared in many parts of the country.

A favourite place to stand life-size boards, when not in a window, seems to have been in the long dark passages in old houses or at the head of the stairs. Dummy boards of numerous guests were even considered to be of military value and were used in the Castle of Schonberg whenever it was empty to give the impression of a happy throng of merry-makers.



No fear of the market can ever disturb this pig at his painted meal. He was made in England in the late 18th century and measures only 10 in. high



The craze for two - dimensional figures spread throughout the world. In Spain, the Virgin and Child were painted on leather in about 1740

All photographs by courtesy of the Victoria and Albert Museum





Vallauris 5/953

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Records

# Echoes of a turbulent past

LEON "BIX" BEIDERBECKE died in August, 1931, but in some strange way the legend of his short happy life persists, haunting the jazz world like its own conscience. Bix was a musician of exquisite sensibilities who died in his 29th year. So over-romanticised has his trumpet-playing become that even the causes of his death are coloured by obscurity. The death certificate mentions lobar pneumonia, but, so far as the lover of jazz is concerned, Bix Beiderbecke died from sheer loss of interest in remaining alive.

As a teenager, Bix was already propping up the sagging ensemble of the Wolverines, one of the earliest white jazz bands, and one that has won its way into the history of the music simply because Bix once sat in its ranks. The degree to which the Wolverine episode has been overpraised is revealed by even the most cursory examination of *Bix Beiderbecke and the Wolverines* (RIVERSIDE RLP 12/123). They were a bunch of college boys from the Roaring Twenties, eminently second-rate as improvisers, but composed of the stuff that legends are made of. The sleeve photograph embalms the whole Scott Fitzgerald aura with its visual clichés. It is all as dead as the music of the Wolverines themselves.

When Bix left the band in 1924 he began to move in more exalted musical company, and over the next five years he recorded the dozens of masterpieces which have endeared him to generations of people still unborn when he was unwittingly making his own myth. In *The Best of Bix* (PHILIPS BBE 12125) may be found the poetic cornet solo in *Singing the Blues*, the most plagiarised fragment of improvisation in all of recorded jazz, a solo so famous that today it has acquired the prestige of a piece of formal composition.

In *Jazz Gallery* (PHILIPS BBE 12368) there is the one recording symbolic of his life in music, *In a Mist*. This is a piano solo of his own composition, for in his last years Bix taught himself to play the piano. He had no choice. In his quest for richer harmonies and his forlorn attempt to incorporate into the then primitive arts of improvisation some of the harmonic movements he had heard at the many symphony concerts he attended, he found the trumpet inadequate for his purposes. *In a Mist* is a baffling amalgam of ragtime thumpings and Debussyesque subtlety, which represents Bix's artistic dilemma. It was a dilemma that remained unresolved.

The four volumes of *The Legendary Bix* (FONTANA TFE 17059, 17060, 17061, 17252) contain further examples of the pristine trumpet tone that has echoed across the years, fascinating successive generations of musicians and listeners. Beiderbecke was so gifted that even the gargantuan legend seems justified.

Benny Green



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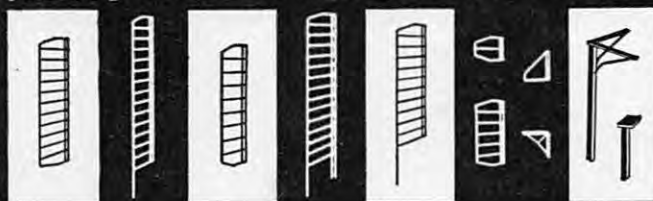
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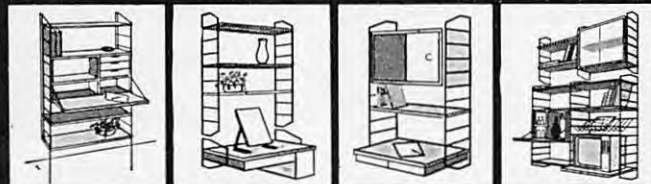
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Books

## Guides to crafty home budgeting

PEOPLE WHO WALLOW in cook books or hold a do-it-yourself manual in one hand while grasping an electric drill purposively in the other may disdain a book about home economics and budgeting. A book about stocks and shares, perhaps; a book about mortgages or life insurance, no!

Why? Is it because personal finance is still taboo among the middle classes? Or because the man of the household is assumed to know the ins and outs of rateable values and daren't let on that he doesn't?

Perhaps the reason is that, hitherto, most books about household finance have been unutterably orthodox and dreary, repeating—as though to ten-year-olds with a low I.Q.—the obvious facts of life. One tome on buying a house took three pages to emphasise that if you borrow the price you must not only repay what you have borrowed over an agreed period but (wait for it) pay a rate of interest on the loan as well.

Many books give the impression that the laws of domestic finance are immutable. They are not. Over a 20-year mortgage or endowment insurance term, one has within grasp assets almost as manoeuvrable as if the equity of the house (less the outstanding debt on it) or the collateral of the insurance policy were represented by actual cash in your bank. But to read some orthodox pundits you would suppose an overdraft is sin and the wages of a second mortgage death.

### Gets down to cases

Two recent books have a fresher, sharper, yet overall authoritative and reliable, approach. Though even they take up a lot of space by recounting over-familiar facts.

One of the books is *Money Matters* (Macdonald, 15s.), by Edward Leader, a much-heard broadcaster. He is concise, readable and gets down to cases.

Moreover, he reveals little-known facets of home finance and resolves some common dilemmas. Most of us have heard about standard improvement grants for below-par houses. But did you know that discretionary improvement grants, covering a wider range of improvements than bathroom and lavatory, hot water supply and food store, can also be given by the local authority? Many people grumble that insurance policies are a snare and delusion because inflation will have much reduced the actual value of their £1,000 policy when it matures. Do they know of the trust assurance and similar schemes? Here, part of the premiums is used for buying shares on behalf of the policy holder so that the maturity sum reflects appreciation.

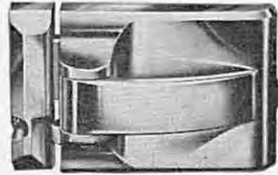
How about house insurance? Today, many householders wonder if they should increase cover

*Continued overleaf*

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### Books *continued*

to correspond to current market value, perhaps 50 per cent higher than when the house was bought five years ago. Mr. Leader points out, however, that market value covers the site as well as the building. If the house burns down the site will still be there. So it's not really necessary to extend cover as far as the full market value (particularly since the site is probably the main inflationary factor).

The second book, *Budgeting and Home Management* (7s. 6d. in the English Universities Press Teach Yourself series), is a compendium advising crisply on everything from planning the children's education and buying furniture to the weekly food bill. The authors, the British Good Housekeeping Institute, stick their necks out by detailing typical budgets.

You may argue that a working husband with a net income of £1,500 is likely to spend a jolly sight more than the £1 18s. 6d. a week quoted on "clothes, lunches, etc." And that if he does and the holiday bill for the family of four exceeds the £60 given—because there *isn't* a granny by the seaside—they are going to be left not with a balance of £400 "for standing commitments"—but sizeably in the red.

But model budgets are a fascinating yardstick against which to measure one's own profligacy or moderation, foresight or short sight.

### She rescues birds

If you're not a bird-lover *Birds At My Door*, by E. Catherine Clements (Faber, 16s.), may well turn you into one. Mrs. Clements writes of the nestlings she has rescued, tended and in due course sent back to the orchard and fields around her cottage in the country: blackbirds, sparrows, thrushes, robins, martins, a rook, a young skylark.

Her patience and perseverance have been rewarded by loyalty beyond one generation. Many of her old boys, with mate and offspring in tow, have come shrilling back over the treetops to revisit her.

There is no feyness in this book. It is a modest and instructive account by a wife and mother who has learned to harbour and help wild birds through trial and sometimes error. What started as something worth filling her time with while her husband was away at work has become a joyful family preoccupation. Even their alsatian is now an active bird custodian.

*The Sparrow*, by Mary Hocking (Chatto & Windus, 18s.), is not about birds but a novel brimful of the human predicament today. The characters are well drawn, the theme timely at its edges (the sit-down anti-nuclear demonstrations) and universal at its core (what shall it avail you if you set out to reform the world and neglect your own doorstep?).

All that might be wished of *Tell Me A Riddle* (Faber, 15s.) is that there were more of it. In these four stories—longish short ones—Tilly Olsen uses a spare yet glowing prose to probe some of the mysteries of human identity and awareness. The last story (from which the book takes its title), a moving study of old age, won an O'Henry award as the best American story of the year.

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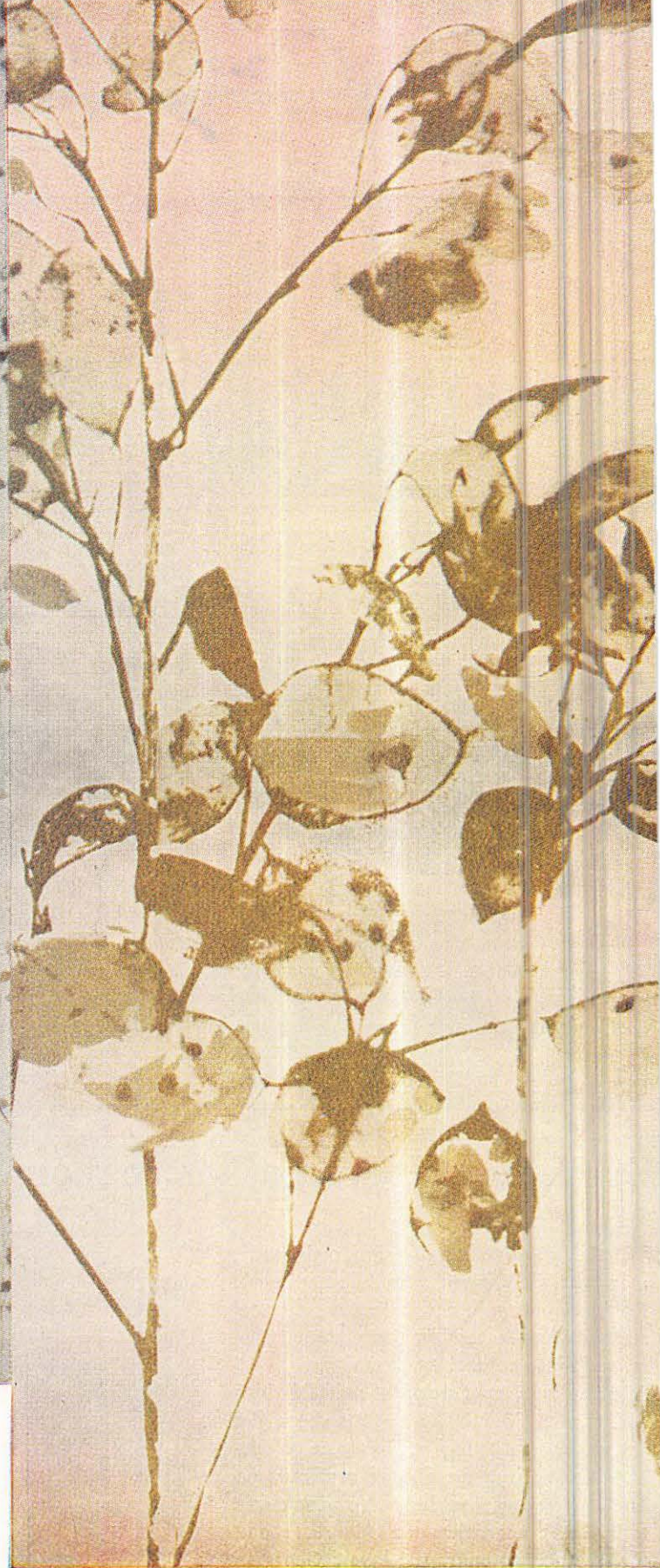
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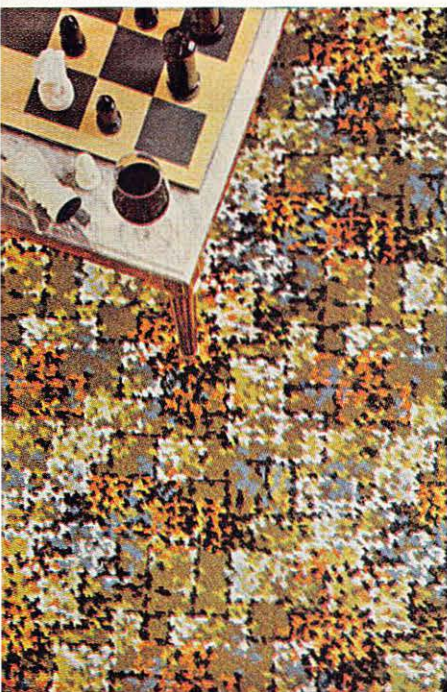


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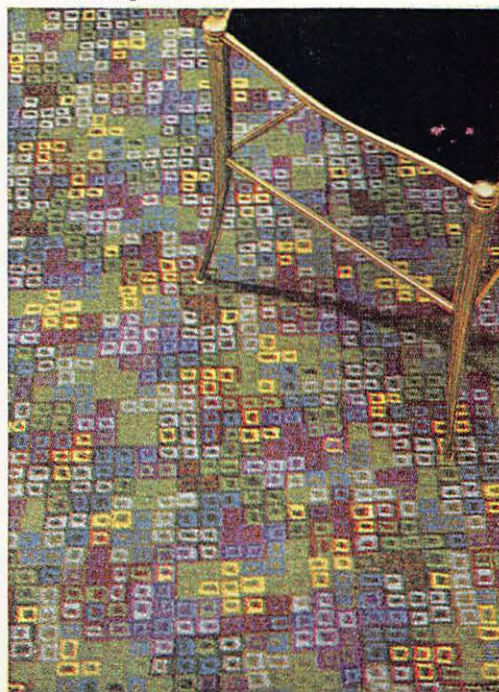
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Maud MacCormac

# What gives heart to a home

A FEW YEARS AGO, a number of people were sipping sherry with the friends with whom they were about to dine when an almighty crash resounded from the kitchen. The plate rack had collapsed. Everyone rushed to the rescue except for two guests, who felt that this was one of those situations in which too many cooks can be an embarrassment. Instead, they stood by the fire, chatting.

It was when they were all having coffee that the greater shock hit them. "We've got a surprise for you," announced their hosts, revealing their latest toy—a tape recorder which had been silently at work throughout the evening.

One can imagine the consternation of the husband and wife who had, in all innocence, been left alone with the invisible ear. Had they dropped any appalling bricks to do with their fellow guests, the temperature of the room, or the décor?

It transpired that their conversation had been general, though it would have been natural, *en tête-à-tête*, to have expressed personal opinions . . .

I am always fascinated by the ambience of houses, but have yet to come across anyone who has made a psychological study of "interiors." Fashion and clothes, it has been said, are a substitute for sex. What sweeping Freudian interpretations can be put upon the interest we lavish on furnishing and decoration, and why is it that houses in the same financial group, the same social group, the same intellectual group, can vary so in feeling if not in style?

Taste, that indefinable faculty, plays its indefinable part. What is taste, and who are the arbiters of taste? What is it that invests one home with the warmth and grace that may be lacking in another?

I recall a happy evening spent in a home where, as my companion later remarked, "the chaos had to be seen to be believed". Are untidiness and lack of organisation the manifestations of loving and kindly hearts? But no, since, in another house I knew, warmth and kindness were allied with a passion for spit and polish and a strange air of anonymity. On entering it, I always felt that the photographers had just left, and I longed for some evidence of the family to erupt.

Ultimately, I believe that it all boils down to what used to be called "the woman's touch" but which may be anyone's touch, the gift some people have more than others of investing a whole house with a serene sense of living. When they are away, if only for a week, the loss is felt. The pulse stops and the house becomes, as a friend once remarked bitterly, "just a place in which people sleep, eat and exist."

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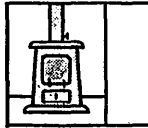


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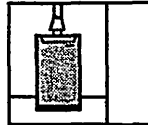
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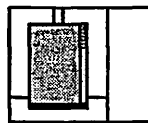
2 We wish to install a new oil-fired kitchen boiler to give constant hot water and some additional heating.....



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5 We are planning to build a new house and would like to discuss the installation of oil-fired central heating.....



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7 It was built about 19.....with.....storeys

8 There are.....rooms in all including.....bedrooms

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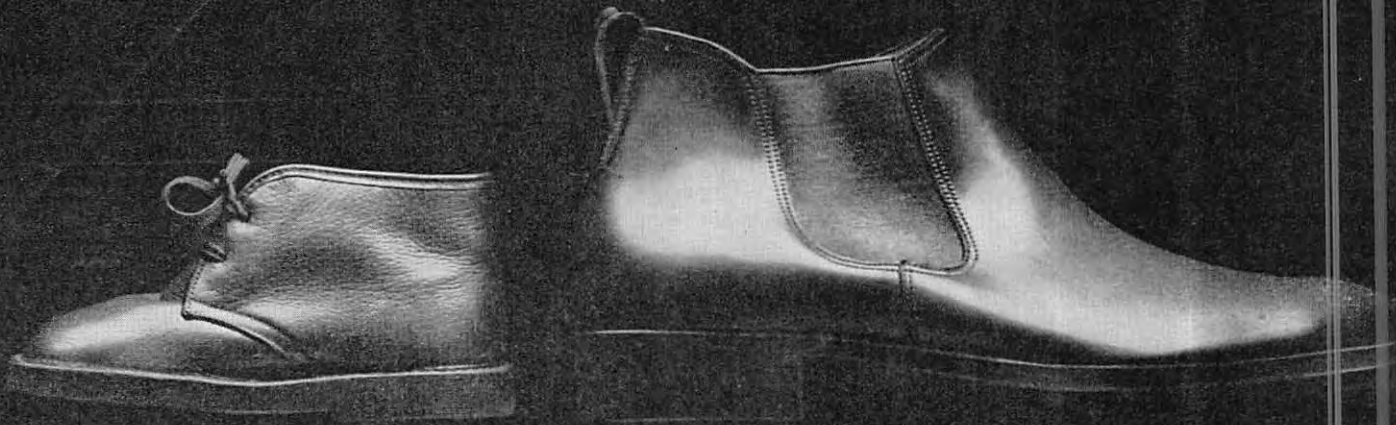
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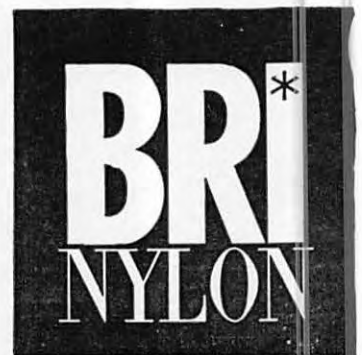
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Mrs. Davis was the silent partner in the operation. She looked after her husband, while he looked after the work. She sees to it that there are always flowers in the house

*THE  
ADVENTURE  
OF  
SETTING UP HOME  
AT ANY AGE*

When is it time to take a back seat and let others do the work? Is 50 too old to take a risk? Should retirement be spent with nothing to do, or should you accept some challenge to keep you full of life? Geoffrey Gilbert tells of a retired bank man, who sold up his small house to turn back a piggery into a beautiful Tudor farmhouse. In doing it, he has refound his health and retained his happiness



MY FIRST VISIT to Coombe Farm was a casual one and my friend Davis was busy in his grounds. The Coombe is a beautiful property, but my first reaction was one of surprise. It is not usual for a man who has just retired to leave an easily-run, small house in favour of a large property suitable for raising a family.

Tossing a large straw hat on to a fence post, Dave, as he is usually called, strolled towards the gate.

"You will be surprised to see me settled in here already—or did you know I had to retire early. Yes, that damn migraine trouble of mine got steadily worse. The bank was awfully decent about it, but I got that I could not really stand the work."

Glancing round, I saw evidence in all directions of very hard work. The beautiful Tudor house looked out on lawns as smooth as velvet and the grounds were in near perfect condition.

Dave's wife, Doll, who now joined us, smiled as she saw me look round.

"Yes, but Dave really was pretty bad in the last few years at the bank. I thought he was in for a proper breakdown." As a matter of fact, I could confirm this to some degree myself. I had seen him about six years previously, looking grey and drawn.

**T**HE trouble had been a mysterious one and many specialists had been consulted without positive result. Dave always clung to the idea that, if he could do healthy outdoor work at his own time and lie down the moment he felt his condition coming on, he would surely be much better. He might even be cured. The doctors were not keen on the idea, which savours a bit of a faith cure, and there were obvious practical difficulties. To retire early meant a lower pension and, presumably, a smaller house or cottage with nothing particular to do, the sort of vacuum that can too easily be filled with hypochondria. Otherwise, they would find themselves dipping into their bit of capital, which, in view of Dave's poor health, would be unfair to his wife.

Dave found himself imagining a tiny cottage with a name like Road's End or Sunset Villa—and this thought he looked at with alarm.

"Smaller house, fewer interests, everything on a reduced scale and virtually nothing to do. That may possibly be all right in your 80s, but I was in my 50s."

We paused to discuss a mutual acquaintance whose retirement years ago had caused these ideas to crystallise in Dave's mind. This man had taken a service flat with only one room so as to have plenty of spare time. It was never clear what he intended to do with this spare time and, in practice, he waited about with dull

eyes and a slightly haunted expression to button-hole old acquaintances.

"Good thing he had that fibrositis," commented Dave, "or he would have had nothing to tell us about."

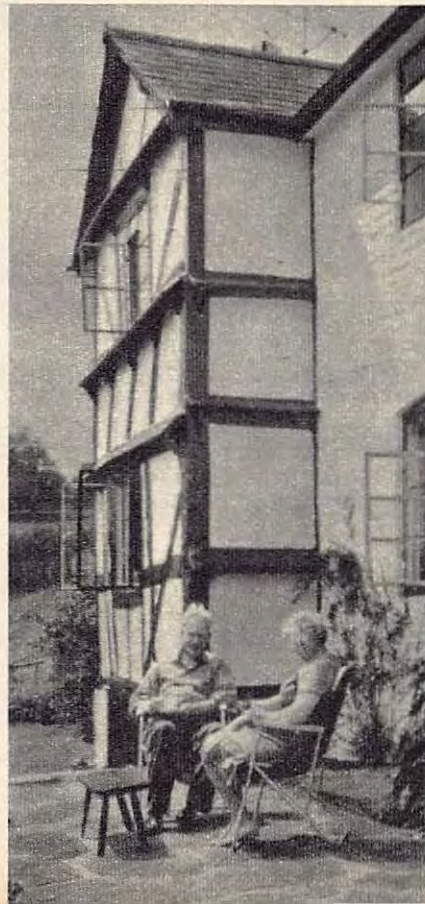
Out of this sort of reasoning grew Dave's bold idea. Why not take a large place in poor condition and do it up, so that it could be sold at a profit. This would provide healthy, forward-looking work that could be done as and when he felt equal to it. They would have the pleasure of living in the house as long as they wanted and know that their capital had increased, not diminished. Dave had saved a bit of money and Doll had a few thousands in her own right.

**F**ROM transactions he had seen at the bank, Dave knew that the idea was practical and also knew roughly the size the property should be to yield a fair return for the work. There were, however, moments of misgiving.

"Sometimes, I thought this healthy exercise was just as likely to kill me stone dead. Proper fix I should leave Doll in then. Of course, if I thought that at night, by two in the morning I should have it reversed. Perhaps the treatment would over-cure me and I would live to be a 100, probably sitting by myself in an old men's home for the last 20 years."

Although Dave found it hard to carry on, they very sensibly put off the big decision of asking the bank for early retirement, until they found their bargain house. This was a slow job, partly because

There are times to relax and enjoy the view



property values have to be learned from practical experience. Each weekend, they went out hunting for bargains, learning the value of things.

It was curious that, on one of the first trips, they found in Devon what was probably the best bargain they ever saw. It was an unusually wet day and the property was up for auction with a very low reserve. Unfortunately an immediate decision was required.

"We both thought it was wonderful, but we did not really know. I put in a bid and then lost my nerve. How could we decide without knowing what property ought to cost?"

For the next two years, they pushed on with the search. But luck had turned against them and Dave's health grew steadily worse. The Devonshire property had set a standard not likely to be reached again and may have caused them to turn down quite practical propositions. I suppose they stuck to their quest because it offered that glimmer of hope that everyone needs so badly.

On the positive side, however, they were learning the tricks of their new trade. They knew, for instance, that if property sounds exactly what you want, it is probably not worth going to see, because someone will slip out from town in a Bentley and pay twice what you can afford. Imagination was their asset and it was clear that they must find a property whose worth few would recognise.

**T**HUS, when they stopped to ask the way to Coombe Farm and a local man said, "Oh, the pig farm you mean," they were immediately hopeful. They asked what sort of place it was and were told that it was an ideal home for ten score pigs, whose sties nestled against the door of the house. This did not discourage them.

The lane to Coombe Farm climbs between high hedges but at the top of the rise suddenly opens out. You look across open fields to the farm and immediately gain the impression that the old builders who chose the site had the whole countryside to pick from. The farm is just the right height up the hillside, sheltered and yet commanding a magnificent view across to the Malvern Hills. Factually, I suppose it was the site the Davises saw, not the farm itself, as this was obscured by the pig cots. They had been told that these cots definitely could not be moved, as they had cost £2,000.

"What those cots need is a bulldozer," said Dave. "A good scraping down

*Continued on page 52*

Coombe Farm, right, is set on a hill and commands a view across the Malvern Hills







## THE ADVENTURE OF SETTING UP HOME AT ANY AGE *continued*

would add two thousand pounds to the value of this property."

The Tudor farmhouse was in quite good structural condition and had just those picturesque elements they were looking for. It seemed incredible that the place could be going for £3,600.

"What a wise dispensation of nature it is," said Dave, "that pigs smell so strongly."

In imagination, as they held their noses against the overpowering odour, the Davises may well have seen the farm as it is today. The house itself and a 60-ft. long Tudor barn are set at an angle to one another so as to fit the hillside. The wide stone terrace in front, which is something of a sun trap, has the added protection of the genuine 16th-century "garage", a building which also includes a large pleasant room described as the studio. The house itself looks quite tall, higher than you would expect of a two-storey building of the period. The front door opens into a spacious hall with a grandfather clock, lots of polished brass and usually a huge bowl of flowers. Doll likes gardening and arranging flowers, so this bowl is seldom empty.

Beyond is a dining-room with a particularly fine Tudor fireplace and then a snug sitting-room, which I am told is warm in the coldest weather. An original stairway leads to a wide landing and the two bedrooms at present in use. The two other bedrooms are treated as boxrooms to reduce house work. An additional large room on the ground floor is something of a problem—it contains an enormous stone cider press of historic interest, but no particular use.

**I** EXAMINED the figures, set out in best bank style, for bringing Coombe Farm to its present excellent condition and found the total of £1,600 surprisingly reasonable. With the purchase price this makes a total outlay of £5,200. On consulting an estate agent, I found that the probable present value of the house and its seven acres of land is £8,500, with a distinct possibility of a higher figure if some of the land could be used for building. Fortunately, the seven acres includes a long frontage, part of which could be used for building without intruding on the view. Four years' work shows a profit of £3,300—plus the intangible asset of a fascinating hobby.

Though the Davises have discussed the possibility of making a sort of business of repairing old property and buying one house after another, this seems scarcely necessary in view of the very substantial increase in their capital arising from this single transaction. Dave can afford to overspend his pension a little and dip into the remains of his savings, knowing

that he has a substantial sum available to make life comfortable when the time for real retirement comes. Probably a small flat and an annual cruise would be preferable at 75 or 80 to life on Coombe Farm. This is looking ahead quite a long time and, in the interim, I shall not be surprised if the Davises purchase another property in the neighbourhood and do it up for sale. I have no doubt that Dave could earn a good income in this way and one may ask where his skill lies.

**D**AVE himself, perhaps out of modesty, always stresses his deficiencies, and he is certainly a poor carpenter and handyman. He claims that a do-it-yourself expert could have saved £800 on the cost of conversion, but, in my opinion, this is nonsense. A craftsman in the country earns about six shillings an hour and an amateur craftsman, though he may talk impressively, can usually be expected to work at about half the speed. Naturally, he lacks the persistence that comes from practice. Thus, by simple arithmetic it would require nearly three years of full time work to save £800, and where is this time to come from?

Dave was not idle while the work was going on, but occupied himself with tasks like grass-cutting that had to be done anyway. This work allowed him to brood on the simplest and best ways of getting the other work done. It is all too easy to lose sight of common sense if you are deeply involved in the work yourself. Carried away by enthusiasm,

you can alter old houses far too much. Thought is required to arrive at simple solutions that preserve the original character and are low in cost. These solutions are invariably better.

The effectiveness of Dave's brooding approach is probably related to his background. A somewhat older man than myself, he grew up among a group of clever young people who lived in Birmingham immediately after the first war. Barry Jackson's famous Repertory Theatre provided a focus for this group, and there was also a lively art school where Dave studied in the evenings and where I met him. So far as I remember, his particular friend was Jack Shand, the theatre critic, whose notices in the *Guardian* I always admired and who had started as a bank clerk. Dave must also have known most of the young actors who appeared in the "Rep," many of whom, like Hardwicke and Olivier, are now very famous. The art school group included Andrew Freeth, whose etchings adorn Coombe Farm.

One by one, these clever young people drifted away and Birmingham subsided into its dull routine. If Dave remained behind, it was always accepted that this was due to family responsibilities and poor health, not to lack of ability. I think most of the old crowd made an effort to look him up when in that part of the world and hear the news.

**T**HERE is no doubt that this wider experience has helped to mould Coombe Farm in its present form. The improvements are not like the work of a man who has just picked up the idea and followed a few gimmicky fashions.

It is not, however, possible to say how much a modest wife like Doll has contributed. She gives the impression of constantly trying to make her husband happy, and in this is clearly successful.

Perhaps the most striking feature of the Coombe Farm venture has been the effect on Dave's health. To people, who live from creative work and are constantly at the mercy of fashion and the whims of clients, it is always difficult to believe that work in a bank can possibly be worrying. Yet I am assured that it is, and am also told that irritating, back-breaking jobs like scything are beneficial to the health. Common sense suggests that to combine this rough work with the cares of self-employment would lead to early decline and possibly death. Fortunately, this idea is not supported by observation. The owner of Coombe Farm could not look healthier or happier.

An active retirement agrees with Mr. Davis



The hall of Coombe Farm, right, is as big as a room—and has lots of personality

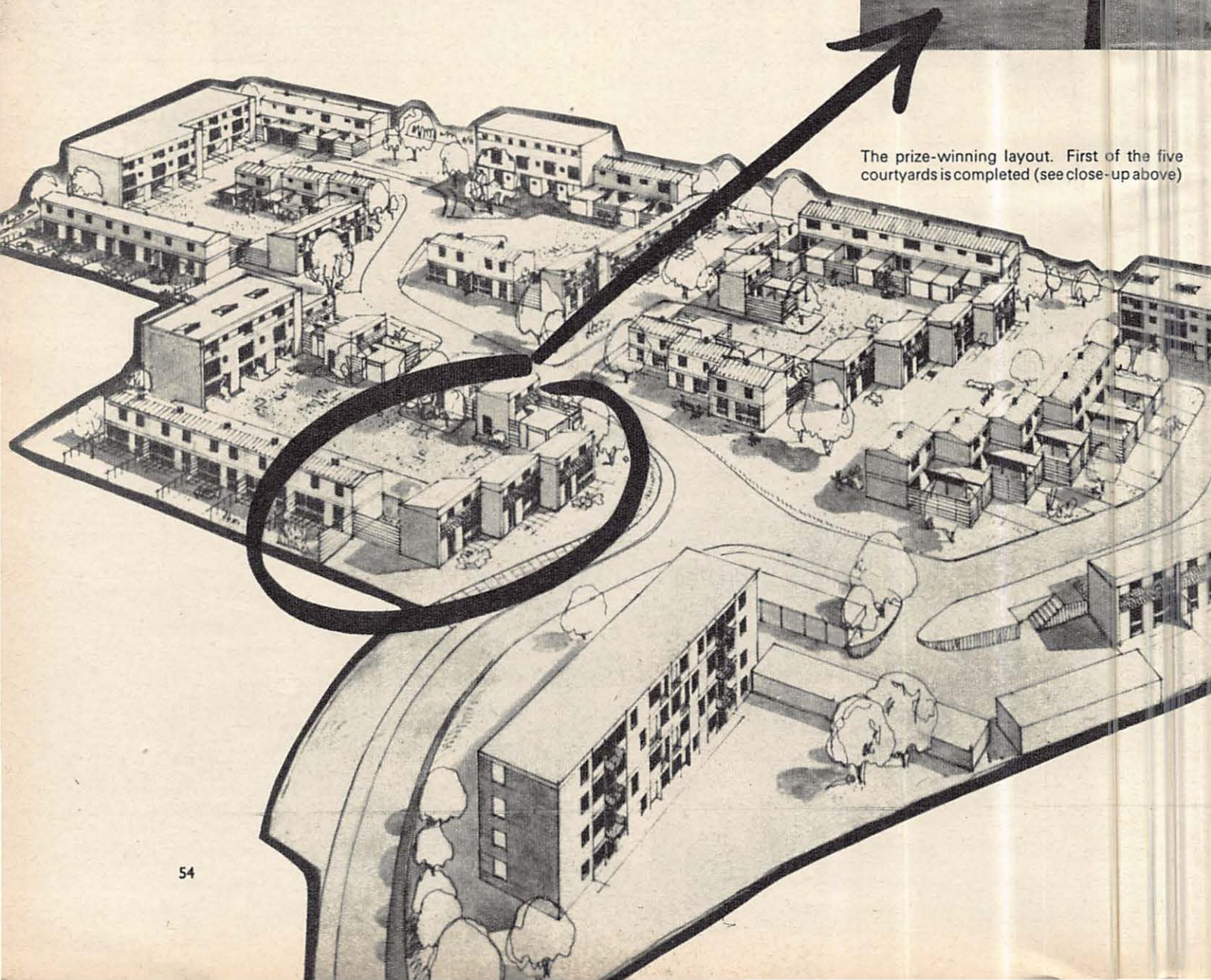






# Ideal Home's STOCKPORT VENTURE

Families are now moving into houses on an estate that is truly a trend-setter. It's not just a new estate but an exciting new *kind* of estate, built to a winning design in the competition sponsored jointly by IDEAL HOME and the Royal Institute of British Architects



The prize-winning layout. First of the five courtyards is completed (see close-up above)





Houses are grouped around the landscaped residential courtyard. Each house has its own private patio, screened by slatted palings

**P**ROFESSIONAL people (doctors and architects among them), settling into their new homes at Dene Park, Heaton Norris, Stockport, this spring and summer, have reason to be proud of the address.

They have each invested in a new concept of homes as well as in a new house.

Dene Park breaks away from suburban straggle. It shows that the nation's need for high-density housing to save land needn't mean soulless skyscraper flats or hugger-mugger living. It shows that family privacy and neighbourliness can go together. And it shows that the motor car, villain of Professor Buchanan's famous report, can be put in its proper place.

But all this depends on imaginative and skilled architectural design. Wholepiece planning, not piecemeal planning. Then it depends on the architects teaming up with a far-sighted builder who can detach himself from the fixation of the semi-detached.

If, as we believe, the residents of Dene Park have reason to be proud of their address, IDEAL HOME has reason to be proud of bringing together, through the second architectural competition it sponsored with the Royal Institute of British Architects, the architects and the builder responsible for Dene Park.

The architects are Robert and Elizabeth Mortimer, A./A.R.I.B.A., a husband-

and-wife team who practise as Mortimer Partners from Northallerton, Yorkshire. The distinguished assessors of the IDEAL HOME/R.I.B.A. competition—Sir Basil Spence, Sir Donald Gibson and G. Grenfell Baines—awarded the Mortimers £1,000 top prize for their Dene Park scheme.

The builders are Hampson & Kemp of Manchester, and their enterprising principal, Alfred Kemp, agreed to set aside the 4½-acre site at Dene Park for the competition and undertook to build the winning scheme. Competitors had to

Opening Dene Park, Sir Donald Gibson said, "The layout makes a real contribution"



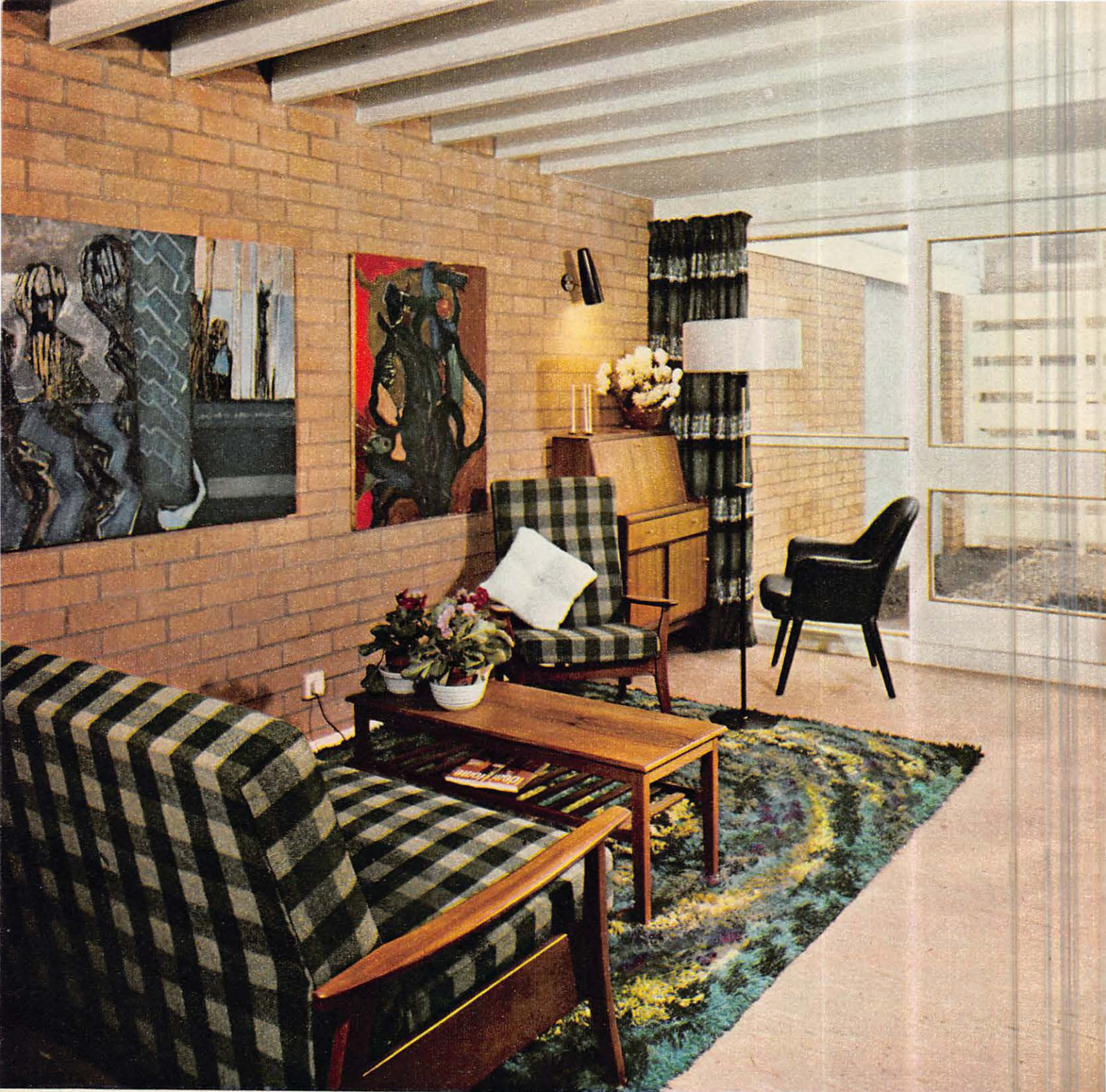
design the site layout as well as individual houses. An alternative competition site, 4½ acres also, is at Harlow, Essex, and the £1,000 prize-winning scheme, designed by Clifford Culpin and Partners, F./A.R.I.B.A. for that site is now being built by The Laing Housing Company.

When he opened Dene Park last autumn, Sir Donald Gibson, Director-General of Research and Development at the Ministry of Public Building and Works, saw how the Mortimers' scheme was shaping in its translation from paper into three-dimensional reality. "The layout of this estate makes a real contribution," he declared. "It is my sincere hope that this example will show the way ahead in the field of private enterprise housing."

Dene Park links five landscaped courtyards. Each courtyard is planned as an intimate precinct with two-bedroom, three-bedroom and four-bedroom houses grouped around it. Every house has its own screened patio and garage space. Some of the houses on the perimeter of the estate will have a small garden in addition.

Many Stockport people are the first to admit that their district is gaunt and faceless, anonymously redolent of the last century. By contrast, at Dene Park one seems to enter a little private world that pre-samples the 1970s. By no means an impersonal, astringent little world (as







## Prize-winning houses have deep cupboards, central heating, double glazing—and charm

“traditionalists” might fear) but a warm synthesis of varying yet harmonious elevations, materials and vistas. Each type of house has a different external character—tile, brick or white weatherboarding. To anybody living in a detached house with its own acre, the scale may seem toy-town, but charmingly so and utterly unoppressive. From the upstairs window of one of the houses you look down upon the residents’ courtyard and feel this is *your* quadrangle, not merely “the street.”

High density, your car at hand but undominant, family privacy with neighbourliness . . . these are key factors.

First, density. On its 4½ acres, the estate when completed will have 71 houses (13 of them four-bedroom homes) and a four-storey block of 16 flats. This works out at a density of above 20 dwellings to the acre, the upper limit of the Ministry of Housing recommendation to developers. But with its courtyards, communal play areas, skilful disposition of the houses and gentle treescape, Dene Park is anything but claustrophobic.

Motor cars? Every home at Dene Park has garage space, but the traffic area has been restricted as far as is consistent with easy access for residents’ and visitors’ cars. The estate is sealed off from through traffic. So, in its small way, Dene Park practises what Professor Buchanan preaches—the subjugation of the motor car to the people and the environment it serves.

### Alone but not lonely

Privacy with neighbourliness? In the summer, the family group can step outdoors on to the patio and feel private, effectively screened from the residential courtyard. There’s a relaxing gradation of neighbourliness; a few steps take you into the courtyard for a chat with immediate neighbours. You can wander farther afield into the other four courtyards, yet still feel very much on home ground.

Let’s go inside the houses. They are open-plan, centrally heated and have double glazing, often still considered a luxury in houses costing twice as much. And among the architects’ major achievements is spaciousness within a modest framework, greatly aided by plenty of deep walk-in clothes cupboards.

The two-bedroom houses are priced from £2,595, the three-bedroom houses from £2,960 and the four-bedroom houses from £3,760. All are on 999-year leases. To maintain the communal facilities, a residents’ association is being set up, and residents will contribute about £15 a year with a £5 ground rent.

On these pages, we show you interiors of the two- and three-bedroom houses that some 5,000 people inspected last winter



The prize-winning architects, Elizabeth and Robert Mortimer, with Sir Donald Gibson at the opening of Dene Park show houses. Below, the spacious kitchen in the three-bedroom house



*Continued overleaf*

Opposite page in colour. Top, Elizabeth Mortimer planned a blue/green colour-scheme for sitting and dining areas of the three-bedroom show house. It was based upon the bluey-green and black patterned curtain fabric which covered both windows at either end of the room. The dining table stands behind the sofa (out of picture) and has black-seated chairs to make a further colour link with the desk chair. The brick interior wall continues into the front patio, so connecting the house with the garden. The doors will slide open in summer. Below, far left, in the dining area of the two-bedroom

open-plan house, the colour link is in the veneer of the cupboards and the floor tiling. An extractor fan (over the stove) helps keep the whole ground floor fresh. All sinks have double draining boards. And all the houses have delivery hatches.

Simple Ercol furniture in the dining-room is in pale wood to give a country air. It does not appear to consume space as heavier, darker furniture would. The rise and fall pendant over the dining table can be raised when the table is moved. Below, near left, the main bedroom of the two-bedroom house has large built-in cupboards and

therefore needs only chests of drawers and a dressing table. Here again, pale woods and the long, low lines of the furniture give a feeling of lightness and space. Two simple bedside shelves on metal brackets form inexpensive substitutes for bedside tables. Ceiling-to-floor curtains cover the whole window wall—another idea worth copying in any relatively small room, as it gives a pattern and colour focal point. The headboard is covered with the same material as the curtains and the plain bedspread is made of washable candlewick. The room schemes prove that simplicity need not be stark





Seeing is believing. We invited some prospective owners of Dene Park houses to the official opening. Above: Mrs. E. B. Wilson; left below, Nicky Clarke; right, Mrs. Paul Latham with her children, Kerry and Julian; and finally, Alan and Ann Hussey



## What some of the families moving into the prize-winning estate felt about their choice

when they were opened for a period as show houses—fully furnished and decorated to the schemes of the architect.

With the help of M. E. Coupe (Furnishers) Ltd. of Didsbury, who provided all the furniture and carpets, and C. & E. Gallagher (also of Didsbury), who made all the curtaining, a really price-conscious but exciting set of interiors came to life. The Painting School at the Manchester College of Art and Design lent their students' work—to show just how effective bright paintings can look on brick walls. Rotaflex, through their stockist, J. Walton (Electrical) Ltd., Salford, lent the light fittings.

Both the two-bedroom and three-bedroom show houses had already been bought, so we were able to talk to their owners.

The two-bedroom all-electric house belongs to Mrs. E. B. Wilson. She was delighted to find that the profusion of cupboards meant that she needed practically no storage furniture.

Mrs. Paul Latham, whose husband is a metallurgist, owns the three-bedroom house. She, too, was surprised by the spaciousness. She planned to give her children most of their meals in the kitchen (see page 57) by the window.

An intending owner, the entertainer Nicky Clarke, suggested that the hanging rail in the main bedroom cupboard should be moved farther from the wall as meant, in fact, by the architect, so that his suits would hang straight. Carried out next day!

## The houses are so easy to run

Alan and Ann Hussey—he's a B.B.C. camera man and she secretary to a programme planner—are moving into one of the gas-heated houses, bless the central heating and feel they can run the house without its running them (as they put it).

Mrs. David Bayliss, whose husband is a civil engineer, is impressed with the fittings in her three-bedroom house. "All the extras I thought we'd have to pay more for are here . . . *proper* cupboards, a double sink *and* an extractor fan."

Another resident, Mr. R. V. Cockshoot, says he and his wife were immediately impressed by the design of the courtyards in Dene Park. "Here indeed are an estate and houses which have been sensibly planned for the city-dweller at a reasonable price."

A downstairs cloak room and space to keep a pram indoors are two practical considerations for any family with children

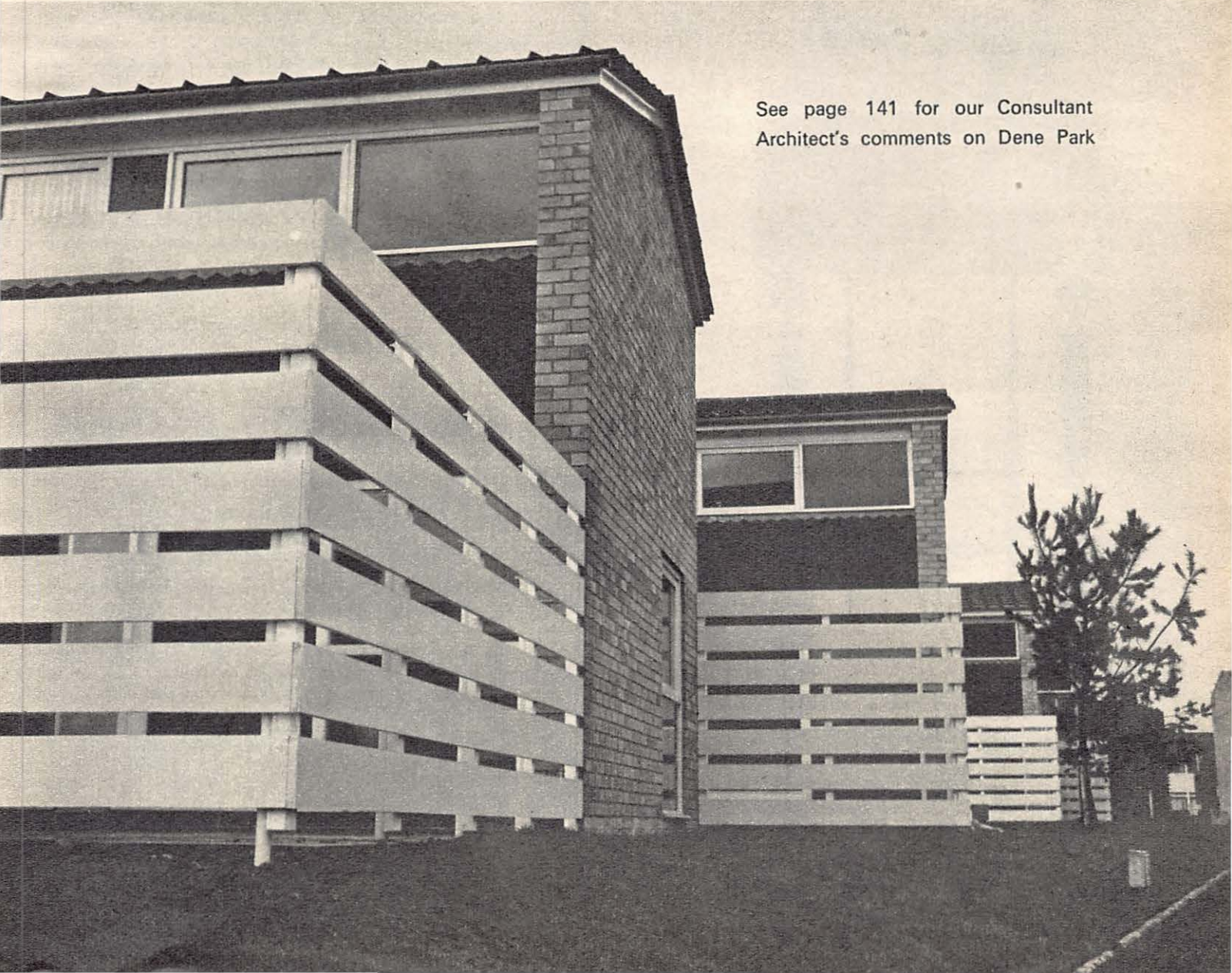




The living room in the two-bedroom house has a pale brick wall that continues out into the garden area to link the outside and inside worlds, giving an additional feeling of space to the room when the curtains are open. To link the living and dining areas in this house, the whole window wall, including two picture windows and the connecting centre section, is curtained with the same vermilion Swedish material. When open, the curtain lies on the centre section, giving the front of the house the maximum light and view



Privacy is one of this age's greatest luxuries. In high density housing, it is not easy to achieve but the Mortimers have given each house its own small patio behind white slatted palings. This provides privacy, a windbreak and a sleeping-out area for new pram-bound tenants. And the echelon effect of the houses is pleasing to the eye



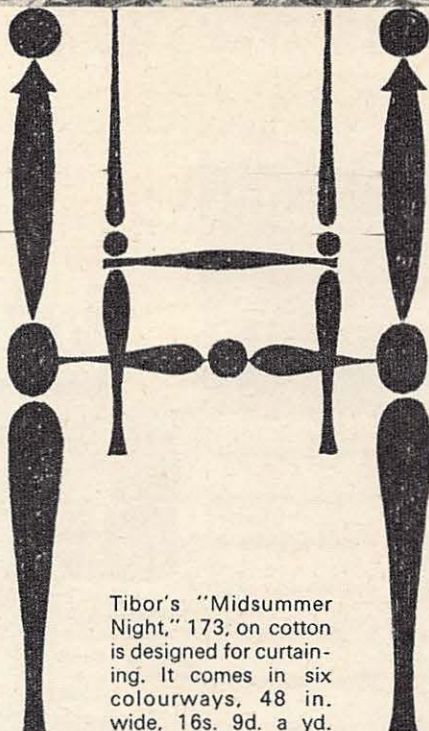
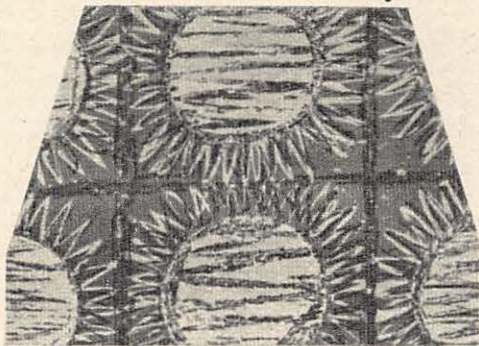
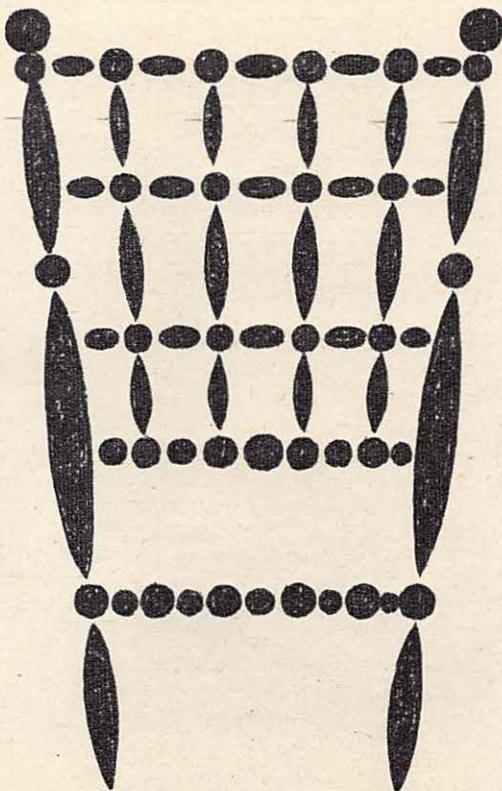
See page 141 for our Consultant Architect's comments on Dene Park



# A FANFARE FOR FABRICS '64

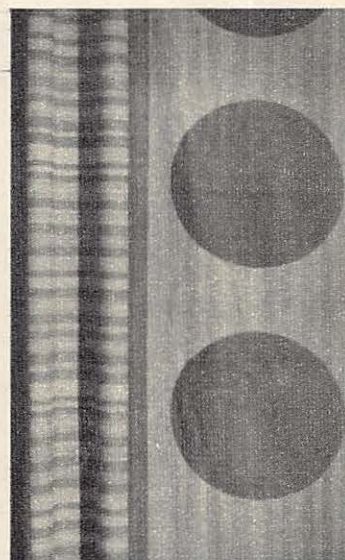
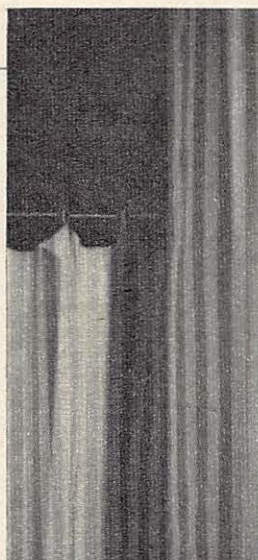
Introducing the newest trends in patterned and textured fabrics that are designed to give a fresh look to the home

SEVERAL SEPARATE design trends emerge in this year's furnishing fabrics. There are innumerable simple, geometrically-inspired patterns that go well with today's modern, somewhat box-like furniture. There is a continuing feeling for abstract renderings of naturalistic and geometric forms. There is a constant enthusiasm for the pretty florals and clambering plant life that seem to suit almost any style of furnishing. And, catching on, after a few years' period of gestation which has seen an increase in better home-heating, translucent sheers in glass fibre, synthetic fibres, cotton, linen and even wool that are interesting enough to take the place of conventional light-blocking curtains. The newest development in curtain-selling is the increasing acceptance of ready-to-hang curtains. They are made in a number of lengths designed to suit standard-sized windows. The problem of window width is solved by hanging each fabric width of curtaining separately. Headed and hemmed, with valances if needed, the price of ready-made curtains is not a great deal more than the cost of fabric by the yard.



Tibor's "Midsummer Night," 173, on cotton is designed for curtaining. It comes in six colourways, 48 in. wide, 16s. 9d. a yd.

Below left, Riverdale's ready-made curtains, with "shortie" curtains, in four lengths, from 70s. 3d. for a pair of each. Centre, Heal Fabrics "Piazza" on cotton in seven colourways, 17s. 8d. a yard. Right, Heal Fabrics "Catena" cotton, 48 in. wide, 14s. 11d. a yard





William O'Hanlon import this Finnish cur-  
taining, 892/24, made of a rayon and cotton  
mixture. The toning checks come in nine  
colourways and the fabric is 53 in. wide,  
and costs about 15s. 11d. a yard. Anne  
Storm pendant lights, P.1016, £7 3s.  
each. Oak table, £36 5s., and oak and  
leather armchair, £60 15s., designed by  
Borge Mogensen, from Vasa. Orange Indian  
rug and Venini ochre yellow vase from Vasa

4. Cavendish Textiles "Arabesque" on  
printed cotton was designed by Pat Albeck  
and inspired by Australian balconies. In  
three colourways, 48 in. wide, 9s. 11d. a yard

5. Edinburgh Weavers "Nightshade," 0624/  
87, a floating fairy-tale pattern by Mary  
Talbot on glazed cotton. It comes in two  
pale colourways, 48 in. wide, 45s. a yard.

6. G. P. & J. Baker's "Pomegranate," B.3424,  
on glazed chintz is a design taken from an  
old document. In four colourways, it is  
50 in. wide, and costs 24s. 9d. a yard



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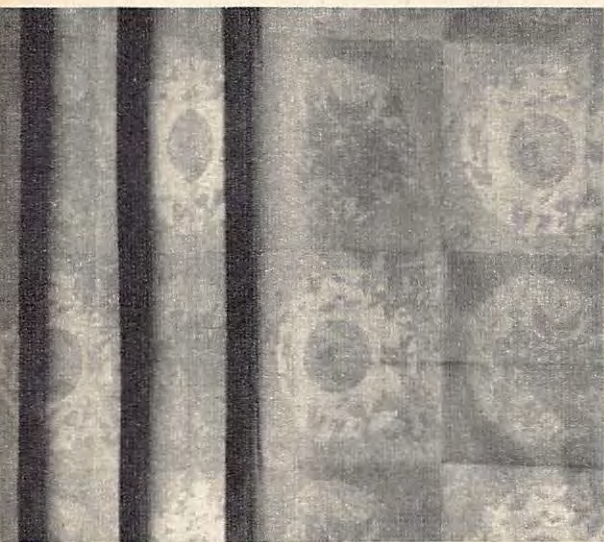
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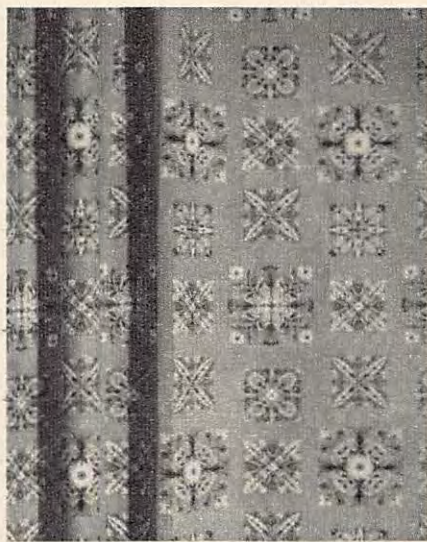




# A fanfare for fabrics '64 *continued*



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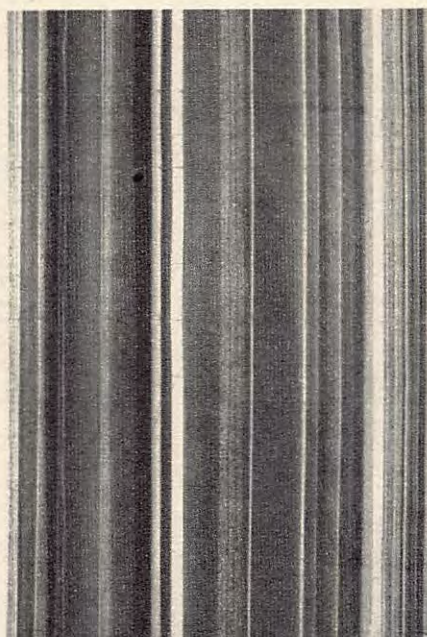
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Edinburgh Weavers' "Alhambra," 0675, printed cotton, is 48/50 in. wide, 23s. 6d. a yard



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1. Morton Sundour "Secutor" woven cotton curtaining, 9358/30, has a softened geometric design that can be used in a modern or traditional setting. It is in five colourways, 48 in. wide, 52s. 6d. a yard. 2. Moygashel "Mulroy" 303 linen and cotton mixture curtaining has a pretty pattern of stylised flowers and leaves in six colourways. It is 48 in. wide, 17s. 11d. a yard. 3. Bernard Wardle's "Catedrale," 371/1, printed cotton has ecclesiastical overtones that would be enhanced in a simple setting. Available in six colourways, 48 in. wide, 14s. 6d. a yard. 4. Mölnlycke Textiles' "Cassandra," 23/415, is a cotton fabric printed with stripes in varying widths. The fabric is 48 in. wide, 14s. 11d. a yard. 5. Edinburgh Weavers' "Sergeant," 0691, fabric has diagonal wing-style stripes in seven colourways. Choose it for a boy's bedroom or to ginger up a window with a dull outlook. It is 48/50 in. wide, 25s. 6d. a yard. 6. Vantona "Seraglio" HF 721 curtaining has a complex maze design that gives an impression of depth. In four colourways, 48 in. wide, about 10s. 6d. a yard

Continued on page 64



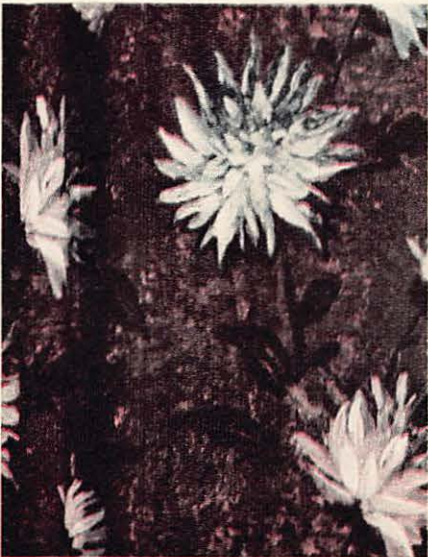
Warner curtaining, "Fabiola" CS 1088 cotton satin, comes in six glowing colourways, 50 in. wide, 35s. 3d. a yard. Carson-Paripan Spectromatic emulsion paint 41-17, 60s. a gallon. Casa Pupo beaten tin plaque, 12 gn. Beresford & Hicks table, 3252, in mahogany, £117, and chair, 9553, £66. Semflex vinyl flooring in Amethyst, 27s. 4d. a square yard. Lace tablecloth, 45s. 6d. at Heal's. Royal Doulton "Covington" china, Spode glasses and Louis XVI tableware from Liberty.

7. Sanderson's ZE 948 printed cotton has lifelike flowers on a muted ground. In three colourways on two quality fabrics, 48 in. wide, 19s. 9d. and 35s. 5d. a yard.

8. Ramm Son & Crocker's "Linette" E5051 sateen has a trellis pattern with long-stemmed roses. In three colourways, it is 50 in. wide and costs 21s. 6d. a yard

9. Moygashel "Zambesi" Clyde 593/M, a textural abstract printed on a cotton/viscose mixture. It comes in four colourways, 48 in. wide, and costs 16s. 11d. a yard

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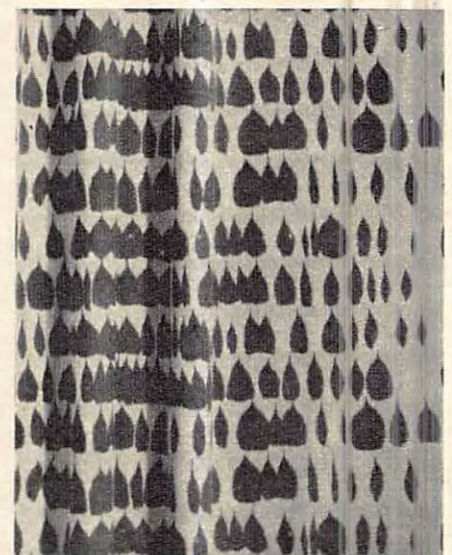
# A fanfare for fabrics '64 *continued*



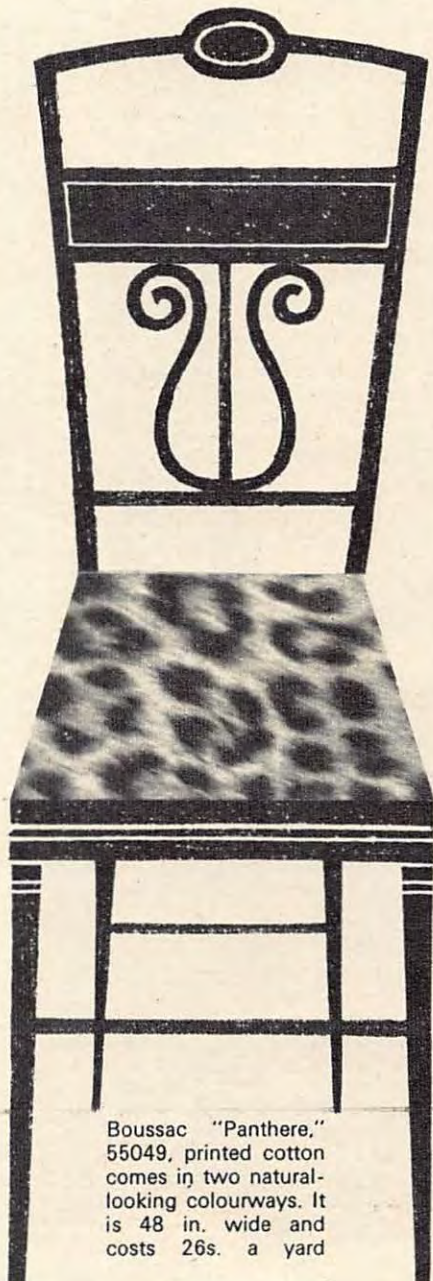
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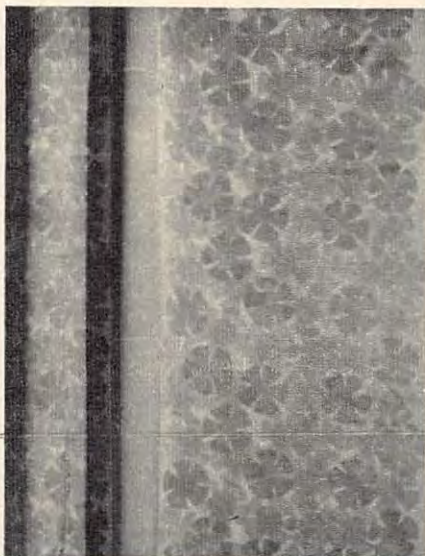
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Boussac "Panthere," 55049, printed cotton comes in two natural-looking colourways. It is 48 in. wide and costs 26s. a yard



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1. O'Hanlon "Alassio" printed cotton satin in three colourways, 48 in. wide, 17s. 11d. a yard. 2. Tibor's Tibetan mohair 177 open weave, is smooth on one side, fluffy on the other. 56 in. wide, it is also suitable for bed covering. In six soft shades, it costs about 37s. a yard. 3. Hull Traders' "Queen of Spain" on a plain weave heavy cotton or heavy cotton satin. In three colours on each material, it is 48/50 in. wide, 16s. 9d. a yard on cotton, 29s. 6d. on cotton satin. This is a Cotton Board Award winner. 4. Uniglass "Linfield," is on translucent glass fibre, in four soft colourways. It comes by the yard, 48 in. wide, 12s. 11d. a yard or made up as ready-to-hang curtains, 44 in. wide when flat and in four lengths from 54 in., 59s. 11d., to 108 in., 97s. 6d. a pair. 5. London Seventy "Abberley," 7080, on cotton satin in five colourways, 48/50 in. wide, 25s. 6d. a yard, is another Cotton Board Award winner. 6. Cepea Furnishings' "Stanhope," P775 335/341, on a random slub cotton with Calpreta fixt non-shrink, non-stretch finish in seven colourways. It is 50 in. wide, 14s. 11d. a yard.



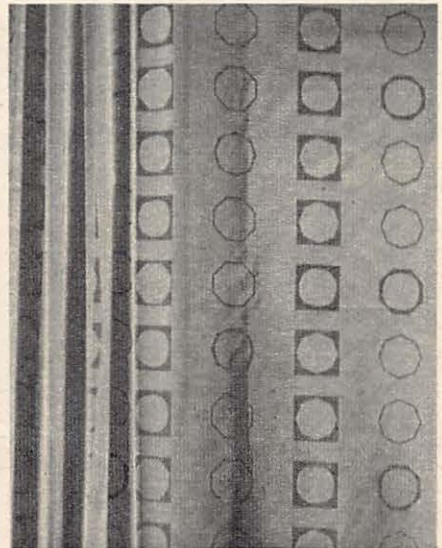
Patterned and textured nets are used more in their own right as curtains instead of being mere supplementary sheers. In this room, right, Samuel Courtauld's Courtisette design, No. 2246, on flocked white Terylene, hangs right across the window wall, with Lister's Prima Donna velvet curtaining, 48 in. wide, 55s. a yard, at the side. Younger's revolving dressing table is made of French walnut veneer and American walnut mounted on an aluminium pedestal base. There is a storage area in the middle for make-up and bottles, with a sliding tambour top. With two adjustable mirrors, it costs £77. Spanish chair by Casa Pupo, with rush seat, 11 gn. White Indian carpet, 12 ft. by 10 ft. 6 in., £48 13s., from Marshall & Snelgrove 7. Donald Brothers' "Cromerty" printed linen gauze with sludgy brown pattern on natural material. It is 50 in. wide, about 30s. 8d. a yard. 8. Morton Sundour's Bel'Air Tergal voile "Drydean," 12021, comes in white with a woven cotton pattern. 69 or 94 in. wide, it costs 47s. 6d. or 59s. 6d. a yard. 9. Edinburgh Weavers' Embo Terylene and cotton, 72 in. wide, 35s.



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Continued overleaf 65



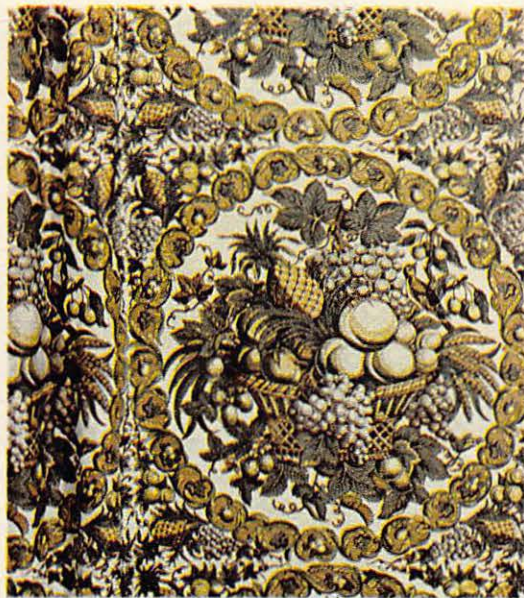
Today's flowing feeling for foliage has many shapes and colours, and on this page we show eight designs with a variety of decorative influences. Each pattern has been photographed from the same distance away to show the variations in design scale. **1.** Cavendish Textiles "Prunella" has lilies against broad stripes on printed cotton. Designed by Margaret Cannon, it comes in five colourways, 48 in. wide, 10s. 11d. a yard. **2.** Parker-Knoll Textiles "Barnstaple," 52023, is a recoloured copy of an old fabric first produced in 1815 and is one of nine reproductions of designs produced in the late 18th and early 19th centuries. It

comes in six colourways, 48 in. wide, about 25s. a yard. **3.** Sanderson's HP 4234/1 Swedish printed cotton, in two colourways, 48 in. wide, 24s. 6d. a yard. **4.** Cavendish Textiles "Meridian" printed cotton, designed by Jane Daniels, was inspired by Oriental temple architecture, which is influenced by the lush, tropical foliage around it. In six colourways, it is 48 in. wide, 10s. 11d. a yard. **5.** Morton Sundour's "Avril," 4472/05, printed cotton designed by Phalia Perceval was a Manchester Cotton Board Award winner in 1963. This was the second competition aimed at encouraging young talent. From over 2,000 entries, the judges

chose 12 designs that will be coming into the shops this spring. "Avril" comes in four colourways, 48 in. wide, 13s. 6d. a yard. **6.** Hull Stafford "Lechlade" printed cotton is based on a design by William Morris. It comes in four colourways, 48 in. wide, 28s. a yard. **7.** Ramm, Son & Crocker "Teheran," E5112, Everglazed chintz based on a traditional Persian pattern. In four colourways, it is 31 in. wide, 14s. 3d. a yard. **8.** Conran "Gilliflower" printed cotton, designed by Gillian Farr, was another Manchester Cotton Board Award winner. Coming in three colourways, it is 48 in. wide, and sells for about 19s. 6d. a yard



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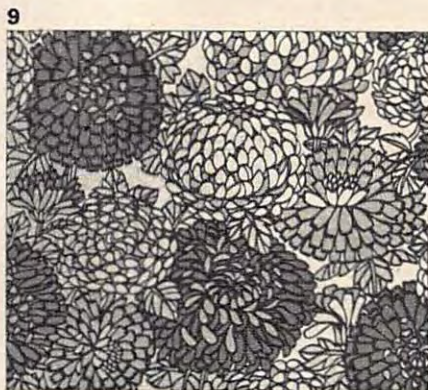


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Traditional floral styles have a lasting appeal and look equally well with the most modern and traditional furniture. G. P. & J. Baker's printed linen, R.9211, right, has a pattern taken from a 19th-century brocade. It comes in six colourways, 50 in. wide, and costs 27s. 9d. a yard. G-Plan's three-seater sofa, 507S, is 6 ft. 2 in. long, and costs from £67 according to covering. Matching armchair, from £35 5s. G-Plan's teak lamp table, 8021, with slatted magazine rack, 18 in. high, 19½ in. by 30 in., £10 7s. 6d. Howarth's Tiko lamp base, 20½ in. high and super tall drum shade, £8 2s. with shade carrier. Fur rug from Liberty, from £7 19s. This picture was photographed at the G-Plan Gallery, St. George's Street, W.1

**9.** Bernard Wardle's bold floral, "Caronia," on printed cotton, comes in four colourways. It is 48/50 in. wide, and costs about 19s. 6d. a yard. **10.** Boussac's "Oasis," 64019, on fine printed cotton, has a realistically jungly pattern that would suit most styles of furnishing. It comes in seven glowing colourways, 48 in. wide, and costs about 24s. a yard. **11.** G. P. & J. Baker's fenestrated pattern, B.3402, on glazed chintz, is taken from an old print of about 1820. It comes in four colourways, 50 in. wide, and costs 23s. a yard. **12.** Tootal's "Roma" on screen-printed cotton strawcloth, Quality 4729, Colour No. 9573, is also suitable for loose covers. The pattern is inspired by the traditional designs for cut pile velvet or woven damask. It comes in five colourways, 48 in. wide, and costs 12s. 11d. a yard. **13.** Marshall Fabrics' delicate "Butterfly" on roller-printed cotton satin with a Schreiner-finish to give added sheen, adds enchantment to a pretty room. In five colourways, it is 48 in. wide, 12s. 11d. a yard





# MAKING A SPLASH IN THE GARDEN

ON THE RARE DAYS of an English summer, when public baths are crammed to the overflow channel with swimmers, most of us long for a pool in the privacy of our own back garden—dismissing the thought regretfully as pound signs float aggressively to the surface. But it isn't necessary to spend a fortune to make a splash. Pools come in all shapes, sizes and prices—from the £2,000 landscaped type, complete with filtration, heating and surrounding paving, to the circular "put it-up-yourself" tank, costing about £200.

Necessary extras are a filtration unit, which cleans and purifies the water before pumping it back into the pool; a chlorinator to destroy bacteria and, if the pool is large, a heater. Filters cost upwards from £75, but they save an enormous amount of time and money, because changing the water—i.e. letting it run out or be pumped out by the local fire brigade—can take anything up to two days in a large pool. (The fire brigade may also charge you a small fee.) Chlorinators cost about £35, but without them green algae scum will form on the surface of the water and the pool will be unusable. Heaters can either be run on a loop from the household system for electricity, oil or gas, or, cheaper still, on calor cylinder gas. An independent heating system will cost about £120 with installation. Cheapest method of all is the "solar" system—harnessing the indirect sun rays. This costs about £75.

On the following pages we show what can be done in every price bracket, including how to fit the pool to the garden.

1. Decorative gateway to the Jewsburys' pool in Warwickshire. Designed by themselves, the pool is 30 ft. by 12 ft., 5 ft. 9 in. to 6 ft. deep. Made of concrete, it is filtered and heated by electricity. The total cost was about £1,000

2. In at the deep end—the Boones' pool has a local stone surround, blends beautifully with their Gloucestershire house. Pool by Gilliam, 34 ft. by 17 ft., £1,266

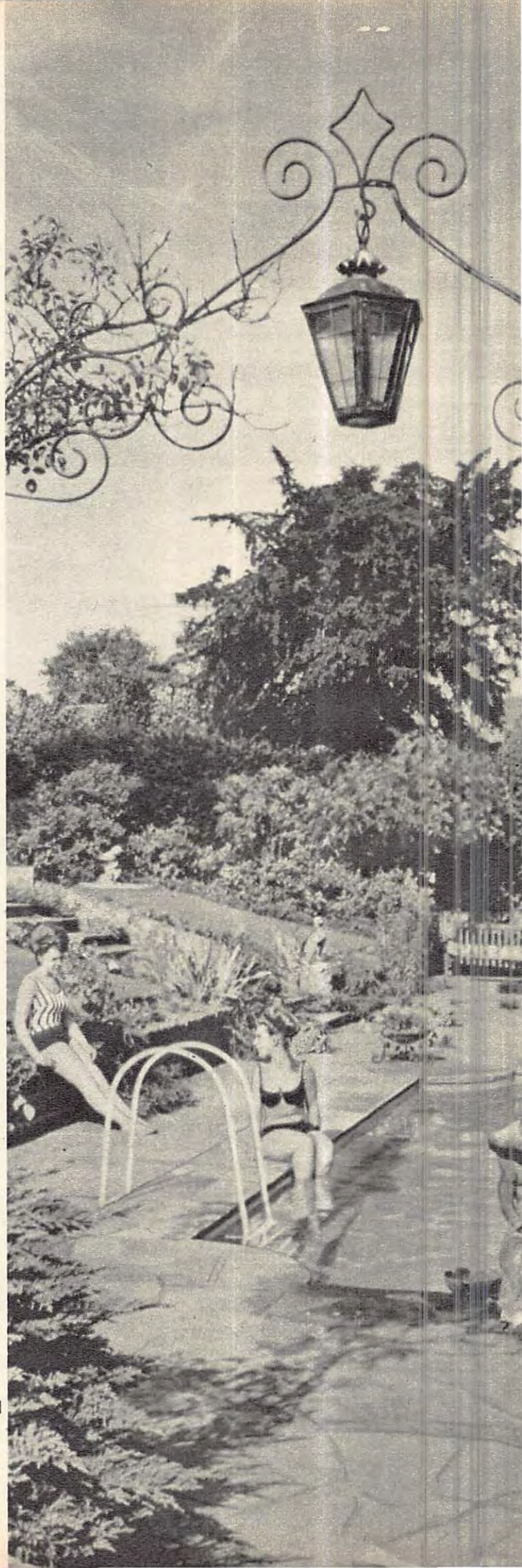
3. Architect Mervyn Seal has designed this pool to fit in with his new house. It is 40 ft. long by 20 ft. wide, from 3 ft. to 6 ft. deep, and built from a "sandwich" of concrete and polythene. The final layer has been painted with a rubberised paint. Cost, including layout and construction, £435—a remarkably cheap price

4. P.v.c.-lined pool by Purley

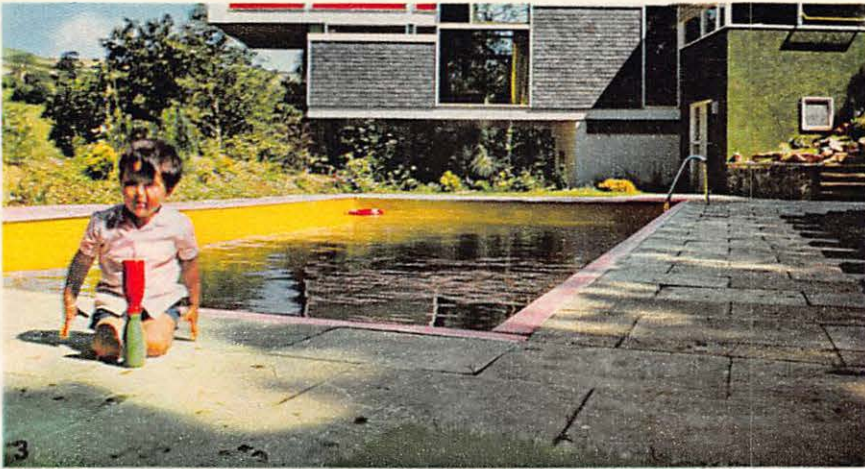
at the Jailler's Chelsea home measures 25 ft. by 9 ft. It holds 4,250 gallons, has a heater and chlorinator. The basic price was £197, plus £409 for various extras, but not the landscaped setting

5. Jack Pritchard of Unit Pools designed this one partly as a show-piece for clients and partly for his young family and their friends. In a lovely garden setting, it has a paved surround, and changing rooms are hidden away behind the far wall. 34 ft. long and 17 ft. wide, it is heated, filtered and chlorinated. Although this pool is in the luxury bracket at £3,000 Unit Pools also make owner/builder ones from about £500, which come as kits complete with building instructions. These do-it-yourself pools can, if you wish, be put up by local contractors

More swimming pools on page 70









## Making a splash in the garden *continued*

**T**HE PICTURES on this page show how important a good setting is to a pool, whatever its size or shape. Marble or mosaics do away with annual—and costly—repainting of pool or surround and give a feeling of luxury. Many young artists have designed special pool-side mosaics, taking their ideas from traditional Greek and Roman patterns. Most manufacturers can advise on these.

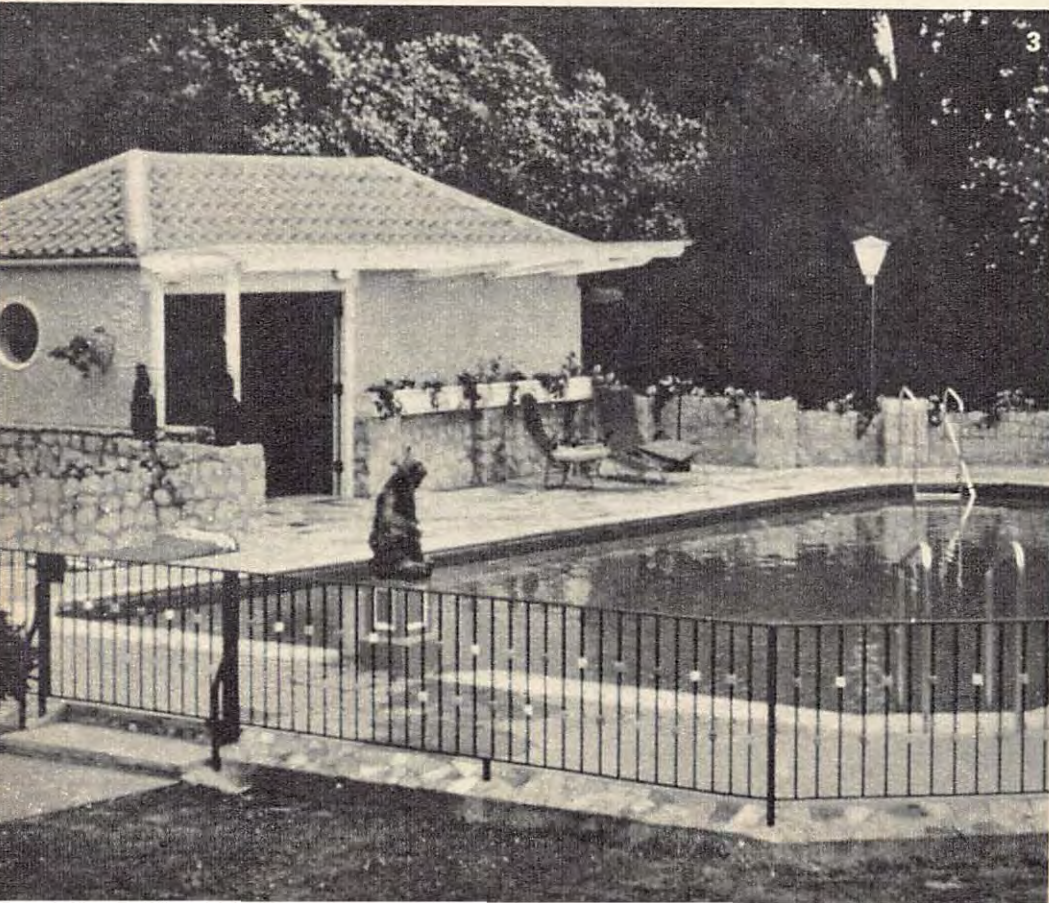
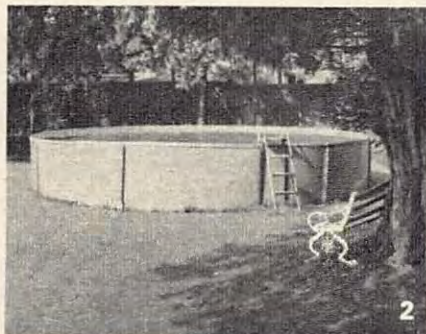
Fittings for the pool, like steps, fibre glass chutes, cost about £75, and, for extra glamour, underwater lights are £30 each. Necessary extras to any pool, whatever its size, are two kapok lifebelts, and a Ware lifesaving appliance. This is a 20-ft. aluminium pole with a ring at the end—£9 7s.

And for families with very small children, it's wise to build an unclimbable fence all round the pool. To mark the end of the shallow end and the beginning of the deep, there's a detachable nylon

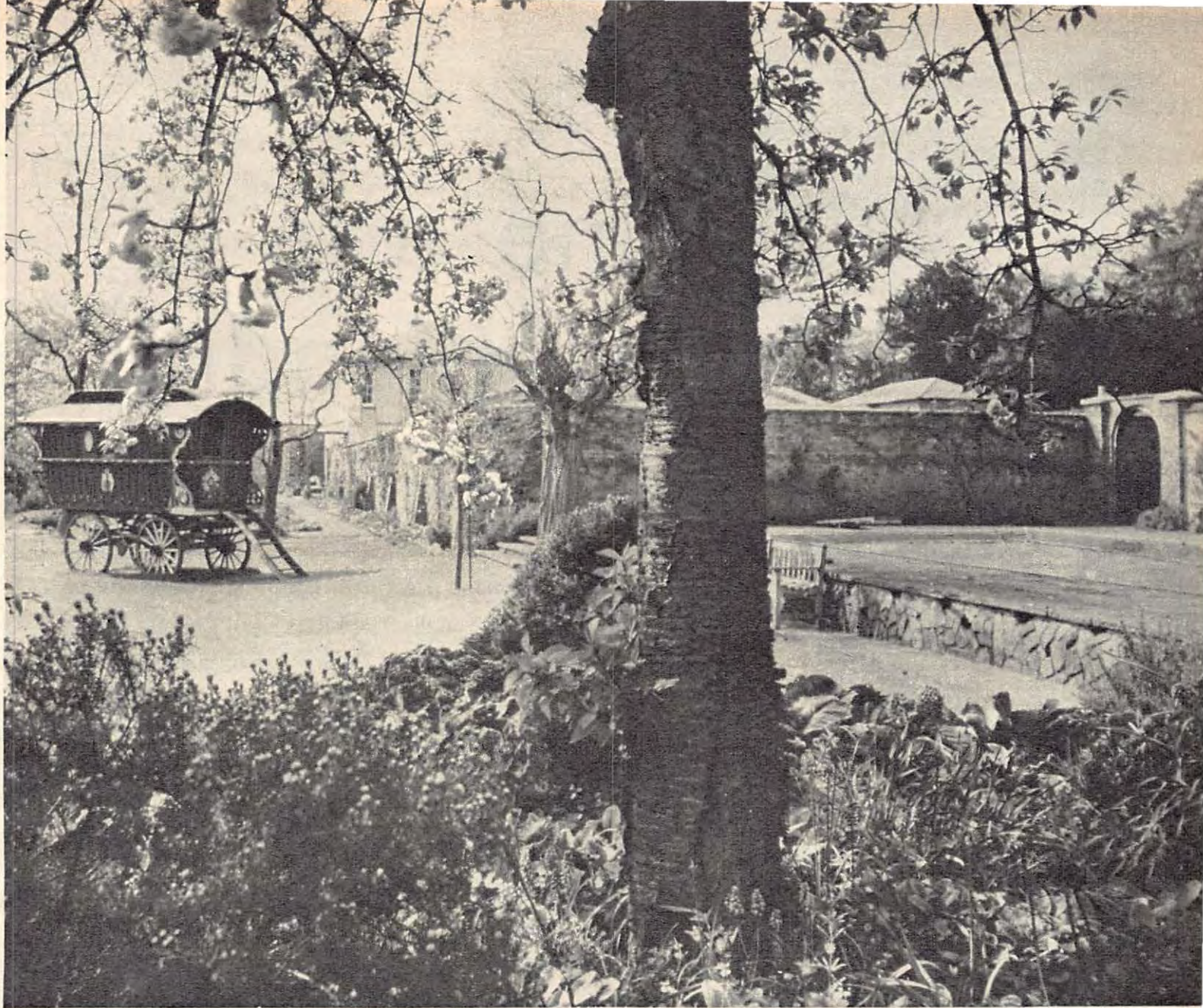
rope with coloured floats which hooks on to rings at the side of the pool.

If you want to be really "with it" this year, try one of Gilliam's Sauna Baths in the garden. Although every Finn takes these baths as often as we climb in the tub, they are comparatively unknown in this country. They work on dry heat and in much the same way as the Turkish variety, but without the steam. The temperature rises 150 to 180 degrees before bathing, and breaks of about 15 minutes with a dive into the swimming pool are recommended. Obviously, one mustn't overdo the length of time in the bath at the beginning, but it's easy to gauge after a few days. The bath is housed in a specially matured cedarwood cabin. Cost, with heater, is £400.

With some careful planning, a swimming pool can not only be fun for all the family, but makes an attractive centre-piece in the smallest garden.







**1.** "Cranleigh" swimming pool is ideal for children, because it only stands 4 feet high. These three, aged seven, nine and four, have all learned to swim in the pool, without any fear of the water, and it is even large enough to float a rubber boat across

**2.** The pool can easily be assembled without professional help, since it is made of galvanised metal sheets which easily bolt together. It comes in three sizes, 12 ft., 18 ft. and 24 ft. in diameter, and the inside is lined with a plastics sheet, inserted after the metal ring is put up. Wooden steps come with the kit and the complete pool costs from £39 7s. 6d., depending on size

**3.** The right setting is most important to a swimming pool. This one belongs to Ronald Lyon of Sunningdale, Berkshire, and was designed by John Cunningham, A.R.I.B.A. Mr. Cunningham made full use of marble slabs, mosaics and Italianate stone to create a cool look, circling the pool with a coloured protective balustrade and ornamental lamp-posts at each corner. The pool measures 42 ft. by 24 ft. and is 7 ft. deep. Filter and chlorinator are hidden away in the perspex-sheltered pavilion. £2,500

**4.** A real gipsy caravan makes a pretty focal point to the Earl and Countess of Denbigh's pool in the grounds of their estate at Pailton, Warwicks. The caravan, apart from looking attractive has a practical purpose—it is used as a changing room for guests at pool-side parties. Pool itself is on the right

**5.** Another view of the Jewsburys' pool (see on page 68). As it is so near the house, it gets a tremendous amount of use during the summer, and in winter they take away the steps and leave the water in it so that it looks like an ornamental pond. The Jewsburys feel that, had they built the pool farther down their large garden, the effort of walking to it would have been too much—"now it's so eye-catching from the main rooms that, when we give cocktail parties, guests actually ask if they may take a swim!"

**6.** Kidney-shaped pool at Worksop is owned by Dr. Laura Mettam, and designed by E. J. Curtis, A.R.I.B.A. of the Comprehensive Design Group. Clever arrangement of tiling gives the shape more depth. Pool measures overall 58 ft. by 33 ft. Cost, £843





Above, Garynahine Lodge. The nearest northward neighbours are in the Arctic Circle. Below, part of Mrs. Perrins's collection of rare Staffordshire cats.

# Fine arts in splendid isolation

In a remote corner of the Outer Hebrides, the home of Captain and Mrs. Neil Perrins is the setting for a fine collection of rare china and valuable paintings

THERE CAN'T BE MANY HOUSES in the British Isles more remote than the home of Captain and Mrs. Neil Perrins on the Isle of Lewis in the Outer Hebrides. Crisply white and blue, Garynahine Lodge nestles among the peat hills in the north-west corner of the island, 16 miles along a single-track road from Stornoway. Looking north, the nearest neighbours are in the Arctic Circle.

The house itself is a rare enough sight among the browns and greys of the Hebrides—yet the real surprise lies inside: a collection of works of art that many a metropolitan gallery would be pleased to own.

Elizabeth Perrins—daughter of Sir Ernest Royden, top authority on Tudor and Elizabethan furniture—is a dedicated collector of and specialist on 18th-century Worcester. Her small but exceptional collection of rare pieces is valued at about £10,000. She also collects other china, pictures and furniture.

It is thanks to the island's leaping salmon that the collection is housed on Lewis. For Captain Perrins—a member of the sauce family—bought the house four years ago, sight unseen, for holiday salmon fishing. After the first holiday, they decided to live there permanently, and Mrs. Perrins set about adding to and converting the house, originally an 18th-century drovers' inn.

Skilful arranging and spectacular use of colour has given a charming result. What could be a formidable array of cups, mugs, plates, figurines and pictures blend into the decoration schemes almost unobtrusively. Wherever possible she makes her collection work for her . . . hollow ornaments are used as vases, plates and figurines mix with books to form interesting patterns.

A new north wing has made the house a large one—26 rooms, including 11 bedrooms and six bathrooms—but most of the collection is displayed in the drawing-room, dining-room and Mrs. Perrins's upstairs sitting-room.

This is the most spectacular room in the house, with its yellow-gold bookshelves and blue-and-white striped wallpaper, which Sandersons made specially to set off the collection of Worcester. The shelves are covered in *fabric*, not painted.

A list of items in this room reads like a catalogue from Sotheby's. Here are some samples: the most interesting "find" is a plate she bought at a cottage sale in Norfolk for £1, suspecting it to be valuable. It turned out to be part of a 360-piece service of Sèvres soft paste, made in 1773 for Madame Dubarry. Three great artists worked on it. Only seven other pieces are known to remain—one in the Victoria and Albert Museum, and six in the Queen Mary collection at Windsor. Its value now? Between £800 and £1,000.

Another bargain is a blue printed mug that she found in a junk shop for £3. Its outlines are blurred and she recognised it as one made in 1758. Only 10

*Continued on page 75*

Right, the master bedroom through the looking-glass. Pink curtains and bedhead are the colour accents in a pale room. Bedside lights are concealed in the arch of the alcove



Below, £3,000 worth: the Dubarry plate, two mugs, a dish and sauce boat all in Worcester, and miniature tea bowls



Below, two of Lund's Bristol figurines of ladies. Made between 1748 and 1750, a few of them have survived. Not a pair, they are worth £150: if they matched, they would be worth much more













## Fine arts in splendid isolation *continued*

were made because the ink ran. The value of the mug now is about £500.

Not quite such a bargain, but even rarer, is a mauve Worcester mug which is the only known example in the world. It cost her £88—but it's worth £1,000. Particularly charming are two green chrome miniature tea bowls and saucers, decorated with exotic birds. The only others known are four in the Queen Mary collection. "I paid £22 10s. for them—but they're insured for £500," she said. Another feature of the room are 17 late 18th-century Staffordshire cats that sit in witty orderly rows on a sofa table. Much scarcer than the dogs, and more elegant, their tight grouping makes them into an eye-compelling focal point.

Most of the Worcester is displayed against the fireplace wall. Because of the toning wallpaper, the many pieces relate to each other and do not dominate.

The most outstanding picture in the room is "The Hop Picker," painted by Gainsborough. She bought it at an auction sale in Cheshire for £30. "I don't know its exact value," she said, "but Gainsboroughs fetch a good £1,000."

Most of Mrs. Perrins's pictures are 17th-century Dutch, and these are displayed in the hall and drawing-room. But in the richly sombre dining-room, the focal point is a large painting of an 18th-century lady in green.

Mrs. Perrins discovered it in the basement of a house up for auction in North Wales. How much? she asked. "I was told I could have it for ten bob for the frame, as the man didn't think very much of the picture. In fact, the frame was hideous and full of worm—but the painting was by Sir Godfrey Kneller and is worth several hundred pounds."

## Not just a matter of luck

Though Mrs. Perrins's collection seems to have been built up by lucky finds, this isn't really so. "It's a question of determined and constant searching," she said. "When I spot a shop I've not been in before, I will get on my hands and knees and crawl under chests and shelves in case some forgotten object is there—often to the consternation of the shopkeeper."

When the Perrins were settled in the house, Captain Perrins took up sheep farming on the 20,000-acre estate and, at the same time, Mrs. Perrins was approached by the local crofters for help as their weaving industry was declining rapidly. She judged that the fault lay in old-fashioned patterns. Her husband bought her a frankly unsuccessful factory in Stornoway and—with no previous experience—she went into production immediately, doing the designing herself.

That was in September, 1961. Last year, she submitted 11 lengths of her Ceemo fabrics to the International Textile Exposition at Sacramento, California, and won four gold medals—one more than anyone had ever won before. In the last autumn Paris collections, 17 designers used her fabrics for 32 models.

When she started, the factory made about 230 yards a week. Now it turns out between 8,000 and 12,000 yards.

As she is keen to use local products, Mrs. Perrins decided to weave the fabrics for her sitting-room and bedroom. She prefers plain but rich effects, and concentrated either on brilliant colours—as in the bookshelf covering and upholstery in the sitting-room—or else on surface interest, as in the subtle pink and silver Lurex of her bedroom curtains and the off-white knobby tweed of the sitting-room curtains.

As a result of these experiments she has added curtain and upholstery ranges to Ceemo fabrics.

## Energy and determination

To turn Ceemo into a top-grade concern in such a short time took energy and determination—virtues certainly not beyond the scope of a woman who has been a skilful nurse and a wartime policewoman on the Liverpool docks.

Mrs. Perrins's nursing training has stood her in good stead. There is a shortage of medical aid, and she often acts as midwife for village women. On one occasion she arranged for pregnancy tests to be done at a mainland laboratory, explaining to the woman that white mice would be used. The pregnancy was confirmed and the islanders most impressed.

Shortly after, Captain Perrins was doubtful about the "interesting condition" of some of the farm stock. The farm worker with him thought for a moment, then said: "Well, sir, why don't we consult Mistress Perrins's white mice? . . ."



From her desk, a Regency sofa table. Mrs. Perrins can look out over a lake while telephoning her fabrics factory



Above, old Worcester and French miniatures make a formal pattern in the upstairs sitting-room. Below, important silver pieces decorate the dresser in the green and red Tudor dining-room



◀ Pet pugs Ping and Pong pose on the sofa in the upstairs sitting-room. The Louis XVI side table on the right took three years to clean but it is worth five times its cost



Line arrangements, so suited to photography, dominated entries in IDEAL HOME's flower arrangement competition. Here, Violet Stevenson assesses the quality of designs

# Putting the best on



NOTHING HAS SET THE STYLE for modern flower arrangement more than the camera. Two decades ago, those who thought that the Victorian and Edwardian styles of massed bloom, which still prevailed, had no place in the modern home preached their lessons by means of black and white photographs. Consequently, flower arrangements used as examples of new ideas had to be designed for the camera. Clear cut lines, uncluttered silhouettes, defined focal points, all were necessary to get over the idea of form, balance and design for an arrangement of cut flowers, foliage and any other plant material.

The high standard attained today in flower arrangement societies and demonstrated at their many splendid exhibitions is a result of this early teaching. Even now, flower arrangements ostensibly intended for home decoration are actually arranged for a lens rather than the eye.

## The popular choice

AS IDEAL HOME's flower arrangement competition was a photographic one, the judges (including top horticultural photographer, Jimmy Downward) looked for the quality of the picture as well as for the excellence of the arrangement. I expected that "line" arrangements would be in the majority, and a glance at the brief selection of pictures we publish shows that this was so.

Our first prizewinner in Class 1, individual arrangement, black and white section, Mrs. V. Riley of Brighouse, Yorks., shows a fine example of an arrangement which is perfect for the camera yet pleasing and apposite for home decoration. It is pictured on page 78.

However, the more general use of colour photographs today, because of better emulsions, simplified use and lower costs, is having an effect on flower arrangement styles, and changes may be expected to continue. Because of this effect, I had

Simple yet effective, narcissi arranged by Mrs. Peggy Moon, of Durban, a runner-up



# show

hoped to see many more lush and vivid flower arrangements in the colour sections. And I was interested to see that in two of the group arrangements the accent was on mass rather than line.

Yet the individual winner in the colour section, Mr. J. Mills of Bedford, designed a lovely line arrangement (see page 79)—identified by flower arrangers as an interpretive composition called Serenity.

All the entries were judged on a points system, marks being awarded for the various vital attributes of an arrangement and for the clarity and technical excellence of the photographs. Unfortunately, there were many lovely flower arrangements which had been photographed in surroundings that gave them confused or ugly backgrounds.

A general impression was that our competitors preferred garden flowers to those from a shop. Daisies of all kinds, possibly because of their long lasting qualities but perhaps also because of their sentimental appeal, were the most popular.

A few comments will help competitors to understand why they won or did not win prizes and others to interpret the designs.

## Why they won

The arrangement (shown in colour, centre left, on page 79) by Mrs. Bull of High Wycombe is quite lovely, but from the point of design it needs adjustment of balance and composition on the left—perhaps a rosette of glossy green leaves rather than the undefined mass of downy lanata. A more planned composition for the whole of the picture would probably have been more successful than a plain flower arrangement. For example, a dish holding a bunch of green grapes or a few apples to the right of the vase would have broken the expanse of window sill and added colour to the mass of white.

The flowers by Mrs. J. P. Sleeman of

*Continued overleaf*

Chrysanthemums with contrasting foliage, a design by Mrs. Miriam Taylor, of Troon





## Putting the best on show *continued*

Four *Lilium auratum* with buds and complementary foliage, beautifully arranged by first prizewinner, Mrs. Vera Riley, Yorkshire



South Croydon in the coffee pot (page 79, bottom left) are very pretty but perhaps a little thin for a colour picture. Design would have been improved if the ivy had been more circular, repeating the outline of the rose. The berberis leaf needed to come out over the rim a little more.

Rainham Floral Group showed three styles much in vogue among flower arrangement societies: the pedestal vase on the right, the formal triangle on the left and the long low design useful for tables and hall chests below (opposite, top right).

Abergavenny and District also favoured the pedestal and show how beautifully this modern style suits the ageless background of a church (opposite, bottom right). Note how free and natural are the low boughs of blossom.

The arrangement (opposite, centre right) by Selsdon Townswomen's Group is gay and strives to follow the rules of flower arrangement, but it is possibly a little thin at the centre.

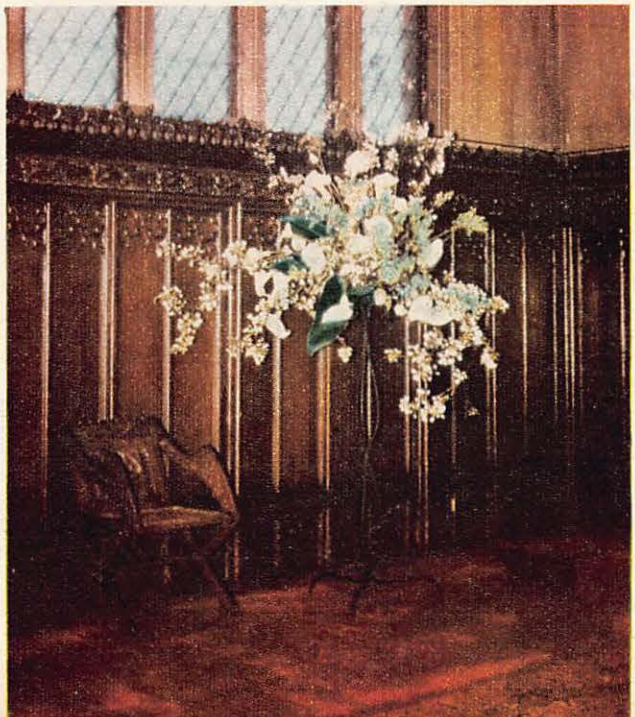
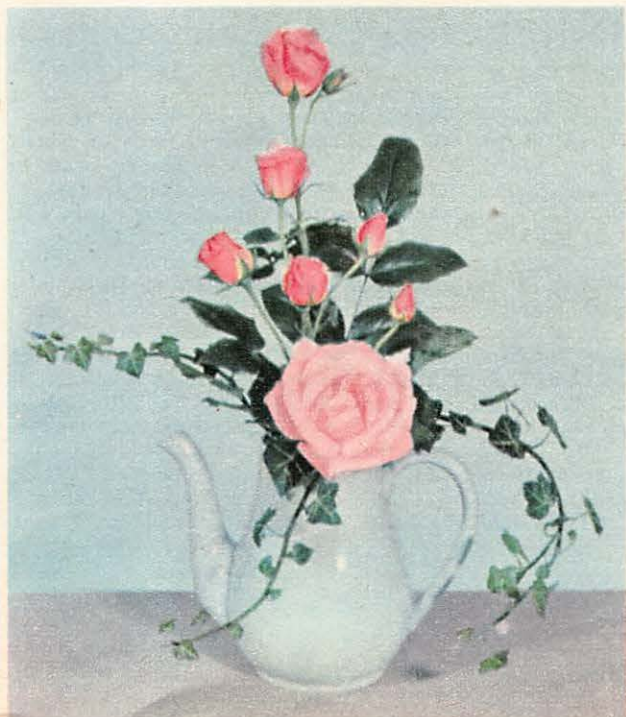
Our two larger reproductions show two popular styles. I commend the line design (page 77) of Mrs. M. G. Taylor of Troon. The *Chrysanthemum maximum* and foliage pattern is an example of good flower arrangement when materials are simple and sparse.

Mrs. Peggy Moon of Durban, South Africa, makes an arrangement which to most of us in this country is reminiscent of spring (page 76). As a photograph it is excellent but, from an arranger's point of view, the wood is perhaps over-dominant and it and the leaves do not seem an integral part of the design.

The full list of prizewinners and runners-up is given on page 149.

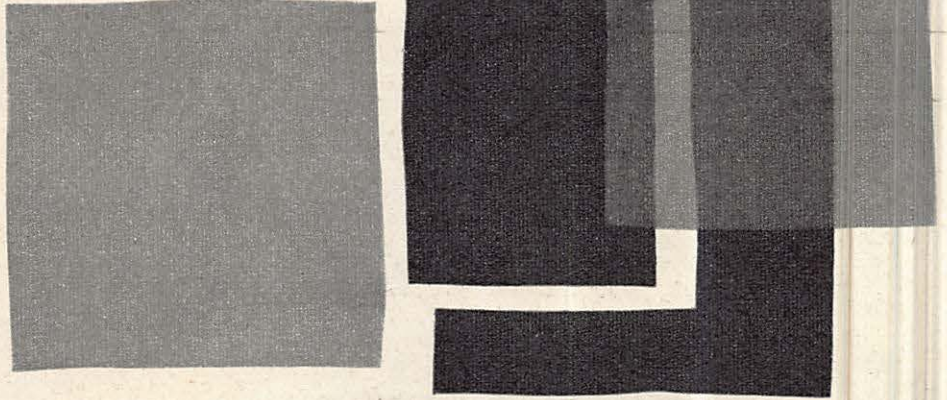
In colour opposite: top left, Serenity, an immaculate composition by Mr. J. Mills of Bedford. Top right, bold grouping of autumn flowers by Rainham (Kent) Floral Art Group. Centre left, one spike of gladioli with foliage, composed by Mrs. Ann Bull, High Wycombe. Centre right, simple flowers with effective lighting by Selsdon Evening Townswomen's Guild, Surrey. Bottom left, roses, berberis and ivy foliage by Mrs. J. P. Sleeman, Surrey. Bottom right, pedestal arrangement by Abergavenny and District Flower Arrangement Society, Mon.







# DECORATION STUDIO NO 3

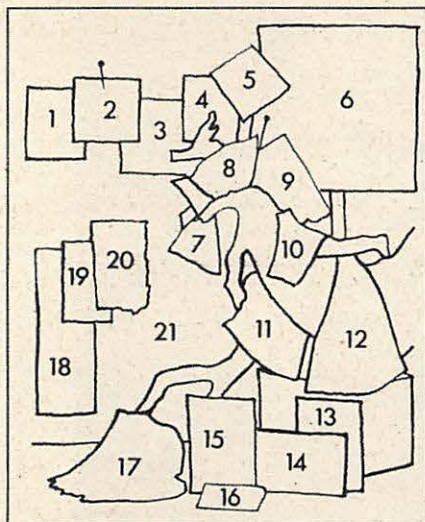


Decoration and colouring can gain an important extra dimension by the subtle blending of smoothness and roughness, dullness and shine. Sue Bartley introduces some of the varied surface coverings available

## Contrasting texture

WHEN YOU ADMIRE A VIEW, a room or even a dish of food, one of the important, but often unrealised, elements in its attractions is the contrast of texture. Water sparkles against matt and craggy rocks, a fluffy rug has its tousled quality emphasised by the surrounding expanse of shining floor, and a spring onion looks smoothly elegant against a ruffled lettuce leaf. When we talk of texture in decoration, we mean the surface smoothness or roughness and this can add as much to the final appearance of the room as colour and pattern, and needs the same balanced handling to make its best impact. A room furnished with fabrics, carpeting, curtaining and upholstery that have a similar, perhaps velvety, surface pile can easily look dull, however carefully the colours are chosen. On the other hand, the answer is not to fill a room

*Continued on page 82*



1. Sanderson's imported grass wallcovering, 42411, on brown, 8 yd. by 36 in., £4 17s. 8d.
2. Sanderson's pinky-beige paper wallcovering, 42457, 8 yd. by 36 in., £7 9s. 6d.
3. Sanderson's woven grass cloth, 42453, green on black, 8 yd. by 36 in., £5 10s. 3d.
4. Sanderson's bamboo paper, 42410, 8 yd. by 36 in., £5 8s.
5. Sanderson's fabric in linen, jute and cotton, HL 4172/4, in blue/green and four other colours, 50/51 in. wide, 39s. 3d. a yd.
6. Omega expanded polystyrene ceiling tiles, 906169, 12 in. square, 1s. 9d.
7. Donald Brothers' "Lochinver" in colour 2, 51 in. wide, 52s. 6d. a yd.
8. Donald Brothers' "Glenaffric", colour 1, 51 in. wide, 29s. a yd.
9. Donald Brothers' "Glenaffric" check fabric, in turquoise and olive green, 51 in. wide, 36s. a yd.
10. Donald Brothers' "Glenaffric" in colour 5, 51 in. wide, 29s. a yd.
11. Donald Brothers' "Lochinver" undyed fabric, 50 in. wide,

- 52s. 6d. a yd.
12. Donald Brothers' "Lochinver" fabric in burnt orange, 701, 50 in. wide, 52s. 6d. a yd.
13. Plyfa Profil 3- and 5-ply decorative plywood, 72, 80 or 98½ in. by 24 in., from 3s. a sq. ft.
14. Seaboard combed plywood comes in panels, 8 by 4 ft., 10 by 4 ft., 2s. 3d. a sq. ft.
15. Plyfa Profil plywood from 3s. a sq. ft.
16. Sanderson's Rollywood for blinds, 4 ft. or 8 ft. wide, 2s. 6d. a sq. ft.
17. Donald Brothers' "Glendale" upholstery in 20 colours, 51 in. wide, 34s. a yd.
18. Country House Bouclay sisal carpeting in topaz, in widths 25½ in., 21s. a yd., 35½ in., 29s. 6d. a yd., 79 in., 63s. a yd.
19. Carpet Trades Peerless all-wool pile carpet in aquamarine, 65s. a sq. yd.
20. Shelley Textiles' Tumbel Twist rugs in washable cotton, from 20s. 3d. to 55s. 3d. and by the yd.
21. Crown spongeable wallpaper, X32263, 21 in. wide, 11 yd. long, 10s. 6d. roll. Colour photograph by John Cook







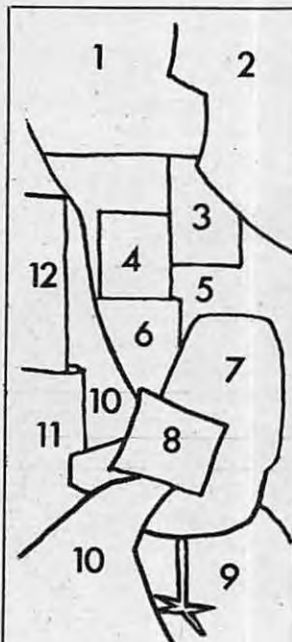
## Decoration Studio No. 3 *continued*

with an exhibition-like clash of shiny, smooth, dull, rough surfaces. The same principles apply here as for colour and pattern: there must be an overall affinity of materials that can be highlighted with the use of contrast. Try the soft gleam of metal or the brightness of glass against the natural roughness of grass wall-covering or tweed curtaining. In the room opposite, the "natural" texture of the screen blocks, the wall-covering, carpet, tweed curtaining and upholstery and the rush chairs are given an added point by the smoothness of the contrasting linoleum flooring, simple wood, metal and plastics-covered furniture, which Sue Bartley has combined to give a very simple colour scheme greater depth and character.

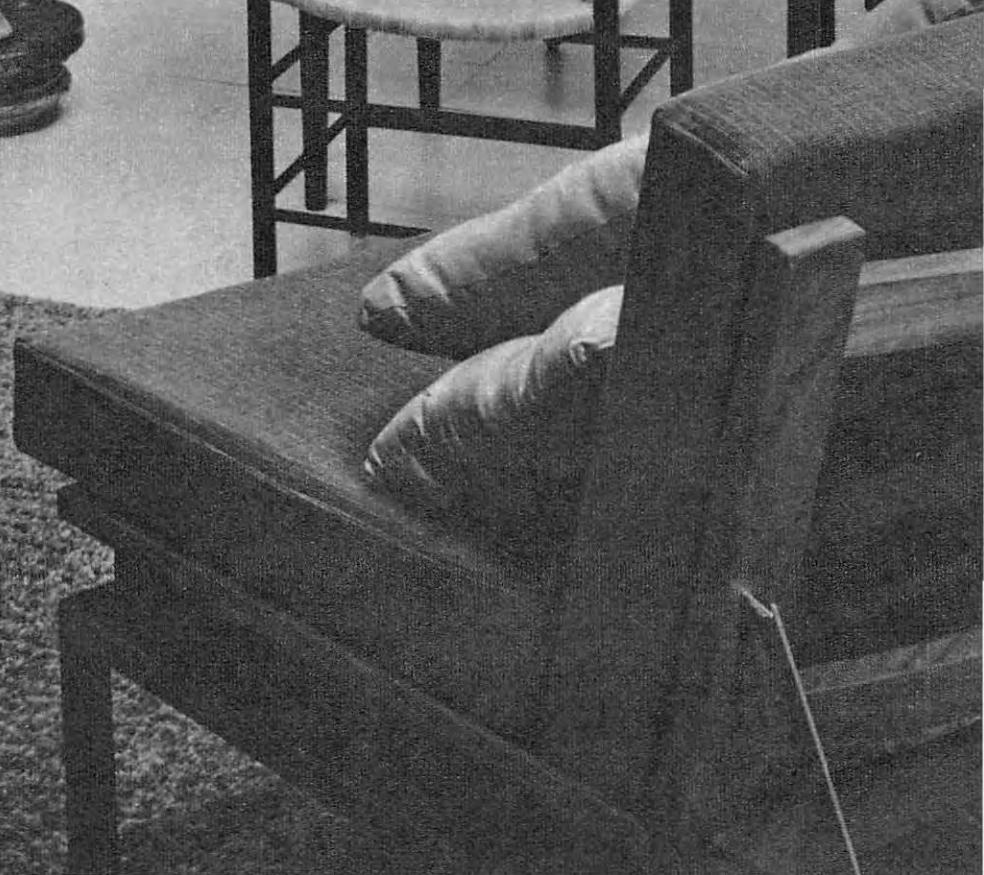
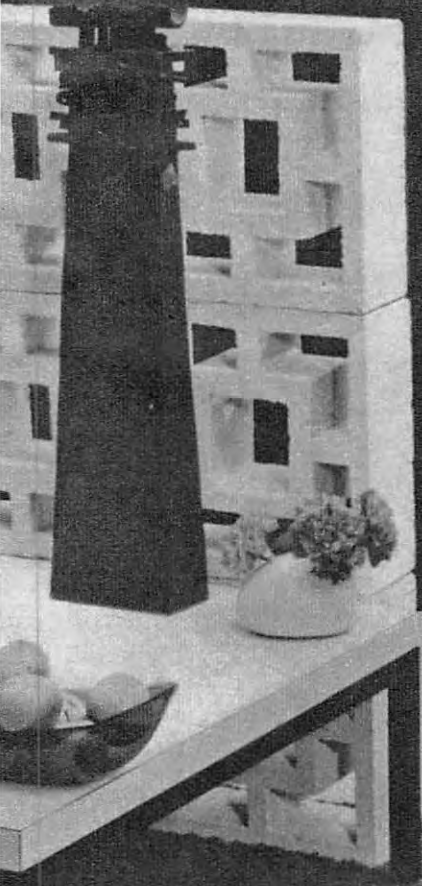
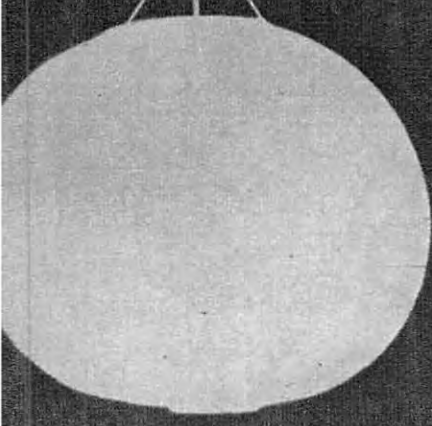
Donald Brothers' "Rosemount" curtaining, colour 2, 48 in. wide, 27s. a yd. Californian Screen Blocks in Sun Valley design, 12 in. square, 4 in. deep, 45s. a sq. yd. Wall Paper Manufacturers' Anaglypta wall covering, Old Spanish stone design, No. 1235, made in panels, shaped to interlock, 38 by 21½ in., 15s. 9d. each. Nairn-Williamson linoleum tiles in plain white, 9 in. sq., 21s. a sq. yd., laid. Boyle's Country Weave sisal carpeting in Cockscomb, 72 in. wide, 59s. 6d. a yd. G-Plan teak dining table, 4321, £26 15s. Rush chairs from Liberty, £15 16s. 6d. each. Buckingham Duo range chairs with black metal underframe, afrormosia seat with cushions in Blue, No. 28, £19 15s. each, and table with Waverite top, £10. Rice-paper pendant lamp, 22s. 6d., and tableware from Liberty. Pottery sculpture and vase from the Craftsmen Potters Association. Nubian figure from Edward Marno, Jubilee Place, S.W.3. Painting by Christo Coetze loaned by Anthony Denney. Cushions from Ingram's International Designs, from £1 each. Blue Acrylic bowl by X-Lon, 16 in. long. It costs 39s. 6d.

1. Wall Paper Manufacturers' Supaglypta RD 604, durable and resilient embossed paper made of cotton fibres in a natural colour that can be decorated, 21 inches wide, 12 yards long, 26s. 3d. a roll. 2. Vega Designs mohair and wool rug with deep, soft pile, 48 in. by 70 in., £9. 3. Sanderson flock wallpaper 93030, with red flock on gold, 21 in. wide, 11½ yd. long, 60s. 11d. a roll. 4. Sanderson flock wallpaper, 52023, with black flock on gold, 21 in. wide, 12 yd. long, 161s. 9d. a roll. 5. London Seventy wall hessian comes in 31 colours, 36 in. wide, from 6s. 11d. a yd. 6. Vega Designs glass fibre wall covering or dividing panel, is textured on one side, smooth on the other, 6 ft. by 3 ft. or 8 ft. by 4 ft., 10s. a sq. ft. 7. Lurashell Canasta chair with smooth black glass fibre shell and removable tweed covering,

is mounted on an aluminium swivelling base, from £29 13s. 3d. according to cover. 8. Silk covered cushion from Ingram's International Designs, 22s. 6d. 9. Morlands off-white round sheepskin rug with a deep pile, in four sizes, 4 ft. 3 in. diameter. It costs £22 2s. 10. Tibor textured weave curtaining, Sloane, in cotton and fibro comes in 16 colourways, 48 in. wide, 25s. a yard. 11. Eaton Bag Company palm leaf mat, 26 by 72 in., 25s. 12. Eaton Bag Company reed mat, 4 ft. by 6 ft. long, £2









# BEST WAYS WITH GAMMON





## Gammon is economical, keeps well and is delicious served hot or cold. Here, Cookery Editor Patricia Hudson suggests ways of getting the best out of this useful joint

To vary the dishes from a large joint of gammon, before cooking cut off a number of slices ready for grilling, or divide the joint and cook by two different methods. Gammon is delicious served cold but, to prevent monotony, thin slices can be stuffed, rolled and masked with a rich sauce before

baking. Then make the final remains of the joint into a mousse or soufflé. When making up cooked gammon dishes, remember to add sufficient made mustard and freshly ground black pepper with the seasonings in order to bring out the flavours. Also avoid over-cooking so that the finished dish is still succulent.

### To cook gammon

Weigh the joint and then soak in cold water, preferably overnight or for at least six hours, to remove excess salt. Place in a large saucepan, cover with fresh cold water and bring slowly to the boil. Simmer gently, allowing 20 to 25 minutes to each pound. For a sweet finish, remove the gammon from the pan. Allow to cool a little, then peel off the skin, score the fat into large squares, stick a clove in the middle of each. Sprinkle the joint liberally with soft brown sugar and place on a rack in a baking tin. Cook 355 deg. F. (gas No. 4) for 30 minutes, basting occasionally with cider, using about  $\frac{1}{2}$  pint. For plain breadcrumb finish: remove from the heat and leave the joint in the liquid until almost cold. This has the effect of "setting" the joint, making it easier to carve, especially in very thin slices. Skin the gammon before it cools completely, score the surface and sprinkle with toasted crumbs.

### Cold Gammon Mousse

8 oz. lean cooked gammon;  $\frac{1}{2}$  pint espagnole sauce;  $\frac{1}{4}$  pint double cream;  $\frac{1}{8}$  pint single cream; freshly ground black pepper;  $1\frac{1}{2}$  teaspoons made mustard;  $\frac{3}{4}$  pint aspic jelly;  $\frac{1}{2}$  oz. gelatine, dissolved in  $\frac{1}{8}$  pint water; carmine colouring; watercress.

Prepare a  $1\frac{1}{2}$ -pint size soufflé case. Pound the gammon and sauce well together. Reduce to a purée. Whip the double cream and lightly fold in the single cream. Fold into the gammon mixture. Add seasonings. Half set  $\frac{1}{2}$  pint aspic jelly and whisk until frothy. Add to the gammon mixture. Add a few drops of colouring to the gelatine before adding to the gammon. Pour the whole into the prepared case. When nearly set, pour the remaining aspic jelly on top. When set, remove

the paper, garnish with watercress and serve with brown toast.

### Gammon with Minced Cranberry Glaze

Gammon joint, about 10 lb.; 1 lb. cranberries, minced; 6 oz. honey; 1 tablespoon finely grated lemon peel; 1 lemon. Cook the gammon as above. After scoring the fat, place the joint on a rack in a baking tin. Mix together the cranberries, honey and peel. Spread over the gammon. Cook 400 deg. F. (gas No. 6) for about 40 minutes, basting several times. Serve decorated with flower shapes cut from lemon peel.

### Gammon with Red Wine Sauce

3 lb. gammon, about 2 in. thick; 1 clove garlic, chopped; few broken leaves rosemary;  $\frac{1}{2}$  pint inexpensive red wine;  $\frac{1}{2}$  teaspoon cornflour blended in a little cold water;  $\frac{1}{4}$  pint single cream; pepper;  $\frac{1}{2}$  teaspoon finely chopped parsley. Place the gammon in a deep dish. Sprinkle with the garlic and rosemary. Pour over the wine. Cover and leave to marinate overnight. Turn the gammon and leave a further two hours. Place the gammon in a sauté pan. Strain over the marinade liquid. Bring slowly to the boil and simmer gently for about one hour. Remove the gammon to a serving dish. Add the blended cornflour to the liquid and bring to the boil. Cool two minutes. Remove from the heat and add the cream. Cook over a low heat for one minute. Pour over the gammon. Sprinkle with parsley and serve with chopped buttered spinach.

### Peach-stuffed Gammon

4 slices gammon about  $\frac{1}{2}$  inch thick; 2 fresh peaches, skinned and sliced; 1 oz. butter; freshly ground black pepper; parsley.

Remove the rind and snip the fat to prevent buckling during cooking. Place the slices under a hot grill for one minute. Reduce the heat by about half and continue cooking for a further 5 minutes on each side. Meanwhile, lightly fry the peach slices in the butter. Sprinkle the gammon with pepper and cover two of the pieces with peaches. Put the other gammon slices on top and garnish with the rest of the peaches and parsley. Serve with green peas and potatoes.

### Baked Gammon and Chicory

4 small heads chicory; 1 lemon; salt; 4 large slices cooked gammon; made mustard; freshly ground black pepper;  $\frac{1}{2}$  oz. butter;  $\frac{1}{2}$  pint béchamel sauce; 2 oz. finely grated Cheddar cheese.

Cut a thin slice from the base of each piece of chicory. With a pointed knife remove the core. Run under cold water and drain well. Bring a pan of water to the boil. Add salt and the juice of half lemon. Add the chicory and simmer for 10 minutes. Drain well. Spread the gammon slices with mustard and sprinkle with pepper. Place a piece of chicory on each, sprinkle with lemon juice. Roll up and place in a buttered oven dish. Pour over the béchamel sauce, cover with cheese and bake 355 deg. F. (gas No. 4) for about 25 minutes. Brown under the grill.

### Hot Gammon Soufflé

1 oz. butter; 1 oz. flour;  $\frac{1}{2}$  pint milk; salt; pepper; 1 teaspoon made mustard; 1 tablespoon single cream; 4 oz. cooked gammon, finely minced; 3 eggs;  $\frac{1}{2}$  pint béchamel sauce; few thin slices gammon, rolled; parsley. Prepare  $1\frac{1}{2}$ -pint size plain mould or soufflé case. Melt the butter, add the flour, beat until smooth. Gradually add the milk, stirring all the time. Cook until the

panada leaves the sides of the pan clean. Remove from the heat, add seasonings and leave until cool. Separate the eggs, beat in the yolks one at a time. Add the gammon and cream. Fold in the stiffly whisked whites. Turn into the prepared tin, cover and steam gently for about 50 minutes. Turn on to a hot dish, remove the paper disc and coat with sauce. Garnish with rolled gammon and parsley.

### Jambon en Croûte

About 5 lb. middle gammon, boned; 4 cloves; 1 inch cinnamon stick; bouquet garni; 6 peppercorns;  $\frac{1}{2}$  bottle dry champagne; 1 each medium sized carrot and onion, sliced; sprig thyme; parsley; 1 lb. flaky pastry; 1 egg. Sauce: champagne liquid from cooking the gammon;  $\frac{1}{2}$  pint good gravy;  $\frac{1}{4}$  pint Madeira; 1 beef stock cube.

Soak the gammon overnight in cold water. Put into a large pan with the cloves, cinnamon and bouquet garni. Just cover with water. Bring slowly to the boil, then simmer gently, allowing 20 minutes to each pound. Pour off the liquid. Add the champagne, vegetables, thyme and sprig of parsley. Bring to the boil and simmer very gently 45 minutes. Remove the gammon and cut into slices. Lightly press together into original shape. Roll out the pastry  $\frac{1}{4}$  inch thick. Place the gammon in the centre and draw the pastry round it like an envelope. Crimp the edges together. Place on a baking sheet. Lightly brush the pastry with a little beaten egg. Bake 400 deg. F. (gas No. 6) for about 20 minutes. Reduce the temperature to 355 deg. F. (gas No. 4) for a further 15 minutes. Serve garnished with parsley and hand the sauce separately. To make the sauce: Reduce the champagne cooking liquid to  $\frac{1}{4}$  pint. Add the gravy, Madeira and beef stock cube. Simmer gently for 10 minutes. Strain.



**Ideal Home  
Privilege Offer**

# MEAT THERMOMETER

COOKING MEAT with the aid of a special thermometer can give results worthy of the finest chef in the land.

Now readers of IDEAL HOME can buy the Taylor Armored Meat Thermometer—imported from America—at a special low price of only 13s. 6d., post free. At present, this thermometer is available only through IDEAL HOME.

This 6½-in. long thermometer is not only a foolproof aid to new cooks but also to the experienced. For with it, you employ a low-temperature method of cooking—little used in this country—that gives tenderer, tastier, juicier results than medium or high temperatures. It also reduces meat shrinkage.

This is how it works. With each Taylor Armored Meat Thermometer, you get a special timetable that gives the oven temperature, internal temperature and approximate cooking time per pound for each of the following: beef, underdone, medium or well-done, with and without bone; lamb, shoulder and leg; veal, pork, and gammon, all with and without bone; chicken, turkey and duck.

Suppose that you wish to roast a 3 lb. piece of beef to be underdone. Heat the oven to the correct temperature shown on the chart. Before you put the meat into the oven, insert the meat thermometer into the thickest part of the meat at an angle so that the scale is easily readable. The stainless steel point, which has a sabre tip to make insertion easier, should be in the thickest part of the meat. It should not be in contact with bone or gristle as these conduct heat.

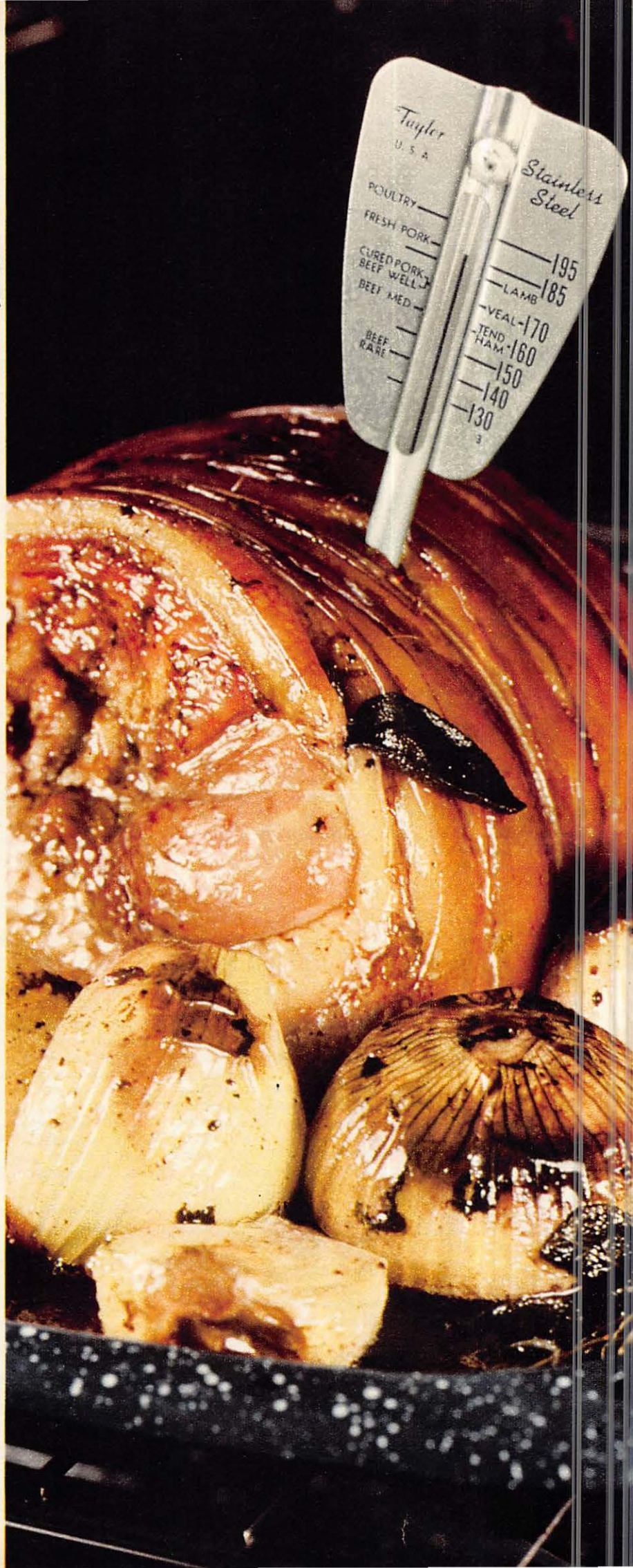
About 15 minutes before the cooking time is up start checking the scale. This is an armoured glass tube in the centre of the thermometer. As the heat increases, the indicator on the scale rises. When this reaches the correct grading, take the meat out. It will be perfectly cooked.

To get your Taylor Armored Meat Thermometer, fill in the order form on page 149 and post it with your remittance to: IDEAL HOME, Dept. I.M.9, Rochester X, Kent.

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# SMALL CAKES

Traditionally, elderly matrons and small boys suffer the greatest temptation at teatime. Yet, who among the rest of us would find it easy to refuse some of these delicacies?



Raisin Sugar Bubbles, true to their name, are light cakes with a sugary finish

## Genoese Sponge Base

4 large eggs; 4 oz. caster sugar; 3 oz. warm sifted flour; 3 oz. unsalted butter, melted. Grease tin 11 by 8 by 1 in. Line with greaseproof paper and grease again.

Put the eggs and sugar into a large bowl over a pan of hot water. Whisk until the mixture is thick and creamy. Remove from the heat and continue whisking until the mixture cools. Using a metal spoon, lightly sieve and fold in the flour. Finally fold in the melted butter. Pour into the prepared tin and bake 380 deg. F. (gas No. 5) for 18 minutes. Turn on to a wire tray and carefully remove the paper. Use as required. This sponge keeps about 7 to 10 days in an airtight container.

To finish: cut the sponge into about 18 various shapes. Shake free of crumbs and coat the sides either with butter icing or warm, sieved apricot jam. Roll in one of the finishes. Top with glacé icing.

## Iced Sponge Petit Fours

Genoese sponge base, cut into about 18 various shapes.

### Finishes

(Sufficient for the above quantity.)

Glacé icing: 6 oz. sifted icing sugar; about 2 tablespoons hot water; flavourings or colouring as required.

Re-sieve the icing sugar into a bowl. Gradually add the liquid, stirring all the time, until the icing just coats the back of a wooden spoon. Add flavouring and/or a few drops of colouring as required.

### Flavourings

Fruit juice: replace the liquid with strained fruit juice, orange, lemon, pineapple, etc.

Chocolate: add 1 tablespoon finely grated and melted plain chocolate.

Coffee: replace the liquid with coffee essence or very strong black coffee.

### Butter Icing

4 oz. soft unsalted butter; 6 oz. sifted icing sugar; 1 egg yolk. Beat the butter until fluffy. Gradually beat in the icing sugar. Finally add the egg yolk. Add flavourings or colourings as required. For fruit flavourings, add about 2 dessertspoons strained fruit juice. Coffee and chocolate, add ingredients as for glacé icing. Colourings: a few drops of suitable colouring.

### Some Finishes

About 4 oz. chopped or shredded toasted almonds, chopped hazel or walnuts, crushed macaroons, glacé or crystallised flowers or fruits, chocolate vermicelli; whipped double cream and fresh fruit, thinly rolled marzipan.

## Fruit and Cream Cornets

1 large egg; 3½ oz. caster

sugar; light 2 oz. flour; 2½ tablespoons water; ¼ pint double cream, whipped; about 8 oz. fresh fruit; icing sugar.

Whisk the egg and sugar until light and thick. Gradually fold and sieve in the flour and water. Drop small spoonfuls of the mixture on a well-greased baking sheet, far apart. Bake 355 deg. F. (gas No. 4) for about 7 minutes, or until golden in colour. Quickly remove each and roll round a cream horn tin. When cool remove the cases and fill the centre with whipped cream and fruit. Lightly dredge with a little icing sugar.

## Liqueured Marmalade Buns

2 tablespoons marmaladé; 1 dessertspoon Cointreau; 5 oz. self-raising flour; 1½ oz. butter; 2 oz. caster sugar; 1 egg; milk; 1 oz. granulated sugar.

Mix the marmalade and liqueur and allow to stand for five minutes. Sieve the flour into a bowl. Rub in the butter. Add the sugar and quarter of the marmalade mixture. Bind together with the egg. Shape the mixture into small balls, place on a greased baking sheet. With the floured handle of a wooden spoon make a small dent in the centre of each. Fill with the rest of the marmalade mixture. Lightly paint the cakes with milk and sprinkle with granulated sugar. Bake 380 deg. F. (gas No. 5) for about 12 to 15 minutes. Cool on a wire tray.

## Mini Swiss Rolls

3 large eggs; 3 oz. caster sugar; 1 dessertspoon lemon juice; 1 teaspoon finely grated lemon rind; 2½ oz. flour; Filling: 3 tablespoons apricot jam; 1 dessertspoon Kirsch; 1 oz. blanched shredded almonds. To finish: icing sugar. 1 oz. grilled shredded almonds. Prepare a 10- by 14-inch Swiss roll tin. Put the eggs and sugar into a large bowl over a pan of hot water. Whisk until the mixture is thick and creamy. Remove from the heat and continue whisking until cool. Add the lemon juice and rind and lightly sieve and fold in the flour. Turn the mixture into the prepared tin, spread well into the corners. Bake 400 deg. F. (gas No. 6) for 7 minutes. Warm the jam, add the Kirsch and almonds. Turn the sponge on to a sheet of caster sugar-dredged greaseproof paper over a damp tea towel. Spread with the warm filling and roll up the two long sides towards the centre. After a few minutes remove the cloth and paper and lift the sponge on to a wire tray. When cold, divide the two rolls and cut each into 2-inch pieces. Dredge with icing sugar and spike with grilled almonds.

## Chocolate Boxes

8 oz. Kake Brand plain chocolate cake covering; ½ quantity Genoese sponge base; about 2 tablespoons sieved apricot



# SMALL CAKES

Continued

jam;  $\frac{1}{4}$  pint double cream, whipped; 1 oz. crystallised ginger.

Melt the chocolate in a double saucepan or bowl over a pan of hot water. Beat well. Spread the chocolate evenly into a square 9 by 9 inches on parchment paper. As it begins to set, mark into 24 squares. When set, separate the pieces and remove the chocolate squares from the paper.

Cut the sponge into six pieces the same size as the chocolate squares. Coat the sides with jam and press the chocolate squares into position round the sides to form a box. Top each box with whipped cream and decorate with pieces of ginger.

## Chocolate Melties

8 oz. digestive biscuits;  $1\frac{1}{2}$  tablespoons brandy; 4 oz. butter; 3 tablespoons syrup; 6 oz. chocolate; 30 small paper cases; 15 hazelnuts.

Crush the biscuits with a rolling pin. Moisten the biscuits with the brandy. Melt the butter, syrup and chocolate in a saucepan. Fold the biscuit crumbs into the chocolate mixture and fill 15 double paper cases with the mixture. Put a hazel nut in the centre of each cake and put in the refrigerator until set.

## Chocolate Pineapple Tubs

6 oz. plain block chocolate; 4 rings crystallised pineapple, cut in eights; 4 oz. sponge cake or sponge cake trimmings; 2 dessertspoons rum.

Have ready 8 double  $1\frac{1}{2}$ -inch paper or foil cake cases. Break up the chocolate and melt in a double saucepan. Put a teaspoon of chocolate into each case and coat the bottom and sides using a teaspoon. Leave remaining chocolate melting over hot water. Put cases into the refrigerator. When set, carefully remove the paper cases. Cover the base of each chocolate tub with pineapple, using about threequarters. Crumb the sponge into a basin. Add 2 dessert spoons of rum and mix well. Divide the mixture between the tubs. Pour rest of chocolate on top. Spike with pineapple and leave to set.

## Citron Fingers

4 oz. flour; 3 oz. butter;

2 oz. caster sugar; 2 oz. ground almonds; 1 oz. pine kernels, chopped; 2 oz. citron peel, chopped; 1 egg; 3 tablespoons sieved apricot jam; 1 oz. blanched almonds, shredded and grilled; lemon glacé icing (4 oz. icing sugar, etc.).

Sieve the flour into a bowl. Rub in the butter. Add the sugar, nuts, and 1 oz. peel and bind into a stiff paste with the egg and if necessary a little water. Turn the mixture into a greased tin 11 by 8 by 1 in. Bake 355 deg. F. (gas No. 4) for about 40 minutes. Turn on to a wire tray. When cool, cut in two and sandwich together with jam. Top with glacé icing and sprinkle with the rest of the peel and grilled nuts.

## Florentines

$3\frac{3}{4}$  oz. butter; 4 oz. caster sugar; 4 oz. broken walnuts and almonds, mixed; 1 oz. sultanas; 1 oz. glacé cherries; 1 oz. candied peel; 1 fluid oz. double cream; 4 oz. block chocolate.

Line several baking sheets with vegetable parchment paper. Melt the butter in a pan, add the sugar and boil for one minute only. Stir in all the other ingredients except the cream; lastly, whip the cream and fold it into the mixture. Drop in small, well-spaced heaps on to the prepared baking sheets, and cook in a moderate oven (355 deg. F., gas No. 4) for about 10 minutes. The Florentines should be a pale golden brown. Remove the baking sheet from the oven and let it cool slightly. Press the edges of the biscuits into a neat shape. Remove them from the paper and on to a wire tray. Melt the block chocolate, turn the Florentines so that the flat side is uppermost and spread this side with the melted chocolate, roughening the surface slightly with a fork.

## Almond Meringue Fingers

3 egg whites; 3 oz. caster sugar; 3 oz. ground almonds; 1 light teaspoon plain flour; 4 oz. coffee butter icing.

Whisk the whites until stiff. Whisk in half the sugar, then gradually fold in the rest of the sugar, almonds and flour. Put the mixture into a forcing bag

with 1-inch plain nozzle and pipe the mixture into 3-inch fingers on vegetable parchment on a baking sheet. Bake 380 deg. F. (gas No. 5) for 10 to 12 minutes or until pale biscuit colour. Lift carefully on to a wire tray. When cool, sandwich together with coffee butter icing.

## Petits Choux

2 oz. flour; 1 oz. butter;  $\frac{1}{4}$  pint water; pinch salt; 1 whole egg; 1 egg yolk; milk; 1 oz. blanched almonds, coarsely chopped;  $\frac{1}{2}$  pint confectioner's custard; icing sugar. Dry and sieve the flour. Make a panada with the butter, water, salt and flour. Beat well and allow to cool. Gradually beat in the egg and yolk. When quite cold, put into a forcing bag with  $\frac{1}{2}$ -inch plain nozzle and pipe the mixture into small balls on to a greased baking sheet. Cook 400 deg. F. (gas No. 6) for 12 minutes. Lightly paint with milk and sprinkle with almonds. Return to the oven for a further 5 minutes. When cool, split and fill with custard. Dredge with icing sugar.

## Crème Pâtissière

$\frac{1}{4}$  pint milk; 1 egg yolk; 1 oz. caster sugar; 2 tablespoons sifted plain flour;  $\frac{1}{4}$  teaspoon vanilla essence or  $\frac{1}{2}$  tablespoon of Kirsch, rum or brandy. Scald the milk. Beat the egg yolk and sugar until light in colour. Sift the flour into the egg mixture and gradually beat in the hot milk. Return to the pan. Bring slowly to the boil, stirring all the time. Remove from the heat and add the flavouring. Strain and cool before use.

## Raisin Sugar Bubbles

8 oz. flour; 2 oz. caster sugar; 3 level teaspoons baking powder; 1 level teaspoon salt; 2 oz. butter; 4 oz. Californian seedless raisins; 1 egg; 4 tablespoons milk. Coating: 2 oz. melted butter; 4 oz. caster sugar, 1 level teaspoon cinnamon,  $\frac{1}{2}$  level teaspoon nutmeg, mixed together.

Grease 18 deep pâté tins. Sieve the flour, sugar, baking powder and salt into a bowl. Rub in the butter and stir in the raisins. Add the egg and milk and mix

well. Turn on to a floured board, knead lightly. Roll into small balls about  $\frac{1}{2}$ -inch diameter. Dip each in the melted butter then roll in the spice mixture. Pile four balls into each pâté tin. Bake 400 deg. F. (gas No. 6) for 20 minutes. Remove carefully. Place to cool on a wire rack.

## Spice Buns

2 oz. butter; 2 oz. caster sugar; 2 oz. self-raising flour; 1 egg;  $\frac{1}{4}$  teaspoon each cinnamon and nutmeg; 2 oz. sultanas. Cream the butter and sugar until light and fluffy. Lightly beat the egg and gradually fold in with the sieved flour and spices. Finally, add the sultanas. Divide the mixture between 9 greased pâté tins and bake 400 deg. F. (gas No. 6) for 12 to 15 minutes. Cool on a wire rack.

## Honey Nut Brownies

$1\frac{1}{2}$  oz. whipped-up cooking fat; 2 oz. cocoa;  $5\frac{1}{2}$  oz. Gales thick honey;  $\frac{1}{2}$  teaspoon vanilla essence; 4 oz. caster sugar; 2 eggs; 2 oz. plain flour;  $\frac{1}{8}$  teaspoon baking powder;  $\frac{1}{4}$  teaspoon salt; 4 oz. chopped nuts.

Line and grease a 7- by 7-inch shallow tin. Melt the fat, add the cocoa and mix well. Stir in the honey, vanilla essence, sugar and beaten eggs. Add the sieved flour, baking powder and salt. Mix well. Finally, fold in the nuts. Turn into the prepared tin and bake 310 deg. F. (gas No. 2) for 45 minutes. Turn on to a wire rack. When cool, cut into squares.

## Airy-Fairy Cakes

2 oz. flour; 2 oz. One-minute oats; 8 oz. caster sugar; 2 egg whites; juice  $\frac{1}{2}$  lemon.

Mix together the flour, oats and 4 oz. sugar. Work in one egg white. Turn on to a sugar-sprinkled board and roll out  $\frac{1}{4}$  inch thick. Cut into 3-inch fingers. Mix together the rest of the sugar, egg white and lemon juice. Cover the pastry with the icing. Put the slices on a greased baking sheet and cook 310 deg. F. (gas No. 2) for 10 to 15 minutes. Remove from the oven. Cool before removing from the baking sheet.





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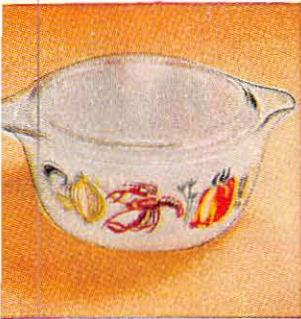
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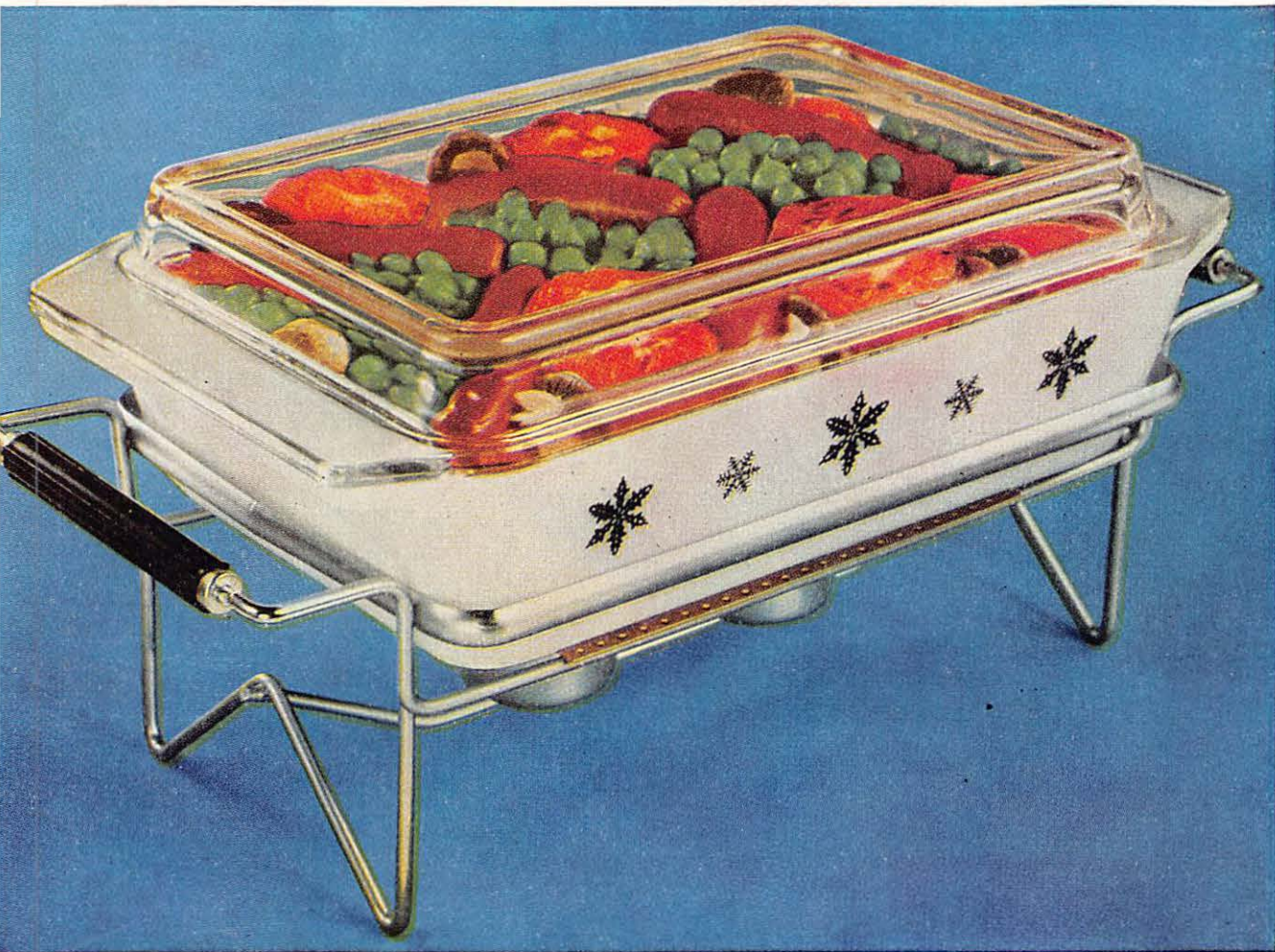
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## 'PYREX' IN SERVING MOOD

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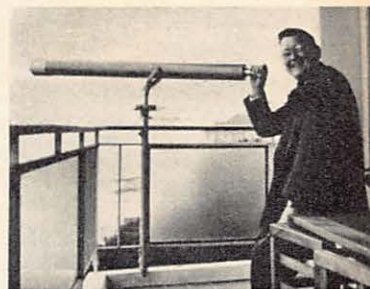
# HAPPY IN A FLAT

With the need to compress more homes into restricted space, a higher ratio of flats to houses is probably inevitable in dwellings to be built in the next few years. In many local authority development schemes, flats are already accounting for almost 50 per cent of the new accommodation being provided.

However, more than four-fifths of the total dwellings so far produced in Britain since the war are one-family homes with gardens. The Englishman's home has always ideally been his exclusive castle. The idea of accepting a slice of communal castle has been accepted only with reluctance.

Yet many people who have chosen to live in flats are enthusiastic about flat-living. They brush aside such supposed snags as noise from neighbours and lack of garden and point to many advantages. Flats nowadays are well-designed and well-appointed. They are warm—with fewer draughts under the doors than in houses. Flat-dwellers generally feel their home is more secure when left empty, there are no external maintenance worries, no weeding or lawn-mowing chores, and the view from their windows is often more exciting.

To find out just how practical and pleasant living in modern flats can be, IDEAL HOME recently visited three quite different flats—those of a bachelor girl, a family with young children and an older couple who chose to retire by the sea.



*Continued on page 95*





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# HAPPY IN A FLAT

*continued*

ONE OF THE MOST interesting forms which the modern flat has taken in recent years is that of the improved bed-sitter.

For young men, bachelor girls and older people living alone, there are always certain areas in our towns and cities where the tall, old houses have been split up like pigeon-holes into one-room furnished homes.

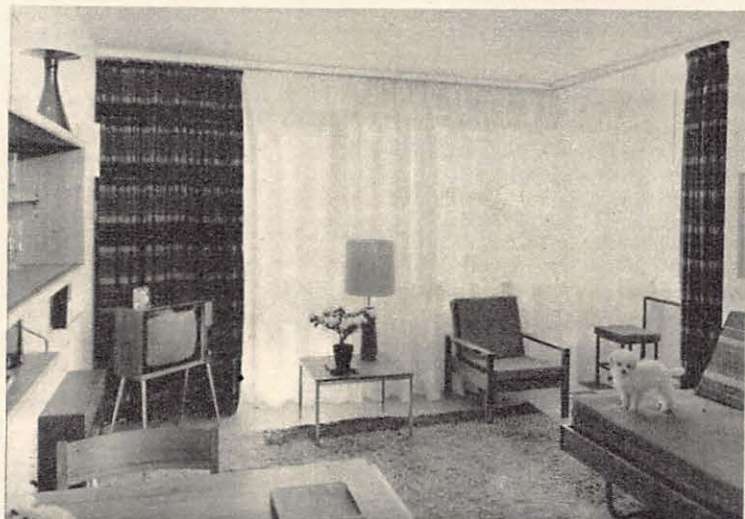
Many of them, though conveniently situated in relation to the occupier's place of work, never quite lose an air of being makeshift—cooking facilities behind a

screen and a shared bathroom on the next floor.

Now, Hyndewood, a go-ahead development concern in south-east London, has recently built a three-storey block of 16 excellent "mini-flats" at Forest Hill. They are, in effect, self-contained de-luxe bed-sitters, as shown below, at £5 to £6 a week on a seven-year lease. Each flat is about 300 sq. ft. in floor area and includes its own entrance lobby and a well-equipped bathroom.

One of the first people to put her name

*Continued on page 97*



View above of the Hyndewood mini-flat as seen from the meals space shows how the kitchen is screened from the bed-sitting area by being positioned in a recess with tiled wall and a strip light above the sink. On the far wall is a Danish Royal unit, in teak finish, which includes a drop-leaf table—"Extra table space is useful for formal entertaining," says Miss Ann Leeson, seen here and in top picture with toy poodle, Crackers. A feature of the flat that she especially likes is the floor-to-ceiling glazing, left, which extends for 17 ft. Opening sections are centre-pivoted. The curtains are a Fidelis fabric in blue and black; that on the right can close off the kitchen and meals space when desired. The Vono bed unit is used as a couch during the day. The entire flat is floored with vinyl tiles. Furnishing scheme was carried out by Design and Contract Associates, of London, to a budget of between £250 and £300



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## HAPPY IN A FLAT

*continued*

down when the show flat was opened was 20-year-old Miss Ann Leeson, a comptometer operator with a firm of City accountants. "The flat is the complete home for one," she told IDEAL HOME. "There is a built-in fitted wardrobe, which also forms a bedhead, as well as a cupboard off the lobby. It is simple to furnish, yet there seems enough space to suit even a young married couple without children. And with a whole wall of windows along one side, it's always bright and cheerful. The mini-flat is much easier to keep clean and tidy, too, than a good many of the flats made in old-fashioned houses." There is Debonair convection gas heating, constant hot water and an infra-red heater in the bathroom.

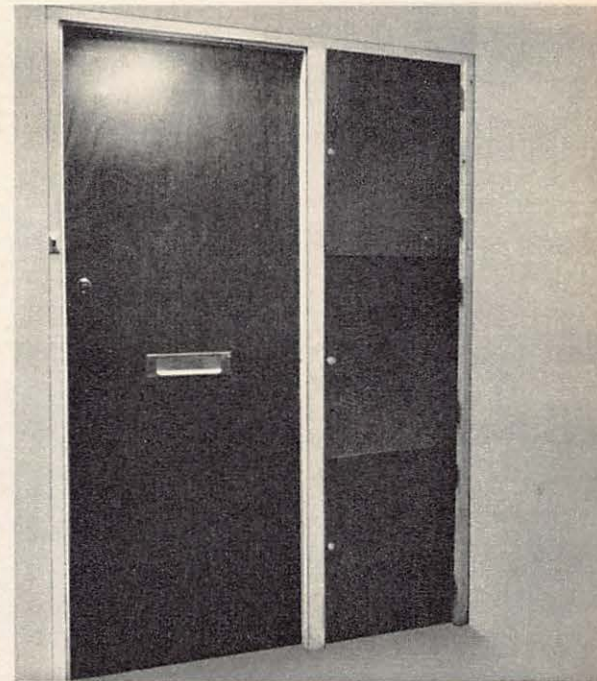
Getting to the City each day is no problem for Miss Leeson. From Forest

Hill station (five minutes' walk), trains take only 12 minutes to reach London Bridge. "I can get to Cheapside quicker from here than I could from Kensington," she says. Deliveries to the flat while it is empty during the day can be put in a cupboard next to the door.

**F**OR the professional man with a young family, a period of living in a flat may be a satisfactory step towards buying a house when his children are older and less tolerant of tiny rooms. When two or three teenagers are crashing around, cheek-by-jowl living becomes unbearable.

Parkleys is a Span development of some 170 flats at Ham Common, Surrey. Ten years ago, "the younger professional man" was able to buy a three-bedroom flat there on a 99-year lease for £3,000. Today, these flats change hands at

*Continued overleaf*



Entrance to the Hyndwood mini-flat, above, is from an internal corridor. Beside the door are cupboards containing the gas and electric meters so that they can be read without entering the flat. One cupboard takes bread, milk and other groceries delivered while the tenant is out at work

Above left, Miss Leeson shares a snack at a small table in the corner for meals by the window. Even from this viewpoint, equipment in the kitchen, which has a chequerboard floor, is largely concealed

Standard equipment provided in the mini-flat kitchen; left, includes Bluegate units, electric refrigerator and electric cooker, all finished in white. "Wonderfully light in here as it is so near the window wall"





## HAPPY IN A FLAT

*continued*

£6,250, which goes to show how this kind of property appreciates.

Mr. and Mrs. George Squires moved into the flat at Parkleys—shown on these pages—five years ago, when their elder daughter was five. So far, they have not outgrown it.

This kind of community is excellent when there are small children. Neighbours are friendly and co-operative. "When our daughters were younger," Mrs. Squires told *IDEAL HOME*, "we used to fling the baby alarm out of the window or drape it along the passage and through the neighbours' door when we visited them. The children don't feel isolated as they might if they were cut off in a big house."

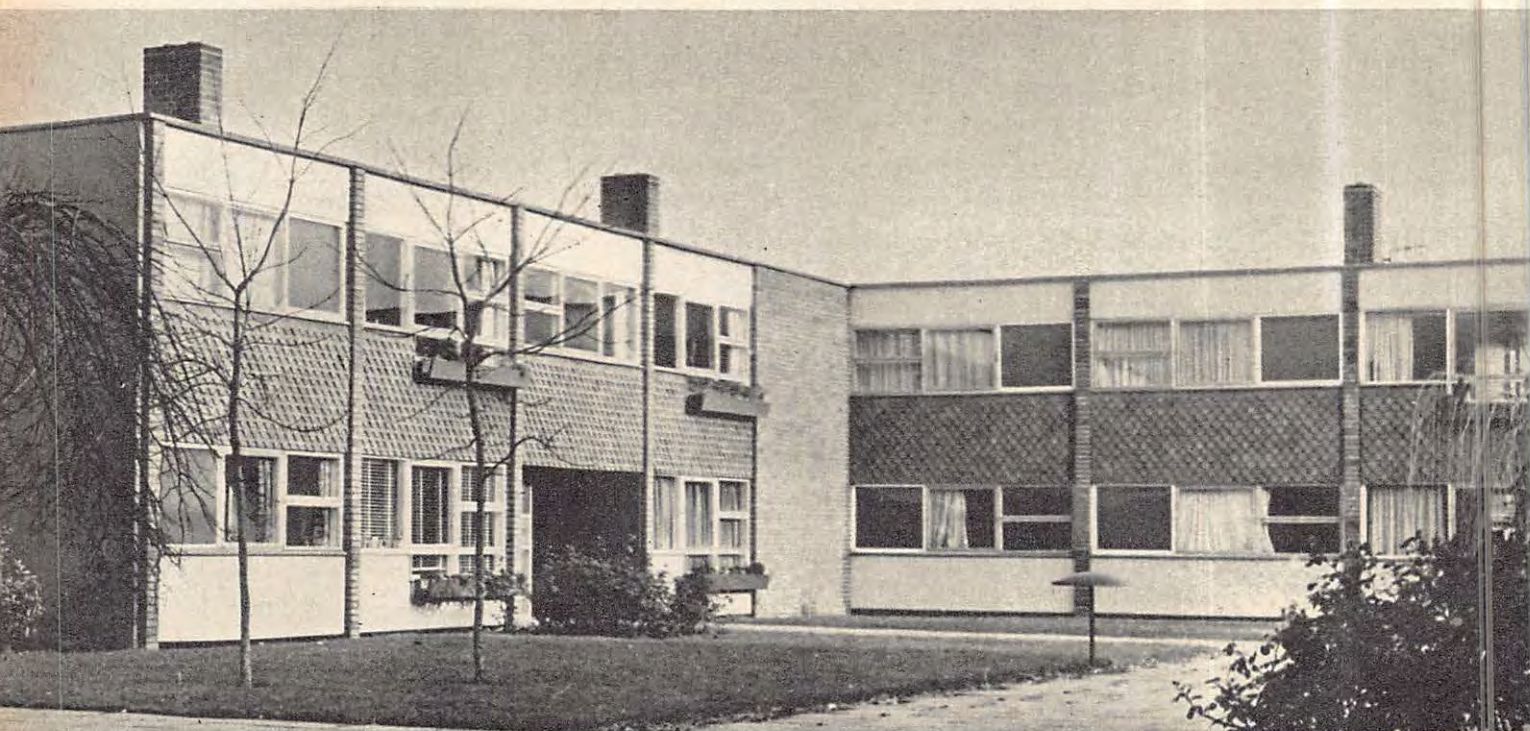
With some reservations, flat-living suits

the Squires family well. Mr. Squires commutes to London. Debbie and Jill go to school at The Orchard, a bus-ride away. Some mothers on the estate work a weekly rota system taking a group of children by car, until, like the Squires girls, they are old enough to take the bus.

Ham Common is in a smokeless zone and only certain (rather bulky) fuel may be used. During the winter, it is difficult to store enough in the bin provided, which takes only 2 cwt. Result: the Squires converted to gas heaters.

Storage, generally, is something of a problem and the family count themselves lucky to have a "junky hole" behind a curtain. The children *have* to be tidy to make life in a small flat tolerable. They

*Continued on page 101*



A communal garden suits the Squires family very well. None of them is mad about gardening. They prefer to look out and see everything in good order. The Residents' Society employs two full-time gardeners who do a marvellous job. Most flats have window boxes—the Squires' keep a china dove in theirs. External repairs and such things as window cleaning on the outside are done by the estate maintenance men

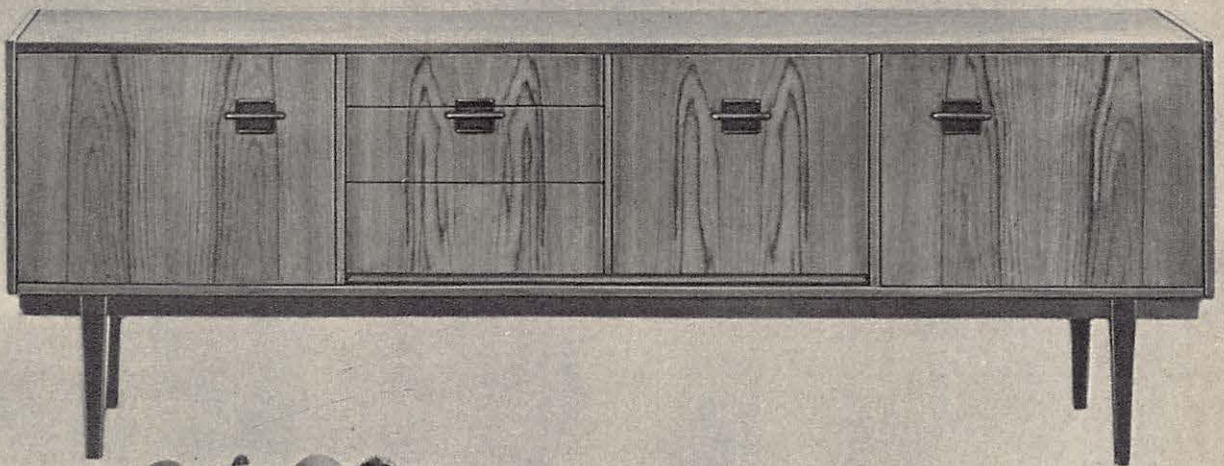
For Debbie (aged ten) and Jill (seven) there is no shortage of companionship. Most of their friends possess a bicycle of some sort. There's always someone around to bat a ball or invite over for a session of twist and pop. Debbie has a record-player in her room. Jill's pride and joy is a hamster called Jingle. Once permission is given, you can keep any animal you like. Jill says the landlords are very obliging and would probably allow a monkey if anybody asked!



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# HAPPY IN A FLAT

*continued*



also have to buck up about washing or having a bath. "There's a lot of queuing up in the mornings and we never get a chance to dawdle. Having only one 'loo' is a decided drawback."

Perhaps the key to the success of this kind of scheme is the Residents' Society. Each resident pays £48 a year towards upkeep, which means everything from roof repairs and mending broken windows to wiring the estate Christmas tree with fairy lights.

**F**LATS undoubtedly have an attraction for those people who, when they retire, can afford the kind of home that is easiest to run without help in

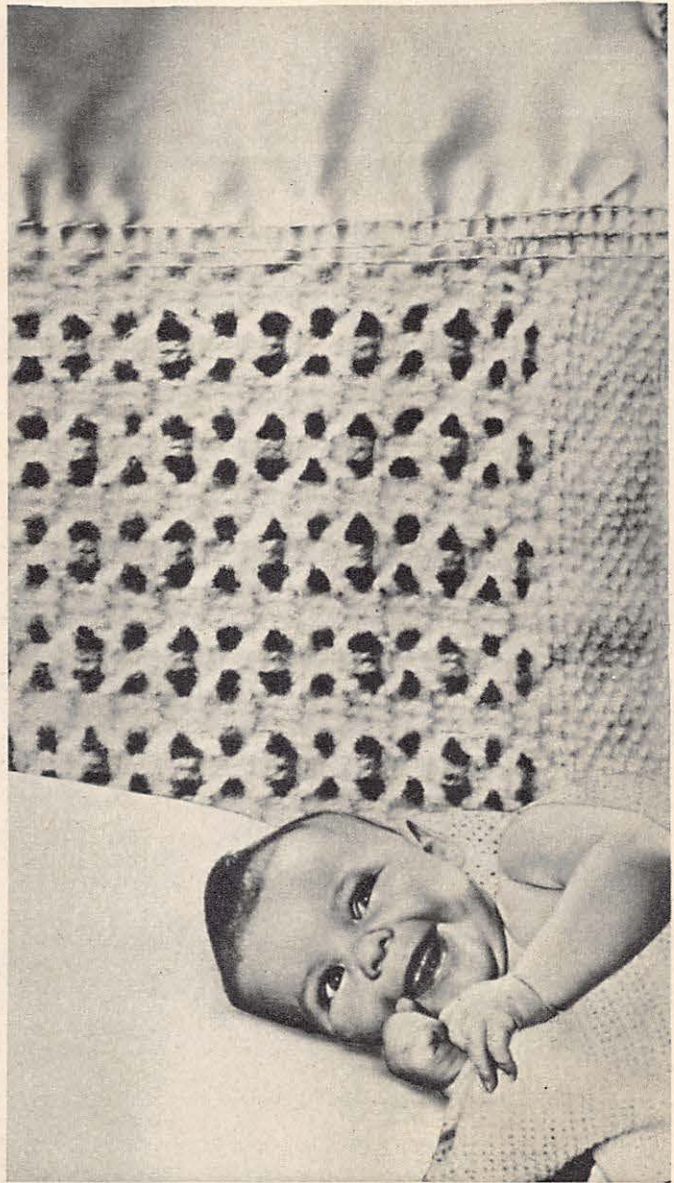
*Continued on page 103*



Storage in flats is never enough—where to put holiday clothes, sports gear, trunks, photographic equipment? Mrs. Squires, left, carries the children's bikes up to a laundry room, below, shared with a neighbour across the landing. "The garage," she says, "is jammed up with a spare bed and a tea trolley—we can hardly drive in! But bedrooms have built-in cupboards



In the compact galley, below, family meals are prepared for large appetites. More general storage would be useful, especially here where planning is tight



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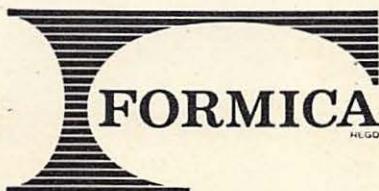
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HAPPY  
IN  
A  
FLAT  
*continued*



Mr. and Mrs. Ralph Brooke live on the top floor of this new block at Sandbanks, Dorset. The two windows on the left are theirs. Outside is a balcony where Mr. Brooke has his telescope mounted (top picture) to watch the shipping constantly entering and leaving Poole Harbour

surroundings that will offer good opportunities for leisure activities of the kind they want.

Take, for example, Mr. Ralph Brooke, O.B.E., a retired surgeon who likes sailing and golf. Last year, he and his wife, Marjorie, took a flat at the top of Shoreacres, a newly-built four-storey block at Sandbanks, Dorset. Living there with them is their 19-year-old daughter. "We love it here," says Mrs. Brooke, "especially when our married daughters and their children come to stay. It's like a continuous seaside holiday."

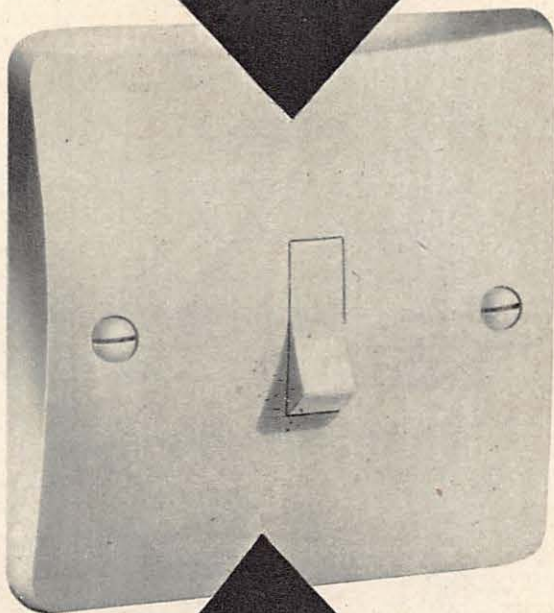
Seaside it is, for the road and entrance are "at the back" and only the beach, to which there are private access steps leading from a forecourt, separates the flats from the waves.

The accommodation—underfloor-heated by electricity—is generous: living-room with dining area, kitchen, hall, three bedrooms and two bathrooms. Shoreacres was designed by architects Geens, Cross & Sims for Panorama Properties.

Average cost of the flats is £7,000, plus an annual rent of £500 on a 99-year lease. Expensive—but Mr. Brooke points out: "We should never have found a house or bungalow with a view like this. In any case, small houses on this part of the coast are fetching £16,000." This is the first flat the Brookes have lived in. Do they miss a garden? "No. We do not want the bother of a garden, nor of trying to keep a gardener," they say. "Visually, the sea has taken the place of a garden, which is why we chose a top



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HAPPY  
IN  
A  
FLAT  
*continued*



flat—to see more of it. After all, the lift delivers us to our door.

"Window-cleaners come regularly every month to keep our view clear. And we have no worries about external upkeep—the developers handle that."

The flat is remarkably quiet, and it should be no noisier in lower flats because it is a rule that everybody must have fitted carpets throughout. Mr. and Mrs. Brooke are not made unduly aware of neighbours' radios. They can have pets if they wish. There is a grey parrot, called simply Polly, whose cage stands neatly in one section of a wall-length fitment which they had specially made to include desk, electric fire, TV, books and sewing things.



There are adequate clothes, linen and broom cupboards and the Brookes had a few additional units built into the kitchen. Their garage, included in the price and only a few feet from the entrance to the block, is large enough for two average cars as well as wines, trunks, boxes and surplus chairs.

Mrs. Brooke never  
*Continued on page 106*



Proposed door to the kitchen of the Brookes' flat was re-positioned and a specially designed servery and display unit installed. It is faced in woodgrain Formica. Above centre, Mrs. Brooke collects milk from the delivery hatch on the landing. As there is a lift, all tradesmen and postmen come right up to the flat



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## HAPPY IN A FLAT

*continued*



tires of cooking and "loves entertaining the family." Her other activities include attending millinery classes and driving disabled people to their club. She and her husband decided on the flat before it was finished and so they were able to have certain improvements built-in.

There is no difficulty about laundry, she says. "The Bendix copes with everything—including the bed sheets; they are nylon and in less than an hour you can put them back on the beds."

No trouble with refuse either. There is a disposal unit in the kitchen and a waste chute for wrappings and containers on each floor.

Tradesmen and postmen always come up in the lift to the flat door with deliveries, while all the electric meters are grouped (and numbered) on the ground floor where they can be easily read.

The Brookes do not feel that neighbours encroach on them any more than if they were living in a

*Continued on page 109*



Two sides of the living-room are mainly glass, facing the sea. Continuous curtains are lined with aluminium foil to conserve warmth. Fire surround is Purbeck stone. Below, ample provision for bulky storage in the garage





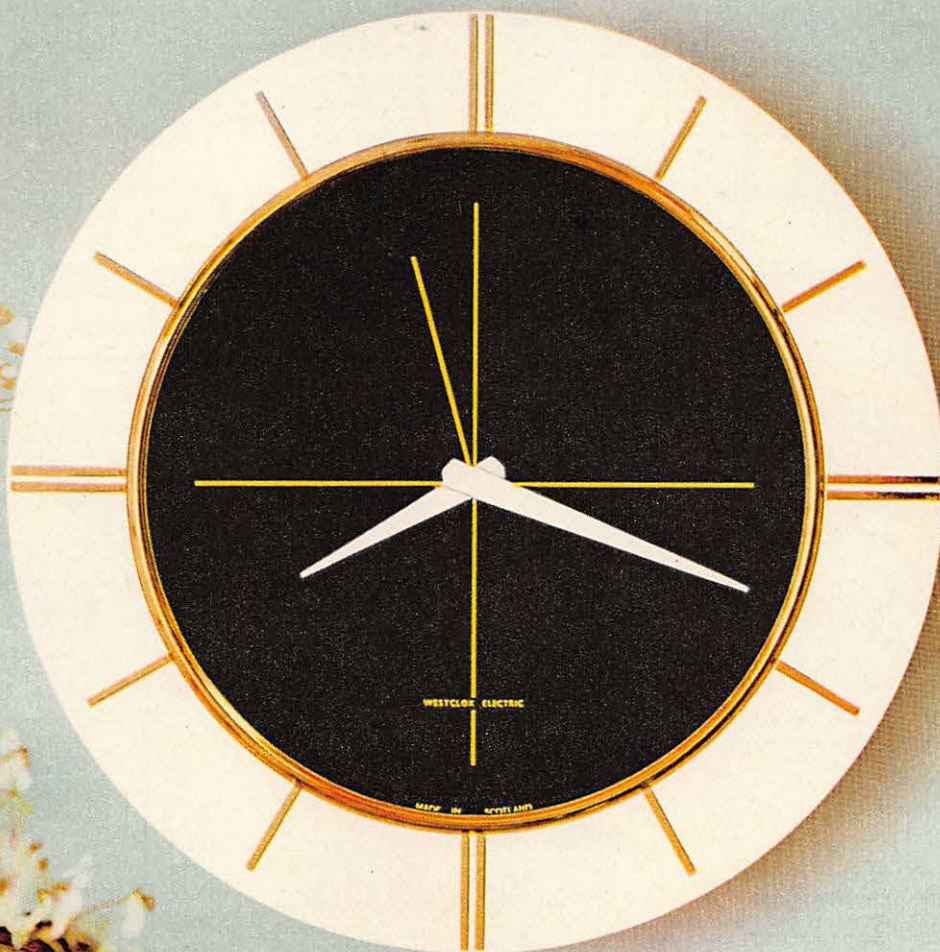
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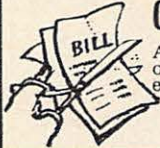

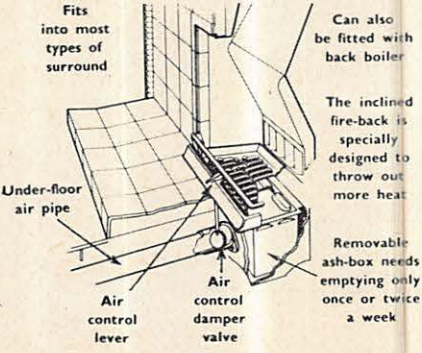


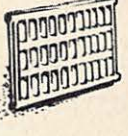
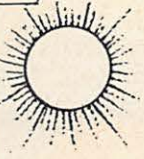
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<p><b>4</b></p>  <p><b>CONTROL THE BLAZE</b></p> <p>Control lever gives selectable rates of burning – from a glow to a roaring blaze in a matter of seconds.</p>	<p><b>5</b></p>  <p><b>BURNS ANYTHING</b></p> <p>Burns every known solid fuel – gives splendid results with coke and with proprietary smokeless fuels.</p>	<p><b>6</b></p>  <p><b>ALL-NIGHT BURNING</b></p> <p>For overnight burning, simply stoke up and turn down the air control. Special models give fully-continuous burning at any desired intensity.</p>	
<p><b>7</b></p>  <p><b>DISCOURAGES DRY ROT</b></p> <p>Underfloor draught maintains good air circulation, helps to prevent dry rot.</p>	<p><b>8</b></p>  <p><b>STEAMING HOT WATER</b></p> <p>When a Baxi heats a boiler, piping hot water is always on tap.</p>	<p><b>9</b></p>  <p><b>EASILY FITTED — ANYWHERE</b></p> <p>Old or new, every home can have a Baxi. Easily fitted in less than a day.</p>	
<p><b>10</b></p>  <p><b>CUTS FUEL COSTS</b></p> <p>A Baxi gets every last particle of heat out of any fuel – eliminates waste, cuts costs.</p>	<p><b>11</b></p>  <p><b>FULLY GUARANTEED</b></p> <p>Baxi guarantee complete satisfaction — or free reinstatement of your former fire.</p>	<p><b>HOW THE BAXI WORKS</b></p>  <p>Fits into most types of surround</p> <p>Can also be fitted with back boiler</p> <p>The inclined fire-back is specially designed to throw out more heat</p> <p>Removable ash-box needs emptying only once or twice a week</p> <p>Under-floor air pipe</p> <p>Air control lever</p> <p>Air control damper valve</p> <p>The Baxi works on the principle of controlled draught. Air is drawn through an under-floor pipe into the bottom of the grate. A simple hearth control enables you to select any fire from a smouldering glow to a roaring blaze.</p>	
<p><b>12</b></p>  <p><b>MORE HEAT</b></p> <p>A Baxi warms your room faster and more thoroughly than any other fire.</p>	<p><b>13</b></p>  <p><b>OFFICIAL APPROVAL</b></p> <p>The Baxi Patent Fire is approved by the Domestic Appliances Council on behalf of the Minister of Power.</p>	<p><b>14</b></p>  <p><b>CENTRAL HEATING</b></p> <p>With BAXI-PAK you can have central heating, complete and installed, for £165-£195 approx. Convective heating also available.</p>	<p><b>15</b></p>  <p><b>IDEAL FOR SMOKELESS ZONES</b></p> <p>Suitable for all smokeless zones, whether present or projected.</p>

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# HAPPY IN A FLAT

*continued*



house—"There are only 15 other flats here, and we form a kind of small community, inviting each other in for a drink occasionally."

**T**HE private-enterprise flats discussed have been in buildings of two, three and four storeys. But blocks backed by public funds often go much higher. One of the most enlightened corporation schemes to date can be seen on the Bracknell New Town skyline. Here, an imposing and splendidly architectural tower of small flats rises 17 storeys above the garden city. In a low-density development this one block alone provides 100 living units.

Point Royal was designed by Philip Dowson, A.R.I.B.A., of Arup Associates, mainly to house the technical men and women working in the town. Many tenants will be single, or younger marrieds without children. Top rent is only £3 10s. a week.

The plan of the campanile is based on an irregular hexagon with a stairwell on the north face. Each floor contains one two-bedroom and four one-bedroom flats, plus a bed-sitter. Refuse collection and parking space are both underground.



Typical flat interior at Point Royal (see also page 93) where all rooms in the hexagonal block are glazed from floor to ceiling. Below, parking space—one car per flat—is provided inside the huge concrete saucer which is open around the rim to light and air. The pedestrian deck and the main entrance are reached by a bridge



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### JAFFA "BLINTZES" Makes 4 pancakes

2 Jaffa grapefruit; 2 tablespoons sugar; 1 egg; ¼ cup milk; ¼ teaspoon salt; 1 tablespoon salad oil; 2 oz. flour; butter or salad oil for frying.

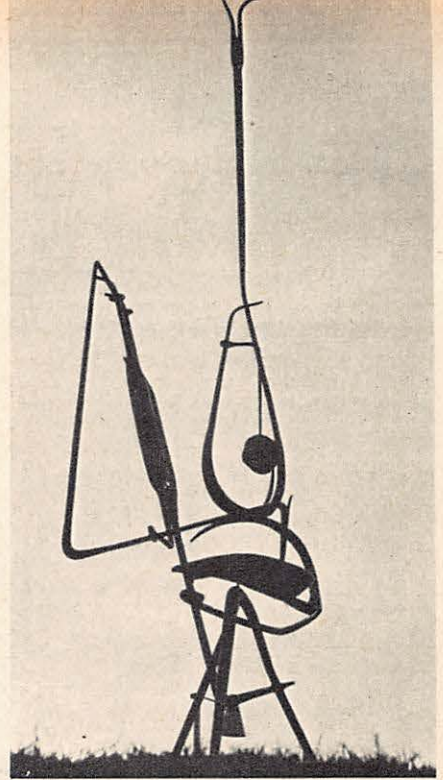
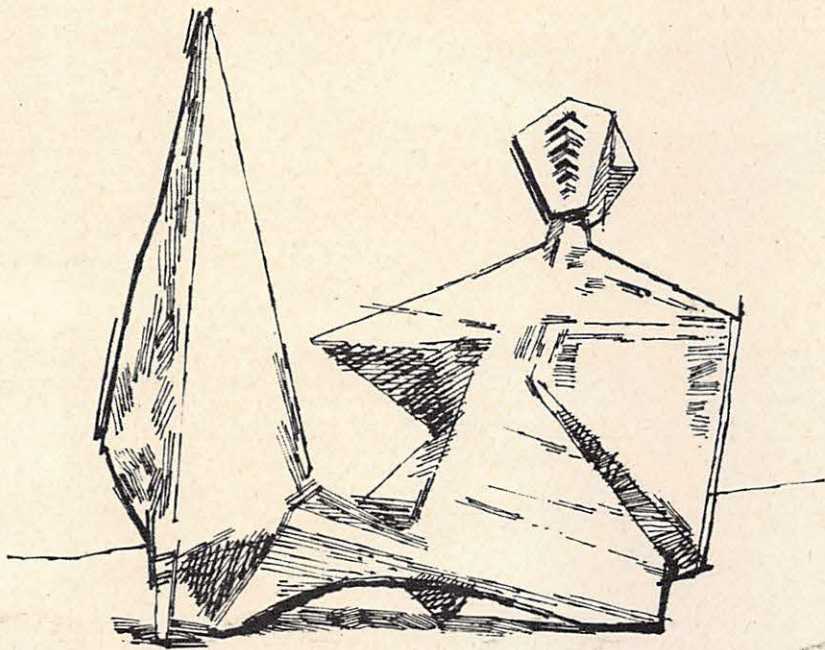
Remove pith and skin so that you have whole segments of grapefruit. Mix with sugar. Beat egg, milk, salt and salad oil together. Blend in flour. Heat 1 teaspoon butter or oil in frying pan. Put ¼ cup of batter into pan, tilting quickly to coat bottom thinly. Cook until batter congeals (bottom should not be browned). Flip onto a plate to stack pancakes bottom up. Fold sides in about 1". Place prepared fruit in the centre. Fold four sides over fruit. Return to the frying pan and brown each side. Serve hot with a little extra grapefruit and juice on top.



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# THE INHABITED GARDEN

Full of flowers, full of trees and bushes—a garden can still be an empty place. People it with figures and statues, says Leslie Johns, and it will come to life

THE GREEKS had a way with it—though, curiously enough, no word for it. It took the Romans to call it “sculpture”—the art of forming representations of objects in the round or in relief.

It took us a couple of thousand years to catch up, for no British sculptor worthy of the name appeared until Flaxman, of Wedgwood fame, and Alfred Stevens in the 19th century.

Today, there are plenty of good sculptors . . . enough to satisfy any demand. But is there a demand? Not one garden in a thousand has a piece of carving . . . unless you count the artificial stone bird-baths, sun dials and the horrid, hideous, tasteless, gaudy little plaster gnomes, animals and toadstools that, astonishingly, you still see.

People seem more art-conscious today than ever, so why don't they show it in the garden. The answer falls into two interrelated parts. Modern sculptors do not create for the individual but for institutions, business houses, parks, cemeteries . . . and for the rare rich man with taste.

Secondly, there come the physical difficulties of transport and installation. To move a weighty and comparatively fragile piece of sculpture, off-load it into the garden and erect it in a specified position needs special equipment and skilled labour.

Basically, modern man cannot afford

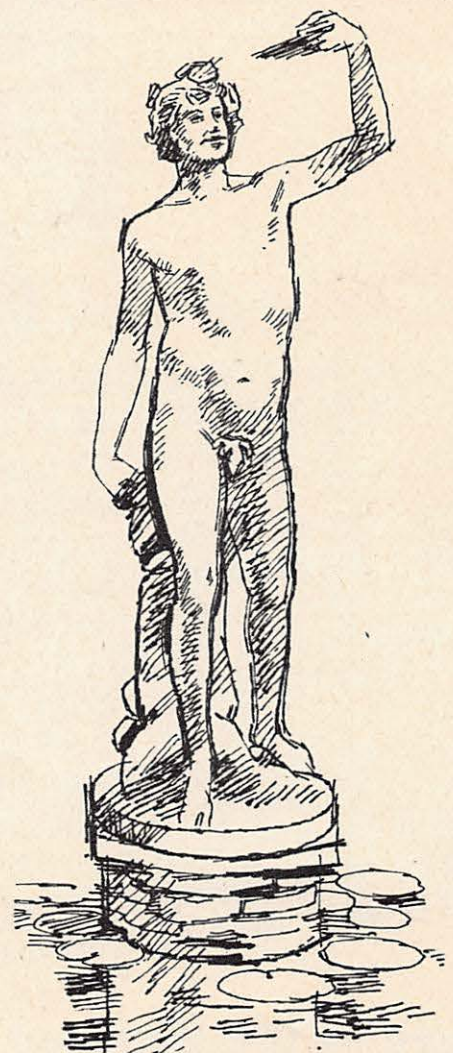
to pay the sculptor his price, and he cannot afford the cost of installation, even if he does buy.

But garden sculpture doesn't end there. At Syon Lodge in Isleworth, there's Bert Crowther's collection of garden statuary and ornaments, the most famous in the country. Derek Crowther, third generation, young, practical, knowledgeable, told me that 70 to 80 per cent of their total sales of individual pieces for the garden cost under £100. Installation costs, the price of transport and two men, are, say, £12 to £15 for moving a ton of statue from Isleworth and setting it on a prepared base in a Surrey garden.

He finds that demand exceeds supply. He says, in fact, that it would perhaps pay him not to sell his garden ornaments, for they appreciate in value much more rapidly through the years than his prices rise!

Mr. Crowther's acres of display gardens are filled to overflowing with statuary, fountain heads. In spring and summer, they are crowded with visitors looking for the right piece for their gardens. Every possible size, shape, colour, material and design is represented—except the modern or the abstract. “Wouldn't touch it,” he says. “It wouldn't sell.”

Utterly different from the ebullient Mr. Crowther is Cecil Thomas, O.B.E., F.R.B.S., ascetic, religious, with a deep



Abstract designs are often best in an English garden. Top left is a Puy de Dome figure by F. E. McWilliams; top right, “Bird Cage” by Reg Butler; above, traditional statue in Mr. Eric Francis's Somerset garden



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## The inhabited garden

*continued*

sense of vocation. His lean and able hands have created many works of art, coins and medallions.

"Modern abstract sculpture is not timeless," he says. "It is subject to fashion, which changes." How curious that Mr. Thomas should explain Mr. Crowther's rejection of modern sculpture.

But Mr. Thomas is concerned about the state of British sculpture—he describes it as "sepulchral." Too much of it goes as memorials to the dead when it should be devoted to the delight of the living.

"Gardens are eternal things," he told me. "The eternal verities are the things that belong to God. The human body is an expression of God's power. It is the most beautiful thing ever created."

Mr. Thomas showed me many of his designs, some in the tiny Kensington garden behind his studio, which he has occupied for 40 years. Among the shrubs and flowers were his models of fawns and children, blending happily with their surroundings.

I believe passionately in sculpture in the garden. In many ways, I am in agreement both with Mr. Crowther and with Mr. Thomas. In others, I am implacably against them. I believe their very differing viewpoints are equally sterile and unproductive, because the first sells garden ornament to the masses, the second creates art for the individual. I look instead for the greatest good for the greatest number. Here is my suggestion . . .

Let Mr. Thomas and his colleagues make their individual designs and sell them for 5,000 guineas. But let them also make 1,000 copies of each in artificial stone to sell at 100 guineas and give real pleasure and profit to the smaller man. After all, more people today have gained pleasure from a reproduction of a Rembrandt, Renoir or Van Gogh than have seen the original.

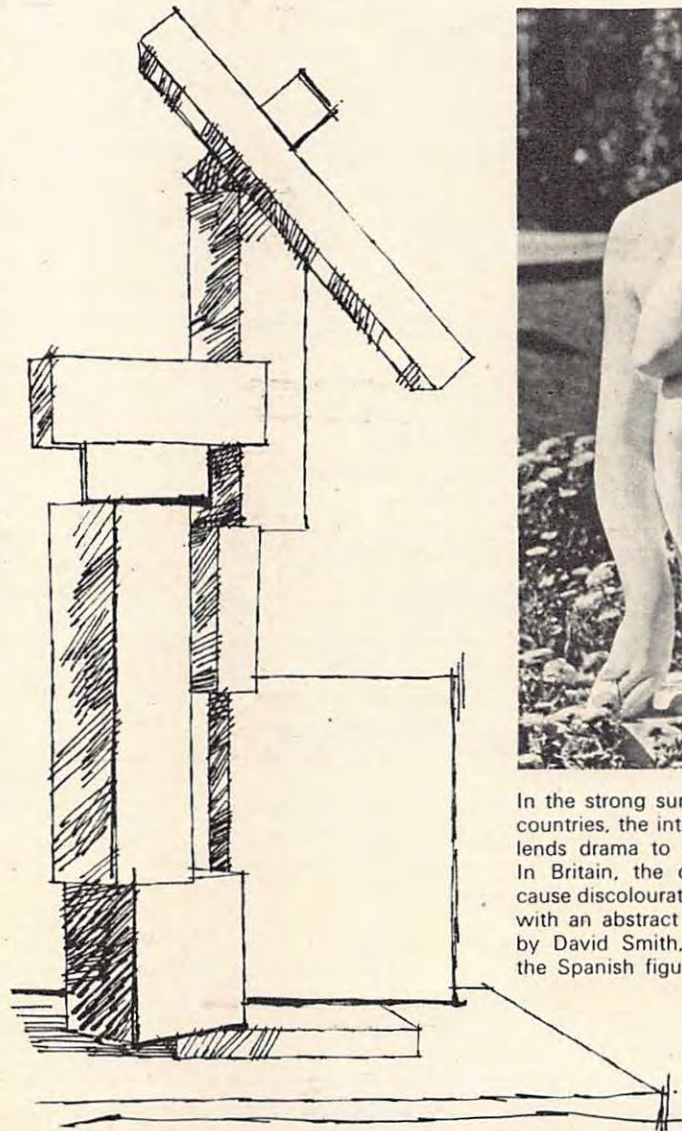
Artificial stone, concrete and some of the plastics have not been exploited nearly as much as they could be. One new development is feather-light foamed polystyrene, which can be either moulded or carved. Its lightness alone makes this a material worth investigation. For outdoor use, the polystyrene is sprayed with weather-proofing resins and plastics.

But if we get sculpture in our gardens, where are we going to place it? The background for garden sculpture is of the greatest importance. There must be contrast. A lead or bronze figure should never be placed against dark conifers because it just won't be seen. If these materials are used, the site should be open ground. But white marble with its interior glow can best be seen shining out

*Continued overleaf*



The statues above have a similarity in style and feeling though they are many miles apart. On the left is the statue at the Bagno Romano on the Island of Brissago. In England, right, "Lesson" by Franta Belsky shows a young mother guiding her child's first steps



In the strong sun of the Mediterranean countries, the intense clarity of the light lends drama to carved human figures. In Britain, the quality of the air can cause discolouration, which matters less with an abstract design like "Cube IX", by David Smith, left, but would spoil the Spanish figure of a woman, above



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The expressions on the faces of these children show their appreciation of play sculpture in Portland Stone

## The inhabited garden

*continued*

from a dark and sombre background such as yew.

White stone can be scrubbed and kept clean and some natural discolouration is sometimes effective. But natural discolouration on a carved human figure tends to spoil the sculptor's play of light and shade, his texture, his modelling. This reinforces my personal opinion that abstract designs are best for British gardens. The planes of human figures are narrow, rounded, reflective of little light, demanding good lighting to reveal the modelling to best effect. But abstract designs have a tendency to larger, more reflective planes or to be thin, spiky, wiry—ideal when seen against the sky.



Above, F. W. Trimps' design for an entrance front to a garden in Surrey. Below, another of his designs



Next in importance is the statue's position in the garden. This needs to be chosen in relation to the orbit of the sun as well as the design of the garden. A statue is a natural eye-puller. It will inevitably draw the eye across intervening space. So there must always be a good reason for putting a piece of sculpture in any particular spot.

There must be complete unity between the sculpture and garden. Don't choose a piece of sculpture just because you like it but have a definite place for it in mind. The garden comes first. You can buy a work of art that pleases you and then build a section of garden to fit it. But it is more satisfactory to know exactly what you need for a particular spot and then search, even if it takes years, for the right piece.

*A revolution on the lawn on page 117*





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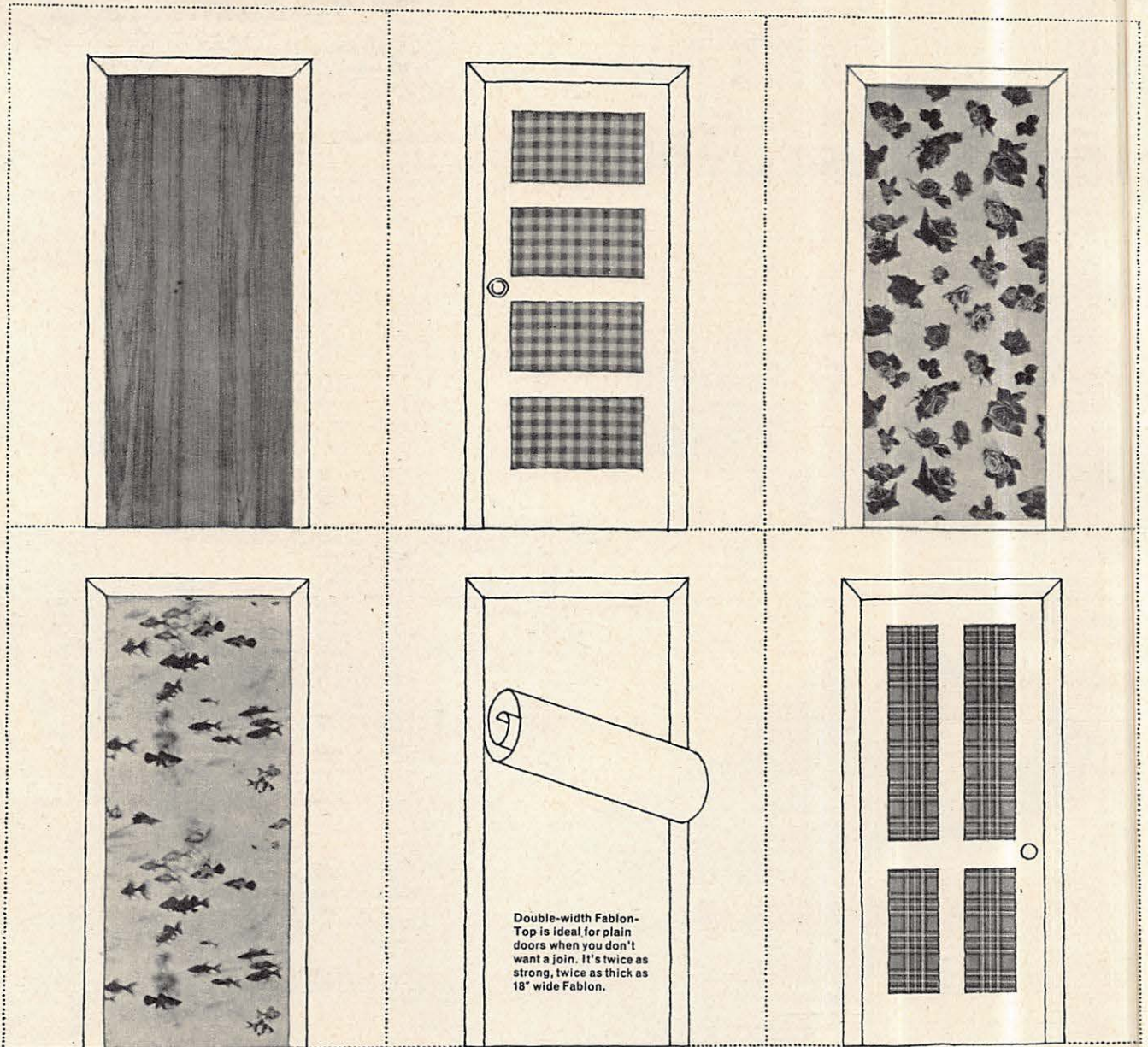
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better drink Martini Bianco





# Fablon IDEA OF THE MONTH



Double-width Fablon-Top is ideal for plain doors when you don't want a join. It's twice as strong, twice as thick as 18" wide Fablon.

## Dress up a door!

Make every door in your house part of your decorating scheme—with Fablon and Fablon-Top. Here are five ways with a door to start you off! A front door that livens any hall—Fablon-Top with a wood grain for a flush door (1). Gay checked Fablon panels make a practical kitchen door (2). Pretty effect in floral Fablon for a bedroom (3). Deep-sea theme for a bathroom uses new Neptune pattern (4). Red Tartan Fablon—instant success in a child's room for a door that stands up cheerfully to sticky fingers (5). It's fun to plan with Fablon. Fablon is self-adhesive, sticks over almost anything. Press it in place and you can use the surface straight away. See the new designs in Fablon and Fablon-Top at your dealer's.

**Fablon** SURROUNDS YOU WITH BRIGHT NEW SURFACES



Gardening *continued*

# A revolution on the lawn

And the reason—a mower that will cut through brambles, pick up grass or shave a cricket pitch

THREE YEARS AGO, two brothers in Oswestry, Jack and Bernard Thomas, might have been seen pulling along, on a piece of string, an odd looking piece of machinery—something like a miniature forage harvester. Today, under the name Brott (Bros. Thomas), they are marketing the results of their experiments—the first revolutionary lawn mower since Budding adapted his carpet-cutter to cut grass in the last century.

The Brott cuts grass by the action of a series of hinged flails mounted on a cylinder, which revolves at high speed. The grass is sucked up a chute and deposited into a large sack carried at the rear of the machine. When the sack is full, it is detached and another one clipped into place. Thus, the problem of emptying the grass box is neatly solved.

This suction is so powerful that the machine can be used for clearing leaves from the surface and it will, in fact, even pick up quite large stones without damage or difficulty.

There are three forward speeds and reverse. Wheels can be offset for verge trimming and the roller at the rear can be replaced by wheels if required. When this is done, the machine can be used with a trailer.

It will cut grass 18 inches high, shave a lawn, cut through bracken and will, I imagine, be invaluable for clearing an overgrown garden. The height of cut can be adjusted even while on the move.

At a price of £239, the machine is obviously an expensive one, and can only usefully be employed on a garden of more than three-quarters of an acre. On the other hand, it is claimed that it will cut nearly an acre an hour and, of course, it has all power take-off facilities that hedge trimming, sawing and other garden work can be carried out with the one machine. All spares are standard, inexpensive and easily obtainable. Flails, for example, cost 5s. each, or £3 15s. for a set of 15.



## why you should choose a SOLID-FORGED spade

Special care, and the exercise of sound knowledge in the choice of your garden spade, will be handsomely repaid by years of faithful service. First and foremost you must choose a spade forged from one piece of high-grade steel—it is virtually unbreakable.

That's what you get with an Elwell Spade. A correctly controlled hardened and tempered blade reverts to shape no matter how much leverage is imposed.

That's what you get with an Elwell Spade. Properly sunk rivets, smoothed heads and bedded down straps and sockets prevent damage to the hands. That's also what you get with an Elwell Spade. Look for the exclusive wax-polished handle with its smooth, silky finish, and there's an Elwell Spade.



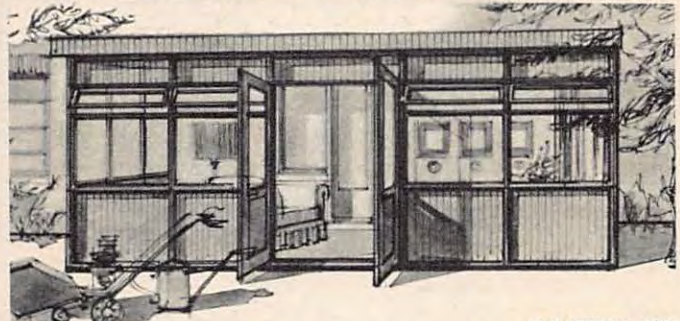
That's why you should insist on



There is an Elwell Guaranteed Tool for every gardening task at your local Ironmonger or Hardware store.

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THE 'SYSTEM-ONE'

### BLACKNELL special ranges of popular sizes ensure quick delivery and saving in cost!

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Easy terms WITH UP TO THREE YEARS TO PAY. (Erection and cost of site preparation included in some cases.)

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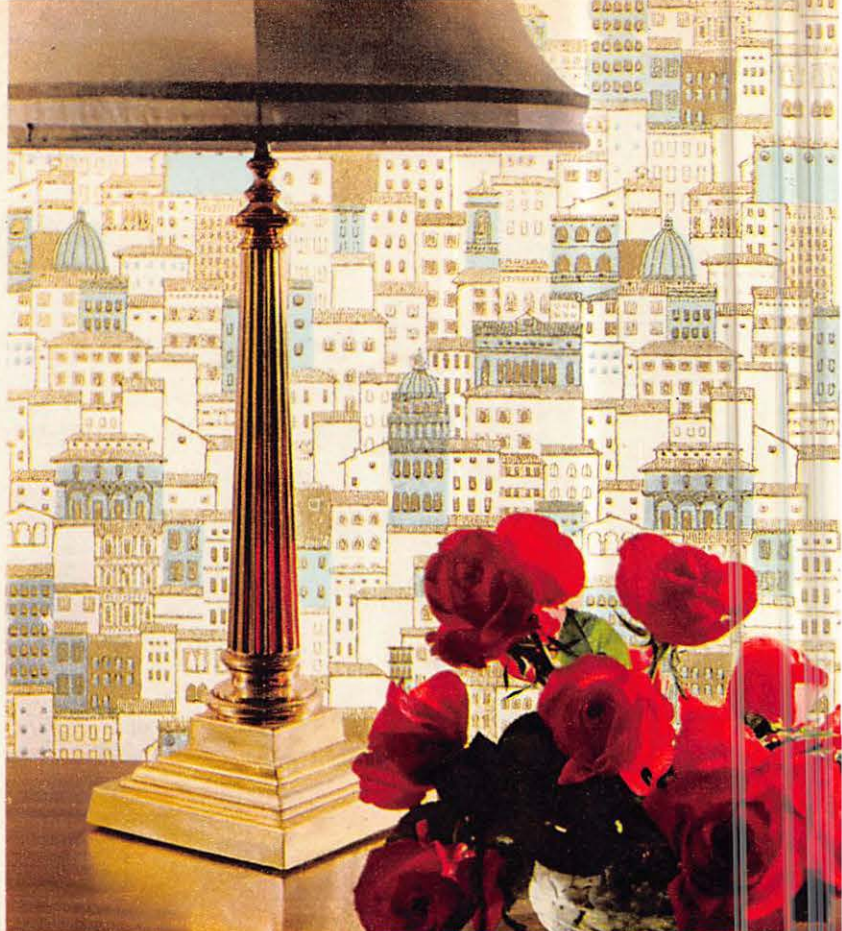
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'Look through the  
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just what you want.'  
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**Put the accent on atmosphere.** Wallpapers like 42165 from the internationally acclaimed Crown Courier range do just that. There's a classic touch with a modern twist in this all-over design—it's only one of many papers that go with either traditional or modern furniture.

**Bring the outdoors indoors.** It's easy with Crown scenic designs. Crown Wallpaper L 49464 proves it. Light and bright, it sings of the sea. It's an ideal 'companion' paper if you're scheming—and a winner in the larger lounge.

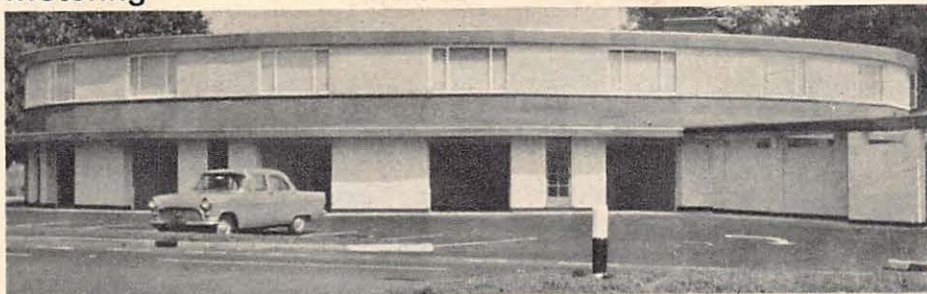


# for choice

Owing to printing limitations, colours of wallpaper reproduced here may not be strictly accurate.

**wpm**  
A WPM PRODUCT





The Norman Cross on the A.1. This was the first circular motel, designed by D. G. Adams

# A new sort of TRAVELLERS' JOY

Motels are places where you can almost take your car to bed with you. For the businessman on the move as well as holidaymakers, they are performing a necessary service

HAVE YOU BEEN WATCHING the Perry Mason series on television or did you see the film *Lolita*? If so, you may have got the impression that motels are somewhat down-at-heel establishments, where the victim is frequently found murdered—this is in the U.S.A., of course.

Nevertheless, before motels have become properly recognised in the British Isles, the stigma that some people consider the word "motel" now carries, has made itself felt on this side of the Atlantic.

In America, the motel industry dates back to about 1930 when, in the years of the depression, farmers began to provide a "good pull-in" for cars, let out a field for camping and caravans and turned some of their outbuildings into sleeping accommodation, while visitors fed with the farmers' family. This caught on and some farmers were so successful that they gave up full-time farming in order to provide rooms, complete with cooking facilities, and a store where the motorist could purchase farm produce.

Naturally, where the farmer was making a success of these ventures, because American families like to get away from home at weekends for a breath of country or seaside air, big business quickly stepped in. Today, the motel industry in the States is on a vast scale and there are estimated to be about 75,000 in all—called by a wide variety of names, such as Motor Lodge, Motor Hotel, Motor Court, Motor Inn, Superior Courts, etc.

One chain, known as Holiday Inns, employs no less than 400 full-time inspectors to check on the service in its numerous establishments. Stop at any motel in America that forms part of a chain and a reservation can be made by teleprinter for your next stop, whether you require a room or just a meal.

Distances are so much less in the U.K.

that motels will never follow quite the same pattern as they do abroad—for instance in Australia with a population of only about 10½ million, but an area of just under 3 million square miles, more than 500 motels have been built in the past few years and one large chain has over 40 motels. Compare this with the U.K., 93,379 square miles and a population of about 52½ million where there are just over 40 motels, so far!

The pioneer of motels in this country was the late Graham Lyon, who died in April, 1963. He was a much-travelled man, who had lived in the U.S.A., and about 1950 he began to wonder what could be done over here. His first motel was the Royal Oak at Newingreen, Kent, where modest additions were made to an existing Whitbread house.

Graham Lyon soon found how hard it was, and still is, to obtain a new free licence. Therefore, it was essential for him to link up with a firm of brewers—Whitbreads were not interested, but he found that "what he wanted was Watneys." This tie-up has prospered and a joint company was formed in 1961.

Furthermore, the Watney-Lyon Group has always employed an experienced and far-sighted architect, Louis Erdi, for all its projects and he has left his very individual stamp on such buildings as the Dover Stage, our first and only coachotel, which caters primarily for coach tours on their way to and from the Continent, and on the Epping Forest, the first multi-storey motel to be built in England.

Col. Adkins of Watney-Lyon does not consider that the word "motel" has gained an unsavoury ring and intends to go on using it. He also thinks that the policy of adding new and up-to-date living accommodation to existing licensed



The Ship Hotel at Alveston, Gloucester



Up-to-date comfort at the Ship Hotel



...what's so wonderful about

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Bronze Label  
BRI-NYLON X-21  
carpet?



## WEAR TEXTURE COLOURS VALUE *Sensational!* at 59'6 a sq. yard

*Phenomenal!* Kosset Bronze Label is made of a new nylon specially developed for carpets. It will virtually never wear out. No fluffing or piling. It stays fresh for years and years!

*Fascinating!* The high-and-low texture is right in the top rank of decoration trends. It gives the spacious effect of a plain carpet plus all the practical virtues of a patterned one. The thick soft pile has such amazing springiness that it never looks scuffed or shows footmarks even in the hard-worked living-room or on the stairs.

*Glowing!* The wonderful nylon fibre reflects light in such a way that the colours glow, and keep on glowing because they come up like new after cleaning. There are marvellous colours ranging from a magnificently rich red to off-white, two textured patterns and ten widths.

Bronze Label is a really shrewd investment that goes on paying dividends in satisfaction for years. The 10' 6" x 9' size works out at only £31.4.9, a 9' x 7' 6" costs £22.6.3 and 12' x 9' costs £35.14.0. Want to know more? Write today for leaflet.

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Name  A4.

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## A new sort of TRAVELLERS' JOY *continued*

premises, such as the Devon Motel on the Exeter By-pass and the New Forest at Ower, gives travellers the best of both worlds.

"The motorist can enjoy the modern amenities of motel accommodation together with the traditional atmosphere of the inn, which makes such an appeal to most visitors." If this is what you are looking for, an excellent example is the Epping Forest where a modern motel has been built on to the ancient Cock hotel. The façade facing Epping High Street is Georgian, but the site has held a drinking house for 400 to 500 years. A Victorian addition at the back was demolished to make way for a fine new dining-room.

Another interesting example is the Master Robert, the first motel in the London area, which is situated on the Great West Road at Hounslow, only two miles from London Airport. The original inn, named after a famous horse, winner of the 1923 Grand National and who used to graze on the site, has been skilfully modernised inside by James Shearer, who also designed the 17 motel units behind, each with its own bathroom, television, radio, telephone, double glazing and furnishing throughout by Heal's. Thirteen additional units were opened early this year, which indicates that this venture has proved most successful.

It is fashionable nowadays to speak in unflattering terms about the standard of British hotels and catering. Lately, a "broadside" came from the Chairman of the Association of British Travel Agents at its 1963 Annual Conference. He described the real "old-fashioned welcome" awaiting overseas visitors to Britain, with a poor general standard of service, cracked tableware used in restaurants, etc., and gave a clarion call to "go out and sell in Europe."

Much of this may be true, though less so in the 1960's than before, and it is the hope of motel operators to rectify any faults in "fuddy-duddy" provincial hotels.

Trust Houses are by far the largest owners in this field and, at the moment, they are engaged in a vigorous programme of modernisation and the building of motor hotels—they fight shy of the word "motel." Their first is at Alveston, north of Bristol, where the old Ship has had two wings added, one opened in 1962, one last year, providing 50 rooms in all.

Behind the 15th-century Roebuck,

*Continued on page 124*



The first motel to be built in the London area. The Master Robert, which was named after a famous horse, winner of the 1923 Grand National, is at Hounslow, two miles east of London Airport



The Dover Stage on the seafront at Dover, Kent. Designed by Lóuis Erdi and built about ten years ago, it is the only coachotel in this country, specialising in catering for motor coach visitors

Motels arrived quietly. This was the first—a modest extension to the old Royal Oak at Newingreen, Kent, near Lympne Airport. It was built by Graham Lyon on to an existing Whitbread house







want curtains

**want Sundour!** Poor birds. For all the thought and time they put into home building, they'll never know the sheer joy of Sundour curtains. But you can. Flutter round the shops and see them for yourself. Or send now for Sundour's new colour folder – free from Morton Sundour Fabrics Ltd. 15-19 Cavendish Place, London, W.1.



# How to get him to paint the house

Just tell him about Hadrian Deep Gloss, and Synflat Emulsion Paint — both equally good for inside and outside decorating. Tell him about the smooth easy way Synflat and Hadrian go on. Tell him about the way they last. Tell him about the wonderful range of intermixable colours. Tell him about the 'gloss like glass' you get from Hadrian, the wonderful velvet finish you get from Synflat. Tell him it's so easy to go shopping for Hadrian and Synflat — you can get them both from the same retailer. Tell him that both these paints have a guarantee of quality, because they have the famous name of Hadrian behind them. One or all of these arguments should do the trick. But if you can't persuade him, do the job yourself — it's easy with Hadrian and Synflat, the perfect partners for painting all round the house — in, out, round about



# HADRIAN SYNFLAT

DEEP GLOSS PAINT EMULSION PAINT

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## A new sort of TRAVELLERS' JOY

*continued*

year? Certainly—the map on page 134 shows how widely spaced the 40 or more motels in the British Isles are. You can choose motels near resorts or places of interest—the Mendip at Frome or the Ship at Alveston for Bath, Cheddar Gorge, etc., the Viking Ship, Rams-gate, or the Kings, Eastbourne, for the south coast, and there are eight motels in Scotland. At Shepreth, near Cambridge, Tyrells Lodge has cabins roofed in thatch and waitresses “roofed” in mortar-boards, for lovers of the quaint!

You may do a gentle progression up the Great North Road, staying at the first circular motel in Britain, at Norman Cross, or at Alconbury, both in Hunting-donshire; at Hotel Cottages, Borough-bridge, half-way between London and Edinburgh and claiming to be the first motel in England, or a little farther north at Leeming Bar, near Northallerton.

For those who prefer to look after themselves, there is a “dotel” or “do-it-yourself” hotel at Kirby Bellars, Melton Mowbray. Here, the visitor, after American fashion, gets food, cutlery and crockery from a store and then does his own cooking in a kitchen, complete with fridge. This has proved popular, we are told, but is still the only one of its kind so far in the country.

A “Gallup Poll” of various motel visitors, both from this country and abroad, has disclosed a favourable impression on the whole, but also certain comments that could be heeded. Of

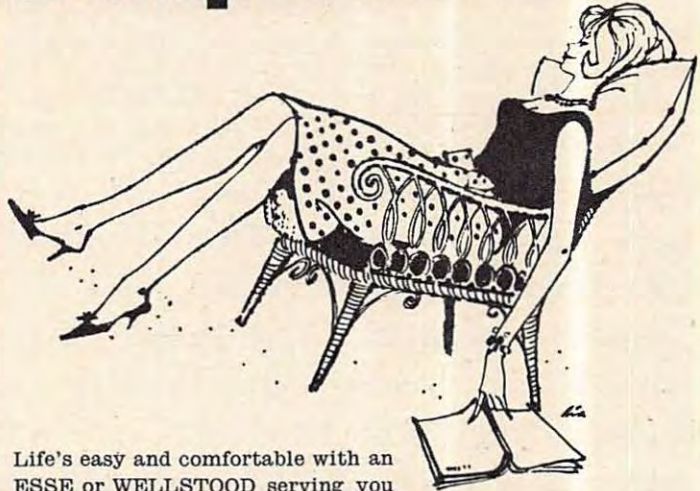
*Continued on page 129*

The first multi-storey motel in England is the Epping Forest on the A.11, built on to the Cock. The architect was Louis Erdi

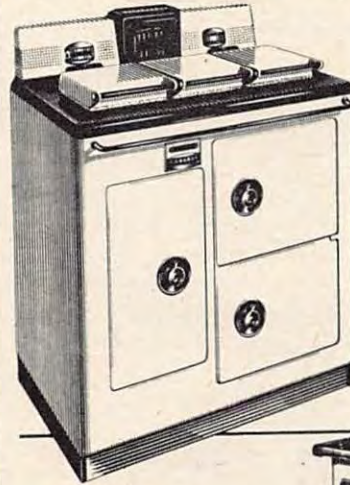


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### Wellstood 100 for Oil Wellstood Heatstor

*for Solid Fuel \**

Choose either model for continuous service. Both have the same large 4-pan sized hotplate and two good ovens (one 'fast', one 'slow'). Various modern two-colour stylings; dove grey with signal red doors for example, or self colours.

Wellstood 100 for £130.10.6  
Wellstood Heatstor from £93.9.0  
Attractive H.P. terms.  
Folder H14D

\* Solid fuel models burn Sunbrite, smokeless fuels or ordinary coal.

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### Esse Century

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Truly an excellent cooker. Service includes continuous readiness of extra large boiling/simmering hotplate and two generous ovens. Superb quality of oven cooking (indirect heating means no basting!). Fingertip thermostatic control. Attractive cream, white or coloured enamel finishes.

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**IMPORTANT:** (Well, it was to us). Before we were married, Bob and I settled a major problem—double or single beds? We voted for double.

We bought Myer's luxurious double divan, the Grandee. We decided on the powder-blue Brynlon covering. So elegant, with its touches of gold in the piping, handles and ventilators.

The mattress, closely-quilted, has layers of blissfully comfortable Tricel and foam inside it. Grandee and mattress cost £49.10.0 and the mahogany headboard with its quilted panel cost £7.5.0.

*Whichever way  
you sleep  
you wake up  
fresher on a*

**Myer's comfortable bed**

Myer's comfort is famous—and rightly so, because Myer's comfortable beds smooth the way for deep, refreshing sleep night after night... sleep that makes you feel so fresh and alive every morning. That's the meaning of real comfort, Myer's comfort. And you'll have no nightmares about spending too much—Myer's prices are fair and affordable. Remember—all Myer's beds are guaranteed. Send the coupon and find out more.



"Never had such a comfortable night's sleep," Bob's mother and father both agreed when they came to stay. That's because they slept in our Myer's Harmony divans.



The divan sides are upholstered with scuff-resistant wood-grained vinyl to match our modern bedroom furniture. Harmony divans cost £21.0.0 each, matching headboards £2.10.0 each.

Later, for Peter and Terry, we bought Myer's wonderfully space-saving Rooster bunks. Sturdy and safe, with all Myer's famous comfort in the full-length mattresses, they only cost £29.15.0.

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Have you ever experienced the luxury of Super Minx driving? You may think you know what real motoring comfort is like and indeed, if you can afford it, you probably do know. But for people without a fortune to spend on a car, the Super Minx will come as a revelation. Before you get in it, look in it. Look at the finish. Every prospect pleases. The deep, comfortable seating, the beautifully designed spaciousness. Heater, windscreen washers, padded facia and sun visors, swivel quarter lights — the Hillman Super Minx comes completely equipped. Now drive it. Here's a car that really sits the road at 80. None of this about-to-take-off feeling. Precise, effortless steering, superb suspension — and big car quietness. This is a quality job by Rootes — lovely to look at, delightful to own and bliss to drive. Try it and see. Hillman SUPER Minx — at your nearest Rootes dealer.

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- THE SUPER MINX SALOON £615 plus purchase tax.
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## A new sort of TRAVELLERS' JOY *continued*

south of Stevenage and close to the A.1, a 20-room motel was opened last December, and next July an entirely new building, quarter of a mile from the M.1 at Hemel Hempstead, will open with 28 rooms.

The important operators in the motel field are, perhaps understandably, somewhat reticent about their future plans and the particular sites they are investigating. It may be unwise to disclose too much information, especially while difficult negotiations are taking place. For instance, two large motels have recently received planning approval for sites within the Green Belt after appeals to the Ministry.

Secrecy may be a double-edged sword—on the A.11 there will soon be three motels within a few miles of each other, and near Oxford two large projects are going up about 400 yd. apart, while other trunk roads into London and big provincial cities appear to be neglected.

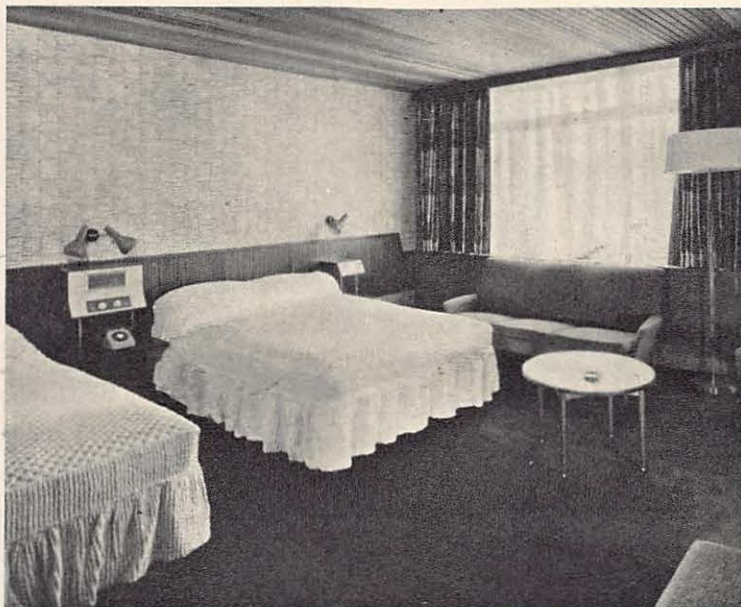
On certain points, all are agreed. Firstly, that the traveller today, whether he is a business executive or a family man on holiday, expects a far higher standard of accommodation and service. The business man is of more interest to the motel owner than anyone else, because he is on the move throughout the year, and holiday traffic is seasonal.

Furthermore, he expects a larger and better equipped room than the old-fashioned hotel generally offers; he needs a desk to write at, a telephone, radio and television—a room where he can entertain business associates and friends. Motels aim to provide an informal service—people do not want to be fussed—as well as a high degree of comfort; a place where the tired and travel-stained motorist can arrive at any hour and get a meal; where he can pay on arrival and so make an early start next morning without the usual formalities and his car is generally close to his room, to avoid carrying luggage any distance.

Charles Forté (Motor Lodge Developments) and the Rank Organisation are both active in the motel field and a new firm, Wastell-Ward Hotels, are soon opening a 40-room motor hotel near Harlow and a similar establishment outside another New Town, Basildon. These will provide restaurants for 150, bars and coffee rooms, each seating 50, and convention rooms for business meetings. There will also be board rooms for the use of local factories.

Is it possible to plan a motel tour this

*Continued on page 127*




One of the thirty units, each with bathroom and car-port, designed by architect James Shearer for the Master Robert at Hounslow



The Rank Organisation are planning a chain of motels across Europe. This is one—the Top Rank Motor Inn off the Maidstone By-pass, which has 22 double rooms (60 more soon). One of its public rooms is shown below





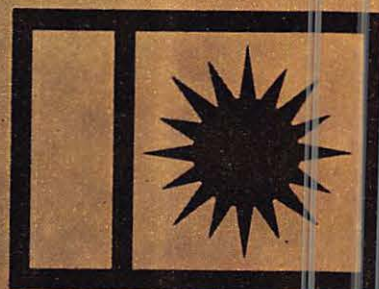


*From left to right*  
**STANELEY,**  
cotton weave,  
5 colourways, 50" wide.

**MEROK,**  
cotton striped weave,  
4 colourways, 48" wide.

**MAZURKA,**  
printed satin,  
several colourways, 48" wide.

**BOKHARA,**  
hand screen printed cotton,  
4 colourways, 48" wide.



**SUNDOUR**





## A new sort of TRAVELLERS' JOY

*continued*

prime importance, of course, is the matter of cost. Motels are not cheap, although they can make certain savings in the number of staff they employ, but, what is more important, are they giving value for money?

As in the case of ordinary hotels, prices vary from about 22s. 6d. per night, including a continental breakfast, to 55s. and more. Flying higher, Forté's 300-room hotel at London Airport, opened in February this year at a cost of about £1,650,000, provides parking for 500 cars, a heated pool and a wealth of amenities—at rates varying from 77s. 6d. for a single room to 10 gn. for a suite. A similar hotel with 150 rooms will be opened at Manchester Airport this autumn.

Writing about two years ago, Charles Forté said, "The motorist goes where he wishes and stops where he pleases. He has freed himself from the bonds of timetable travel. This, of course, widens the field of possible locations, but also makes a successful selection much more difficult." These are prophetic words.

"In the English climate," one American visitor stated with feeling, "cars should be parked under cover." This, it must be admitted, is not an amenity that all future motels intend to provide, but the Rank Organisation considers that a motel should look after the motor car as carefully as its owner.

At the Top Rank Motor Inn near Maidstone, cars can be washed, repaired, serviced and have lights adjusted (for

*Continued on page 131*

The Georgian façade of the Cock in Epping High Street is in pleasant contrast to the Epping Forest motel behind (see page 121)



## Bombarded by babies?



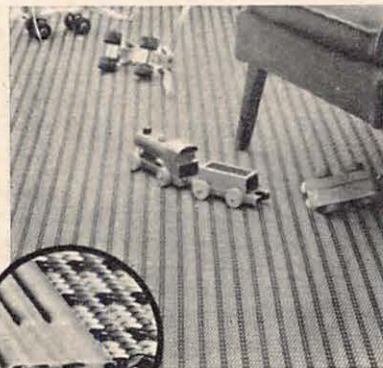
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When you've had enough of mopping, scraping, scrubbing and polishing, put down Dandycord instead—the modern floor-covering that's made to save you work. The smooth, colourful, surface positively *repels* dirt; even the worst mess is quickly wiped away. And Dandycord lasts and lasts and lasts.

Wherever floorcoverings are sold you're sure to find Dandycord, the brilliant new floorcovering idea for any floor that gets dirty. Ignore imitations; only original, genuine, Dandycord—designed and made by specialists in heavy-duty floorcoverings—is good enough for *your* home.

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There are 15 attractive colour blends and many standard sizes. You can buy 27", 36", 45" or 54" wide in any length and larger sizes made up from these widths. Cost about 40/- per sq. yd. Ask your shopkeeper, or us, for a copy of the full-colour Dandycord brochure.



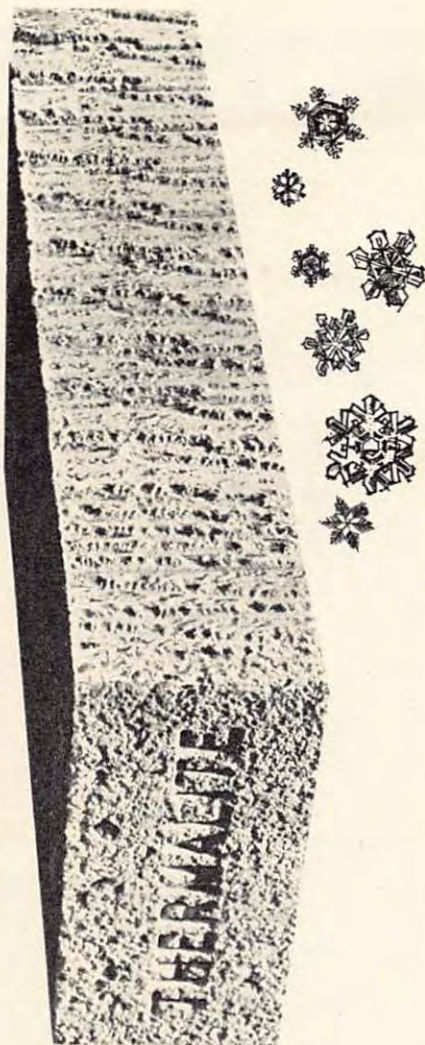
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*his* The Crane 20A seems just the job for us. Costs only £27.18.6. With its rating of 20,000 B.t.u.'s per hour and a 25-35 gallon storage cylinder, it'll give us all the hot water we need on less than a cwt of coke a week. (With a 30-gallon cylinder—a radiator or two!) And that thermostatic control ought to save us quids! Wonder if Sheila's fallen?

*hers* I can just see a Crane 20A in our smart little kitchen. It's so beautifully designed and I love it's attractive colour combinations.\* No wonder it's displayed in London's Design Centre. And it's so clean and easy to operate, with its hinged, comfy-to-handle fuelling lid, the efficient shaking grate and the extra-deep ashpan. I do hope Bill likes it too!

**CRANE 20A**

\* There's a delightful new colour—Minerva Grey.  
**PRICES** Cream or White enamel with Black top-plate—£27.18.6  
 White enamel with Minerva Grey top-plate—£28.15.0  
 Bower-barffed or glass-lined firepot for soft-water areas extra.

Send for our fully illustrated leaflet to Crane Ltd., Dept. S.17, 118 Wigmore Street, London W1. Branches: Birmingham, Brentford, Bristol, Glasgow, Leeds, London, Manchester.







## A new sort of TRAVELLERS' JOY

*continued*

visitors to and from the Continent), as part of the hall porter service. This motel has a banqueting room to seat 400, or 1,000 for a dance, and a 60-room extension, soon to be opened.

Incidentally, if you are travelling with children, motels generally provide what are called "studio" rooms, where a couch can quickly be turned into an extra bed. "Also," as one parent suggested, "young children can easily be left watching television or listening to the radio and with plenty of space to play about, while the grown-ups have a meal."

The motel, described by the Chairman of the R.A.C. as "a sensible marriage of convenience between the motor car and hotel accommodation," has come to stay, and in increasing numbers, but it is largely up to the motoring public for whom they cater to ensure that the facilities they offer keep pace with the more exacting standards of today and tomorrow. Next time you are Stratford-on-Avon way, look out for the Falcon, an Elizabethan manor, now a hotel. When a 50-room extension is built, your car will go upstairs with you, to be nice and handy.

This scheme seems less revolutionary since the announcement that work has begun on a drive-in hotel on the waterfront at Bristol, costing £700,000. There will be 200 bedrooms on six floors and your car will be parked outside your door—the degree of soundproofing has not been mentioned. **Lewis F. R. Jones**

A double bedroom at the Epping Forest. Travellers can park their cars under the main block of the multi-storey building



Map of British motels on page 134

## Now get sparkling\* results from your dishwashing machine



Now your machine-washed dishes can sparkle as never before.

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A luxurious bathroom within your means! A Naiad bath and Naiad wash basin, and a Uni-Lynx close-coupled toilet suite. Three in harmony. The harmony of pastel colours, the harmony of line. And all designed with practical attractions that you'll appreciate.

The bath is always invitingly warm to the touch—it's made from Perspex\*—and has a drop front so that you can step in more easily. The elegant wash basin and Uni-Lynx are in vitreous china. Colours are permanent pastel shades of blue, pink, primrose, turquoise, green and white that match the elegant design.

\*Regd. Trade Mark for the acrylic sheet manufactured by I.C.I.

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*Shires*  
 of Guiseley

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This is a picture of me and my cat Monty and my Copperad Wallstrip and it keeps me and Monty as warm in the Winter as we are in the Summer. My mummy says Copperad equipment operates on hot water from any type of boiler—oil, gas or solid fuel and that everybody should have it—so please write and send for a leaflet.

## Copperad Heating

To: Copperad Ltd., Dept. I.H. 4. Colnbrook, Bucks.  
Please send me free of charge full details of Copperad Heating.



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(Block capitals please)

ADDRESS .....

..... Telephone No. ....



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we would grow them

If there were better  
ways to make  
TIPTREE Jams and  
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TIPTREE JAMS the finest  
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Name of nearest stockist on request to Dept. 13



IN 16 oz. JARS



## A new sort of TRAVELLER'S JOY

continued



### Key to Britain's motels

1. Oakwood Motel, Elgin, Morayshire. 2. Aviemore Motel, Aviemore, Inverness.
3. Croit Anna Farm Motel, Druimbarin, Nr. Fort William, Inverness. 4. Rob Roy Highland Motel, Aberfoyle, Perthshire. 5. West Highland Motel, Duntocher, Dunbarton. 6. Dutch House Motel, Monkton, Ayrshire. 7. Lover's Leap Motel, Gretna Green, Dumfries. 8. Neuk Motel, Gretna Green, Dumfries. 9. Leeming Motel, Leeming Bar, Northallerton, Yorks. 10. Hotel Cottages, Boroughbridge, Yorks. 11. York Motel, York. 12. Mercury Motel, Westhoughton, Lancs. 13. Casterton Motel, Casterton, Lincs. 14. Measham Motel, Burton-on-Trent, Staffs. 15. Grange Motel, Kirby Bellars, Melton Mowbray, Leics. 16. Norman Cross Motel, Nr. Peterborough, Northants. 17. Barn Motel, Hockley Heath, Warwicks. 18. Rouncil Towers Motel, Kenilworth, Warwicks. 19. Sywell Airport Motel, Northants. 20. Alconbury Motel, Alconbury Hill, Hunts. 21. Cambridge Motel, Tyrell's Lodge, Shepreth, Cambs. 22. Highwayman Motel, Dunstable, Beds. 23. Roebuck Motor Hotel, Stevenage, Herts. 24. Lambert Arms Motel, Aston Rowant, Oxon. 25. Heath Lodge Motel, Potter's Heath, Welwyn, Herts. 26. Motor Hotel, Harlow, Essex. 27. Epping Forest Motel, Epping, Essex. 28. Forte's Airport Hotel, Great West Road, Middlesex. 29. Master Robert Motel, Hounslow, Middlesex. 30. Harleen Motel, Romford Road, London, E.15. 31. City Inn Motel, Cowbridge, Glamorgan. 32. Ship Motor Hotel, Alveston, Glos. 33. Angel Motel, Chippenham, Wilts. 34. Motel Paradise, Cowslip Green, Redhill, Somerset. 35. Devon Motel, Alphington, Exeter By-pass, Devon. 36. Exeter Motel, Middlemoor, Exeter By-pass, Devon. 37. Coker Motel, West Coker, Yeovil, Somerset. 38. Mendip Motel, Frome, Somerset. 39. New Forest Motel, Ower, Nr. Romsey, Hants. 40. King's Motel, Pevensy Bay Road, Eastbourne, Sussex. 41. Top Rank Motor Inn, Maidstone, Kent. 42. Three Musketeers Motel, Lenham, Kent. 43. Royal Oak Motel, Newingreen, Hythe, Kent. 44. Dover Stage Coachotel, Dover, Kent. 45. Viking Ship Motel, Pegwell Bay, Ramsgate, Kent.



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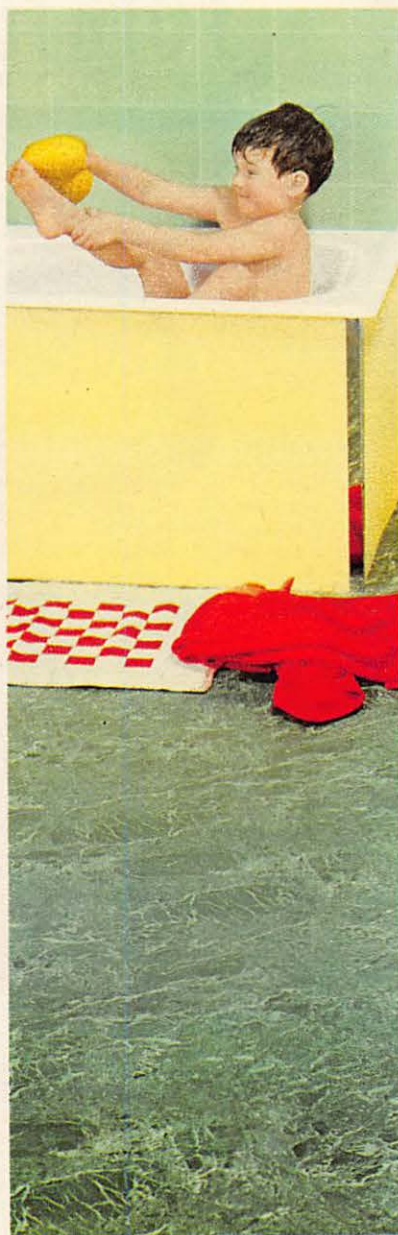
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# What's so special about Vynolay anyway?



**Shrugs off dirt—  
won't stain—  
easy to clean**

Vynolay—it's a boon to busy housewives because it's so remarkably easy to keep clean. A quick wipe over with a damp cloth, and the dirt disappears in a flash: Vynolay laughs at food-spills, stains, muddy footmarks. And it needs no special polishing, either.

Vynolay—it's the perfect flooring for today's homes, for floors that have to stand up to continual wear and tear. Made from P.V.C.—poly vinyl chloride—it is super-tough, can take plenty of rough treatment. Yet it's so flexible, you can cut it with ordinary scissors!

And now, using the latest photographic methods, Vynolay brings you 12 wonderful *new* designs, which realistically capture the full beauty of nature's own textures—Westmorland stone, pebbles, bark, etc. And there are many other

lovely patterns to choose from in the Vynolay range—it's the best range in the U.K.!

Vynolay is so easy to lay, too—and really does lie flat, never curls up, chips or cracks. And sheet Vynolay needs *no* adhesive—you can lift it up if you want to.

Vynolay—see the new 1964 range at your local stockist. And be sure always to ask for Vynolay by name.

Vynolay is available in sheeting or tiles. Shheeting, 48" width, 17/3d. a yard (=12/11d. a sq. yard.) Tiles, 9" square, 1/- each.

## VYNOLAY

 **Dunlop Semtex Limited**



new dinette pendants by

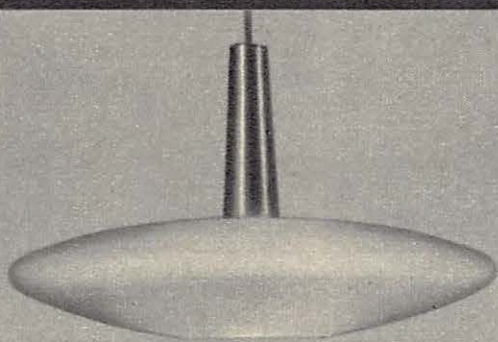
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designs to enhance your dining table



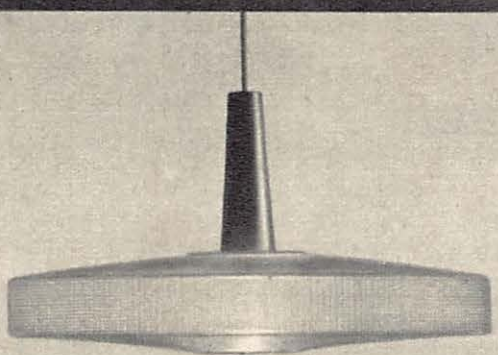
**Double Dinette**

Inner opal, Outer new smoke, brass finial—£4.4.6



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Shallow opal diffuser, brass finial—£3.4.5



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Sparkling Poliprism band, brass finial—£4.8.11

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MOTORING BY PATRICK MACNAGHTEN

## First steps to summer

THE HAZARDS OF SUMMER MOTORING are not as obvious as those of winter motoring . . . so it's easy not to prepare for them at all. If you forget to put anti-freeze in the cooling system in autumn, the first frost is likely to teach you an expensive lesson. But if you forget to drain the

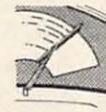


anti-freeze when the summer comes, it is probable that nothing very drastic will come of it. All the same, it should be drained and the radiator flushed out—even if it is "lifetime" anti-freeze, it can be put back in the autumn. An astonishing amount of rust and dirt can get into the cooling fluid, and, unless the system is properly flushed at least twice a year, you will find that the engine could overheat.

Modern washing equipment cleans the top and sides of the car beautifully but the only way to clean the underneath is to play a powerful hose on it. The salt put on the roads during frost and snow is deadly corrosive and will eat into the underside of the car if it is not carefully washed away.



The wiper blades have had a busy time during the past months and now is the time to renew them because summer thunderstorms can blot out the view as effectively as winter fogs. Anyway, worn blades are much more likely to hold grit than new ones, and the rays of the setting sun pick out any little scratches on the screen, making driving a misery.



Unless the sump is filled with a multigrade oil, equally suitable for summer or winter, the thin winter oil should be replaced with a thicker summer grade. Again, this will prevent overheating. Even if your regular service is not due, the oil should still be changed.



Tyres last longest on wet roads because the water acts as a lubricant. In a dry summer, there is more friction—and so more heat—and the tyres wear more quickly. Their life, therefore, cannot be taken for granted in the same way it can in the winter. It is much less trouble to replace tyres before a holiday than during it. The battery will need to be topped up more frequently in the hot weather and so, probably, will the water in the radiator.



This is the time of year to make a determined effort to clean out the pockets, cubbyhole and boot. It is almost as likely in summer as in winter that you may need the torch . . . so dust it—and check that it works—and put it back again. You are not really likely to need thick gloves for several months; let them make way for a spare pair of sunglasses. The



plastics bottle containing liquid for defrosting the windows can be pensioned off until next winter. Replace it with stuff for getting flies off the windscreen. Let the bottle of suntan oil that has been rolling about in the boot all winter stay where it is. Throw away those revolting looking bits of rag and provide a new duster. Somehow the inside of the car looks even worse covered with dust

*Continued on page 139*



# Stelrad Heating advance revolutionises central heating

## STELOSTAT BOOSTS COMFORT—CUTS COSTS

By GORDON BYRD

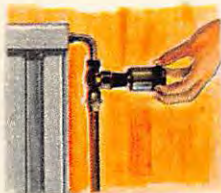
With the Stelostat Thermostatic Control fitted to your radiators—you'll enjoy home heating comfort beyond your fondest expectations. This remarkable new valve not only



*ensures* the automatic control of heat output in every room, but also achieves considerable savings in fuel consumption. **Experts predict that soon thousands of families across Britain will be enjoying the benefits from this great new advance in central heating technique.**

### Thousands of homes to benefit from new aid

Letters are pouring in to Stelrad Heating every day from grateful people who have discovered just how much Stelostat *aids* home comfort. Just how easily it gets central heating under *full* comfort control, and makes considerable savings in running costs.



### Ship's Officer says "Stelostat as vital to radiators as rudders to ships."

"We've had exceptional results with Stelostat fitted to individual radiators," writes J. J. Derby of Portsmouth. "It's *even* convinced my sceptical, open-fire-loving wife." He knows that Stelrad Radiators are no strangers to ships. Trinity House vessels, which look after the navigational aids around our coasts, are fitted with Stelrads because of their exceptional performance and inbuilt safety margins.



### Stelrad success story

Mr. Gordon Weybridge, leading Industrial Designer now working in London, roused himself at a housing meeting last night to speak with great vigour and enthusiasm on the *unique advantages* of small-bore central heating. He said the Government's latest building and housing schemes are proposing to increase this pattern for heating systems in their 1964 planning programmes. "It just stands to reason that Steel Radiators know best about small-bore central heating," he said. "After all, they *did* pioneer the modern Steel Radiator in this



country over a quarter of a century ago, and indeed most of the advances that have been made since."

It was also claimed that Stelrad Heating ensures low first cost, trouble-free performance, effortless comfort and really economical running. **Experts agreed that the best costs less with Stelrad Heating.**

### Gets high rating with viewers

Thousands of T.V. fans have been asking questions about Stelrad Heating.

Hordes of viewers have already discovered that the heating systems built around Stelrad Radiators are really "*with it*" when it comes to comfort and pocket-wise economy. The tone was set by the housewife's new T.V. club leader, 34 year old Mrs. J. W. Bigland, yesterday at a local meeting. She announced that 14 members had *already* installed Stelrad Wall Radiators because these models are perfect for living rooms, and ensure

cosy, comfortable viewing at all times. Another spokesman Mrs. Mildred Hall, said that several of her friends told her that Stelrad Radiators had given them exactly what they wanted in a modern home heating system, without costing the earth. **Mrs. Ethel Edworthy said she'd just seen the new Stelrad Heating Colour Brochure, full of exciting Central Heating information, which was available free upon request. (Steel Radiators Ltd., Southall, Middlesex).**



### Some plain talk about heating systems

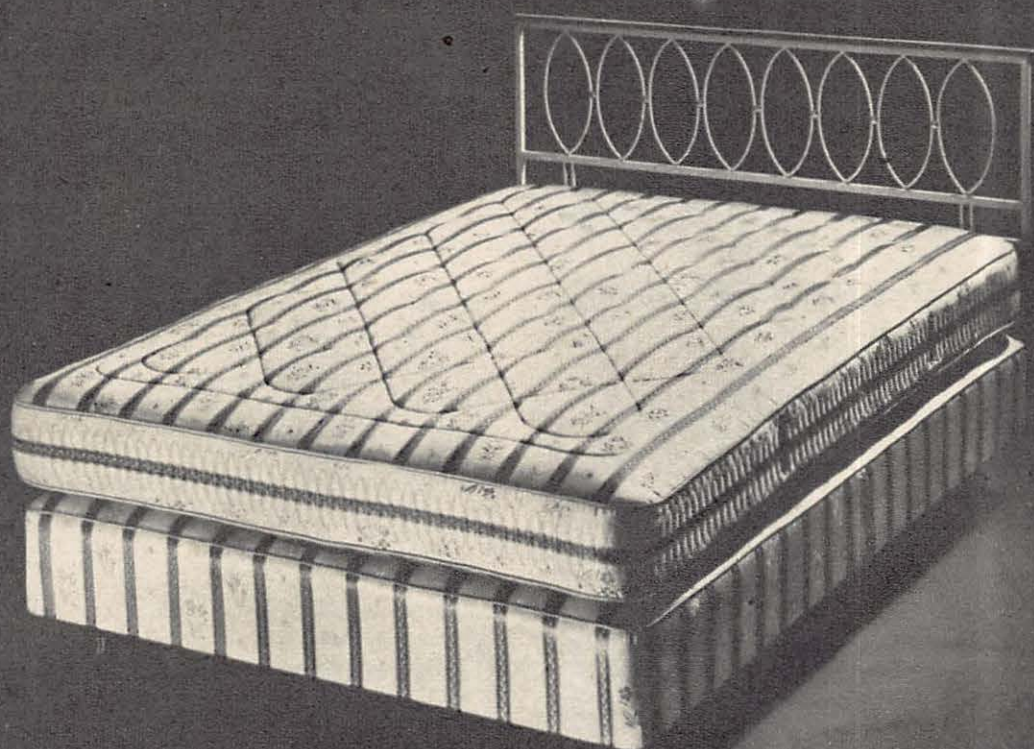
A recent home heating test survey showed that Stelrad Heating gave most people the *greatest* all-round comfort, and the *lowest* fuel bills. It was also found that the majority of users had installed Stelrad Heating for the following reasons:

1. The slim, trim **Panel Radiators** are perfect for every room in the house. These radiators are available in several heights, and the *exact* length needed—curved, angled or straight.
2. The **Stelostat Thermostatic Control Valve** keeps a constant eye on comfort and running costs while controlling automatically the heat output in every room.
3. The unique **Stelerator** is a circulation pump designed for use in domestic small-bore central heating, and is completely *silent* in operation—uses a minimum of electricity, and still permits water circulation if there is a power cut.

ADVERTISER'S ANNOUNCEMENT



## UNDERCOVER STORY



# STAPLES

**the beds that are built as good as they look**

**STAPLES & CO. LTD., CRICKLEWOOD, LONDON N.W.2.**  
(Makers of the Ladderax Unit Furniture System)

What is the secret of a Staples bed? Why do so many people choose this famous make? Quite simply, it is because Staples understand what it really takes to make the right bed for *you*—not just in quality and comfort but in good looks too! To have a Staples bed is something special. A Staples bed is an investment—made from the finest materials by true craftsmen who, over many years, have satisfied discerning people everywhere. You can buy a Staples spring-interior divan set from £20.5s. and there is a wide choice of styles and designs. Remember, always ask for Staples by name—the beds that are built just as good as they look! Send today for the new 1964 brochure illustrating the complete range.



## First steps to summer

*continued*

than it does with mud. It is extraordinary how much dust has collected behind the sunvisors since they were last used all those months ago.

With the longer intervals that manufacturers now recommend between services, there is a danger that, even if the car has not been used much during the winter, it will need various things doing to it before the next service is due. It is wise to let the garage check it over in spring and autumn, regardless of whether the stipulated mileage has been covered since the car had its last service.



There is one hazard of summer motoring as dangerous as anything the winter can produce. That is when there is a sudden shower of rain after a long dry spell. In dry weather, roads become coated with a layer of rubber and diesel oil and, as soon as it rains, this coating turns into a slime every bit as slippery as ice. Within an hour or two, heavy rain will wash a road clean, but in the meantime the surface is exceedingly treacherous. It is all the more dangerous because a driver tends to be out of practice in dealing with skids.



Outside towns and cities, the roads have been relatively free of traffic for the past few months, but we can expect things to be very different from now on. So much so that it is worth planning long journeys either early in the morning or late at night, when this is practicable. But there is a danger in this—you have to keep awake when you would normally be sleeping. It is usually feasible in summer to drive with a window open. Long-distance lorry drivers have a very effective way of warding off drowsiness. They stretch their right arms out of the window and let the wind blow up their sleeves. This works like a charm. But in extreme cases, the thing to do is to stop and run round the car. With the blood throbbing in your temples, it is impossible to fall asleep.



At holiday times, cars tend to be overloaded. With three or four extra people in a car and a boot full of luggage, it will handle less responsively than with the driver alone in it. It will accelerate less rapidly and take longer to stop... so driving habits must be adjusted accordingly. When there is a heavy load, it is more important than ever that tyre pressures should be correct.



With modern paint finishes, a car can be parked in the sun without fear, but, if it is left with the windows shut, it will be like an oven when you return. The need to leave a window open makes a change in habits necessary—in summer, lock odds and ends up in the boot instead of leaving them invitingly open to anybody who cares to stretch out a hand. I am appalled by the number of times I hear announcements at race meetings or at any gathering where there are a lot of cars, "Will the owner of car number so-and-so, please return to it as his dog" (or even, sometimes "his baby") "is suffering from the heat." If we need air as we drive along



how much more does a dog need it in a stationary car? And leave a bowl of water for him on the floor.

## How to find the best carpet for your money



*Deciding which, out of scores of qualities available, is right for the purpose (with a searching look at the back, too)*

*Finding exactly which of 408 shades of plain carpet suits the decorative scheme*



*The Floral Room—choosing a pattern for the lounge (from the latest range of practically every British manufacturer)*

The Carpet Selection Centre is a brand-new shopping service idea. For only at the Centre can you see—and compare—almost every carpet made, in any quality, pattern, colour. From Indian and Continental carpets to the most up-to-date Nylon Mixture... displayed in 8 lavish rooms. There's service, too, on a grand scale. Skilled measuring and fitting. A colour-matching service that's unique. And completely objective advice from Consultants. (Or you're welcome to browse independently.)

**PLAIN CARPET SENSE.** In plain carpets the Centre offers an extra special service... a choice of 408 different shades, in many grades. Plus 380 dyed wool samples, and a bespoke dye-it-to-your-colour service.

**GOOD QUALITY CARPETS AT CONTRACT PRICES.** Because the Centre is such a large organisation, you can always enjoy prices on special bulk purchases hitherto available only to hotels and other large commercial buyers.

### **CURRENT OFFERS:**

High-quality, non-crush Wilton, guaranteed faultless, 27 in. wide, choice of 10 popular plain shades.

*Normally 98/6 quality—available at 75/9 per yard*

*Normally 63/6 quality—available at 54/6 per yard*

Several other contract price offers now available.

*And if you can't call, write for the FREE CARPET GUIDE, a fact-packed brochure filled with the kind of information you need.*

## The Carpet Selection Centre

**Berwick House, 139-143 Oxford Street  
London, W.1 (Upstairs Showroom)**

*near Tottenham Court Road. Half-day Saturday—Thursday 8 p.m.  
Other evenings till 6 p.m., or later by appointment—telephone Gerrard 0765*



# NOW SNAP CURTAINS UP IN SECONDS WITH SENSATIONAL NEW SNAPGLIDE!



**Slip a slim plastic Snapglider through the tape wherever you used to put a curtain hook. Snap the same glider on any part of the special rail. Whizz the curtains back and forth just for fun.**

That's how easy it is to hang curtains with Beacon's new Snapglide—the curtain rail system that *does away forever* with hooks, rollers and fiddly adjustments!

**Snapgliders are the secret.** Cleverly contoured in extra-strong smooth plastic, Snapgliders slip into curtain tape in seconds . . . snap on *any* part of the rail (you don't even take off the end-stops). Removal's just as easy.

**Smooth, quiet . . . and wonderfully strong.** Snapgliders are made of special plastic, run *more smoothly* than any comparable system. They're tested to take 90 times the weight of a normal heavy curtain . . . *won't* part accidentally even when jerked or tugged at an angle.

**Complete system—so easy to fit.** You get all

parts complete (including rail, Snapgliders, stops and brackets) for only 2/4 a foot . . . less than £1 per big window!

**Plastic rail** has a metal insert that won't sag or buckle, makes smooth even curves, and reduces the number of wall brackets you need. Brackets go up before you fit the rail (less teetering about on ladders). And the locking screw won't let rail slip or slide.

**At your hardware shop.** Best way to appreciate Snapglide is to see and try it at your local ironmongers or hardware store (Snapglide is also sold by departmental stores and good soft furnishers). Or use this coupon to get a FREE trial sample direct from Beacon. **Only Beacon make Snapglide!**

**Beacon**  
**SNAPGLIDE**

**To: Smith & Davis Ltd., Beacon Works,  
Friar Park Road, Wednesbury, Staffs.**

Please send me a FREE sample length of Snapglide rail, with Snapglider. I would also like to know the name of my nearest retailer.

Name \_\_\_\_\_

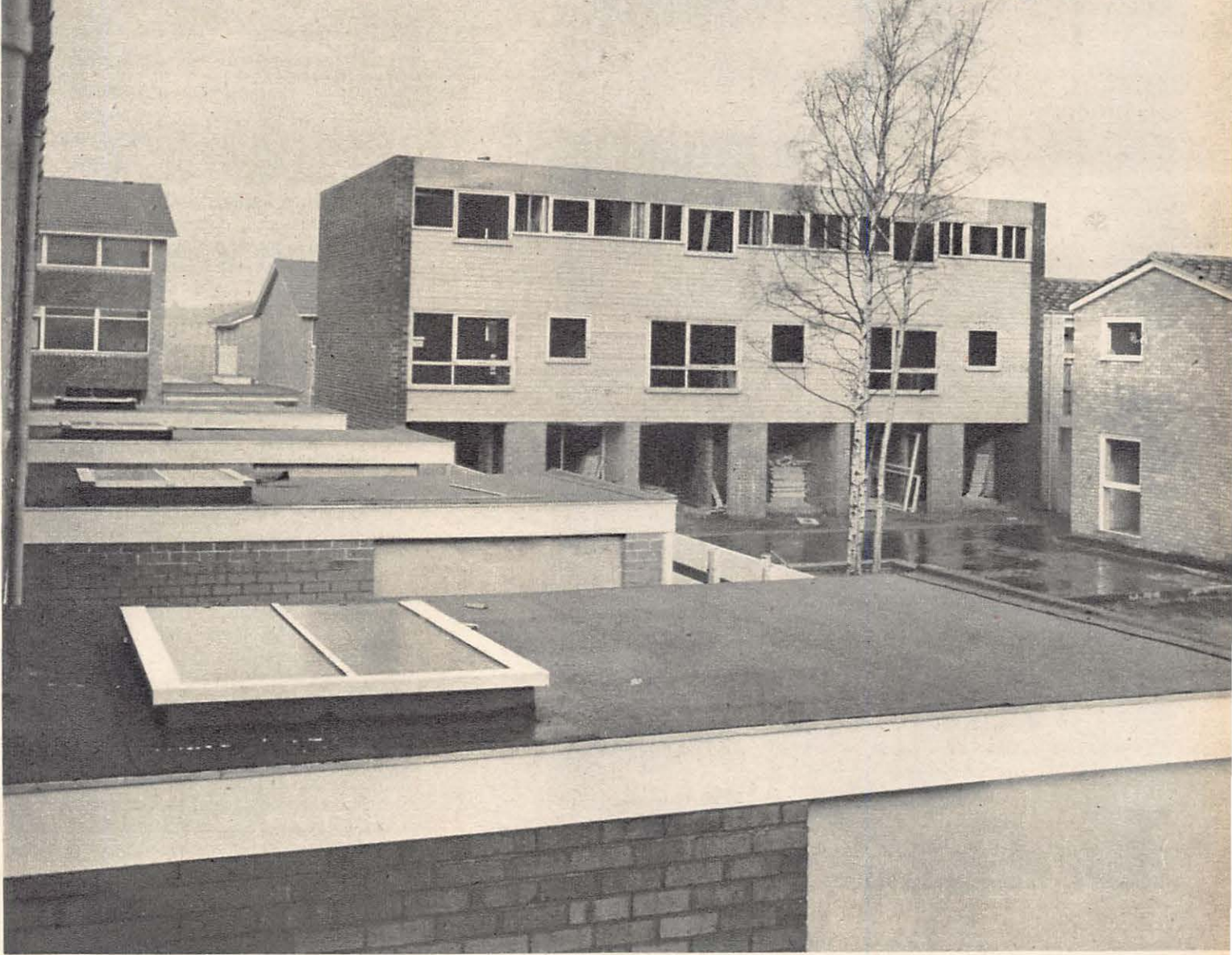
Address \_\_\_\_\_

\_\_\_\_\_ (IDHI)



TECHNICALLY SPEAKING

# THE PLAN IN ACTION



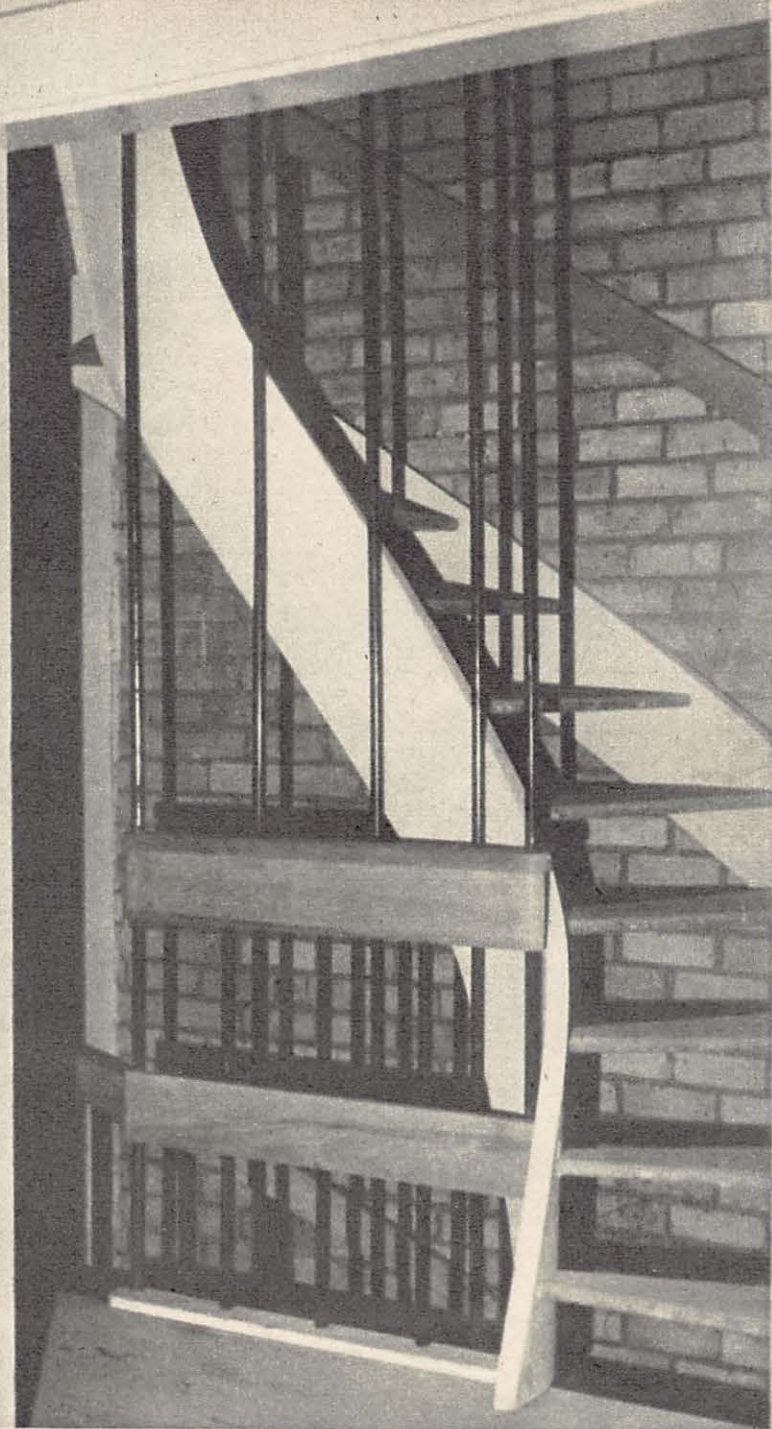
The prize-winning plans in the IDEAL HOME/R.I.B.A. competition were excellent, but what would the builder do with them? Eric Ambrose, our consultant architect, went to take a look

WHEN I FIRST saw the winning Stockport design (full details of the scheme on pages 54 to 59) I was struck by the three-storey, four-bedroom terrace houses. The plan was classical with living accommodation on the first floor in the manner of the 15th-century Italian *piano nobile*. This use of the middle floor in a three-storey dwelling is a logical and modern arrangement because it entails the minimum of stair-climbing at any one time.

But it was the stairs themselves that particularly raised my interest. They were spiral, and at their head was a central room lit by a skylight—a decidedly Dutch flavour.

I have long envied Dutch architects their brave use of spiral stairs, often so obviously steep and dangerous that nobody ever appears to have an accident on them. They take up little space and go far to solving the problem of getting a quart into a





Spiral staircase viewed from the first floor of the four-bedroom, three-storey terrace houses at Heaton Norris, Stockport. The strings and treads were made in the workshop, but the handrail had to be formed on site by piecing and gluing. Note the simple metal rods that form the balusters. A sliding door has been fitted to the living-room to prevent any encroachment on the freeway

Double glazing in one of the large window panels at Heaton Norris, Stockport. If the glazing "mists up," due to a leak and fall in temperature, it is not difficult to unscrew the beads, clean and refix. Note that in this case, one panel, lowest right, has already begun to mist up, owing to it being fixed in damp weather

## THE PLAN IN ACTION

*continued*

pint pot. Allied to the space-saving stair has been the Dutch acceptance over many years of the internal bathroom and w.c. in the centre of the house, often artificially lit but ventilated through the roof. In tight schemes where every inch counts, this approach is valuable. Having recently used a spiral stair myself, I viewed the Mortimers' scheme with exceptional interest. Would they be allowed to keep it, or would it disappear when the day of reckoning arrived? I felt it highly likely that it would go, although Mrs. Mortimer had not opted for Dutch steepness with a central column on which the spandril steps are supported. Her stair, though more comfortable, was probably more expensive than the builder would be prepared to accept.

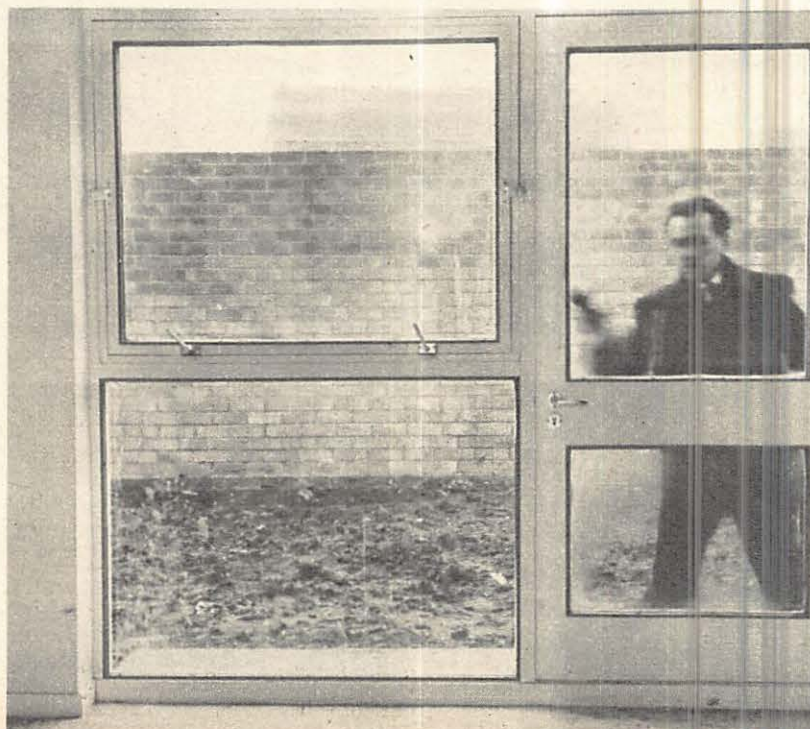
Her design also showed the central room not as a bathroom in the Dutch style but as a fourth bedroom—the bathroom being given natural light through a casement window while the bedroom relied on a skylight. My personal preference is for the Dutch choice; a lot of people would not agree.

My fears for the spiral staircase proved groundless. Nevertheless, being human—and a Lancastrian—Alfred Kemp didn't mince his words. The stair had presented difficulties—the worst being in the formation of the handrail, which had to be built by trial and error and a lot of glue and clamps. While it was well worth the effort, he thought, the excessive site work was uneconomic. He could see the value of such a stair, but just as no right-minded builder would form his ordinary stairs on site, so any repetition would have to be broken down for factory handling and rapid site assembly of the handrail.

On climbing the staircase, I found it had an easy going and was a pleasant feature. I congratulated Mr. Kemp on sticking to the winning scheme and solving an interesting problem within limits.

Another brave effort in this courageous experiment at Stockport, which leaves most developers' schemes trailing in the dust a mile behind, is the

*Continued on page 145*







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# THE PLAN IN ACTION

*continued*

attempt to give a cheap and practical double glazing.

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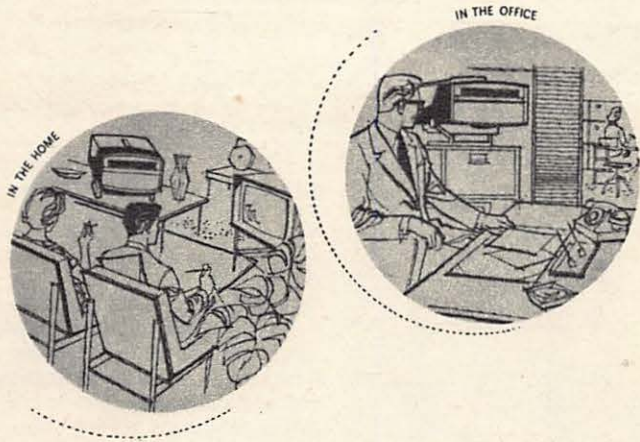
The testing conditions have already shown that the design is practical, although I found one window in which a lower panel had clouded over. This will, of course, be corrected eventually. The owners of these excellent houses will rapidly learn a great deal about when they should clean and rescrew.

Taking the long term view: as men like Alfred

*Continued overleaf*



The roofs of the houses at Heaton Norris, Stockport, are of Redland concrete tiles. This is a view from the terrace houses, looking towards the patio homes



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## THE PLAN IN ACTION

continued

Kemp insist on working towards the proper insulation of houses, others less far-seeing will be forced to follow. Eventually, it will be impossible to sell a house unless it has sensible windows instead of sieves.

By degrees, manufacturers will produce their prototypes at a moderate price. It is almost certain we shall be given the Scandinavian type, ventilated cavity glazing, enabling us to separate the frames at the twist of a catch, clean the sheets and refix. Such windows are available at the moment but are beyond the pockets of most.

The only departure by the builder at Stockport from the original plans and elevations was the substitution of Redland concrete tiles for the aluminium sheeting shown on the winning drawings. The estimated cost of the aluminium was found to contain certain "hidden" labours. There is also a strong body of thought among contractors that the less steep the pitch of the roof, the heavier should be the covering lest it be carried away by strong gales. Obviously, this is not entirely correct because if it were, no one would use a lightweight material, such as felt, on a flat roof. What is correct is that the need for securing light coverings on a low pitched roof demands care and supervision. For this reason, there will be a strong tendency for a long time to come to favour the heavy concrete tile, which a long-term maker's guarantee renders so attractive. Manufacturers of some light coverings will not give guarantees since the factor of safety may be adversely affected by poor workmanship on the part of the fixer—or the material may be used in an unwise manner. Add to this the nostalgic acceptance by the public of traditional materials and we cannot perhaps blame Hampson and Kemp for their attitude.

Visiting the first part of this Stockport scheme was a pleasure I too rarely experience.

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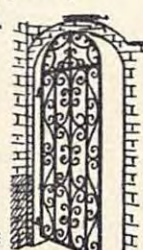


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# Gardeners' Diary

by Leslie Johns and Violet Stevenson

A FEW MONTHS AGO, we gave advance news of a new product that is going to help all gardeners. It will be in the shops for the first time this month. This new product is a lawn fertiliser with a higher food value than normal and one-fifth the normal weight. It is called Lawn Food, is produced by a new method by Fisons, and sufficient for 450 sq. yd. weighs only 21 lb. against the normal 112 lb.

It is also obtainable with added selective weed-killers, so the grass can be both fed and weeded at the same time. This preparation is called Evergreen 80. Only  $\frac{1}{4}$  oz. per sq. yd. is required for treatment, a real boon and a blessing. After the winter, now is the time to give the grass a good feed and prepare it for the many mowings to come.

THIS MONTH sees a wonderful flower show in the Paris Florales (April 24 to May 3). Under one roof, there are four or five floors, each packed with flowers, trees, shrubs and ideas for gardens. The main theme this year is the place of the garden in an urban community. We have seen some of the special exhibits planned for the British exhibit and we are sure that there is an experience of rare enjoyment before us. Anyway, Paris in the spring is a wonderful excuse for visiting this show!

FROM PARIS we hope to go to Holland to see just what the Dutch have been up to in their latest investigations into bulb flowers. This never ending, always progressing section of the flower calendar is well worth investigating and for many years we have paid annual visits to learn more.

The showpiece of Dutch bulb culture is the Keukenhof, the wonderful gardens so splendidly laid out to show the visiting world the power and the potentialities of Dutch bulbs. So fascinating, so helpful, so inspiring is this exhibition ground that special flights are laid on by several of the travel specialists. For no more than it would cost you to travel to a British resort, you are now able to spend an entire day at the Keukenhof.

IN OUR GARDEN, the main work at this time of year is the lawn. The grass grows quickly and because we are here only at weekends we will have a great deal to do to keep it to reasonable levels. Some of the grass inevitably will not become a lawn. Some of it will have to take merely a rough going-over with the scythe, which will keep it under control but not much more.

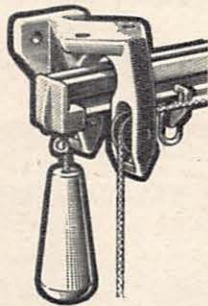
If cut grass is really short, it can sometimes be allowed to lie on the surface, particularly at the end of the year when it will rot down in the same way as the leaves from the trees. In the spring, it is really essential that the longer grass is cleared from the surface to allow younger blades to shoot.

THIS MONTH we hope to: *sow seeds* of most vegetables and flowers; *complete planting* all shrubs; *prune* forsythias, willows with coloured bark; *apply fertilizer* to roses; *feed and cut* lawn.

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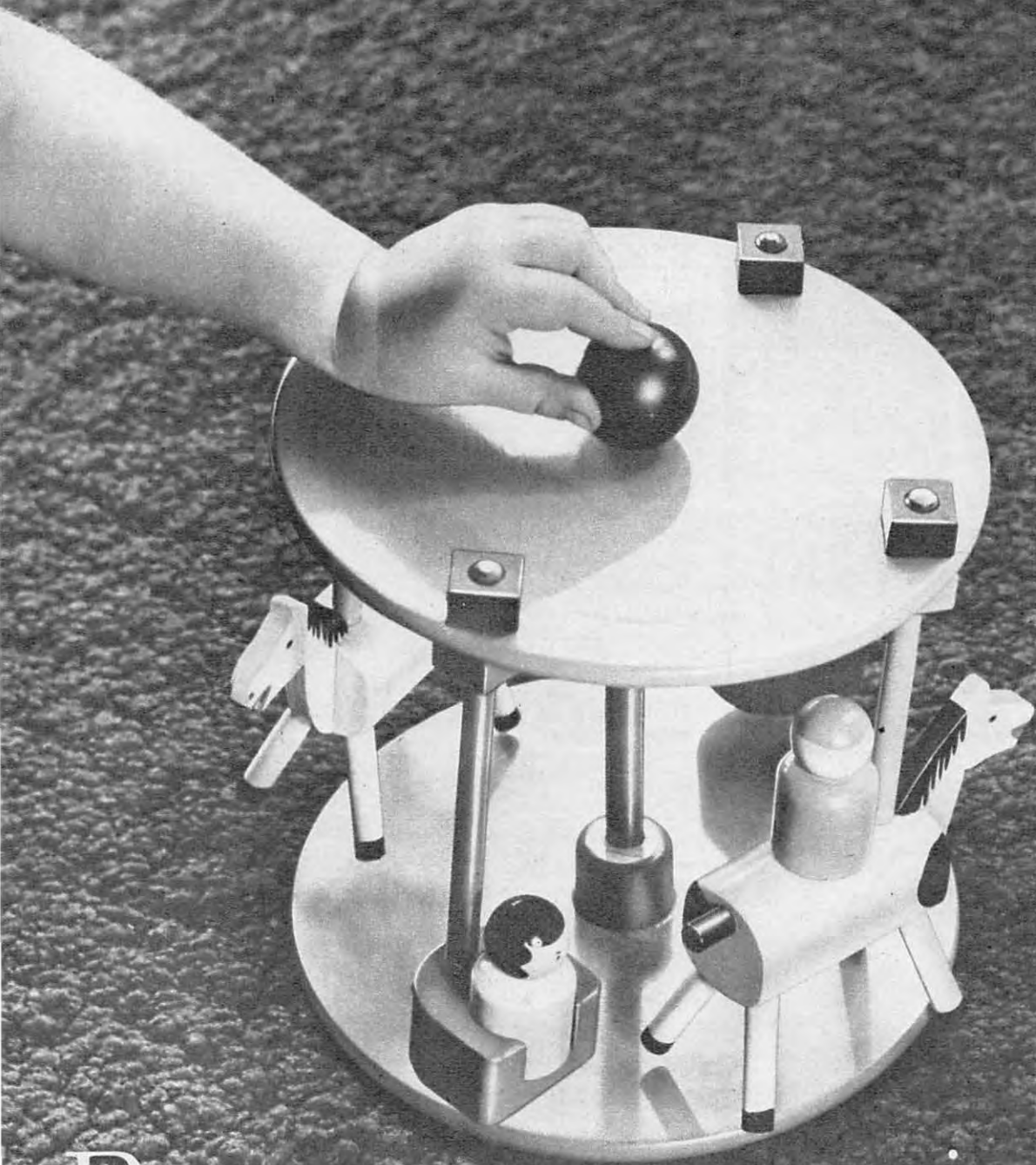
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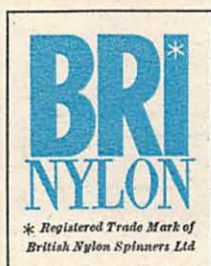
Rivington carpets are a riot of colour—





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BRI-NYLON X-21, the revolutionary yarn, gives a new dimension to carpets; living colours and exciting textures that are just right for modern living. Because they are 100% BRI-NYLON they last so much longer, and wear so much better. The carpet shown is Rivington Deep Springs, available in 12 colours at 59/6 per sq. yd. From leading stores everywhere, or write for a leaflet to Rivington Carpets Limited, Blackrod Mill, Horwich, Bolton, Lancashire.



*BRI-NYLON means nylon yarn or fibre which has been produced by British Nylon Spinners Limited and has been used to their satisfaction for approved merchandise. Bri is a registered trade mark and is not authorised for use except in this manner. X-21 is a continuous filament B.N.S. yarn specially bulked for approved carpets.*

**IT'S THE BRI-NYLON THAT MAKES THE DIFFERENCE**

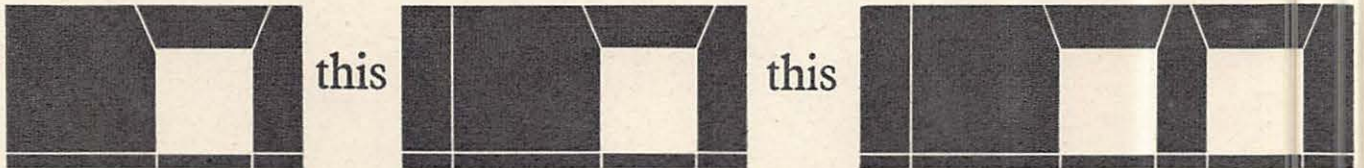




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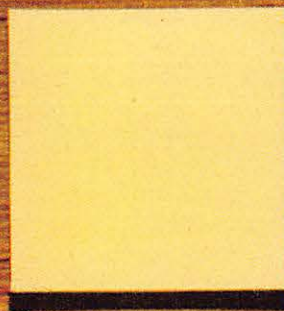
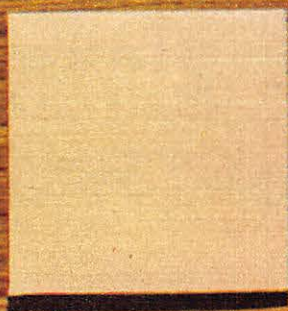
## Wren Fireplaces

THESSALY ROAD, LONDON, S.W.8.

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# LIMELIGHT

designed to fit your scheme of things

Perhaps the bedroom of your dreams begins with the cool beauty of natural oak—or the dark elegance of teak. Looking for a suite? Or just a single piece? You'll find design and luxury go hand in hand with Limelight quality and craftsmanship. When you see the Limelight range

for yourself, you'll wonder at the sensible prices. Try the drawers and see how smoothly they slide. Look at the wardrobe and see the beautifully finished interior. Notice the classic veneers. Picture the luxury of Limelight in your own bedroom—in just the way you see it.

The picture shows Limelight furniture in Teak. The elegant 5' dressing table (SB 101 £36. 4. 6d.) with the spacious 4' wardrobe with mirror (SB1M £42. 2. 6d.) and the 3' fitted wardrobe (SB2F £37. 12. 6d.) Also the deeply padded continental headboard with twin lights (120 £31. 19.6d.) Saddle stool (£7. 5. 0) Ottoman (£15. 19. 0) Chair (£10. 19. 6d). All pieces are available without black relief. (Code S instead of SB).

## To: LIMELIGHT FURNITURE

Department I.H.40 Stadium Works,  
North End Rd., Wembley, Middx.  
Telephone: Wembley 8561

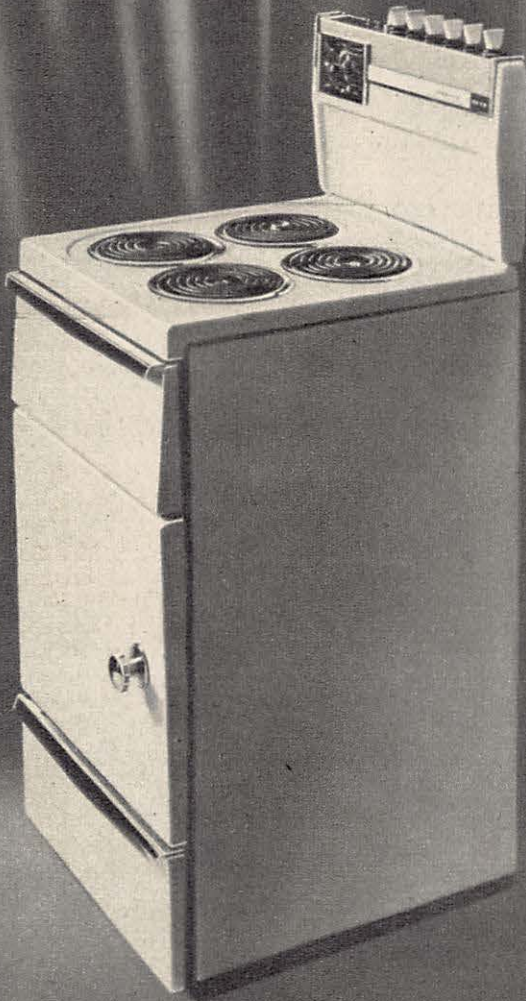
Please send me your FREE colour brochure and name of nearest stockist.



**INVITATION TO VIEW!** The complete range is always on display at the Limelight showrooms, North End Road, Wembley, Middlesex. Weekdays: 9 a.m. – 5.30 p.m. Saturdays: 9.30 a.m. – 12.30 p.m. • Write straight away for a full colour brochure and price list showing the whole Limelight range.

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ADDRESS \_\_\_\_\_  
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Everyone knows that electric cooking is clean — now exclusive Revo Valiant 4 makes it even cleaner! The unique meat tin doesn't splash and saves you time and effort, because the roomy oven hardly needs wiping. Panostat too stops messy boiling-over and Valiant 4's tough vitreous enamel surfaces need only quick wipe-over cleaning. Many other attractive cook-easier features include new at-a-glance variable controls; clock/ringer/timer; full width Swedish grill; big oven with light; glass inner door; heated drawer. All this — and so much more with exclusive Revo Valiant 4 for only £66 10s. and it's in your electrical showrooms now!

Revo Electric Co. Ltd., Tipton, Staffs.  
**IN YOUR ELECTRICAL SHOWROOMS NOW**

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SOLID STAINLESS STEEL TABLEWARE

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Write for leaflets of the complete Bramah range to J. R. Bramah & Co. Ltd., Dept. IH5, Holbrook, Halfway, Nr. Sheffield. Tel: Eckington 2251.

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**Your homesite  
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**or £5 deposit  
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Bahamas Division IH3  
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London, S.W.1.

Please send *free* colour brochure.

Full  
Name

Address





## How to prove that Spry-crust is lighter than pie-crust (you don't have to weigh it—just eat it!)

Tell any girl that a pie-crust made with Spry (Spry-crust) is lighter than a pie-crust made with ordinary cooking fat—and she'll eat it.

Tell a boy and he'll start trying to weigh them both. He's wasting his valuable time! Spry-crust is no lighter in weight than pie-crust. It's just deliciously lighter in *texture*. And the easiest way to find that out is to have a bite right away.

### Why Spry makes the lightest pastry

Spry has air already whipped into it, and that's why it's phenomenally easy to mix. (You can whisk it in with a fork in just under 60 seconds.) It's this sheer

speed in the mixing that makes for the lightest pastry you ever set spoon to.

### Weights and measures

When you're next out shopping, compare a half-pound packet of Spry with a half-pound packet of a rival cooking fat—and you'll see that the Spry packet is rather larger.

But fair's fair: Spry is only larger because it's lighter in texture. So if you think that Spry gives you better *weight* for your money... well, it doesn't.

It gives you exactly half a pound of better cooking fat. What could be fairer than that?





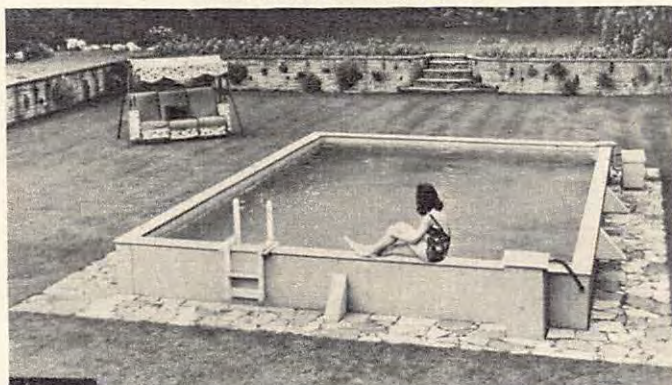


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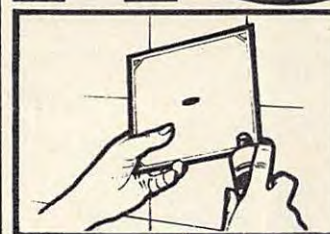
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R110

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send for your **FREE** colour folder and sample tile **RIGHT AWAY**

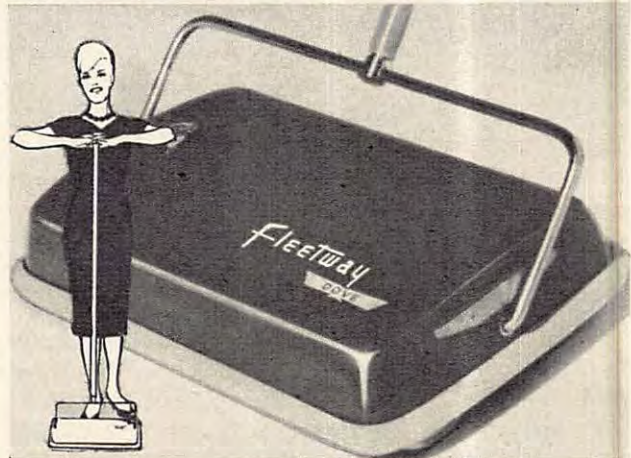
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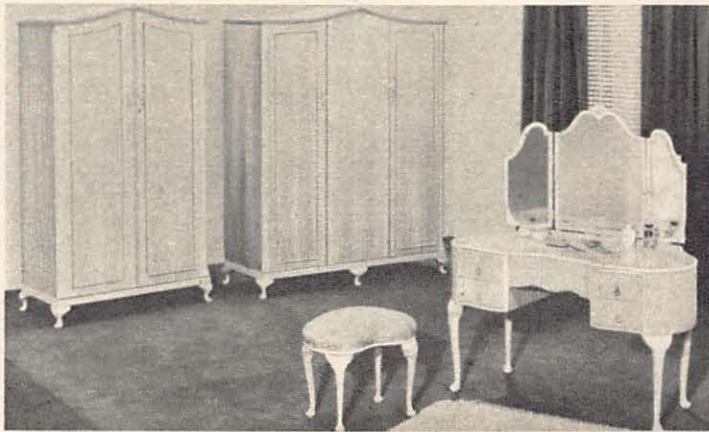




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The opulent feature of the Suite is its really large, 5 ft. ladies' wardrobe. The mens' wardrobe is fully lined.



**NOTE YOUR RETAILER CAN SUPPLY WARDROBES** from the Walnut Cabinet Works ranges to build into your bedroom. Fill in the coupon here and full details of stockists will be sent to you.

To: Walnut Cabinet Works, Seymour Rd., Leyton, E.10.  
Please send me your current catalogue and name of my nearest stockist.

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Address.....

Put X here if interested in the purchase of Built in Bedroom Furniture.

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TRIANCONTROL means thermostatic operation with no dust or dirt, refuelling only once a day and declinking by simple lever movement. Find out about the Trianco Automatic Boiler at once. You'll never regret it.

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automatic boilers



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AND APPROX 4 1/2 PER WEEK (38 WEEKS) PER SQ. YARD  
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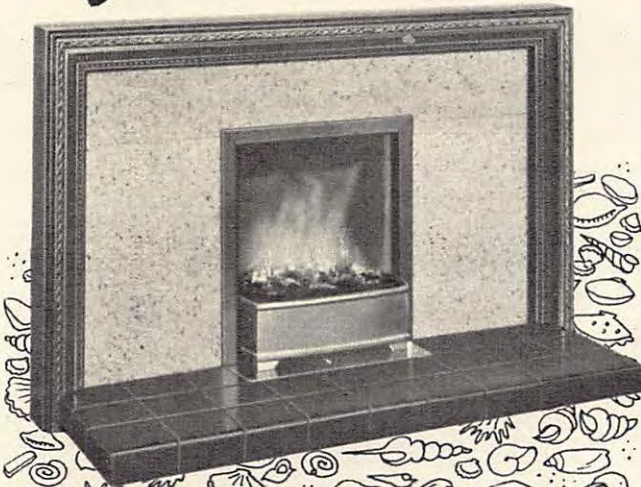
Please send me a colour brochure of: Rest Assured Beds & Upholstered furniture and the name of the nearest stockist.  
 To: REST ASSURED LIMITED, 86 Tottenham Court Road, London, W.1. or 9 Watson Street, Glasgow, C.1.

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# Claygate Shelley



This illustration shows the Claygate SHELLEY design B.D.S.A.

The Claygate Shelley, today's most with-it . . . most wanted fireplace. So new . . . so original. See how the natural beauty of crushed sea shell and mother-of-pearl blends with the sophistication of the Scandinavian wood moulding and satin black tiled hearth! See how the whole ensemble blends with your room's decor! This Claygate model is now in the showrooms—in a choice of pale green, white, black, pink or beige effects.

Write for the complete catalogue of Claygate designs and name of your local stockist.

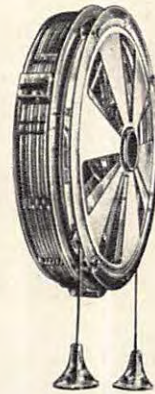


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(PLEASE USE BLOCK CAPITALS)



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Snowcem is so popular these days because you get this wide choice of modern colours and your house gets weather protection as well!

Snowcem is a *waterproof cement paint* and it's extremely easy to apply. You mix it with water to

a creamy consistency — and just brush it on. Just look at the examples shown on the right. See the effect of carefully chosen colour. The saving's amazing! *The cost of the Snowcem for two coats—approximately 2d. a square foot!* Have a talk with your stockist about it, and in the meantime use the coupon to obtain the Snowcem Colour Chart and Leaflet from Snowcem Information Service, The Cement Marketing Co. Ltd., Portland House, Stag Place, London, S.W.1. Tele: TATe Gallery 3456.

THE BEAUTY OF **SNOWCEM** - IT COSTS SO LITTLE

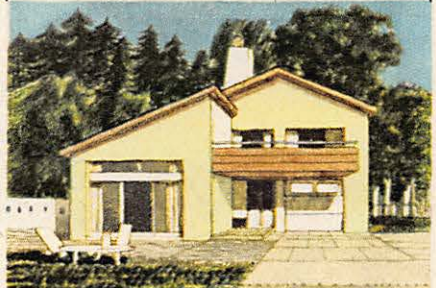
*A product of the Blue Circle Group—the makers of Sandtex*



**White** looks dazzlingly effective on a medium size detached house like this. Cost of Snowcem (2 coats) **£6.**



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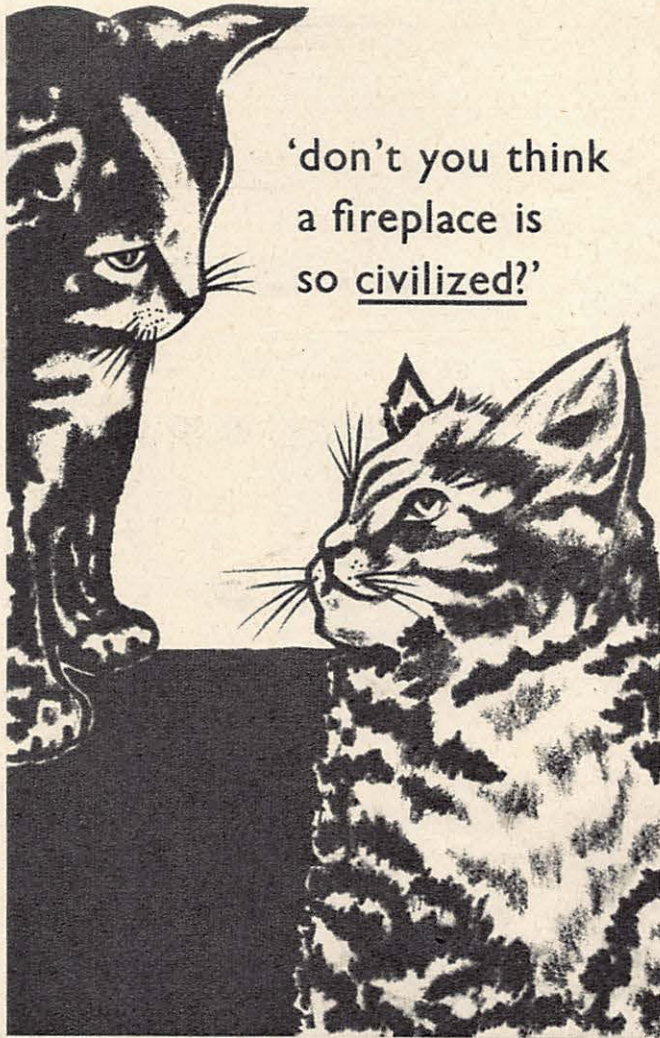
Portland House, Stag Place, London, S.W.1  
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NAME .....

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I.H.





'don't you think  
a fireplace is  
so civilized?'

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This seal is your assurance of quality and craftsmanship. The fireplace must be fitted to NFMA instructions.

Ask your local Fireplace Stockist for an N.F.M.A. leaflet. He will be pleased to show you many outstanding examples of modern fireplaces in stock. Be sure they carry the little red seal!

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The National Coal Board's Housewarming Plan offers easy payment facilities for all approved solid fuel heating appliances, and makes provision for the inclusion of fireplaces made by member firms of the N.F.M.A.

Issued by the NATIONAL FIREPLACE MAKERS' ASSOCIATION

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**CLEARTRACK**

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Fill in the coupon below and post today for your FREE booklet!

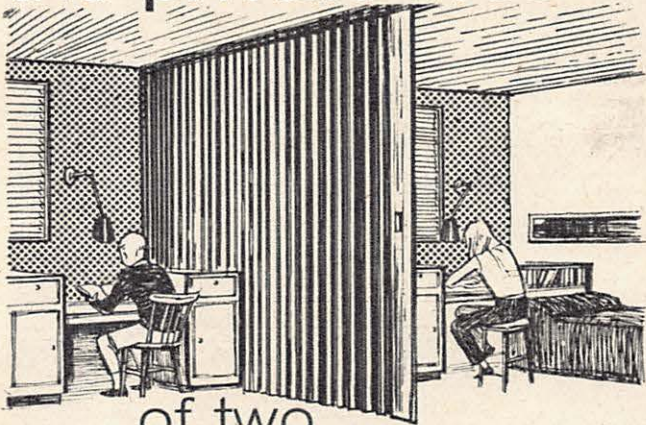
To: WOOTTON & CO. LTD · ALMA WORKS · PONDERS END · MIDDX  
Please send me your FREE fully illustrated booklet, giving full details and prices of Wootton furniture.

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Look Mum, I just pop the hose into the suction point—that's all. No heavy machine to drag around from room to room, up and down stairs. No damage to furniture or paintwork. The long, lightweight, flexible hose follows me like a lamb. It does all the stooping and bending. I don't. Now all dust and dirt are *silently* piped away. What could be simpler . . . more hygienic? On H.P. terms, too! Only 10% down payment, and the balance spread over 2 years if necessary. Costs less than a central heating installation. It's a wonderful new idea for you, too . . . Just what you always wanted.

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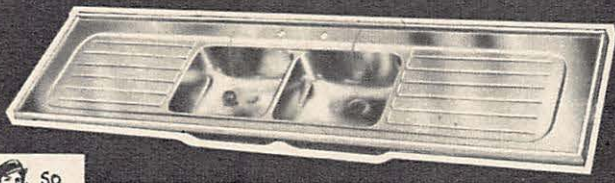
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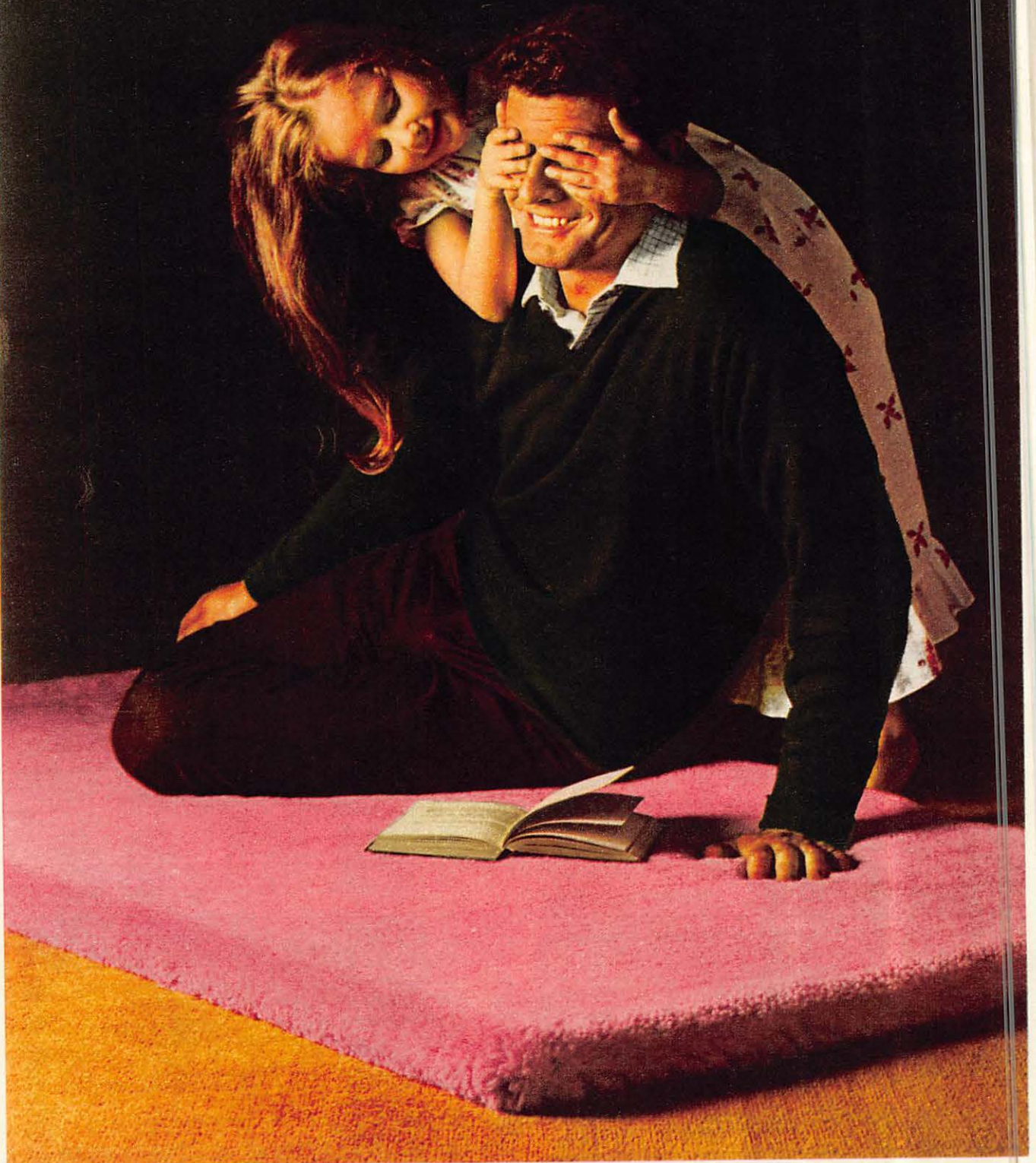
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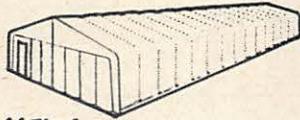
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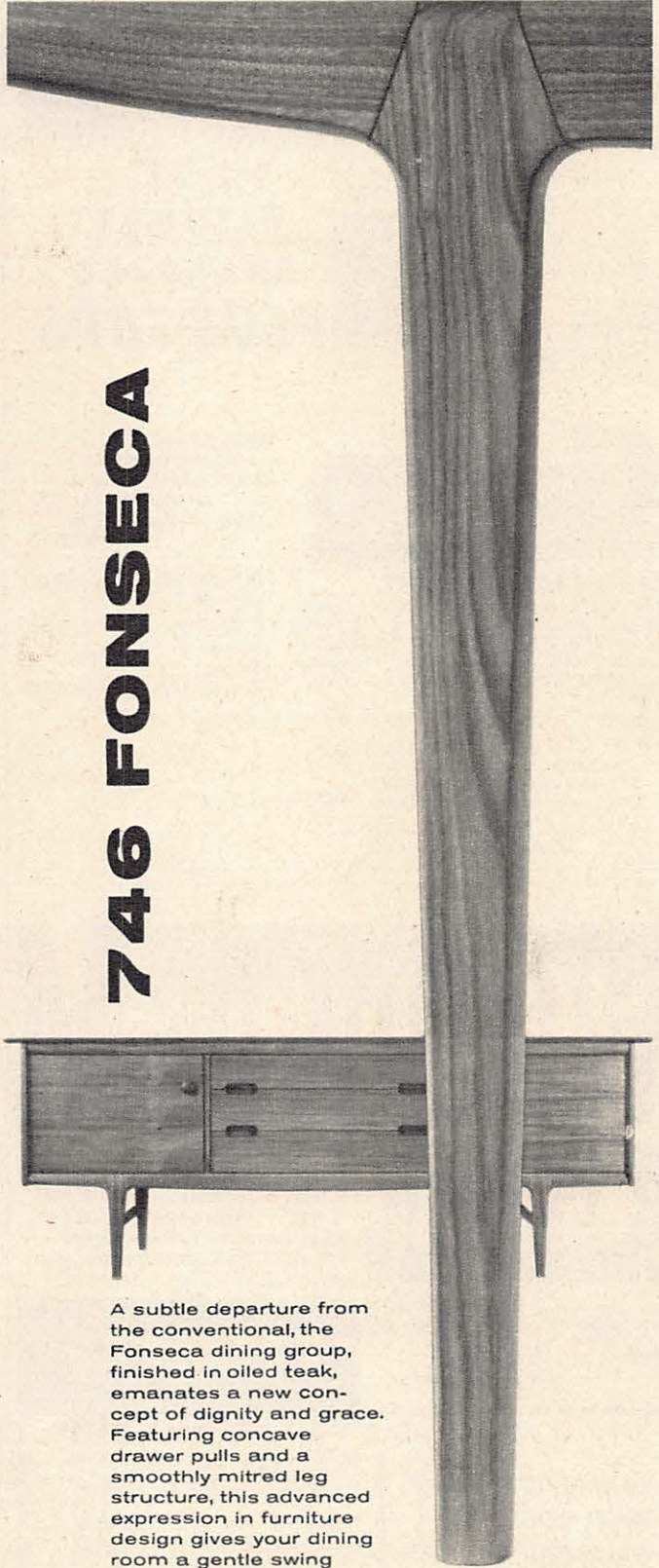
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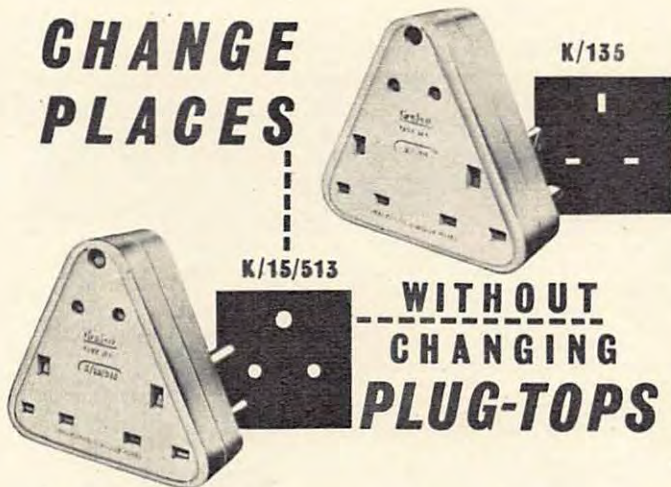
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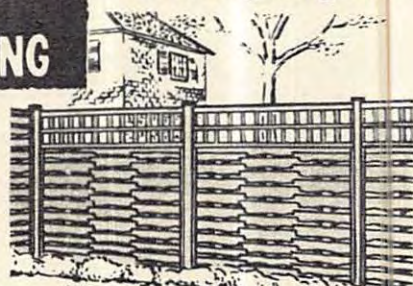
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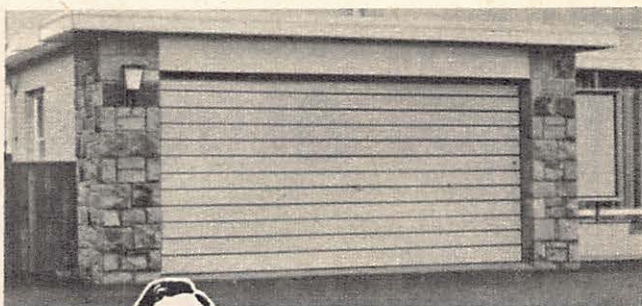
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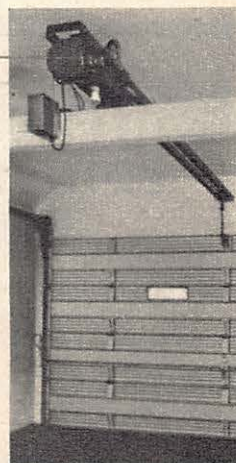
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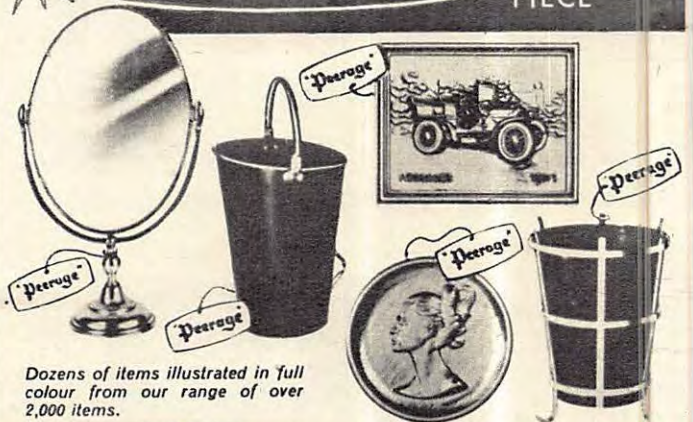
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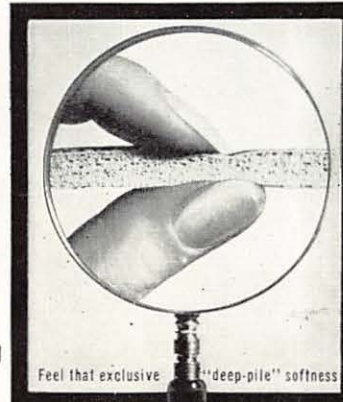
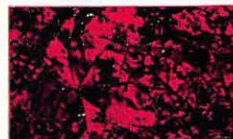
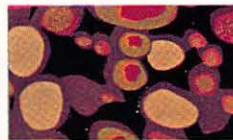
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DR606 23" TV

## Decca provides now for a future of five programmes

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These are the sets:

19" SCREENS DR101 86 gns DR202 92 gns DR303 92 gns  
23" SCREENS DR404 95 gns DR505 100 gns DR606 100 gns



DR505 23" TV

Four sets have full-length double doors with a brass-lacquered grille. Behind the grille on the DR303 and DR606 traditional cabinets you may have green or red fabric; on the DR202 and DR505, fawn fabric; or, on all four sets, a walnut-finished panel with or without grille.

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first wash  
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*Illustrated  
left: GS 95/2049  
right: GS 95/2060  
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*In widths of 27", 36", 54", 7' 6", 9', and 12'  
Approximately 46/- per square yard*

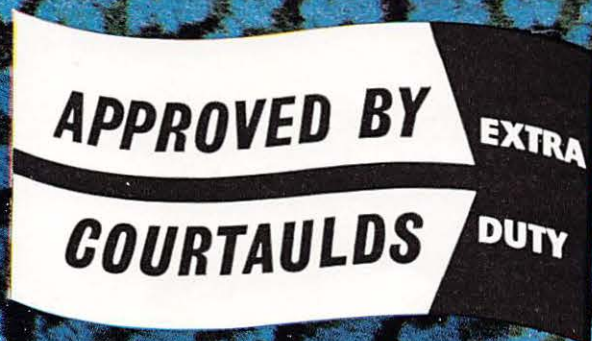
**Made by Shaw Carpet Company Ltd., Dearne Mills,  
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*For free colour brochure about 'Quartette' carpets  
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SCA-41

# quartette





# YOU KNOW A GOOD KITCHEN



ENGLISH ROSE KITCHEN in CHAMPAGNE MAPLE & CERAMIC



# when you see one

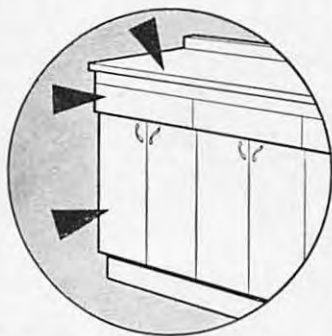


A good kitchen is not hard to recognise, and it's easy to see that English Rose kitchen equipment is made better and will last longer.

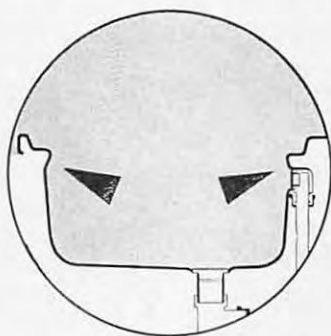
Constructed of prime timber, every unit is surfaced with 'Arborite' laminate—tough mar-resistant veneer in brilliant non-fade colours.

Inside the cabinets intelligently designed storage space with the accent on convenience. And outside . . . crisp clean styling eliminates dust catching ledges and crevices. See for yourself the fine details illustrated here. Just a few pointers to the *extra* value obtained when you make your choice, English Rose.

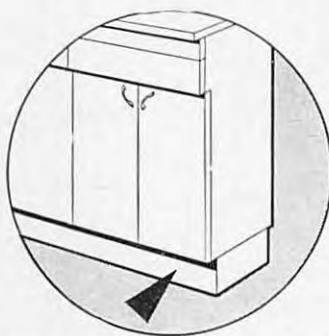
## ENGLISH ROSE . . . without a doubt!



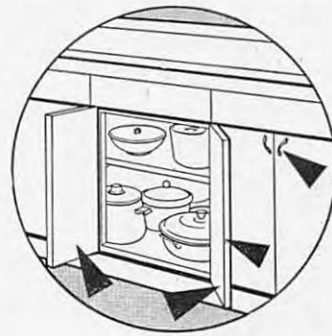
Worktops, doors and drawers surfaced with 'Arborite' mar-resistant laminate in a choice of 15 colours. Cleaned easily with just a damp cloth. No colour-fade or re-paint problems!



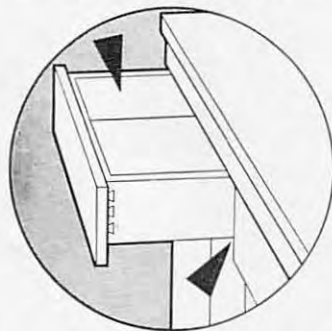
English Rose stainless steel sink tops with the exclusive non-splash rim. The bowl rim curves inwards to prevent water splashing outside the sink.



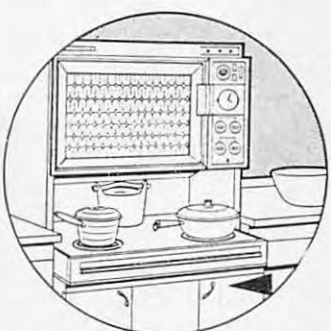
Base plinths—made of stove-enamelled steel for strength and rigidity—are fitted with built-in levelling screws to help overcome uneven floor surfaces.



Space-saver doors open wide to allow easy access. Door edges and inside surfaces are veneered with laminate. High quality chromium handles.



Cabinets, constructed of prime timber, are craftsmen-built to give years of service. Drawer runners are nylon and have a smooth-glide action.



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Please send free catalogues and recommend selected stockists where I can see English Rose kitchen equipment.

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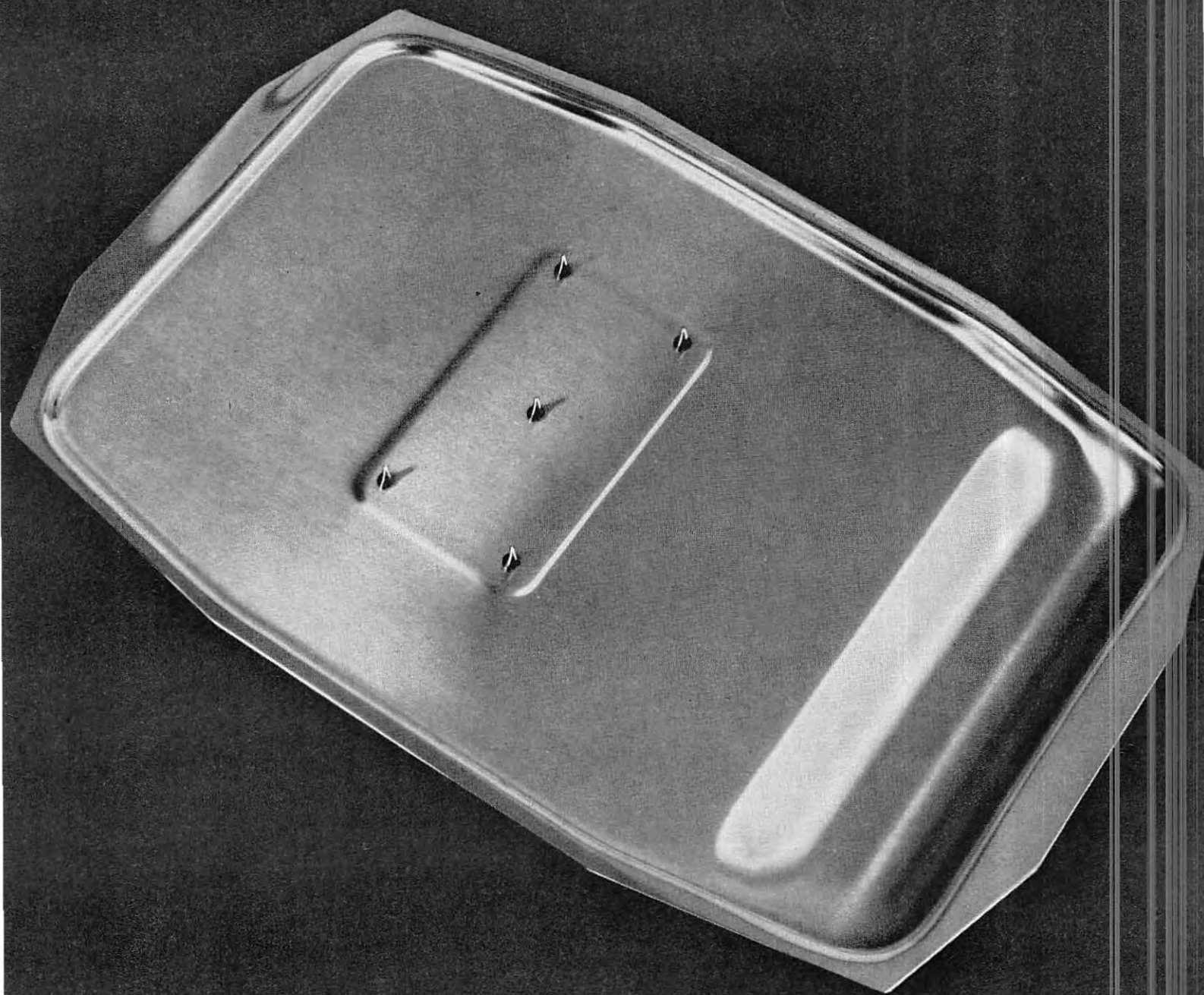
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IL5/2



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This attractive dish from the **Chichester** range of tableware is another fine example of British craftsmanship in Stainless Steel



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IN NEXT MONTH'S **Ideal Home**

# COTTAGE TO CASTLE



A look at some aspects of the Englishman's home. This feature includes a visit to Berkeley Castle, mentioned by Shakespeare; the only castle in Britain of its size to have been in continuous habitation for the past 800 years

# DESIGNING CHILDREN



When children start designing for children, the results are impressive. Two pages of colour display the winning designs in our Mug and Dish Set Competition and photographs of the young artists who took the first three places

# FURNITURE IN PERSPECTIVE



Beauty, they say, is timeless—but it can also be bang up-to-date. In eight pages of inspiring photographs, we show you some of the most beautiful furniture designs for 1964... all of them graceful, elegant and diverse enough to appeal to most people's tastes

# TALL SPIKY BLOOMS



A vital section on gardening. The first part deals with tall flowers and their importance in giving a garden the right perspective. The art of producing show-standard vegetables is a valuable second feature

ALSO IN NEXT MONTH'S ISSUE... we pay our tribute to Shakespeare's Quatercentenary with a SHAKESPEARIAN ROOM, designed to echo Tudor style. Egg dishes, biscuits and French pancakes make a tempting array of recipes in COOKERY. PLUS... the kitchen as the social centre of the home... and all your regular features

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## Who's behind the Quill Blind?

Familiar somehow, that face . . . has a kind of classy look . . . he certainly dresses well too (as you'd expect from someone who's chosen Quill blinds). But what I wonder is the joke that amuses this whimsical aristocrat . . . this (could you even say?) . . . laughing cavalier?

There is but one way to discover—fit Quill Venetian Blinds yourself . . . then every time their colourful harmony catches your eye . . . every time you pull those smoothly working

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So Mrs. Hillier got her Gaydon dishes—in haze blue, the colour she picked from six... the others being woodland brown, primrose, pink blossom, apple green and turquoise. Here she is with

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*P. S. Mrs. Hillier lives in a charming modern house at Chessington, Surrey, with her husband and Andrew, 5, and Richard, 3.*

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MELAMINE





wake up to modern living . . . . .



The "SOLA" washbasin illustrated is one of the DESIGN CENTRE AWARDS—1963

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*Illustrated: 85/3045 Geisha design 80/20 Wool/Bri-Nylon. 9' and 12' Broadloom with 27" body to match.*



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**BY**  
**PHOENIX**

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Phoenix Opalware has the delicate look of china, and the robust strength of ovenglass. It will endure the heat of any oven: grace the top of any table. And—(good housewifely reasons for preferring Phoenix)—it's oven-proof, durable, tough and easy to clean.

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**SAUTÉ DE BOEUF**  
**A LA BOURGUIGNONNE**

**INGREDIENTS:**

(for four people)  
 2½ lbs. sliced fillet beef  
 3 oz. streaky bacon  
 \* ½ pint red wine  
 \* ½ pint stock or bouillon  
 \* 1 clove garlic (crushed)  
 \* 1 tablespoon tomato paste  
 \* ½ teaspoon thyme  
 ½ lb. mushrooms  
 3 tomatoes  
 small braised onions  
 Flour/butter paste  
 A few sprigs parsley

**METHOD:**

Fry bacon and place in pan with starred ingredients. Reduce liquid by half and thicken with flour and butter paste. Add onions and mushrooms (fried lightly in a little butter). Season to taste. Pour into Phoenix casserole and add slices of sautéed beef. Heat in oven (Reg. 5 for 15 mins). Garnish with parsley sprigs and quartered raw tomatoes. Serve immediately.



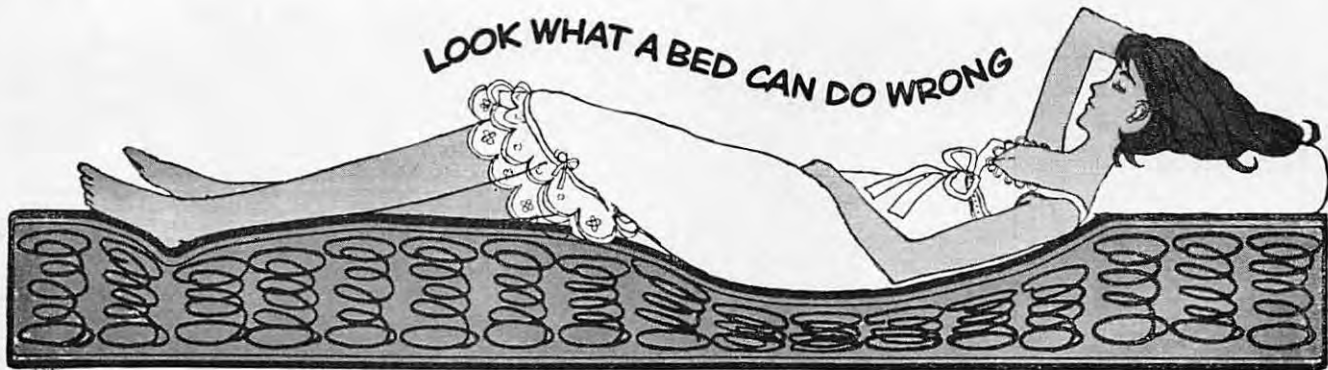
# There's much, much more to a Somnus





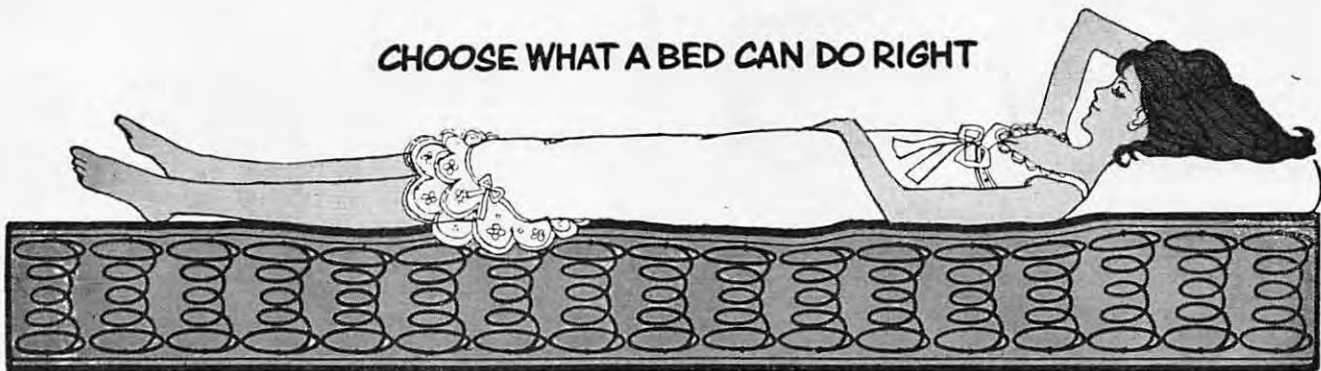
# than beautiful looks *(the secret's in the springs)*

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**BAD BED:** Perhaps it's too old, too yielding, or just not good enough. In any case, it means insufficient support that allows your spine to sag—and slowly but surely weakens your back. The result, sooner or later, can be a feeling of strain, tiredness and finally backache.

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—correct support while you sleep

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# Ideal Home

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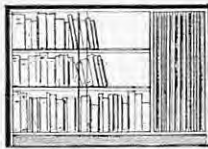
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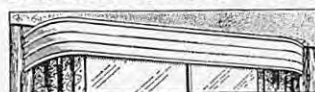
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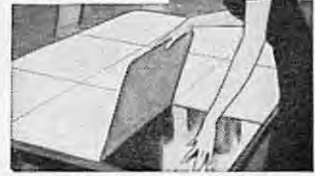
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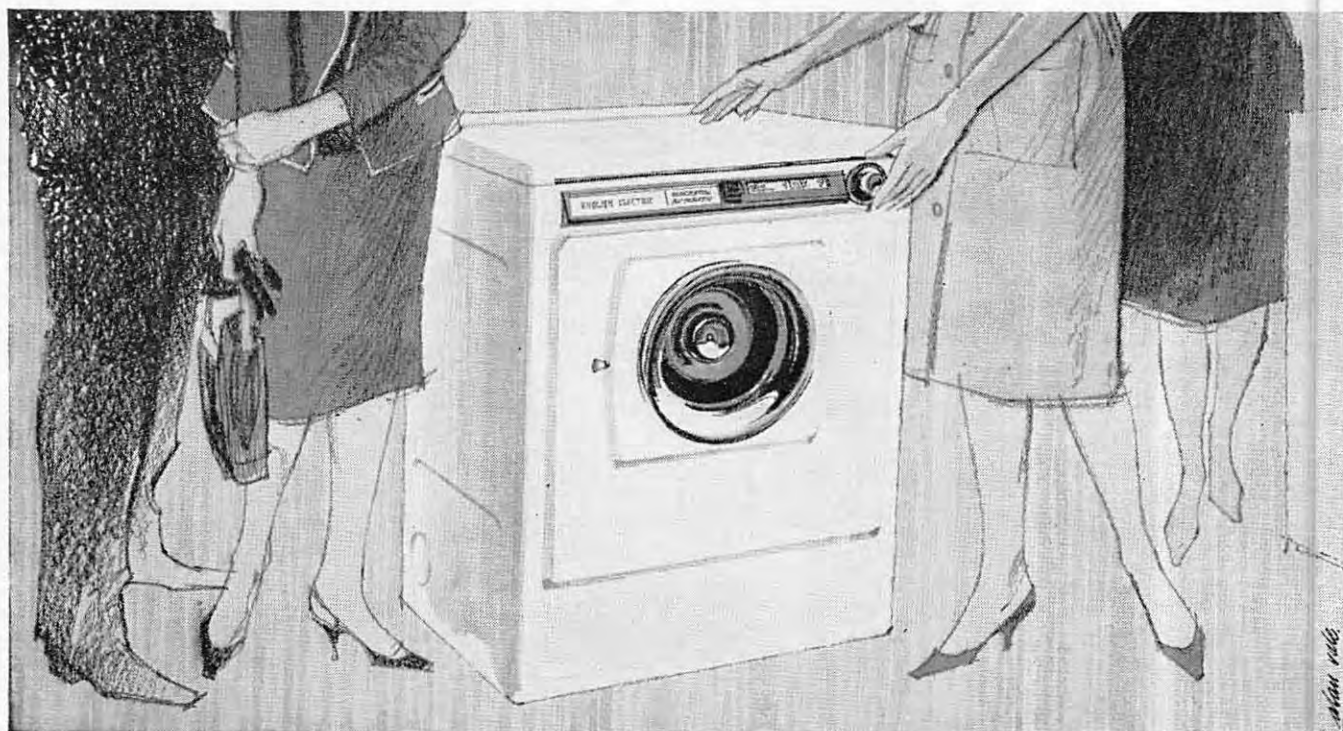


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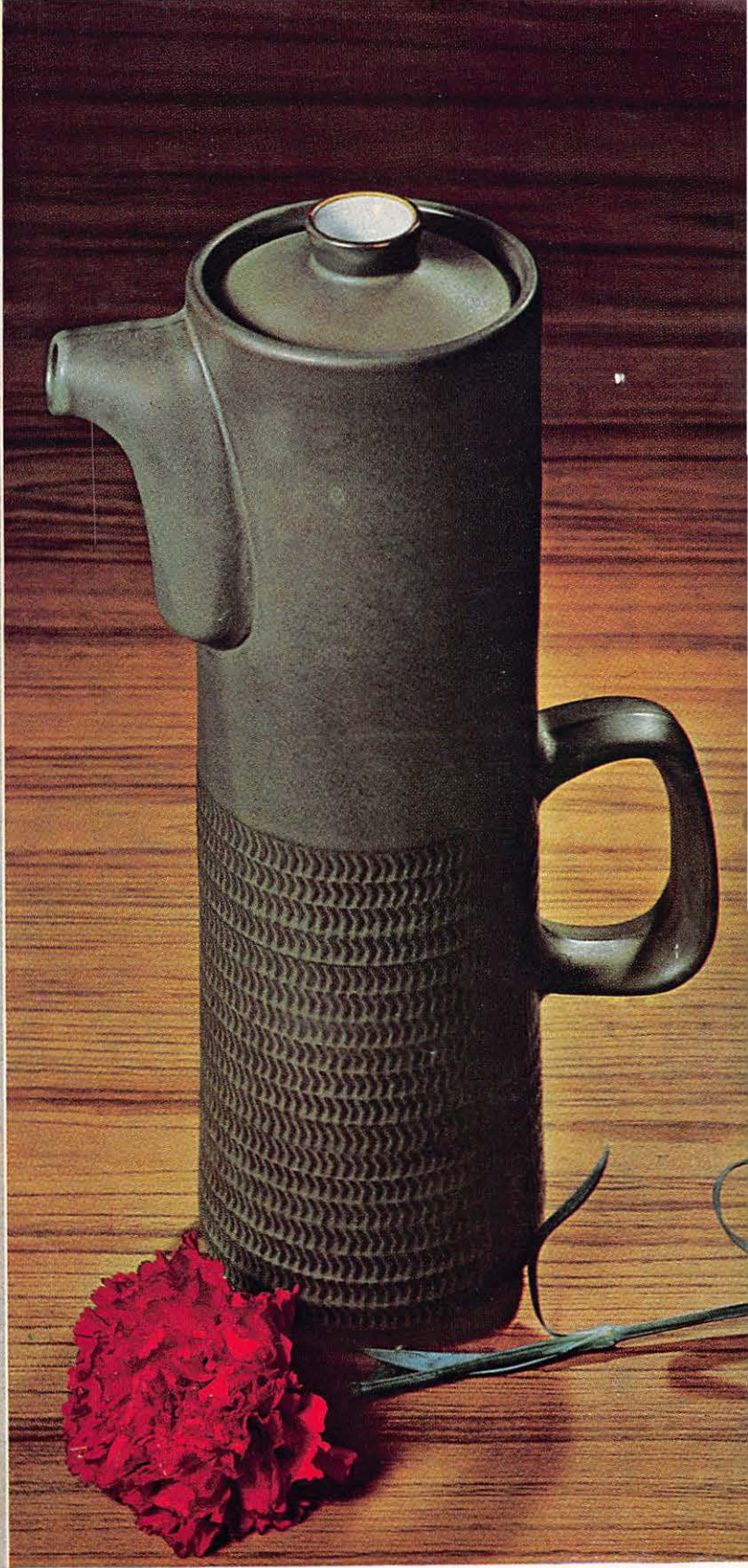
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