

Ideal Home

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texture for extra interest.

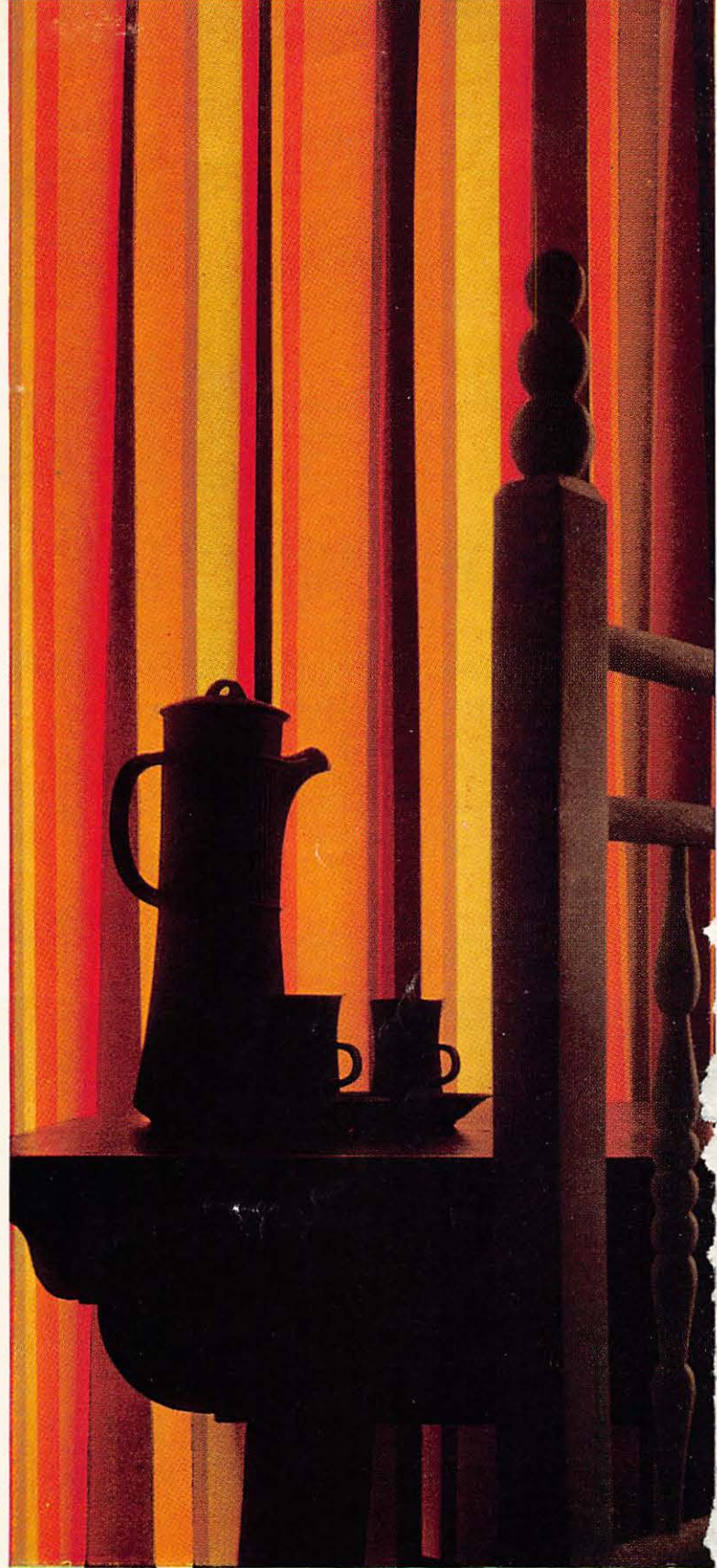
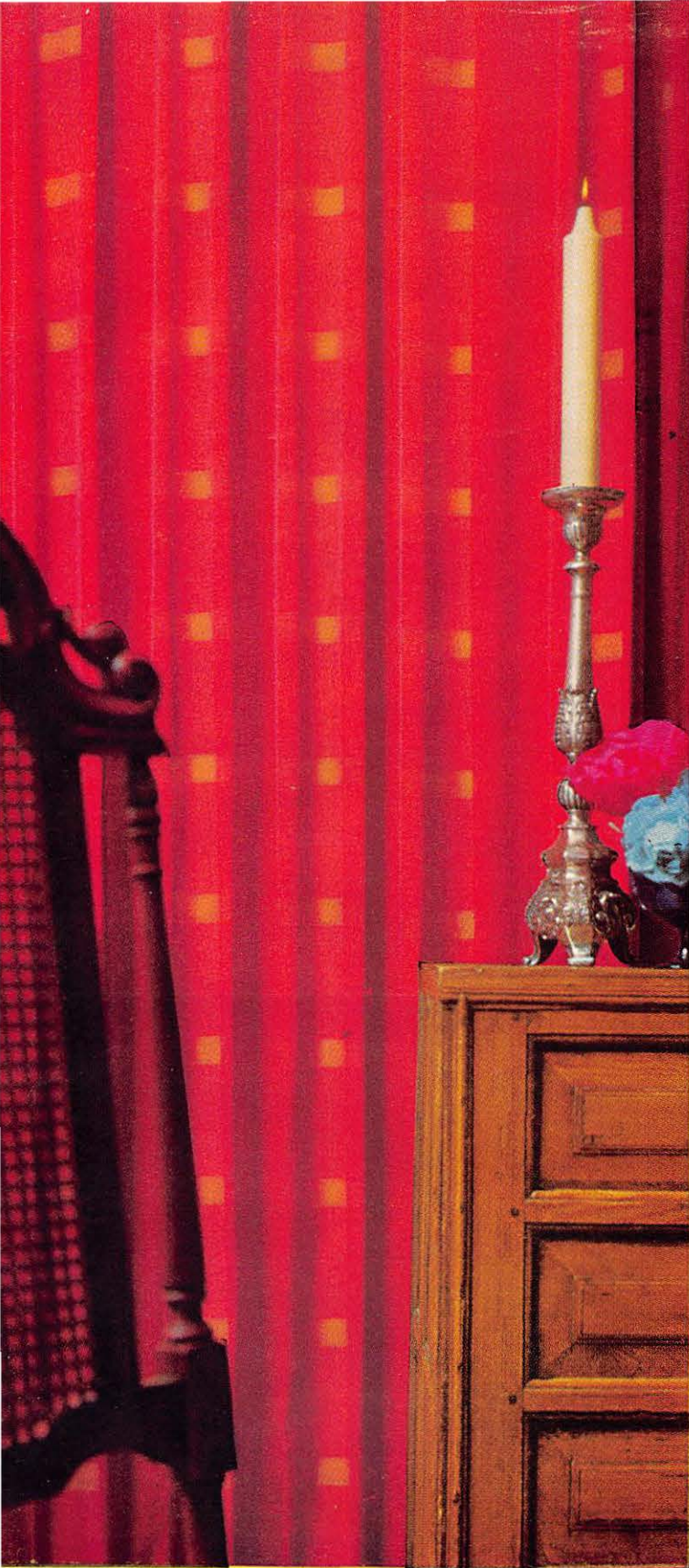


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sundour

fabrics you'll love to live with

Sundour combine colour, texture and design to add warmth and personality to every room in your home. The fabrics we show you in cotton, or containing modern fibres, have charm, originality—and need the minimum of care. Only the Morton Sundour range gives you such a wonderful choice of good design at such very reasonable prices. You'll find more exciting Sundour fabrics illustrated in colour at the back of this magazine.



Colour to set the scene...

design to add excitement...

From left to right **SEATON** This opulent fabric with the luxurious look of wild silk comes in nine glowing jewel colours. 48" wide. 28/11 per yard. **STREATLEY** Distinctive stripes distinguish this versatile cotton fabric—ideal for loose covers and cushions too. There are eighteen variations on the colour theme. Some delicate enough for a nursery. 48" wide. 17/11 per yard. **SYLVANA** Morton Sundour introduce exciting slub texture into this heavy fabric with a lustrous 'shot silk' finish. In a range of eleven colours. 48" wide. 25/11 per yard. **PONTAC** A new dimension in design—a completely reversible textured fabric. The actual design is dignified and discreet—yet commands immediate attention. Nine colours available, mostly on the cooler side of the spectrum. 50" wide. 28/11 per yard.

Please note, all fabrics shown here are quoted at their recommended retail prices.

sundour



fabrics you'll love to live with

The Sundour range of furnishing fabrics is so wide and wonderful you can create just the effect you want. You can capture an atmosphere...harmonise a colour scheme...and express your individuality in so many different ways. Sundour make up-to-the-minute fabrics with the timeless air you only get from good design. Sundour make fabrics you'll love to live with.

LACAZE. A blaze of brilliant printed cotton creates a dramatic effect in a large room. This fabric is available in five warm colours. (50" wide. 19/11 per yard).





On the cover: hand-thrown flat-topped vases by Kate Brisby, 10 Orleans Road, Hornsey, London, N.22. Other vases from Craftsman Potter's Shop, 3 Lowndes Court, Carnaby Street, W.1. Flowers by Moyses Stevens. Photo: Clifford Jones

Ideal Home

189 High Holborn London W.C.1
Volume 93 No. 4 April 1966 and Gardening

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House talk

SPRING-CLEANING and April in Paris . . . It may seem an odd juxtaposition, linking a prosaic household task with romantic dreams. Yet a city might be defined as a house on a grand scale, and the poetic new look of the French capital is the direct result of much scrubbing and polishing. It has been—and still is—a mammoth care and repair operation.

One had fears as to what might be happening to the historic buildings and monuments in the centre of Paris. As an apprehensive Frenchman put it: "Old buildings, like old people, should look their age. This kind of face-lifting is immoral." But M. André Malraux, Minister of Culture, had no misgivings as he launched his operation against the grime of centuries, and the transformation is little short of miraculous.

For the first time these places can be seen as they were meant to look like. The marvellous ivory- or honey-coloured cleaned stone now glowingly reflects the special quality of the Parisian sunlight. The richness and all the delicacy of carvings long masked by dirt emerge. Original off-white limestone façades are born again.

Twenty-five years ago, architect Le Corbusier wrote with rhapsodic wistfulness of the time when all the "freshly-cut stone of France was dazzling in its whiteness, as the Acropolis had been white . . . as the pyramids of Egypt had gleamed with polished granite."

How he would surely have loved Paris in 1966! The Rue de Rivoli and the Palais Royal immediately call to mind contemporary prints of them. A magical step into the past . . . At the Louvre, a vast work of cleaning now reveals the full glory of classic colonnades. The Place Vendôme has reacquired beauty it once knew under the "Sun King," Louis XIV. The Institut's

Continued overleaf

A 1

House talk continued



A part of the cleaned east façade of the Louvre, work on the terraces in progress

great dome gives new splendour to the Left Bank with its seeing-the-light-of day gilding . . . And, while all this has been going on, after heart-searchings, appeals for funds and agonised reappraisals, inch-thick grime and soot, encrusted since Sir Christopher Wren gave London a masterpiece, have been slowly removed from St. Paul's Cathedral. London has made a move, but is still well behind Paris.

Raphael revived

HOWEVER, a touch of spring also came to the staid Victoria and Albert Museum with the return—after a year's absence—of the seven Raphael cartoons, considered

to be among the finest surviving examples of Italian Renaissance Art.

Commissioned by Pope Leo X in 1515, as designs for Sistine Chapel tapestries, they now have a freshness that, as the Museum authorities delightedly say, "can hardly have been suspected from their previous condition." Heavy surface dirt has been removed, faulty joins filled in; far clearer glass protects them and photo-electric cell devices control the light reaching them. Even the air is filtered.

The new steel frames (each mounted cartoon weighs over two tons) can be easily opened like a gate for regular inspection of these superb delineations of dramatic Biblical incidents.

From Mr. Graham Reynolds, Keeper of the Department of Paintings, we have this interesting note on a word which for us usually means a humorous drawing: "'Cartoon' is derived from *cartone*, the Italian for a large sheet of paper, and acquired the specialised meaning of a full-scale design for a work in a different material . . . Then, in the 19th century, there was a competition for designs for frescoes in the new Houses of Parliament. *Punch* parodied these rather solemn historical productions with 'cartoons' of its own; and, ever since, the word has possessed the new meaning."

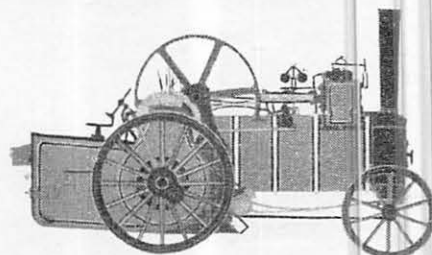
Power print

HER MAJESTY'S Stationery Office has published some attractive low-priced colour prints suitable for framing. Reproduced from the collection of historic vehicles in the South Kensington Science Museum, two of them depict vintage cars: a 1906 Ford and a 1924 Bentley.

The Victorian veteran (see top right) is a little more unusual. It's an 1871 traction engine built by Aveling and Porter for general haulage purposes. Weighing ten tons with a coal-fired boiler operating at a pressure of 150 lb. a sq. in., the single-cylinder and double-acting steam

engine developed about 7 h.p. All that technical stuff was decked out in an eye-hitting colour scheme, ranging from green and black to splendidly bold red and yellow stripes on the boiler.

The print measures 19½ in. by 14 in., and costs five shillings. By post, sixpence extra. The artist is Stanley Paine.



The 1871 traction engine is a vivid print

Undercover story

EAVESDROPPING on bus conversations is generally regarded as a legitimate form of entertainment, but one overheard the other day verged on the macabre.

Two ladies were sitting together and discussing the shortcomings of various manufacturers. It seemed that one of them had recently purchased an umbrella with nylon fabric. After facing the ordeal of a few showers, the spokes of this umbrella developed signs of rust which were conveyed to the fabric.

Taken back to the shop where it was purchased, it had been examined by an assistant who had then said seriously and reproachfully to the customer, "The trouble is, madam, you went and got it wet!"

Happy birthday

IN THIS issue, "Technically Speaking" celebrates its 150th birthday. Beginning with smoky chimneys, back in 1953, this regular series subsequently ranged over all the ills from which a house may suffer, and the first 24 of them were later published as a book titled *Know Your House*.

Eric Ambrose, our consultant architect, has written all of them. Asked why he never runs out of ideas, he said, "I just close my eyes, think of something I'm ignorant about—and find out."

Actually, it involves painstaking research and "having to speak to awesome experts who now and again are surprisingly narrow in their views. For instance, I may want to talk about paint problems, and one of my questions produces a scared expression in the expert's eyes. 'I only deal with alkid resins, old man, so you'll have to see Simpkins.' Which gets me rushing off in circles."

This venerable series has extended its

"Miraculous Draught of Fishes." Smallest of the Raphael cartoons, 10 ft. 5½ in. high and over 13 ft. wide; painted on paper in sized-colours. V. and A. Museum, Crown Copyright





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Name & Address
Marketing Manager, Fothergill & Harvey Ltd., Littleborough, Lancashire.

continued from page 2

His articles—sometimes teasingly provocative but always written with a sense of fairness—are aimed not only at lay readers. They also arouse curiosity and interest in other architects and the world of building in general.

MELODY MILLS are our largest independent wallpaper manufacturers. They invited third-year students of six art colleges to submit designs for possible commercial production, with £50 as an immediate cash award. The purpose was two-fold: to give encouragement to young designers, and to try to work out what young buyers might be looking for.

“There was a striking similarity between many of the entries and most of them were obviously derivative. Considering that the students had already been shown at the Mill techniques governing the production of wallpapers, some of the designs could not even have been practicable without substantial alterations. Which was disappointing.

"The feeling for colour was on a higher level, with gentle combinations of blues and greens and—not so gentle—of reds, pinks and orange tones."

Below, Mrs. Blandford reaches a verdict



LAST September, "House Talk" deplored the poor designs and workmanship in souvenirs inflicted upon visitors to Britain. Around the same time the Council of Industrial Design announced a nation-wide "Souvenirs Competition," offering awards for "a new, lively interpretation" of these things. What was wanted was a fresh, imaginative approach.

These attempts to deserve a thanks for the memory are at least all actually made in Britain. Prices range from a shilling, which buys you "a paper cap for World Cup 1966," through many at relatively reasonable prices, up to a ten-guinea battery clock with a slightly strident pop-art Union Jack dial.

Between cap and clock was an array of the customary mugs and tankards, plates, tiles, toys, teatowels, paperweights and "dumpy dolls" which certainly tried to get away from careless production; without relying too slavishly on hoary traditional symbols on the one hand, and getting too lost in transient art crudities on the other.

Off beat

To get the matter into historical perspective, it should be recalled that our ancestors were equally zealous in their battles against din. Ears were particularly sensitive in the reign of Elizabeth I. For instance, as a contribution to

H.P. changes

Bigger down payments, less time to pay, on TV and radio sets and rentals, washing machines, vacuum cleaners, refrigerators, irons and sink units. Minimum deposit has jumped from 15 to 25 per cent. Furniture and bedding deposits go up from ten to 15 per cent. Repayment terms are cut from 36 to 30 months. Cookers, water heaters and cars were not mentioned as we went to press, but any changes of this nature may modify information about deposits and repayment periods contained in advertisements and features in IDEAL HOME.



6 facts of life when you're in your twenties and bank at the National Provincial

THE day you open an account with the National Provincial you strengthen your feeling of independence and security because you organise your finances better.

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NP for understanding and friendly advice



LETTERS

SIR—How very truthfully amusing was Michael Green's "The Art of Coarse Dwelling" in your January issue. It reminded me of a funny reason I was given by someone wishing to see over a small house in my charge.

"You see," explained the enquirer, "I've only just bought a new sink unit, and I wanted to see if the kitchen in this place will suit it."

Bradford, Yorks.

Lily Bagshaw (Mrs.)

SIR—Despite the ever-fiercer demand for homes, one would have thought it not unreasonable to expect fair satisfaction for a fairly high price. So when we recently moved into a new house costing over £8,500, we rather assumed that everything would be in tip-top working order.

Instead, we were faced with ill-fitting windows and doors which refused to close firmly.

Then, trouble with the door bell. It rang only when a master switch was turned on in the garage, and then with maddening persistence. A week later a young man, described as "an electrician," arrived to put things right. After he had announced that there should have been a separate wire coming through the plaster for the bell, he calmly proceeded to tear up floorboards and hack chunks out of the garage ceiling before finally declaring that the garage roof would have to come off. What price perfection?

Horsham, Surrey

D. Russell

SIR—Your January issue contained a reader's letter which quoted an eloquent passage from the writings of Clough Williams-Ellis on the perils of rash "developments" in building.

Those interested may like to know that *England and the Octopus* and *Britain and the Beast* (the first written by Williams-Ellis, the second edited by him) are still available from this office—Council for the Preservation of Rural England, 4 Hobart Place, London, S.W.1—at 2s. 6d. and 5s. respectively.

London, S.W.1 Mervyn T. Osmond (Secretary)

SIR—All my colleagues at work said that Twelfth Night was on January 5. My husband's work colleagues insisted it was January 6. Then I heard a radio programme which made it January 5. Finally, the January issue of *IDEAL HOME* made it January 6 again. Please put my mind at rest!

London, S.W.20

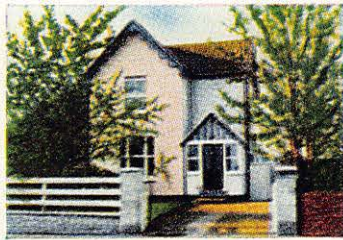
M. A. Donaldson (Mrs.)

Brewer's Dictionary of Phrase and Fable defines it as "the eve of Twelfth Day, which is January 6." The big Oxford Dictionary also gives it as "the evening before January 6." Which lands us on January 5. But if the celebration goes on past midnight, it's the 6th. So—honours even!

Your views, your comments, your criticisms: we welcome them all. Readers should write to: Letters to the Editor, *IDEAL HOME*, 189 High Holborn, London, W.C.1.



This is the Hartley family.



Loved their spacious 3-bedroom detached Victorian house in spring, summer, autumn.



Hated it in winter.



So Helen Hartley sent for the most helpful heating book ever.

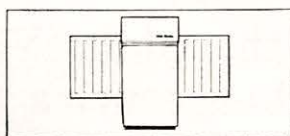


"It's wonderful—and it only cost a stamp!" she says. "Answered all our questions about systems, fuels, costs. It's so nice to know you're dealing with real experts".

"There's nothing so miserable as a big cold house" says Helen Hartley, "I ought to know, I used to live in one. In the end it was a choice of moving—or getting expert advice on a really efficient, inexpensive system of Central Heating. So we sent for the most helpful guide to heating ever offered, "The Heating Book". Free—packed with expert advice "The Heating Book" is free to everyone interested in Central Heating. It's packed tight with facts. Choice of fuels. Different systems. Possible running costs—and how to lower them. Ex-

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"Ideal" give you all the facts "Ideal" offer all the equipment for a central heating system—boiler, radiators, valves, towel rails, pumps, cylinders, etc. For all fuels—Gas, Solid Fuel or Oil.



So they can give you all the facts, without bias.

Helen Hartley made the most of high speed gas . . .

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. . . with The "Concord" Boiler Go for gas with The "Concord" boiler (illus. above). Elegant. Inexpensive. Fully automatic to cut down on fuel and running costs. Price—from only £46.3s. plus optional accessories.

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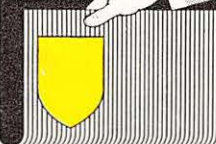


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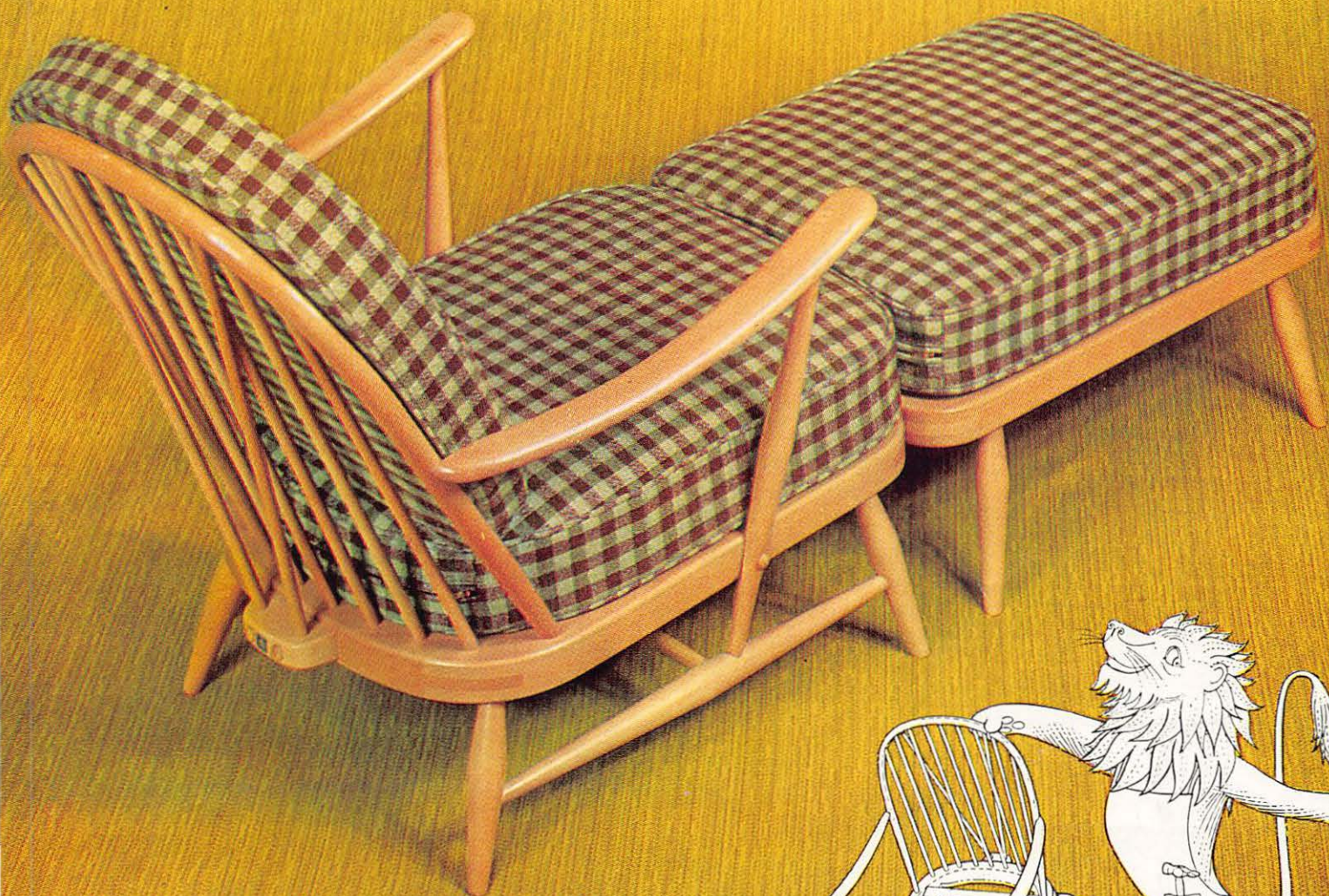
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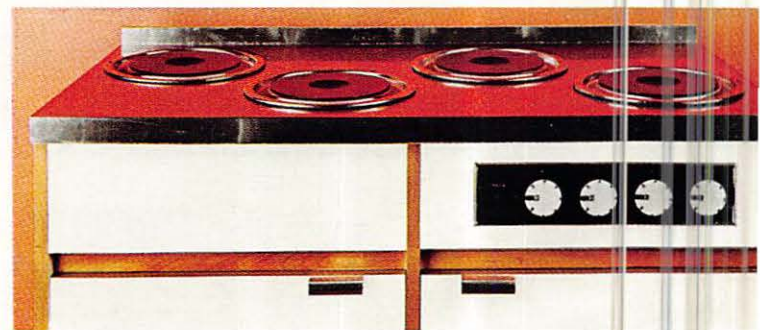
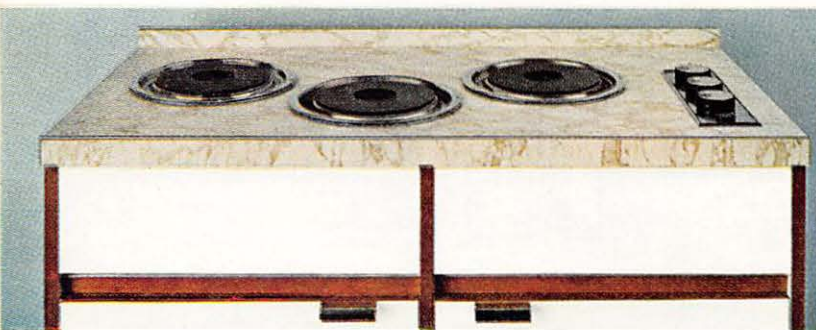
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SHOPPING ARCADE

Right, parrot wall-hanging in jute, made by Almedhal of Sweden, is 12 in. wide by 24 in. long, with teak rods top and bottom. It comes in a light and dark colourway and costs 12s. 9d. Most stores

Below centre, Greensleeves Power Cut shears have double-lever action, heavy-growth pruning notch, hollow-ground Sheffield steel blades and hardwood handles. 57s. 6d. from most stores

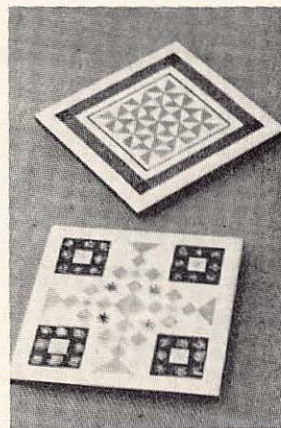
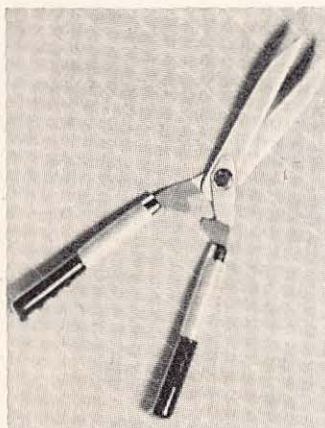
Below right, white tile stands, individually designed, hand-painted in black and gold. 16s., post 2s. 6d., Ian Crawford, 23 New Road, Brighton, Sussex

Bottom centre melamine cheese board, 13½ in. in diameter, with national costume figures hand-painted in colours and names of their country's cheeses round edge of board. 29s. 6d. Most stores

Bottom right, Porcelaine Noire vase designed by Bjorn Wiinblad is 17½ in. high. It costs £23 19s. 6d. and it is obtainable from the Rosenthal Studio House, 102 Brompton Road, London, S.W.3



Above, Wedgwood's new vases, designed by Peter Wall, have a textured surface interest used with raised white ornaments and gold bands. Left, in black basalt, 87s. 6d., centre, in black jasper, £5 5s., right, in black basalt, £4 15s. To order from Wedgwood Room, Marshall and Snelgrove, London, W.1



Continued overleaf



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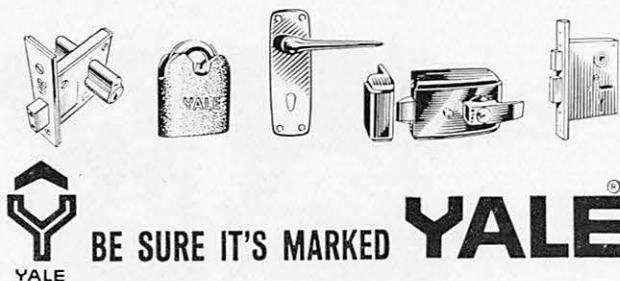
For *security* there are automatic deadlatches, dual profile cylinder locks and security deadlocks.

For *style* there's the elegant new Mercury deadlatch (a must for glass-panelled doors).

For *convenience* there are key-in-the-knob lock sets, door closers and cleverly designed handles.

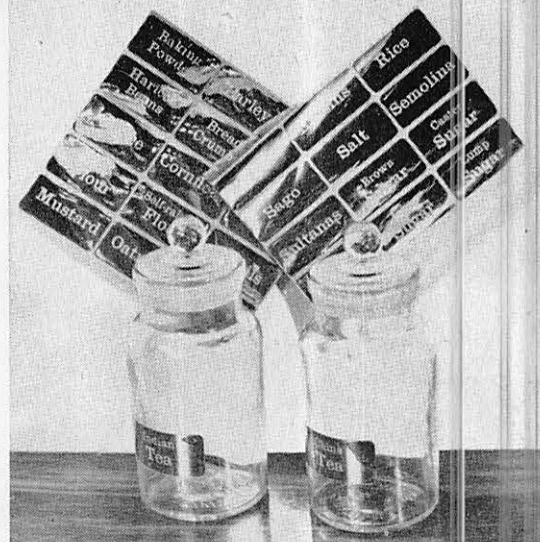
These YALE products will add so much to your home — and at so little cost.

Ask to see the YALE range at your hardware store. Ask also for a free copy of "Security Matters", or write direct to:-
Dept. I.H., Yale Locks & Hardware, Willenhall, Staffs.



BE SURE IT'S MARKED

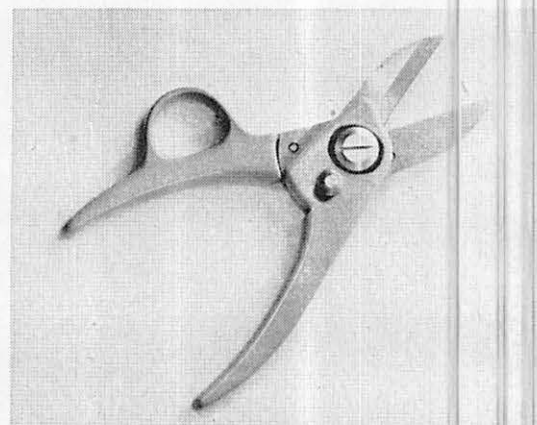
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Lambic kitchen labels are printed in orange on gold plastic sheets, with a self-adhesive backing. Pack of 30 labels, 7s. 6d. From most stores

SHOPPING ARCADE

continued



Above, Wilkinson Sword's new floral cutter has chromed sword steel blades. The blades cut floral wire, slim and tough stems. Handles are nylon-sheathed and rounded ends protect pockets. 35s. Most stores

Below, Taunton Vale Industries' 16-in by 10-in. child's picnic or table mat has a melamine surface which can be wiped clean easily. The design of veteran trains in white is on a red or blue ground. The mats cost 24s. and come from most stores

Continued on page 15





When you want Old Hall be a little stubborn about it

This year, more Old Hall stainless steel tableware is being produced than ever before.

Yet it's still not enough.

Why this tremendous demand? What's so special about Old Hall that people all over the world not only ask for it by name—but prefer to wait rather than accept any other?

Look again at the picture above. There's one reason for a show of

stubbornness. The beauty of Old Hall. Matchless perfection in every line.

Many pieces, notably those designed by Robert Welch, have won coveted awards for Old Hall. (You'd like to see the complete collection? Write to us at the address below for a free catalogue.)

Another reason. The quality of Old Hall. British craftsmen use 18/8 stainless steel for Old Hall. No mere

plating but solid stainless all the way through. It cannot peel, chip, or age.

This is Old Hall. British stainless steel that's the envy of the Continent.

People who are stubborn and wait for Old Hall never regret it.

Neither will you.

Old Hall

OLD HALL TABLEWARE LTD.
62 OLD HALL WORKS, BLOXWICH, WALSALL



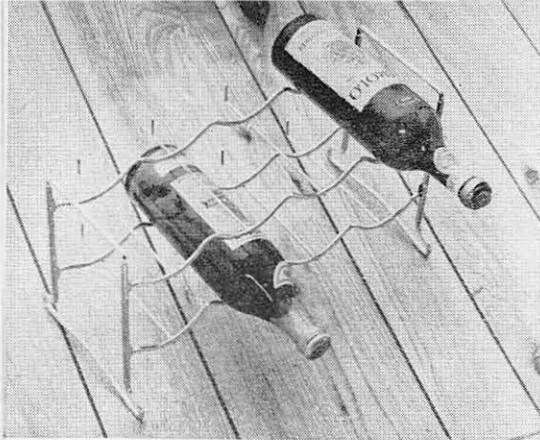
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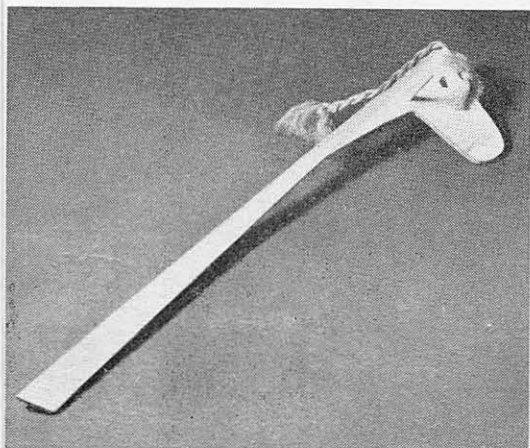
THE CINTIQUE CHAIR COMPANY • FIRMBACK WORKS • ANDREWS ROAD • CAMBRIDGE HEATH • LONDON E8



Tomado wine-storage rack stores eight bottles of wine so that the corks keep moist. It folds flat when not needed. It costs 15s., postage, 2s. 6d. From Cavalcade, 7 Lincoln Street, Nottingham

SHOPPING ARCADE

Continued



Above, wooden hobbyhorse with plaited string mane is designed and made by Keith Marston. It costs 10s., including postage and packing, and comes from the Donkey Cart, Bruntingthorpe, Leicestershire

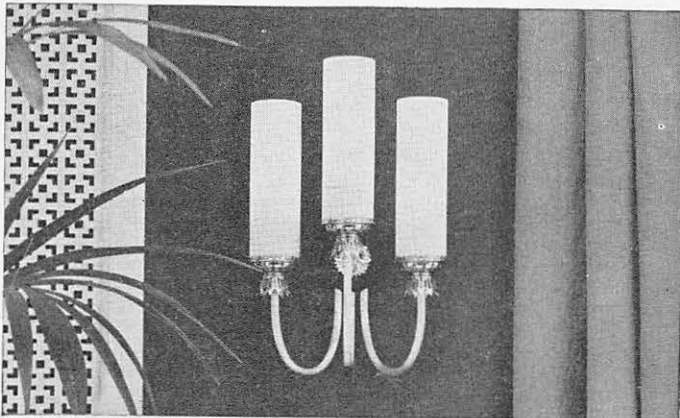
Below, Torchesse brown casserole decorated with a bright blue band. Matching pie dishes are available. Casserole costs £3 2s. 6d., bowls, 19s. 6d. Ingram's International Designs, 6 Newburgh Street, London, W.1

Continued overleaf

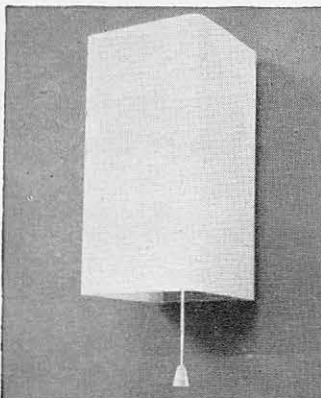


adding newness

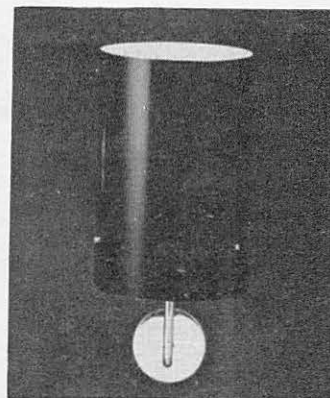
You could re-think, re-decorate and re-furnish. Perhaps you will? But remember, you can always get a new slant on the old, with the right kind of lighting—Plus Lighting. (You'll be pleased with the price too!)



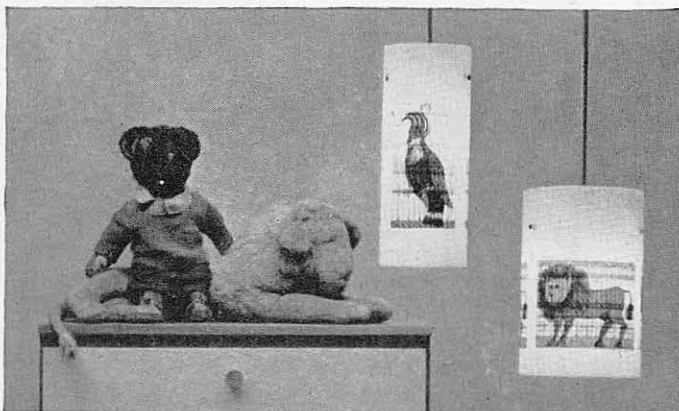
Colonial Range. Available in 3-arm (illustrated, Price incl. tax £7.10.6d.) 2-arm and single arm versions. Opal, or 6 alternative coloured shades.



SFB/8. Flush fitting square wall bracket, opal shade, mahogany back plate, switched, price incl. tax 55/2d. Also in other sizes.



WB6/9. Polished brass wall bracket with 6/9 shade, price 65/11d. Most Plus shades will fit this bracket.



Nursery Lighting. High light output, decorative shades, a total of 13 sizes and designs. Prices: 29/6d. to 45/6d. incl. tax.

Interested? Then send for free colour brochure and name of nearest main stockist.

plus lighting—for newness

From good departmental stores, lighting and electrical shops.
Group 4: 2, PATSHULL ROAD, LONDON, N.W.5

Grafton

non-shrink furnishings



'Chiswick', by Evelyn Pauker. Fresh modern design of large stylised sunflowers climbing ever upward – cool, clear colouring in the 1966 manner. A screen-printed cotton fabric with the Calpreta-fix non-shrink, non-stretch finish. 48/50" wide, 12/11d. approx. a yard. At your favourite shop or store.

F. W. Grafton & Company Ltd, Furnishings Department
65 Oxford Street, Manchester 1.



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Ceramic tiled walls can't peel, or stain with condensation trickles. Ceramic tiles completely protect the wall underneath from steam and damp. And of course ceramic tiles are amazingly easy to clean.

British ceramic tiles increase the value of any building they're in—they're an investment. And now you can pay for them over a period of time, under a convenient credit purchase scheme.

So if you sometimes think that more bathwater ends up outside the bath than in it, install ceramic tiling. Your bathroom will be brighter, gayer and more colourful. And everyone can splash and splosh as much as they like.

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Federation House, Stoke-on-Trent, England**

Please send me your free 36-page full-colour brochure of British Ceramic Tiles, together with details of your new credit purchase scheme.



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(please tick) ☐

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From Ironmongers, Co-operatives, Departmental and Furniture Stores.



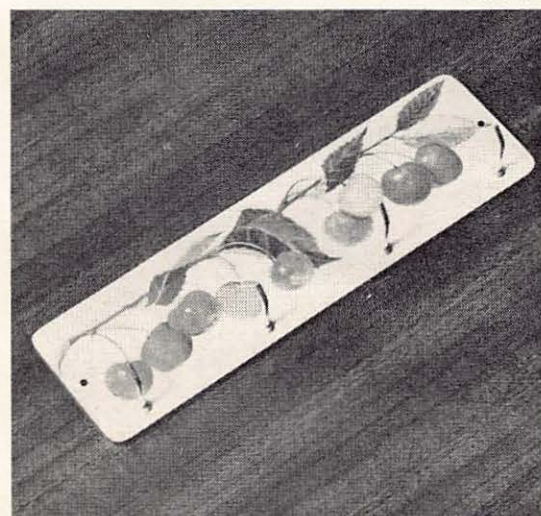
Archibald Kenrick & Sons Ltd., West Bromwich, Staffordshire.



Above, Marley's saddle stool has a washable white nylon detachable cover, and is padded with Marley-foam. 14 in. high, the seat measures 16 in. by 12 in. Cover is also made in many colours. 69s. 6d. direct from Marley Foam Ltd., Lenham, near Maidstone, Kent

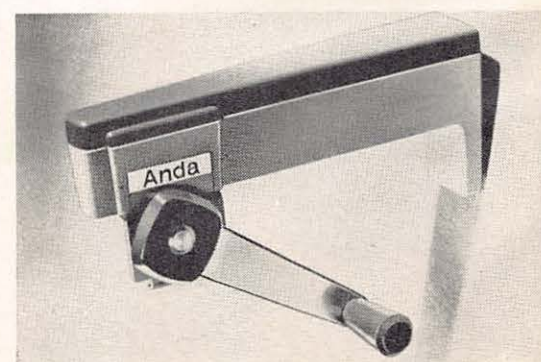
SHOPPING ARCADE

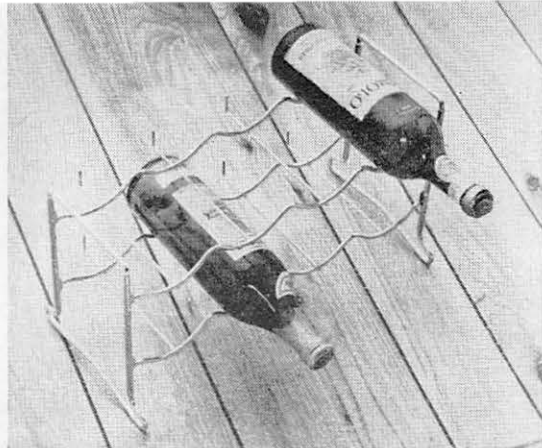
continued



Above, Durable kitchen rack decorated with cherry design (available in five other prints) has a high-gloss melamine surface and is fitted with four plated hooks. It measures 12 in. long by 3½ in. deep. 11s. 6d. It comes from most large department stores

Below, Anda wall can opener has die-cast body, finished in two shades of grey. Other metal parts are chromium-plated. Cutting wheel is in hard steel. It will open cans of any size and cuts with a very clean edge. 19s. 11d. Most large stores stock it

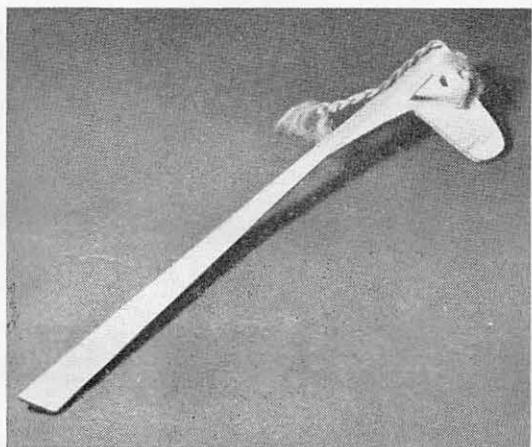




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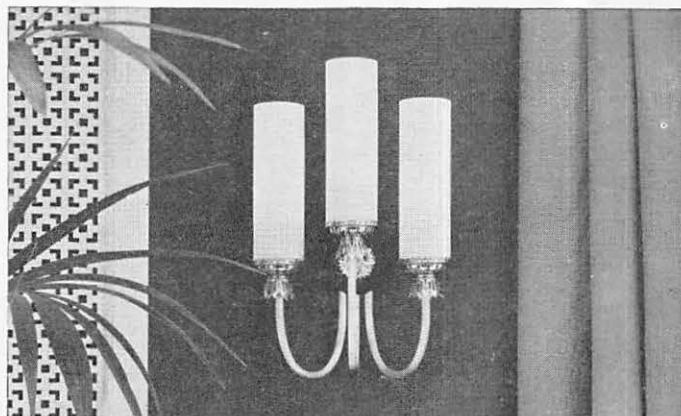
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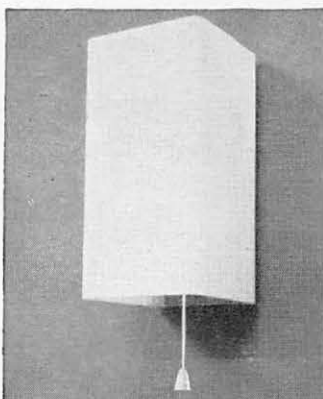


adding newness

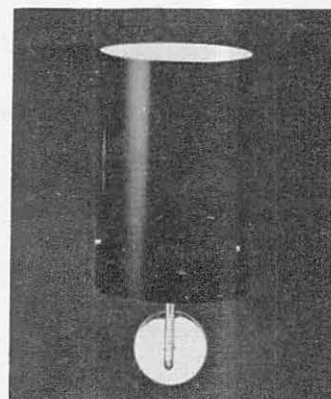
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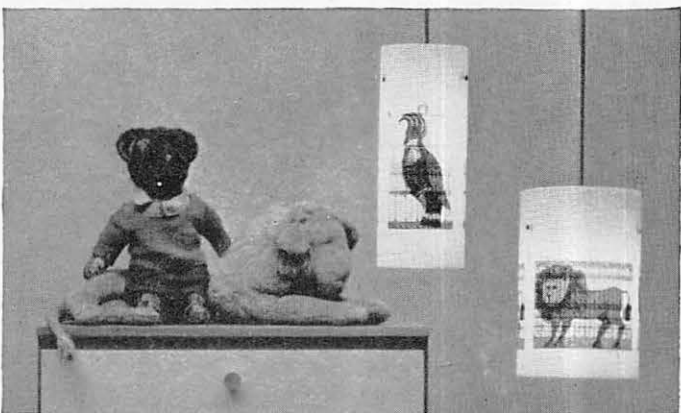
Colonial Range. Available in 3-arm (illustrated, Price incl. tax £7.10.6d.) 2-arm and single arm versions. Opal, or 6 alternative coloured shades.



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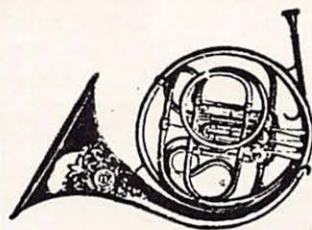
Interested? Then send for free colour brochure and name of nearest main stockist.

plus lighting—for newness

From good departmental stores, lighting and electrical shops.

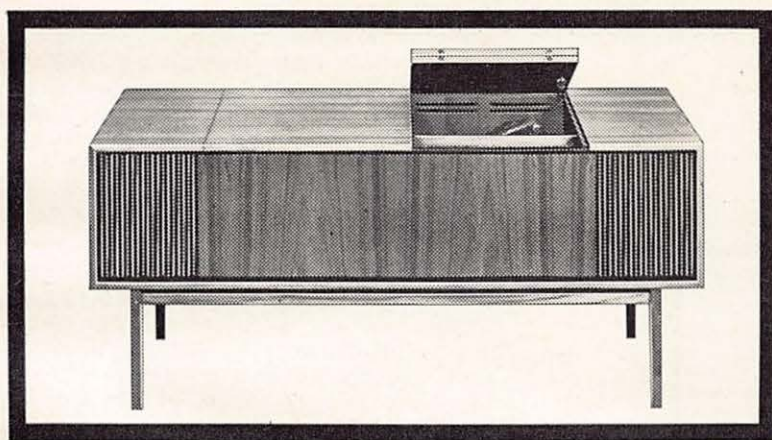
Group 4: 2, PATSHULL ROAD, LONDON, N.W.5

**Bang and Olufsen—
for those who
value design and
quality above price**



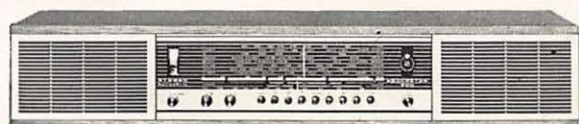
Discriminating people throughout the world recognise the outstanding quality of Bang and Olufsen products—they will not make do with anything but the best.

Bang and Olufsen manufacture a full range of all-transistor mains operated stereograms—a technical achievement which completely revolutionizes all previous ideas on appearance and performance. One advantage of the all-transistor set is that it begins playing immediately it is switched on—there are no valves to be warmed up first. *And remember—it is always a pleasure to possess things of quality.*



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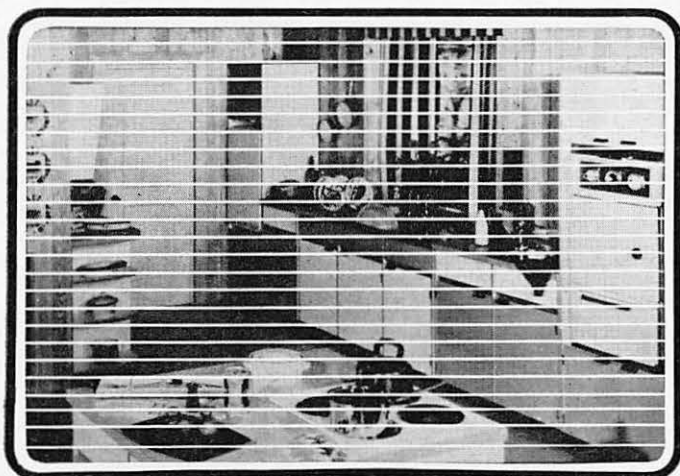
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BIH2

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Ventolux is the only range of Venetian Blinds built to withstand the damaging menaces of steam, condensation, dust and grit. Only Ventolux guarantees its all-aluminium slats and headrail rust proof and dirt proof. Only Ventolux conceals its cleverly-constructed nylon mechanisms with a removable dust shield. Ventolux just never needs attention. So—set the scene with Ventolux and add elegance, colour and character to your home; choose from super slimline 1½" or standard 2" easy-clean slats, with near-invisible ladder-lace all in a range of living colours. **For the name and address of your nearest stockist of Ventolux Super-Slimline and Standard, write to: Ventolite Venetian Blinds, Kettering Road North, Boothville, Northampton. Telephone: Moulton 3691**



Books

If you watch the shillings

MORE IS WRITTEN today about shopping habits, consumers' rights and the power of advertisements than ever before. Soon we shall establish our reputation as a nation of well-informed shoppers instead of a nation of shopkeepers, as we have been contemptuously termed. Elizabeth Grundey's name has become synonymous with consumers' rights and her paper-back, *Value for Money—101 ways to stretch your budget* (Zenith, 5s.), should help many an unwary shopper to avoid pitfalls.

The average family spends over £1,000 a year, and Miss Grundey is concerned about how well they spend it, and whether they obtain value for money or care enough to bother. She writes:

"Take a trifling thing like toothpaste—only 2s. 3d. a tube (standard size). But in a year the average family spend about £3 on toothpaste. They could get exactly the same amount of toothpaste for £1 14s. by buying in the more economical family-size tubes. £1 6s. saved. . . If you could save a pound a year on a few dozen weekly buys, you'd have the cost of a summer holiday." Maybe the thought of a more luxurious holiday might spur some of us into shopping more carefully, but for young housewives, often with children under foot in the shop, speed and ease often seem more important.

One chapter of the book gives 100 saving tips, ranging from car licences to discount clubs and bulk-buying. Some of the ideas may work for one family and not for another. One would need a really large family or a group of friends to share a 70-lb. drum of honey (cost 1s. 10d., a pound instead of 3s. 3d.).

Elizabeth Grundey does not preach shopping at rock-bottom prices at all costs. She points out that it is not always economical to go a long way to cheaper shops to save a few shillings which may be partly absorbed by bus fares, or when the time spent going there could be employed in making curtains or painting a room which would save pounds. But it pays to shop around for services.

Miss Grundey admits, despite her own very sensible approach, there is an element of fun-at-the-fair in shopping, and that people like to feel that they are getting something for nothing.

The book includes chapters on getting your money's worth in food, packets and cans, furniture and household equipment, clothes and repairs. Chapters on labels, reading advertisements, buying on credit, and contracts or conditions of sales or service are all useful, and so are the addresses of organisations to which consumers can apply for help if they feel that their complaint is not being dealt with by the shop or manufacturer.

In short, 5s. spent on this book could show a householder how to save pounds provided there is will-power enough to follow its advice.



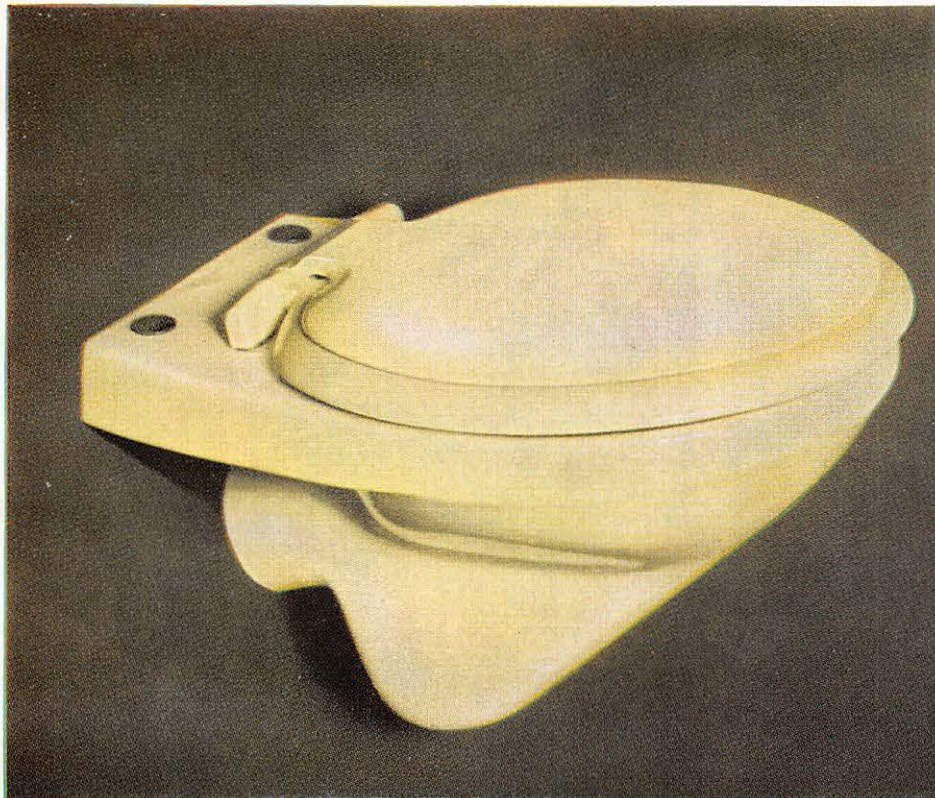
12:42 p.m ...the house is coming along beautifully—now for the bathroom...



12:49 p.m ...want it easy-to-clean; no sense in wasting money, though...



12:53 p.m ...something we'll be glad we chose twenty years from now...



1:30 p.m ...saw the "Sanwall"—loved it!

Why Mrs. Patterson chose the "Sanwall"

(*"Well, look underneath", she enthused*)

At one-thirty Jane Patterson took her first look at a "Sanwall" closet. And immediately bought it. "Well, look underneath", she enthused, "there's no base to clean, wipe or dust round."

The "Sanwall" closet is wall-supported, well-supported, by a pair of invisible, indestructible cast-iron brackets. And this makes bathroom cleaning so much easier. But then "Ideal-Standard" always take trouble to save trouble. They make every basin and closet of Vitreous China. Hygienic. Virtually unbreakable. They create designs of gently rounded curves. No sharp ridges, nooks or crannies.

They bring fresh, exciting life to your bathroom with a range of eight gorgeous colours—or clean, crisp white. Colours that look modern. Stay modern.

Obviously the wider choice you have the better choice you'll make. "Ideal-Standard" make everything for the bathroom—baths, basins, toilets, bidets. All tested before they ever leave the factory.

For further details on the "Sanwall" and all "Ideal-Standard" equipment—plus do-it-yourself hints on how to redecorate or convert existing bathrooms—send for your free copy of "The Bathroom Book" today.

Please send me **THE NEW BATHROOM BOOK**—including 'do-it-yourself' hints on conversion and redecoration

NAME

ADDRESS

..... S54/IH/4

Ideal-Standard Limited, "The Bathroom Centre",
Ideal House, Gt. Marlborough Street, London, W.1.



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Dralon curtains hang beautifully and never shrink



Warm, light and washable, Dralon baby blankets don't matt or 'pill'

**What drapes gorgeously...cuddles babies warmly...
covers tables elegantly...greet's sunshine fadelessly... and
washes and wears and wears and wears?**



Dralon tablecloths wash and dry quickly—always look fresh

Perhaps you'll love Dralon most for its gorgeous colours. Or for its fascinating weaves, textures and designs. Or for the fact that it never shrinks or fades. Or because it keeps its beauty through long years of use. For every beautiful, carefree reason, you're sure to love Dralon—the famous Continental fibre that at last has come to Britain.

That light, heavenly blanket will still be fluffy and warm even if it's bathed as often as baby (there are equally tempting full-size Dralon blankets, too). The curtains will stand any amount of sunlight without losing their brilliant colours. The tablecloth will come up fresh and stain-free wash after wash. Dralon comes in upholstery fabrics, too . . . so lovely to live with, it's hard to believe they're so easy to care for.

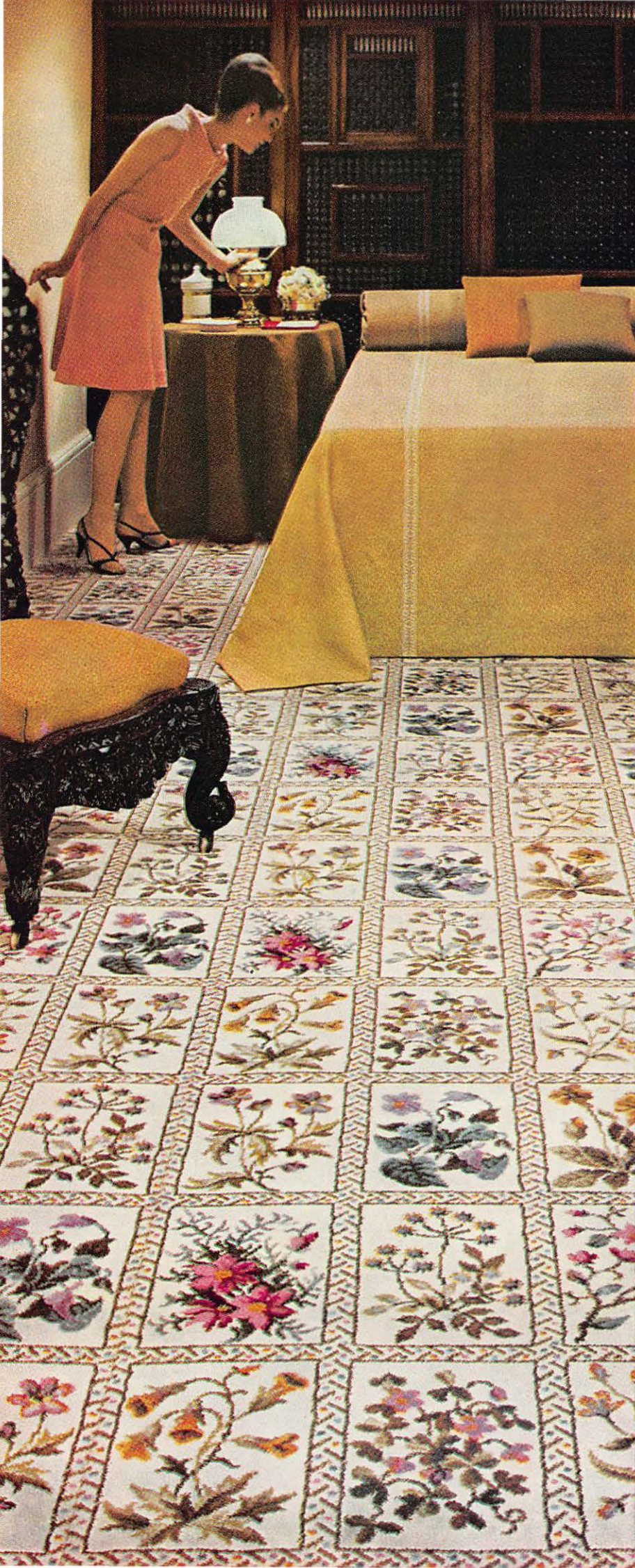
As soon as you see them, you really will love fabrics in Dralon...so see them soon.



These Dralon curtains will look lovely for years—wash after wash

dralon[®]
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For trade information contact Bayer Fibres, Fibretex Ltd.
Kingsway House, 18-24 Paradise Road, Richmond, Surrey.
Dralon is Bayer's registered trade mark for its acrylic fibre



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 pure *wool* carpets
 look so wonderful
 that people buy them
 for that reason alone...

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For instance, Stoddard weave years and years of hard wear into every one, and ensure not only that they last, but that they retain their fresh new looks, by weaving in pure new Wool. No other carpet material has Wool's unique ability to keep itself clean, nor the natural vibrant lustre and springy resilience of this living fibre. You really should see for yourself all the attractive designs. Why don't you send for your copies of the design booklets today?

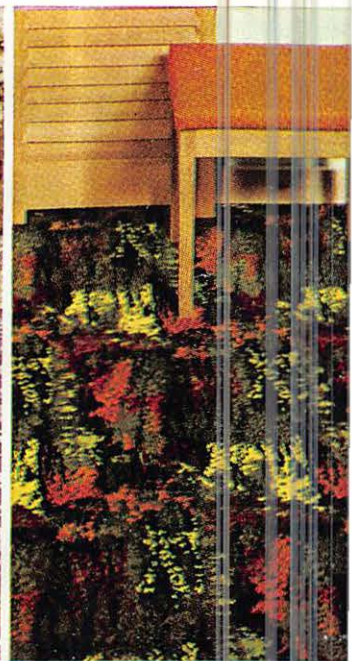


STODDARD—makers of fine quality Axminsters and Wiltons for over a century.

LEFT. Alpine Rock Plants, Design No. 33/3311

BOTTOM LEFT. Italian Velvet, Design No. 4/3340

BOTTOM RIGHT. Stonework, Design No. 2/5313



To: Dept. (IH15) A. F. Stoddard & Co., Ltd.,
 Glenpatrick Works, Elderslie, Johnstone, Scotland.

Please send me a free copy of "How to select and look after your carpet",
 design books, and the name and address of my nearest stockist.

NAME.....

ADDRESS



Records

Vocal commandos

WHEN THE Welsh are let loose on oratorio, Eisteddfod pavilion walls do not just tremble; they bulge slightly outwards. Handed such scores as *The Heavens are Telling* from Haydn's *The Creation* or *Hear our cry, O Baal! Baal!* from Mendelssohn's *Elijah*, a choir from the Principality makes it very plain that, although things may not be all right with the world, God is most definitely in His Heaven. Startled recording engineers would no doubt corroborate this.

The Pontardulais Choral Society, known far beyond the land of their fathers, sing oratorio highlights (including, of course, excerpts from *Messiah*) on HMV MONO CLP 1919. STEREO CSD 1633. In those places where the composer perversely wants relatively quiet moments, the voices seem to respond with puzzled reluctance. But the overall fiery effect is exhilarating.

St. David, patron saint of Wales, was reputed to be no mean harpist. So he would probably have enjoyed the three Harp Concertos played by Nicanor Zabaleta with the Kuentz Chamber Orchestra on DGG MONO LPM/STEREO SLPM/39112. These Concertos were written by Eichner, Wagenseil and Dittersdorf, contemporaries of Mozart in the delicately-formal atmosphere of 18th-century Vienna, when gracefulness was all. The harp here is no tinkling intrusion but an instrument of fastidious yet full-bodied loveliness in its own right. This record also has Mozart's ingenious *Adagio and Rondo in C* for glass harmonica. (Glass bowls of varying size, rotating around a spindle, were touched with moistened fingers.)

For those who have sometimes wondered if, apart from the *Second Piano Concerto* and the *C sharp minor Prelude*, Rachmaninov ever wrote anything else: his *Second Symphony in E minor*, played by the Los Angeles Philharmonic under Alfred Wallenstein. Depicting the sea surging against brooding cliffs, the sleeve picture of this re-issue of an old recording is a fairly accurate pictorial "mood" description of what's inside. And all for 12s. 6d. **MUSIC FOR PLEASURE MFP 2030.**

Many of our finest hours during the war were owed to Dame Myra Hess, whose National Gallery concerts made music a weapon of serene defiance. Following her death last November, HMV's valedictory tribute is an LP of some of her notable recordings, including Schumann's *A minor Piano Concerto* and—holding eternity in a handful of notes—Bach's *Jesu, joy of man's desiring*.

Not so long ago, Artur Schnabel (born 1890) said, "I love life and it's my vitality that now keeps me going." After hearing his recent recording of the first six Chopin *Polonaises*, one can only murmur, "And how!" RCA VICTOR MONO RB/STEREO SB/6640.

Ronald Hilborne

One system - thousands of ideas



STAPLES LADDERAX

unit furniture system

REGD. TRADE MARK

Most homes have a storage problem: yours can be solved with Ladderax. Wherever you use it, in one room or throughout the house, Ladderax will add elegance and spaciousness to your home. Ladderax is both a modular unit system and top-grade furniture, hand-finished by craftsmen and glowing with the rich colours of finest Teak.

Ladderax is infinitely adaptable: as you will see from our brochure, any number of combinations of shelves and units is possible. Start small: solve your immediate problem first. Then, as your need increases, add an extra bay or a new cabinet.

Suppose, after you've had Ladderax for some time, you want to change your arrangement. Nothing could be simpler! With no floor or wall fixing required, Ladderax comes down in a moment, goes up again in minutes, and stays steady as a rock when it's in place.

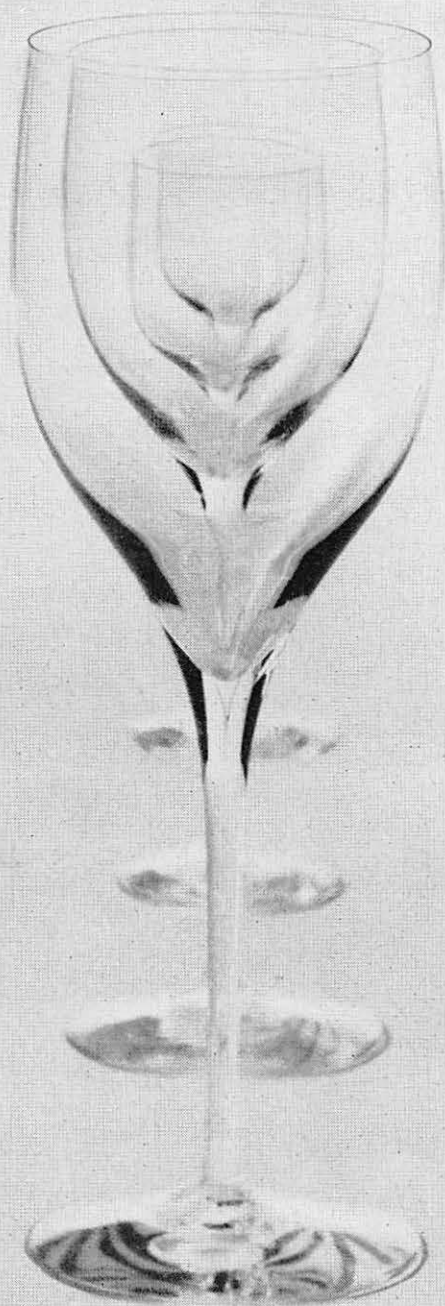
For colour brochure and planning guide, send this coupon to

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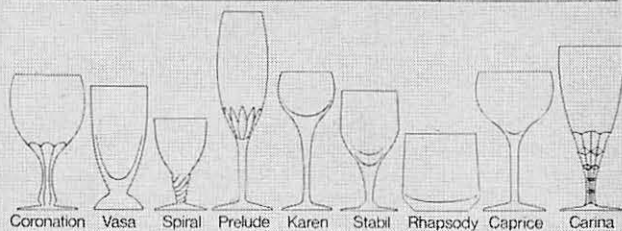
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J. Wuidart and Company Limited
15, Rathbone Place, London W1 Telephone: Museum 7581



Maud MacCormac's Column

The benevolent despot

A YEAR or so ago, when one of my friends realised that she was fatally ill, she asked me if, when the end came, we would give her cairn, "Redwing," a home. The end came and we inherited "Reddie".

I fetched him. As soon as the car moved off he transplanted himself from the rug on the back seat to the front passenger seat, and with calm deliberation laid his brindled head upon my knee. In such a position, it transpires, he had been accustomed to tour the British Isles.

For some months, through the sad force of circumstances, Reddie had lacked exercise. His vital statistics included a girth of 25 inches, and his weight was nearly two stone. Hazardously manipulating the gears across the expanse of his brindled back, I waited until the road was clear and then attempted to push him away. This gesture he interpreted as affection. He encroached still further, spread his vast person across my lap, laid his head on my bosom and gazed soulfully into my face with his large black-olive eyes. The entire journey would have become a repetition of this touching but dangerous courtship if I had not, brutally, removed dog, basket and rug to the boot.

We had resolved that, cherished though Reddie had been, there were certain rules that must be observed in our house: no invasion of beds and arm-chairs, no usurping the privileges of the cat. Cat, mercifully, "took to" the orphan. Together, they galumph around the house in a thundering version of hide-and-seek. So far, battling against the reproach that glows in those plummy eyes, I have prevented access to cushions and eiderdowns, but there have been moments when my book or needlework has been pushed aside by a cold nose, and love lumbers across my chest.

The vet, whom we consulted, suggested that until Reddie had lost a little weight it would be advisable to limit walks to a few gentle strolls, especially as he is an elderly gentleman of nine years. We set out for our first gentle stroll; within a few minutes the invalid had, so to speak, taken the bit between his teeth. Disregarding all cajoling, croonings, and later, angry shouts, he trotted off at a spanking pace in pursuit of distant sheep, his enormous body swinging lightly from side to side, his ears pricked, his surprisingly slender tail a triumphant mark of exclamation! He came, he saw, he conquered.

Del Monte lets you taste the pick of the summer. Gorgeous great golden pineapple slices. Plump, juicy peaches and pears—on their own, or with lashings of grapes and berries for fruit cups and salads. Everything fresh-picked, fresh-packed. Ripe for eating. Your money's worth.

Pick a can today.



HAWAIIAN DELIGHT

A dramatic way to end a special meal, this delectable blend of piquant Del Monte Pineapple, sponge layers and cream.

You need:

- 1 can Del Monte Pineapple Slices
 - 1 can Del Monte Crushed Pineapple
 - Three 7" sponge cakes
 - Whipped cream
 - Walnuts, glacé cherries and angelica
- Spread each layer of sponge with a mixture of crushed pineapple and chopped walnuts. Place layers on top of each other to form a sandwich. Cover with whipped cream and place sliced pineapple around the sides and on top. Decorate with piped cream, cherries, walnuts and angelica.



DEL MONTE is the registered trade mark of the California Packing Corporation

This is Sarah Robinson, she married young George. A model—but not a model housewife.



Only a shotgun or SPRY would get me into the kitchen

"No baking," said Sarah when she married George.

"No time," she explained. (She was keeping on her job.)

"No good at it?" asked Sarah's conscience. Then Sarah heard about new Spry.

Wonderful new Spry—so easy to mix, by the "rubbing-in" method, or with a fork.

Speedy new Spry—the only cooking fat already whipped-up to mix in seconds.

Dependable new Spry—feather-light pastry, mixed to melt-in-the-mouth perfection every time.

"Another piece of pie, George?"



Real home baking—easy as SPRY

TREND-SETTERS—14

The Little Shops

RONALD STENNETT-WILLSON
AND ELIZABETH MARTENS

RONALD Stennett-Willson and Elizabeth Martens started their shop, Choses, at 82 Heath Street, Hampstead, because they wanted to meet the buying public face to face. They have both been fascinated by the many facets of retailing, and, after several years of buying abroad, importing and selling to retailers, they felt they

needed direct personal contact with the public.

Their shop is in the original village smithy of Hampstead, opposite what used to be the 17th-century Kit-Cat Club. Since taking over the shop they have restored the derelict upstairs, but kept as much of the original building as possible.

Ronald Stennett-Willson started importing and designing glass, then made in Sweden, in 1936. In those days modern design was hard to sell, and his customers were mostly small furnishing and accessories shops whose owners appreciated glass of this type and were keen to sell it. Mr. Stennett-Willson is passionately interested in modern glass, and this interest was aroused almost by chance. He says, "I was introduced to a Swede who brought Orrefors glass to this country, and felt that I must try to sell it because it was so beautiful; and I have been committed to glass ever since."

After the war, Mr. Stennett-Willson began selling Orrefors again. "I worked as buying agent for Swedish stores, which took me round dozens of factories in this country," says Mr. Stennett-Willson. "I joined Wuidarts in 1951, and was invited to become joint managing director. While there, I started designing glass to be made in this country. Lemington Glass approached me to design a range of coloured glasses to use the skill of their



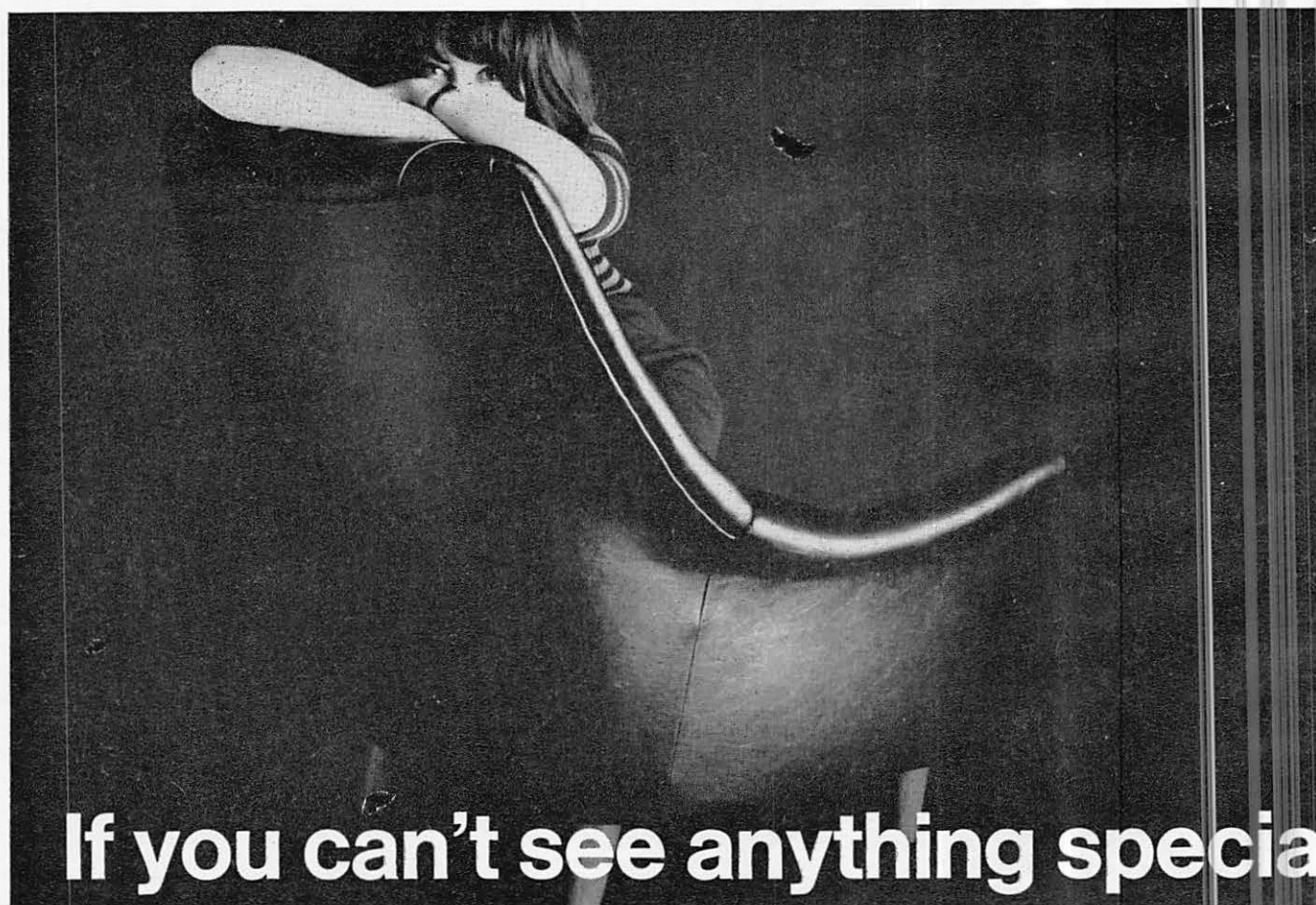
The exterior of Choses shows the centre upstairs window of decorative glass brick designed by Ronald Stennett-Willson

glassblowers. These glasses were, I believe, the first simple British glasses to be made in modern colours.

"I have always believed in trading up, and that public taste is better than commonly thought in commercial circles. I want to go on designing glass, and I want to have it made in this country. I formed a firm called Wilmart to market the glasses I designed and have made in this country." Mr. Stennett-Willson designed all the glass for the liner, *Canberra*, and won a Design Award for the cabin vases.

Four years ago he was invited to become the Head of the Industrial Glass Department at the Royal College of Art in its new form, and has found the experience rewarding and stimulating.

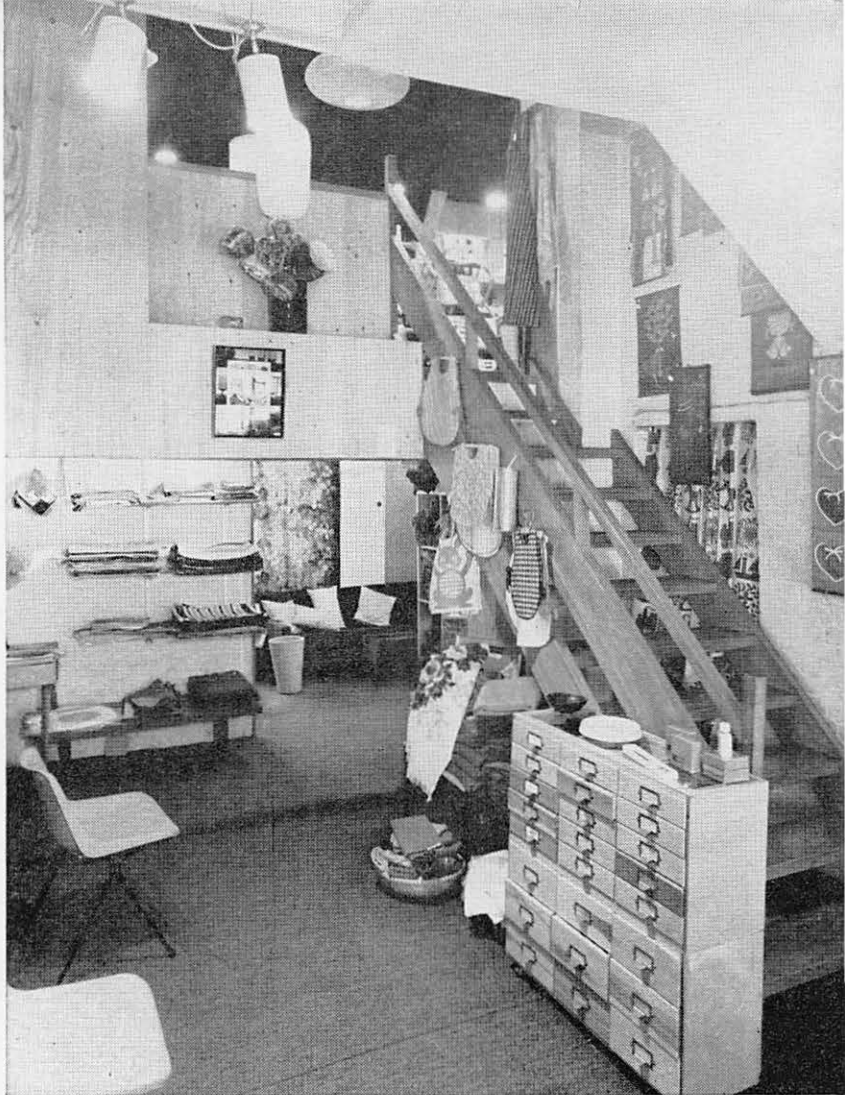
Elizabeth Martens went to art school in
Continued on page 32



If you can't see anything special



A selection from stock includes Wilmart glasses 7s. 3d., 5s. 9d., and 5s. 3d., herb jars 7s. 9d. each; peppermill 53s. 9d.; Royal Worcester coffee pot 57s. 6d.; oven glove 8s. 9d.; Nacco casserole 74s. 4d.; glass sculpture by Erik Hoglund £10 10s; Arabia casserole £212s. 6d.; rolling pin 14s. 6d.; lamp and shade £1017s. 6d.; Govancroft jug 14s. 6d.; barometer £6 6s.; salt, pepper and sugar pourers £32s. 6d. set; towels 21s. 9d. each; tablecloth 38s. 3d.; pine table £33. Right, view from the rear of the shop



You can curl down in a Novella snug as a bug! Or stretch out full length, because we've built it wide and low. The head rest is high and the arms are moulded wide for comfort.

Why? Because Novella has a sculptured shape—like an egg, beautifully light and easy to move! Inside the frame we have fitted rows of high tensile springs to take the continuous wear and tear of modern living. The legs are placed well apart for strength and stability.

The covering here is in elegant buttoned black cirrus, but we custom build the Novella in many fabrics and colours.

Prices are around £39 (according to cover). Now we've told you most of the inside comforts and secrets, all that's left is for you to see it and sit in it.

Think it over.

If you want the rest of the family to enjoy Novella comfort, why not try a Novella settee at the same time?

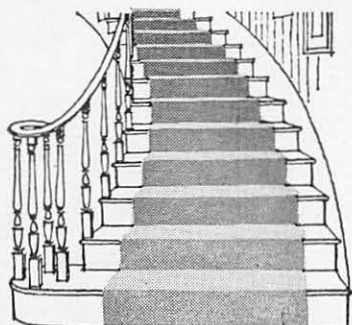
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Please send me free your colour booklet on furniture, and address of my nearest Novella stockist.

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Stair carpets. Don't tack them, don't clip them, don't clamp, pinch, or crush them. Just hold them... invisibly!

Give your stairs the 'fitted carpet' look with new Invisigrip carpet grippers. Invisigrip *holds from the back*—so that all you see is smooth, unbroken carpet. Laying is quick and simple... cleaning is much easier... and the unique shape of the grippers will not damage your carpet. Above all, your stair carpet looks as you want it to look... beautiful! Send the coupon for a leaflet giving details of this new way of carpet fixing... with hints and ideas on carpet care.

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The staff, from left to right: Tessa Bulbulian, their first assistant; Wendy Miller, who looks after fabrics and upholstery; Mr. Stennett-Willson, Mrs. Martens, Antje Gatjens and Eric Fardon

THE LITTLE SHOPS *continued*

Liverpool, and came to London in 1949. She worked in fashion at first and went to Wuidart in 1953, where she could work with pottery, which greatly interested her. "I have always been fascinated by retailing. After several years of buying abroad, importing and selling to retailers, I felt I wanted to make personal contact with the buying public." She says, "We try to have a varying stock with new items all the time. We have a wide range of cooking pots and accessories, for everyone in Hampstead cooks! Value for money is important to our customers. They are intelligent people who judge merchandise from their own experience of quality. We find that we need to satisfy an aesthetic need."

Mr. Stennett-Willson says, "Saturday is our favourite day, for customers come in to look round and chat, as well as buy, and at times the shop seems like a club, which is fun. We like children and do not mind their touching things here. They need to touch to appreciate shapes, and we have never had a child break a thing." **Mary Kennedy**

Below, Elizabeth Martens, holding a Bernard Leach pot, with Ronald Stennett-Willson by the glass display, which includes Mr. Willson's favourite pieces—some Erik Hogland's decanters





If you could have bought an Acrilan carpet back in the thirties, you wouldn't be looking for a new one just yet.

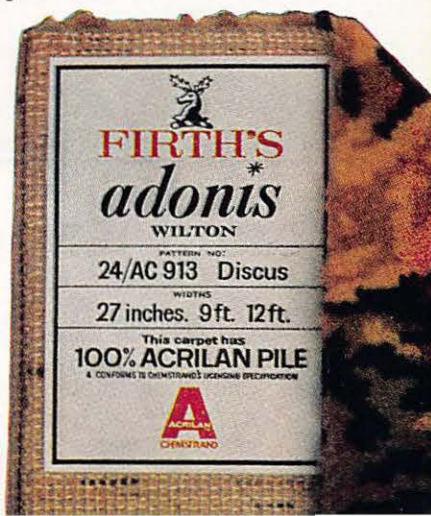
If the carpets that were laid all those years ago had been made of Acrilan, your daughters would be twisting on them today. Because an Acrilan carpet has the secret of perpetual youth.

When you clean most carpets you've simply got a cleaned old carpet. But Acrilan fibres are round and smooth, and don't absorb dirt. So off come the stains, and you've got a new carpet.

Acrilan has a luxury look, but a steely spirit. It can take anything that life can hand out. And go on taking it. You may change your fashions and your furniture, but you won't need to change an Acrilan carpet.

This carpet is from Firth's Adonis Wilton range of fine carpets in a rich variety of designs and colours. They trust the big red A. So can you.

Firth's Carpets, Brighouse, Yorkshire.





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These are all Wilson dividends. Hardly surprising then that the Wilson Wallflame Boilers, for instance, have been chosen for more domestic oil-fired central heating systems than any other boiler of their type.

Finally, capital appreciation. Wilson boilers and radiators certainly enjoy this, as thousands of satisfied Wilson customers can testify. Remember, too, that central heating adds to the value of your house — often more than the cost of the system, in fact.

If you are thinking of central heating, please fill in the coupon below and ask for full details of Wilson boilers, radiators and controls

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WHAT HAPPENS WHEN YOUR COMES THROUGH

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ECONOMY

Mr. E. Beardwood of Bristol. "We wanted the most economical heating system possible so we chose oil. We got the system through our Local Esso Installer, because his quote was nearly 20% lower than the next man's. Now the house is always really warm from top to bottom and our fuel bills are actually lower than they were before we called in our Local Esso Distributor."



COMFORT

Mr. & Mrs. W. Elliott of London. "We used to have stoves and fire going 24 hours a day but still couldn't keep the house warm. Now it's always lovely—even when we come back after a day out. And of course, we don't have to worry if the children run about without slippers or dressing-gowns. We're certainly a jolly sight warmer since we called in our Local Esso Distributor."



OIL-FIRED CENTRAL HEATING YOUR ESSO DISTRIBUTOR

families speak out



CONVENIENCE

Mr. & Mrs. Perkins of Leeds. "I don't know what I'd do now if I had to light a fire," confesses Mrs. Perkins. "There's less work, less dust, less wear and tear on carpets, curtains and upholstery too. And the Local Esso Distributor's fuel delivery service couldn't be better."



MODERNISATION

Mr. & Mrs. M. N. Winyard of Bristol. "We've re-designed most of the interior of our house. Thanks to central-heating, we've put every square inch to good use. We used lots of light paint and furnishings, and they stay bright and new. Another good reason for blessing the central-heating that came through our Local Esso Distributor."



HEALTH

Mr. C. A. Morrison of Crawley, Sussex. "We all seem to have fewer colds. I expect that's because the house is so lovely and dry now. We're on clay here and there used to be a tendency to dampness. Not any more since I got in touch with the Local Esso man."

Now see what your Local Authorised Esso Distributor can do for you. He can tell you all about heating your home with oil, and provide a complete heating service, from planning and installing the system and arranging finance, to fuel delivery and regular maintenance. Our FREE brochure "The Esso Guide to Good Heating" has all the details. Send for it right away.

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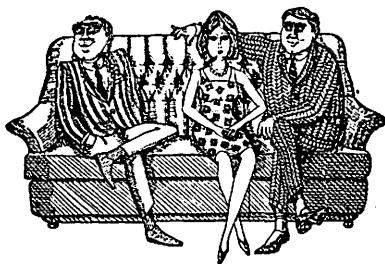
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467 words on why your new G-Plan sofa looks comfortingly familiar.

(And other brave new thoughts)

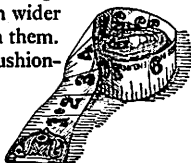
When G-Plan designed The World's Most Comfortable Chair (that big winged chair that rocks and swivels) there was one thing they didn't anticipate. Everybody would want to sit in it—at the same time! Here's how they stopped the squabbling.



They built the Comfort Lover sofa. The logical extension of The World's Most Comfortable Chair. It seats three.

G-Plan cushioning—four inches deep

Those who own The World's Most Comfortable Chair will immediately note the strong family likeness. The same luxurious deep buttoning. But more of it. The same distinguished curve of the arms. Now with an even wider expanse of comfort between them. The same extravagance of cushioning—soft foam, four inches deep. Only this time in triplicate. And the resemblance goes still deeper.



The Comfort Lover has a frame of tough Danish beechwood. Dried in G-Plan's own kilns to the equivalent of five years' seasoning in the open air. Then shaped, smoothed and fitted by cabinet makers to form its elegant line. The joints are so meticulously put together that any one will take over 600 pounds of pressure per square inch.

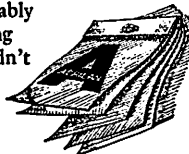
Surely this obsession with fine craftsmanship costs a little more? Yes. But after all you wouldn't expect to buy a Sheraton for the price of a kitchen chair.

Two kinds of easy chair

Speaking of chairs, to match the Comfort Lover sofa you *could* buy The World's Most Comfortable Chair. Though it's not absolutely necessary. The Comfort Lover has a chair of its own. It's deep. It's buttoned. And like the sofa, it's fitted with spherical brass castors. They glide. Silently. Effortlessly. A small point, but you'll be glad we thought of it.

84 fabrics including Acrilan

What are you thinking? That someone might spoil such an elegant sofa? Then let G-Plan offer you this reassuring word. Acrilan. Among the 84 different fabrics for the Comfort Lover, G-Plan now include four exclusive fabrics in Acrilan. Acrilan is remarkably resistant to fading, staining and scuffing—as if you didn't already know. It will keep its smart new look and colour longer, too. So relax!



If this is the kind of sofa you've been looking for—something that will give three people the kind of comfort that so far has only been enjoyed by one—then go and sit in it at your nearest G-Plan stockist. All three of you!

Style note: the Comfort Lover looks and is deeply upholstered, with graceful, curving lines. Exactly how you think a comfortable sofa should look.

The G-Plan Comfort Lover sofa, to seat three, from £87. Matching easy chairs from £48.10.

Now that you know G-Plan thought of everything, how do you feel?

If you feel you'd like to see a lot more (G-Plan have furnishing ideas for every room in the house) send off this coupon now!



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G-Plan's latest catalogue—and a list of stockists offering swift delivery of this sofa—is yours for the asking. Ask here.

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One picture is worth 467 words.





Tread this Kosset carpet in Du Pont nylon,
and what do you feel?

Spring, spring, spring. (All the year round).

This new carpet is as springy as a well-turfed lawn, without the daisies (and without the upkeep). It's called Kosset Silver Label, and it's the only carpet you can buy with a high-twist pile of Du Pont nylon (made by Du Pont who invented nylon). This unique

high-twist pile won't show footprints, resists stains and virtually never wears out. There are 12 rich colours to choose from. Ask your carpet shop about Kosset Silver Label, the carpet with *spring* in it. (All the year round.)

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Kosset Carpets Ltd, 6-10 Bruton St, London W1

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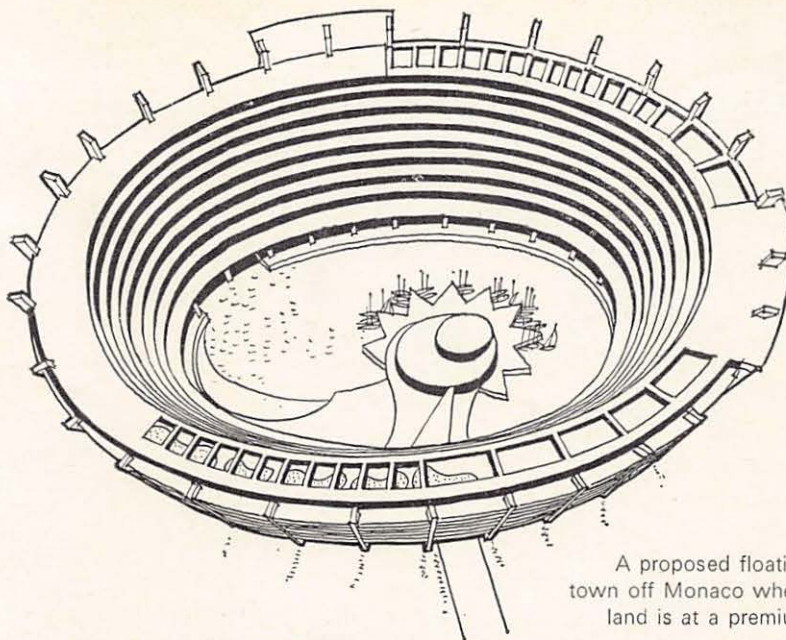
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who invented nylon.
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- * Quality carpeting
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A proposed floating
town off Monaco where
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FRANK HOAR, Ph.D., F.R.I.B.A., A.M.T.P.I. SUGGESTS

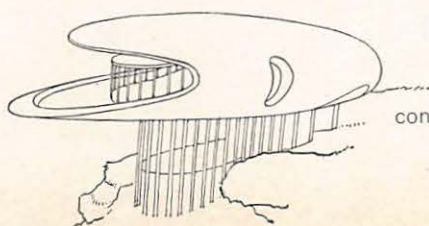
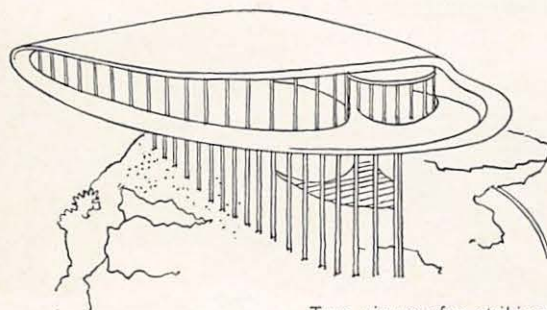
The shapes of things to come...?

CONTINENTAL architects, and the French in particular, are pursuing new shapes and ideas in domestic architecture that reflect the rapidly changing pattern of life today. Impatient of mass controls and English reticence, they favour the unusual, and their approach to architectural shapes is an expression of their individualistic outlook.

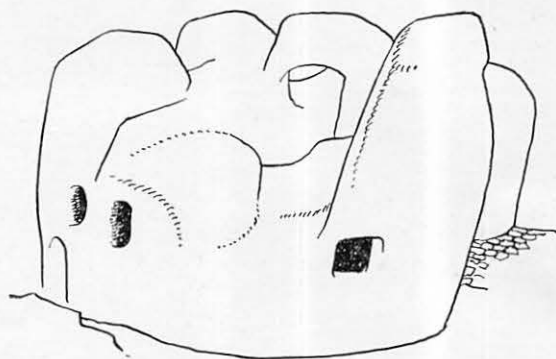
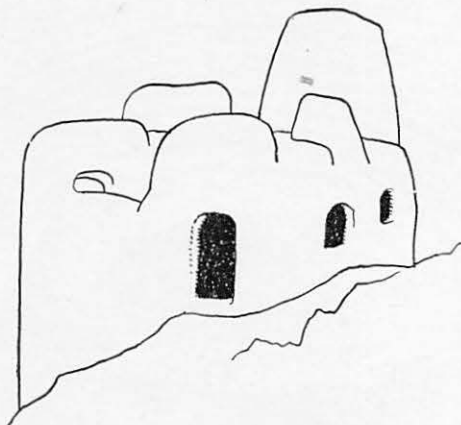
So far, building for habitation has taken place on land. We are not yet ready to build cities on space stations in the upper atmosphere, although this may come. The French, however, have carried out considerable research on living under the sea, and the rapidly-increasing population of Japan is forcing their authorities to seek for building space on the water around their coasts. There is a scheme for building a new city over the harbour of Tokyo, and other similar schemes are well advanced.

The project for an "Ocean-City" at Monaco would be built on huge under-sea caissons, anchored to the sea bed, and containing space for hundreds of cars, with approaches to the mainland by tunnel. The hollow supports around the perimeter of the city contain lifts, and the lower floors are interrupted to permit the entry of yachts and small craft to the inner basin. On the quays are

Continued overleaf



Two views of a strikingly-
shaped holiday chalet at
Denver in the Colorado
mountains. The architect is
Charles Deaton and the
structure is of reinforced
concrete supported on steel uprights



The shapes of things to come . . . ?

bars, restaurants and a Casino. The flats, overlooking the harbour, are stepped backward as they rise, so that each has a broad terrace. The top deck carries gardens, bars, restaurants and other amenities, while shops and offices are interspersed conveniently throughout the city.

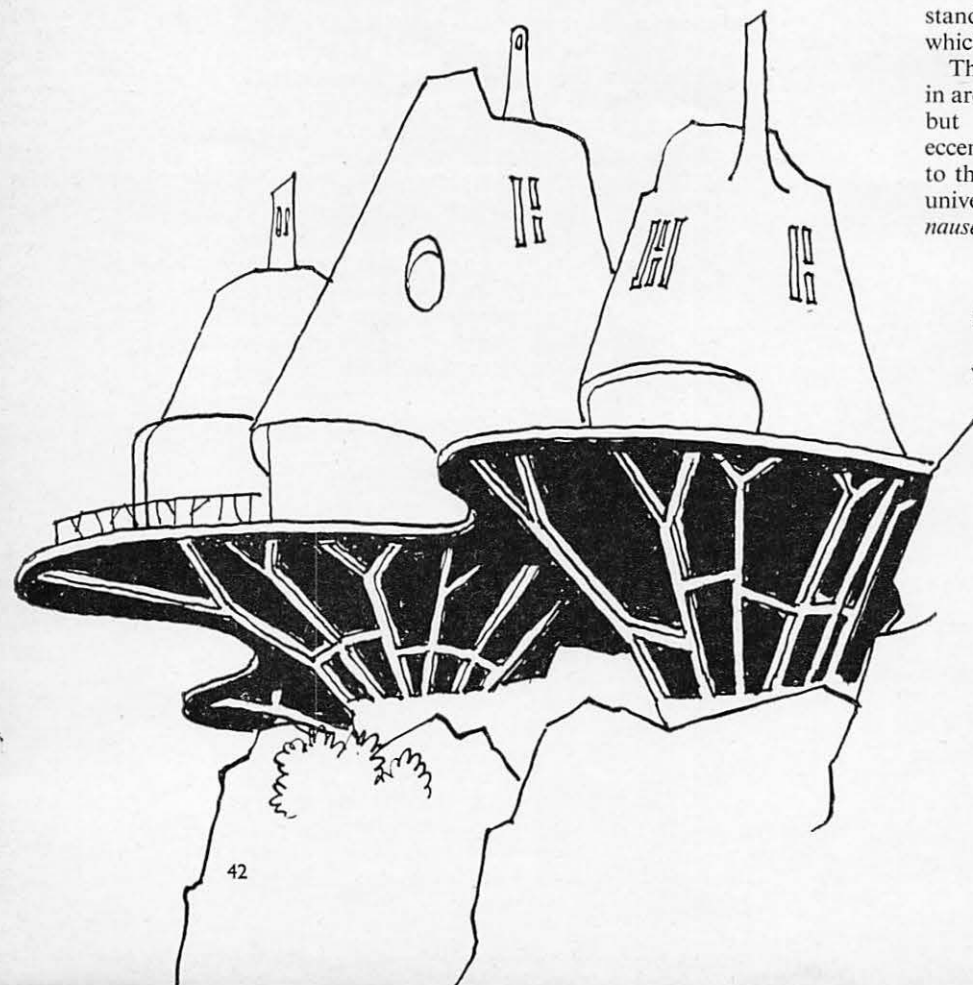
The holiday chalet at Denver, Colorado (shown on page 41), commanding magnificent views, is served by a lift and contains living- and dining-rooms, four bedrooms, each with its own bathroom, and kitchen and store room. The structure is of reinforced concrete supported on steel uprights. Sculptors are becoming increasingly involved in the plastic possibilities of modern houses. Michelangelo, who designed the dome of St. Peter's and the palaces on the Capitol in Rome, was pre-eminently a sculptor, and with other sculptor-architects, such as Ammanati, originated the Baroque and the treatment of buildings in plastic form. There is, therefore, nothing new in this latest reaction against the more severe rectangular shapes of the 20th century.

The house on the south coast of Spain is plastered dead-white and derives from the simple white-washed mud houses found in the Sahara and the Arab countries bordering the Mediterranean.

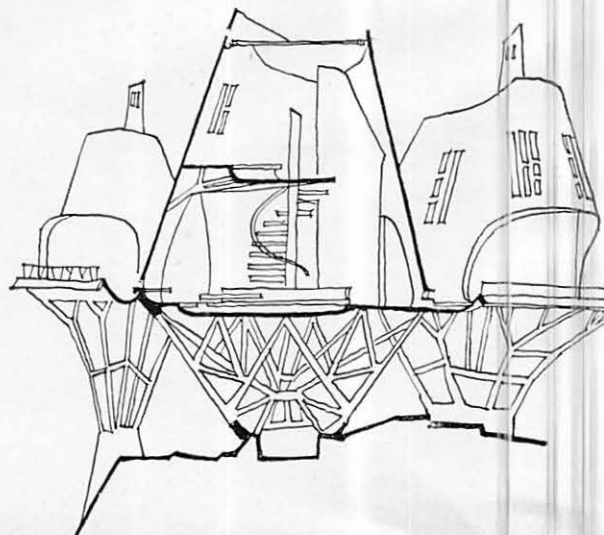
The fantasies of Walt Disney may have inspired the projected house, by Pascal Hausermann, standing on a forest of reinforced concrete legs, which overcome the irregularities of the site.

The sculpture houses of André Bloc are exercises in architectural rhythms rather than serious projects, but they cannot be dismissed as architectural eccentricities. They are, if nothing else, a stimulus to the production of new ideas, an escape from the universal box-like shape that is repeated, *ad nauseam*, from Brazil to far Cathay.

Above, two views and a plan of a sculpture house at Almeria in the south of Spain. The house is plastered white and derives from the simple mud buildings found in Arab North Africa



Left, a perspective and below, a section of a house designed by Pascal Hausermann. It stands on a forest of reinforced concrete legs which overcome the irregularities of the site and is surrounded by wide terraces



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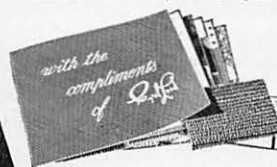
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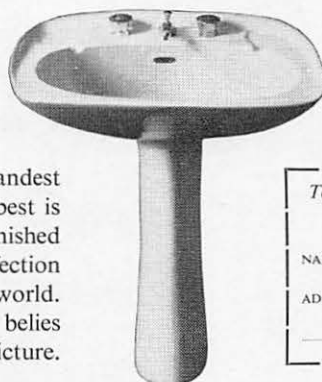
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SHAPING-UP TO TODAY

by JOHN F. LEWIS



Mr. and Mrs. Michael Szrajber's house in north-west London has been surprisingly changed inside

A HOUSE, like life, is what you make it. And if the house happens to be an old one which has no particular merit as a period piece but merely the disadvantage of having been planned for a way of life we cannot emulate even if we wished, it offers a challenge to our vision and ingenuity to re-shape it to our present needs and standards.

Modernisation in limited degree goes on naturally in most homes as things wear out and tastes change. Kitchens, bathrooms, fireplaces and even windows

are constantly and sensibly giving way to newer design. But it is only by bold and thoroughgoing conversion that a fundamentally old-fashioned house can be given the kind of fresh personality which will reflect especially the enthusiasm and vitality of new ownership.

This feature describes the conversion of two houses of the inter-war period—one in a closely built-up part of London, the other on the edge of a country town. They are interesting to compare. The first has undergone internal modernisation without alteration to its outward appearance: the second has seized every opportunity to make the most of a delightful environment which, it seems, the original planners hardly noticed.

The two conversions, however, had certain basic objectives in common: to create more *usable* space and to admit more light by sweeping away the characteristic "compartmentation" of living that used to result in a complexity of hallways, lobbies, larders, ante-rooms, drawing-rooms, morning rooms and so on.



Mr. and Mrs. John Rendle's house in Hertfordshire shows exterior modernisation as well



Typical suburban front remains unchanged except for transfer of the main entrance from left of bay to the "car porch," below



The Szrajbers' new sitting-room, below and opposite, runs from front to back of the house. Chinese objets d'art are effective with walnut panelling and pattern-free furnishings. Tables conceal radiators at each end of a 14-ft. settee. Log fireplace has stainless steel surround; there are heating pipes under the marble hearth

STEPPING INTO A SURPRISE

TO CHANGE the partially Tudor-styled front of a house, standing among other similar houses so popular between the wars, would merely direct attention to it as being visually out of character with the road as a whole. But keeping intact the gables, the white stucco and the oak rafters of the exterior need not inhibit a thorough modernisation and re-planning inside.

This is clearly demonstrated by Mr. and Mrs. Michael Szrajber's home in Willesden, north-west London, where the interior has been successfully geared to urban life in the '60s without noticeable alteration to outward appearance.

Architect for the conversion was Lionel Stirgess, A.R.I.B.A. "The original ground floor," he explains, "was a labyrinth of small, dark, imitation-oak-panelled rooms. To create an open living area of sensible size and shape for entertaining, nearly all the partition walls had to be removed, steel joists being built-in where necessary to support walls above."

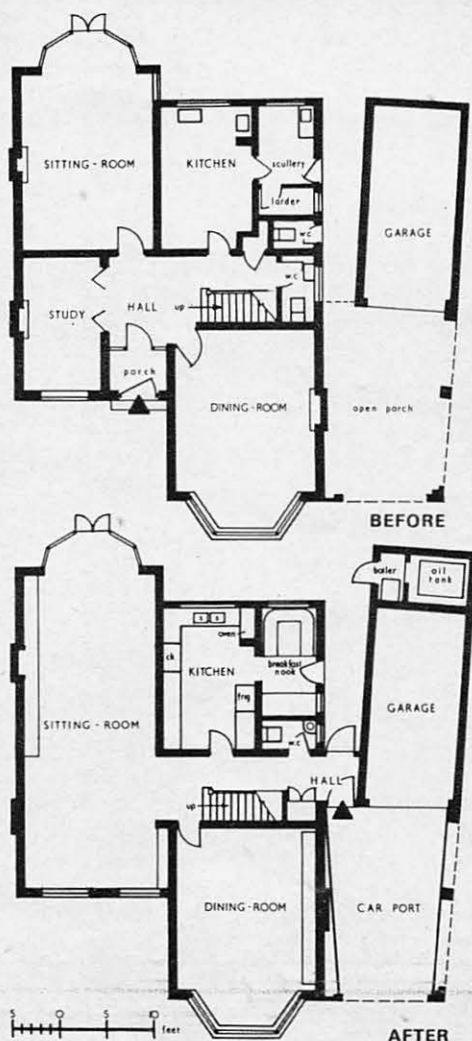
Removing the main entrance from the centre to one side of the house was probably the most significant single factor of the re-planning, because an inset porch, a large part of the hall and a room adjoining it could then be added to a sitting-room, which now measures 35 ft. by 14 ft.

The new entrance was formed by turning the front part of the existing garage into an open car port lined with white-painted boarding. The now-smaller hall strikes an immediate note of luxury: the new floor, of white marble, has heating coils under it and the marble and crystal light fittings are reflected in walnut panelling hiding cupboard, cloakroom and kitchen doors. The

Continued on page 48







Plans show the ground floor before and after alteration. In the main bedroom, below, the 6-ft. square bed has an orange silk wallpaper at its head, with mediaeval Chinese paintings hanging from a brass rail. Below right, marble-floored hall seen from sitting-room; new entrance is at far end. Kitchen fitments, bottom, are waxed pine; wall behind worktop is faced with brass tiles; the floor is pale yellow Corlon



STEPPING INTO A SURPRISE

continued

hall is now open to the sitting-room, where the walnut panelling continues along one side behind a couch that is 14 ft. long. At each end of the couch, large built-in tables conceal heating radiators. At one end of the room, existing bow windows to the garden have full-length curtains lit from a recessed ceiling trough; at the other stands the grand piano, and, near the new french window that has replaced the old front door, a fitting designed by the architect combines illuminated glass display shelves, drinks cabinet with refrigerator, radio and record-player. The main lighting is by ceiling spot lights that are dimmer-controlled.

To soften the effect of simple lines and plain surfaces in the modernised interior, the richness of Chinese art has been deftly introduced: a low central table, choice carvings and two large china vases used as table lamps together contribute the right amount of decoration.

The original dining-room remains, less its fireplace, but has walls now panelled in pale agba and a 15-ft. sideboard of the same wood moulded against one wall. Dimmer-controlled general lighting allows candlelight on the long white marble table to be most effective. A rich moulded ceiling with a raised pattern of roses and leaves provides the room's only decorative element.

Oil-fired central heating has been installed and the kitchen completely re-planned with a breakfast room adjoining it. Upstairs, bathrooms are re-equipped, bedrooms have architect-designed built-ins and a two-bed nursery has been provided.

So revolutionary is the treatment inside this house that, as you leave it, there is a strong compulsion to look back for reassurance that the exterior is still, in fact, how it appeared on your arrival.



Shaping-up to today continued on page 50

Right, Mrs. Szrajber (Nadja Regin, the actress) and her small daughter, Tanya, play with dolls' house in the newly replanned nursery, which has the same gold carpet as the rest of the first floor. The large open shelves of a specially-designed wall fitting provide ample space to stack toys and books off the floor. Below, a partition between the beds provides alcoves





West side and back of Mr. and Mrs. John Rendle's 1920 house, top, as it was when they found it and, above, as it looks today viewed from almost the same angle. All windows, both upstairs and down, have been renewed and taken down to floor level. Extension adds to the sitting-room and provides a sun room just beyond the tree

OPENING-UP A BOX

IN THE CROWDED South-East, finding a building plot with a beautiful open view which promises to be permanent is virtually impossible—the dream that never comes true. The alternative, if you have the means, the vision and the courage, is to buy an existing property that commands such a view no matter how unsuitable and unattractive the house, with the firm intention to transform the house itself.

The house which architect John Rendle, F.R.I.B.A., and his wife, June, bought at Harpenden, Hertfordshire, two years ago was not at all the kind of house they had in mind, but it had the view they wanted to live with—a view across apparently-limitless acres to the south, the fields of Rothamsted Farm, run as an experimental station by the Agricultural Research Council.

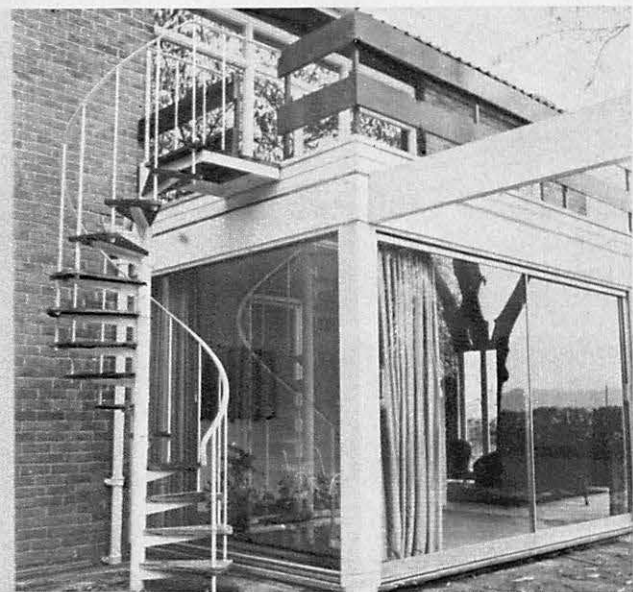
The building, dating from about 1920, was a solid-looking red-brick box with a frowning front entrance. Its plan was almost square and included a dark central passage. There were six bedrooms but only one bathroom. Windows were too small and the only real concession to the outlook was a meagre balcony partly recessed into, and reached from, the landing and serving also as a canopy over a garden door on the west.

The plans Mr. Rendle drew up for alteration and modernisation were imaginative and extremely comprehensive. His main objectives were to let in more light, especially at the centre, to make a larger, lighter kitchen, to create more bathrooms, to install gas-fired warm-air central heating and to provide every opportunity for enjoying the sun and the view. He also designed to give the exterior, particularly at the front, a new look architecturally in keeping with today. Within about 12 months, all this and more had been achieved.

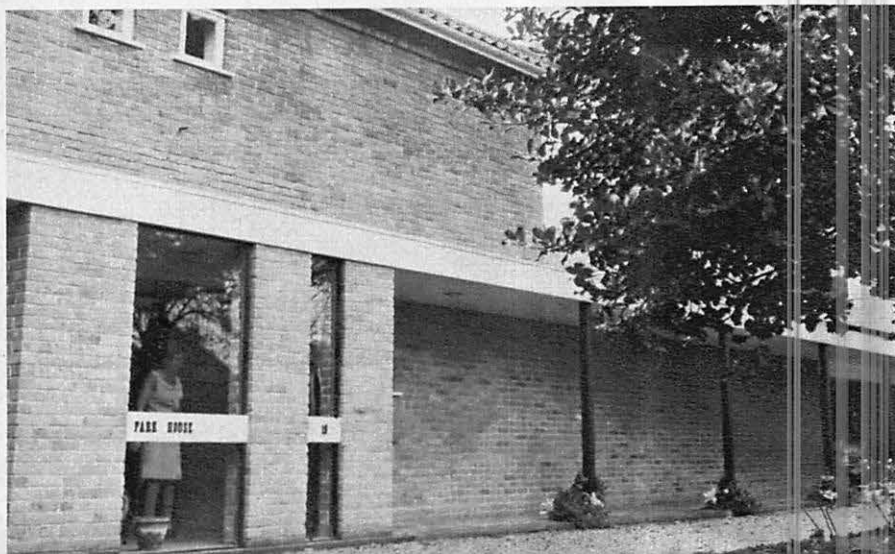
So effective is the result that as you approach the house only the roof gives a vague hint of its former appearance. A long covered way extends the full width of the site, linking the new front entrance porch with a treble car port and, in the other direction, with the old garage (a flat roof substituting the original pitched one) now used as Mr. Rendle's workshop.

From the stone-paved porch, double doors, knucklebone-panelled in sapele, lead into a dining hall. The wall that shut in the hall from the dining-room is gone, and a once-overpowering red-brick fireplace has been painted white and given a plain stone

Continued on page 53



Large sliding windows link the sun room, above, with a patio enclosed by walls on three sides but open to the south. Stone paving continues inside. Attractive spiral stairway leads up to the generous balcony, reached also from landing and principal bedroom. Right, a new entrance porch and long covered way to the car port—all carried out in a warm grey brickwork—have completely modernised the front elevation

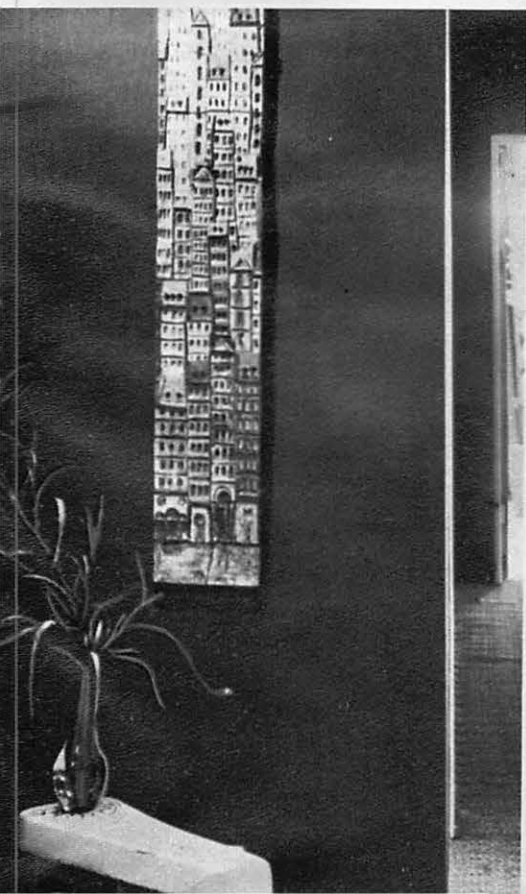




Mrs. Rendle prepares food at a central storage-table unit in her re-planned and enlarged kitchen—seen above from the small sitting-and-play-room adjoining it

Below left, just inside the double main entry doors in knuckle-bone-carved sapele, an Italian ceramic panel in reds and yellows is set off by a dark brown Canotex wall

Entry and dining-room, below right, are now one. White paint, lighting and stone hearth have made the original fireplace acceptable. French doors lead to the patio





OPENING-UP A BOX *continued*

hearth. French doors admit more light than the original window.

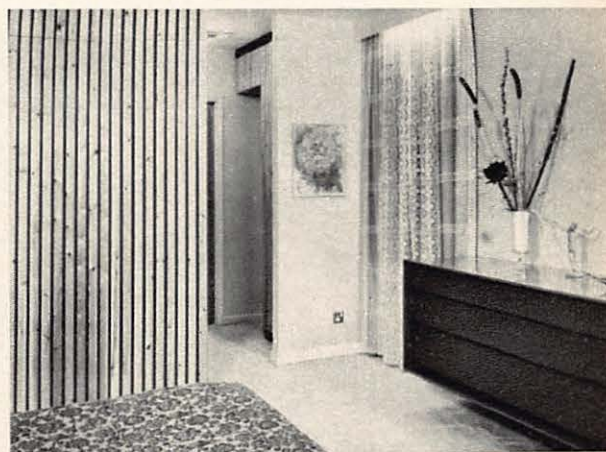
On the left, the new kitchen and laundry have 50 per cent more space than the old kitchen and larder occupied, and the former study has become a pleasant sitting-room, with double doors to garden and view, for the *au pair* girl. The children—Nicola, nine, and Miles, six—also use this room for play, taking their meals at a bar divider between it and the kitchen.

More than 200 sq. ft. have been added to the general living areas by building out at ground-floor level along the west of the house. This makes the sitting-room longer, giving it an open L-shaped plan with a newly-created sun room, where there is a discreet, slate-topped bar for drinks and great floor-to-ceiling Henderson sliding glass doors. The walls behind the covered way and the carport enclose two sides of a patio, with ornamental pool, which provides a pleasant focus for both dining-room and sun room. Paving of the patio, like all the other stone introduced, is Kotah stone from India in greys, greens and pale blues. It continues across the floor of the sun room.

The roof of the extension forms a 26-ft. long balcony that can be reached from the landing and principal bedroom through french doors and from the patio by spiral stairway.

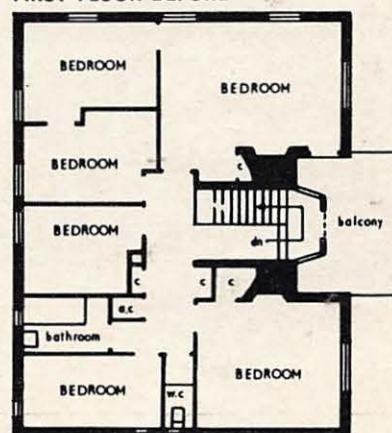
Modernisation of the upper floor was rather simpler but no less effective. Ample storage fittings have been built in and windows of all bedrooms enlarged down to floor level. Space taken in from the old balcony recess becomes a landing serving the main bedroom and the guests' room; originally, the doorways to these were at the centre of the house. One of the smaller bedrooms is now a bathroom and dressing-room leading off the main bedroom. Another new bathroom forms part of the guests' suite, and the old bathroom, next to the children's rooms, was re-equipped.

Now the Rendles have a house as pleasing as anything they could have built from scratch, one that has entirely shed its 1920 feeling, one that is halfway in journey-time between the architect's practices in Walsall and London. And then there's the view!

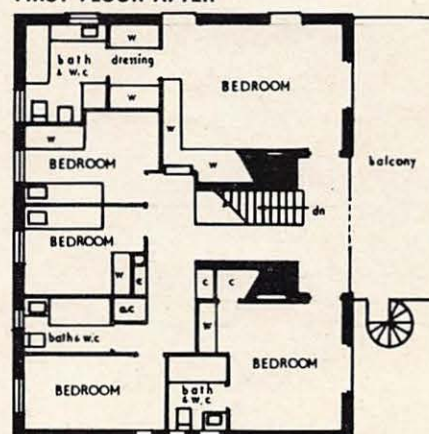


Disposing of a sixth bedroom gave the main suite a bathroom and dressing area. Pine slats face the cupboards. Handle-less dressing-table was designed by the owner

FIRST FLOOR BEFORE

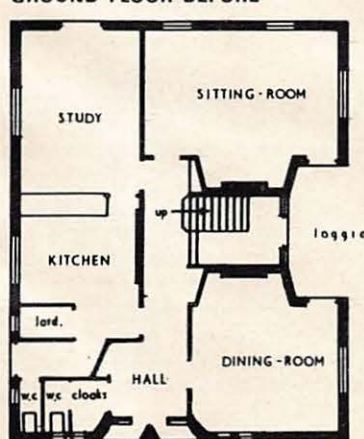


FIRST FLOOR AFTER

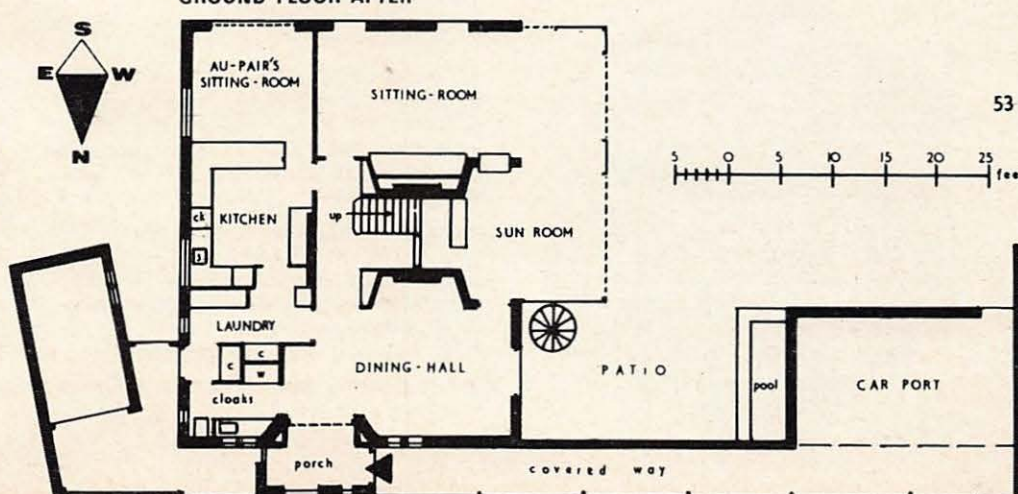


Opposite top, Nicola and Miles Rendle have bedrooms of similar size. Formica-topped desk unit contains toy cupboard. The animals hide a new full-length window. Below, part of the light, modernised sitting-room where a seat recess takes the place of an old fireplace. The head and the collage on end wall are the work of the architect owner

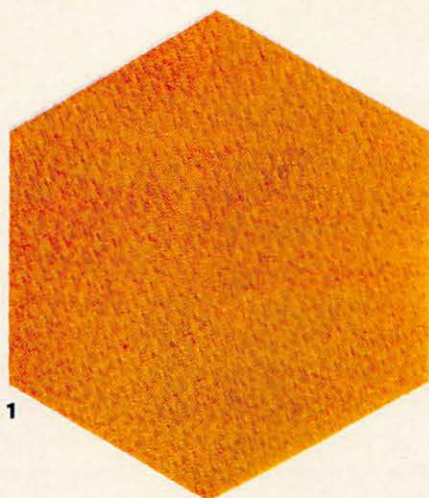
GROUND FLOOR BEFORE



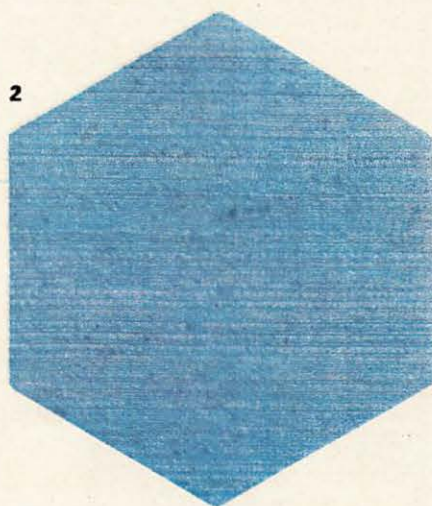
GROUND FLOOR AFTER



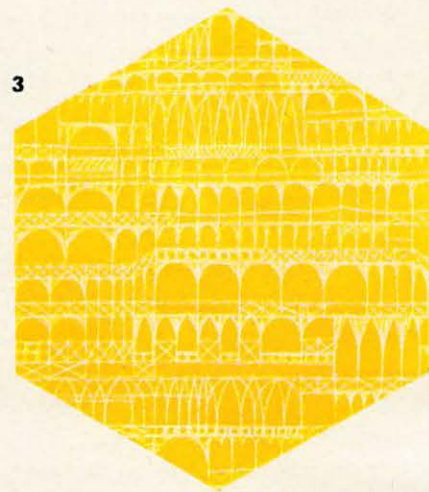
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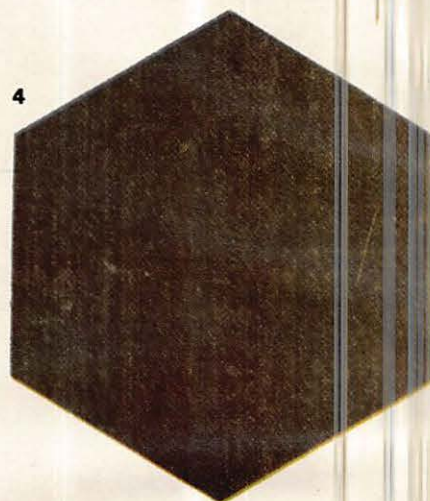
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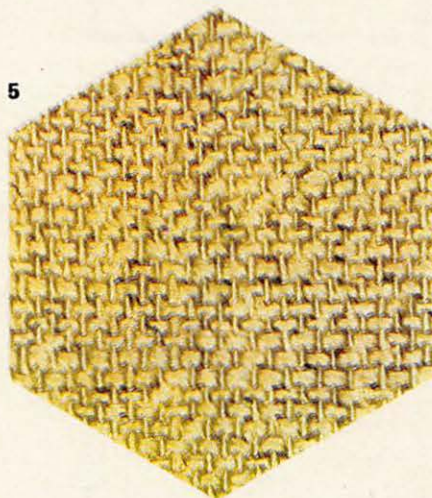
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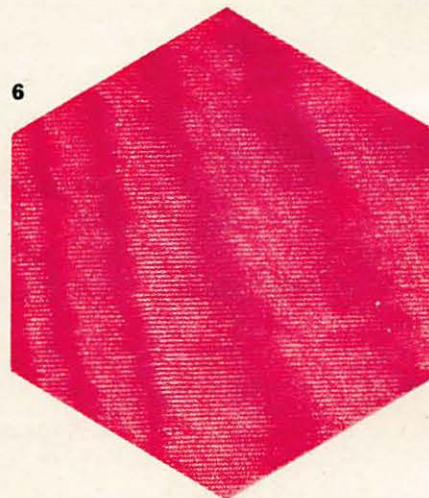
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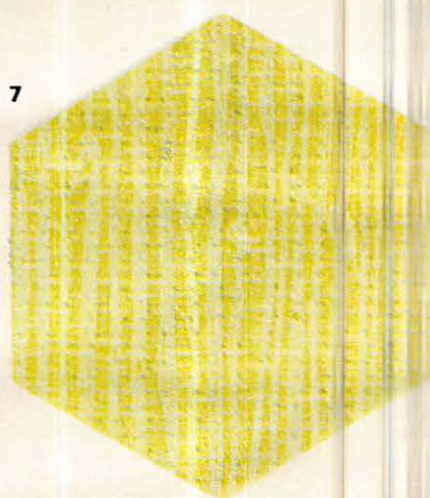
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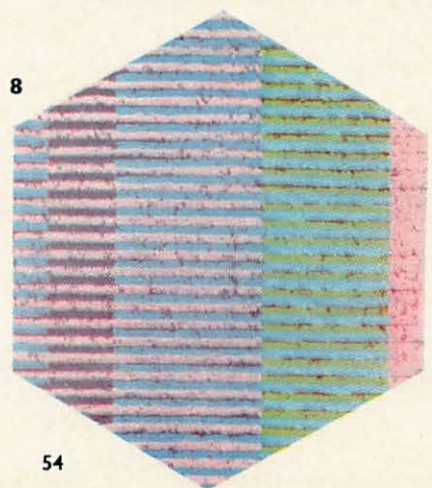
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7



8

1. Stormur fabric-backed vinyl wall covering by Storeys of Lancaster. This is pattern number C702, and the hessian effect comes in eight good clear colours. Price is 55s. a roll, 25 in. wide by 10 yd. long. Range includes woodgrain and fabric effects

2. Craymur vinyl wall covering with fabric back. This is pattern number 021/B, manufactured by Commercial Plastics. Price is about 12s. 9d. a yd., 50 in. wide. Available from Ernest Turner, 11-21 Northdown Street, London N.1

3. Vymura pure vinyl wall covering with

paper back by I.C.I. 120 designs in the range. This one is Memphis, 1104, designed by Robin Gregson-Brown. Range also includes traditional designs. Price is 28s. a roll, 11 yd. long by 21 in. wide

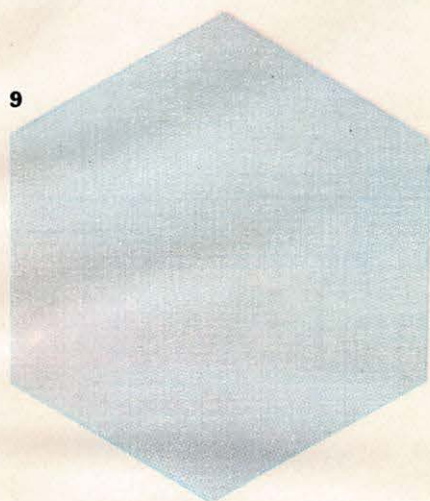
4. Vydecor fabric-backed vinyl wall covering manufactured and distributed by Ernest Turner, 11-21 Northdown St., N.1. There are eight colours in the Imperial Silk range. This is VR54, Peat Silk, 11s. a yd., 50 in. wide

5. Wall-Galon, hessian pattern, colour number 1. Thirteen other muted colours are available. Vinyl with fabric back. Imported

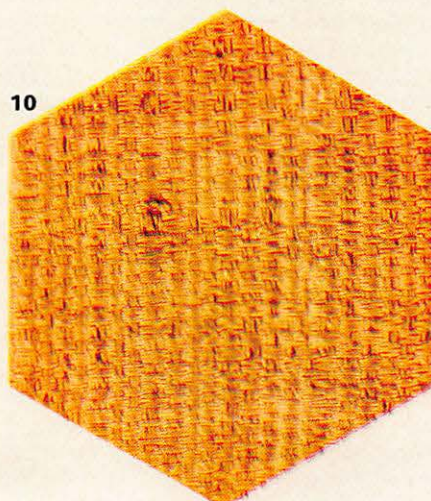
WALL GAME

What to put on your walls? The choice is worth a little thought. Last month we showed the latest wallpapers. This month, we complete the wall covering picture

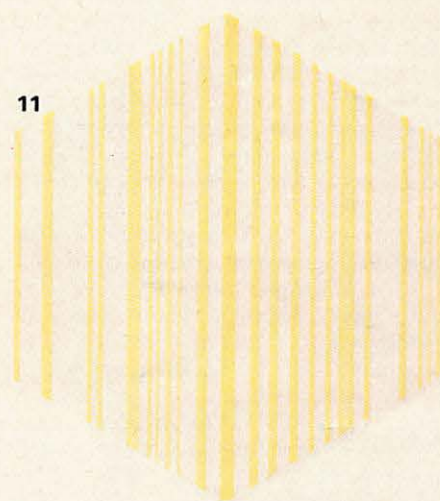
The vinyls on this page are hardwearing and easy to clean. For interesting wall fabrics, see page 57. Cork, grass and wood coverings for special effect are on page 59



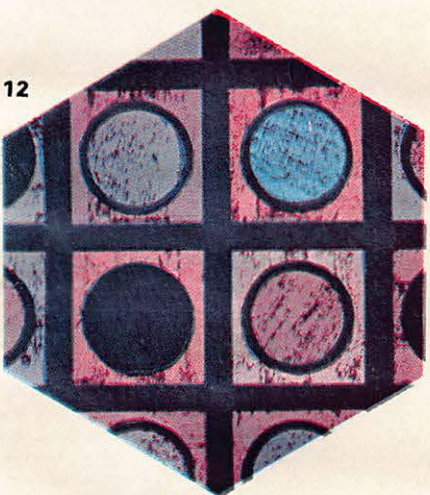
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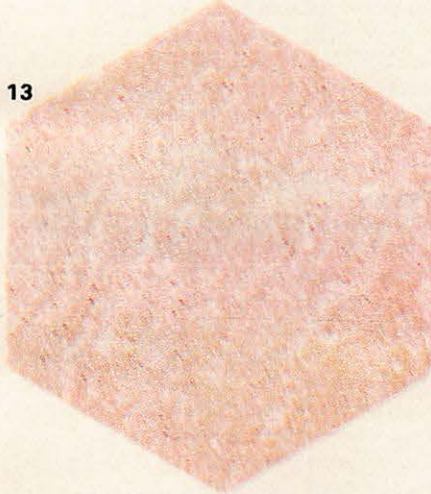
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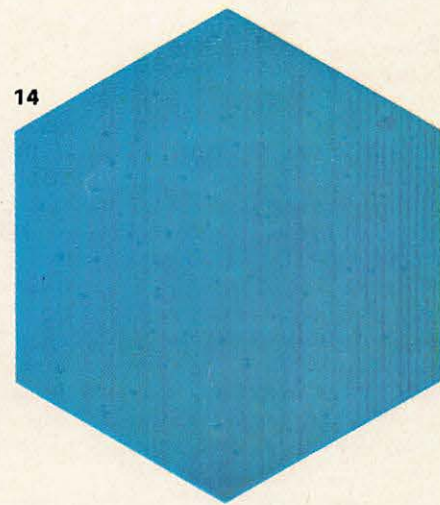
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12



13



14

from Sweden by Galon Fabrics, 23s. 6d. a yd., 51 in. wide. Available from Ernest Turner

6. Vicrtex/Buflon vinyl wall covering with fabric backing, imported from France by K. & H. Moore. Pattern, Venise (silk effect). Colour, Cerise. About 30s. a yd., 45½ in. wide

7. Wall-Galon. Vinyl with fabric back. Pattern, Seagrass. Colour 83024. Imported from Sweden by Galon Fabrics. Cost is 30s. a yd., 51 in. wide. Available from Ernest Turner

8. Vymura pure vinyl paper-backed wall covering. Venezia 2101, designed by Daphne Sanderson. Price is 28s. a roll, 11 yd. long

by 21 in. wide. By I.C.I. at John Line

9. Fablon paper-backed vinyl wall covering. Pattern number 000/01/3, and supplied in pre-trimmed rolls. 27 in. wide by 10 yd. long. Price is about 29s. 2d. a roll. Selfridges

10. Vicrtex/Buflon, imported from France by K. & H. Moore Ltd., Marshall Street, Leeds 11. Fabric-backed vinyl wall covering. Pattern, Dakar. Colour, Pain Brule. About 30s. a yd., 43½ in. wide. Available direct

11. Pattern number 073Z, from Storeys of Lancaster. Decorene range of paper-backed vinyl wall coverings. Price is about 27s. 6d.

a roll, 20 in. wide by 11 yd. long

12. Vymura paper-backed vinyl wall covering, by I.C.I. Argus 2001, designed by Robin Gregson-Brown. 28s. a roll, 11 yd. long by 21 in. wide. Available from John Line

13. Vicrtex/Buflon, imported from France by K. & H. Moore Ltd. Pattern, Travertino (marble effect). Colour, Parthenon. 42s. 6d. a yd., 55 in. wide. From K. & H. Moore, Leeds

14. Pattern number 139Z from Storeys. Decorene range of paper-backed vinyl wall coverings. Price is about 32s. 6d. a roll, 20 in. wide by 11 yd. long. Selfridges

Continued overleaf 55

THE WALL GAME

continued

PLAY THE wall game with us, and discover just how many wallcoverings are available for use in your home. Most people know about paper and paint, but the choice for walls also includes special grasspapers, vinyls, cork papers, and wall fabrics.

Vinyls for Durability. Vinyls, as you can see on pages 54 and 55, come in a multitude of disguises. They can imitate hessian, silk, marble and wood, and one range provides good modern designs, too. Vinyls give an exceptionally hard-wearing surface. They stand up well to knocks and scuffing and, as they are completely moistureproof, are not harmed by steam or moisture from condensation. The tough surface can be scrubbed clean.

I.C.I.'s Vymura range of vinyl wallcoverings contains a good choice of modern and traditional designs, plus semi-plain effects. Designs are printed on to pure p.v.c. with vinyl inks. A paper backing makes hanging easy. Vymura is supplied in standard 11-yd. pre-trimmed rolls, 21 in. wide, at an approximate price of 9d. a sq. ft. It is available through good decorating shops. When redecorating, the p.v.c. can be pulled from its paper base, which may be stripped off or left as a lining paper.

Storeys of Lancaster make two ranges of vinyl wallcoverings, both widely available. Decorene range includes marbles, woodgrains, stripes and some patterns. It has a paper backing and is supplied in rolls, 11 yd. long by 20 in. wide, at a cost of about 6d. a sq. ft. The Stormur range is a slightly thicker quality, with a fabric backing. This is supplied in rolls 10 yd. long by 25 in. wide, at an approximate cost of 1s. a sq. ft. The range includes attractive hessian effects in a choice of eight good colours.

John Line distribute a range of vinyl wallcoverings called Balarex. This comes in a choice of five textures, each available in ten to 12 different colours. The price is 5s. 5d. a yd., 26 in. wide. Balarex is paper-backed.

Other attractive vinyl wallcoverings have been designed primarily for the contract market and are available only in 50-in. widths. Ernest Turner, for example, manufacture a range called Vydecor. Vydecor silk effects (about 11d. a sq. ft.) come in a clear orange, turquoise, and a good sludge green, in addition to the rich peat brown shown on page 54. Ernest Turner are also distributors of other vinyls. The Galon range, imported

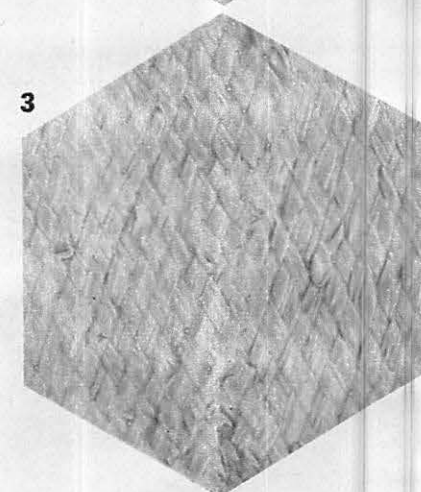
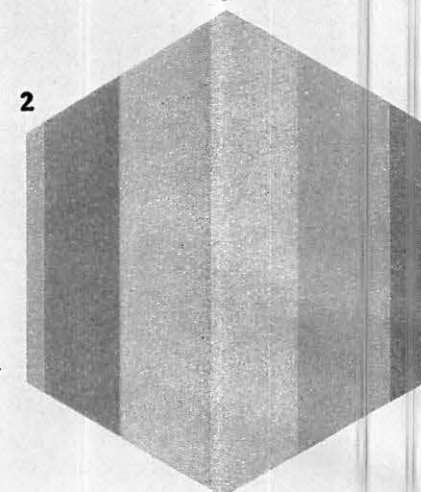
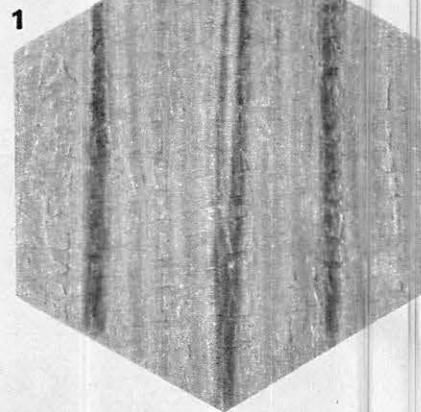
from Sweden, includes some good rough-texture hessian effects in natural colours. Galon vinyl grasscloths are attractive too. All Galon vinyls are 51 in. wide. Commercial Plastics have some pleasant colours in their Craymur silk-effect range also sold in a wide width. Ernest Turner are prepared to supply IDEAL HOME readers direct with cut lengths of these vinyls. A special sample book is also available. Write to Ernest Turner (Northdown House) Ltd., 11-21 Northdown Street, Kings Cross, London, N.1. Carriage on all orders will be free.

K. & H. Moore of Marshall Street, Leeds, 11, distribute the Buflon range of French vinyl wallcoverings. Prices are not cheap, but in the range are some interesting effects, including the Venise silk weaves and Dakar and Raphia straw patterns. The entire range can be seen at the London Building Centre, Store Street, London, W.C.1. The firm can supply through good decorators, or direct if necessary. Samples are illustrated on pages 54 and 55.

Special mould-inhibiting adhesive is required for hanging all vinyls as this type of wallcovering is non-porous.

Clam 143 is suitable for most paper-backed vinyls. It costs about 5s. a qt. Wide-width fabric-backed vinyls are more tricky to hang. (Some are very heavy and therefore need special adhesives; others tend to shrink back along joins.) Entico Plastics Ltd. of 38 Buckingham Palace Road, London, S.W.1, can provide experienced hangers for vinyl wallcoverings all over the country. They are also stockists of a comprehensive range of coverings, and will provide instruction leaflets on suitable adhesives and correct hanging procedure for various kinds of vinyls. Entico have a small retail showroom at 38 Buckingham Palace Road where they can give advice on all types of vinyls.

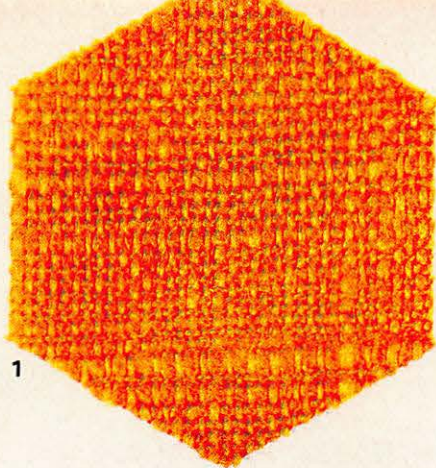
Fabrics for Soft Texture. Wall fabrics have a special interest all their own. Hessians, for example, have a rough, warm texture and come in bright as well as neutral colours. Average price is about 1s. a sq. ft. Muraweave, marketed by Boyle & Son, is a range of paper-backed hessians in 13 colours. It costs 8s. 11d. a yd., 36 in. wide. Also available foam-backed for insulation, at 9s. 11d. a yd. The London 70 range of wall hessians come in 19 colours at 9s. 3d. a yd., about 36 in. wide. This range has a latex backing to facilitate hanging. Sanderson's also market a range of wall



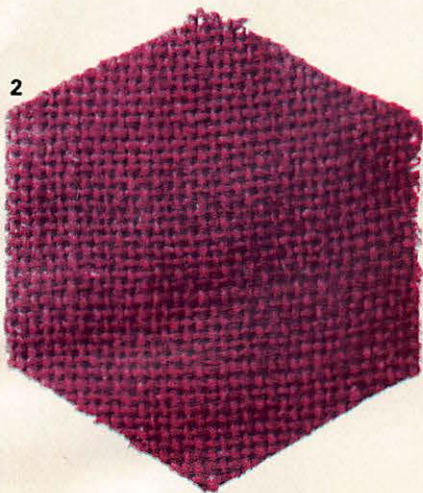
1. Kusiro vinyl grasscloth, with fabric backing. Pattern number, VR72, Golden Mist. Colours are pale grey and gold. Two other colours available. From Ernest Turner's Vydecor range of vinyls. Price is about 11s. 9d. a yd., 50 in. wide

2. Tekko wallcovering, imported from Switzerland by Arthur Sanderson, has a thin sheet of coloured impressed metal laminated on to a paper backing. Washable and fadeless. Wide selection of designs. This is number TE8057, a design of pale blue stripes. Price is 22s. a yd., 31 in. wide

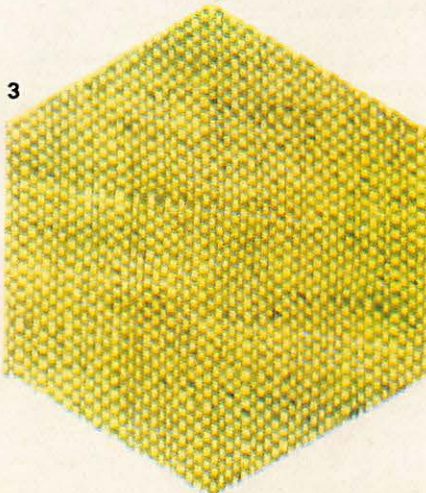
3. Vicrtex/Buflon vinyl wallcovering with fabric backing, imported from France by K. & H. Moore Ltd., Marshall Street, Leeds, 11. This is colour number 7042, from the Raphia range. Price is 30s. a yd., 43½ in. wide. Full range on display at the Building Centre. Can be supplied through any decorator, or direct from Moore's if necessary



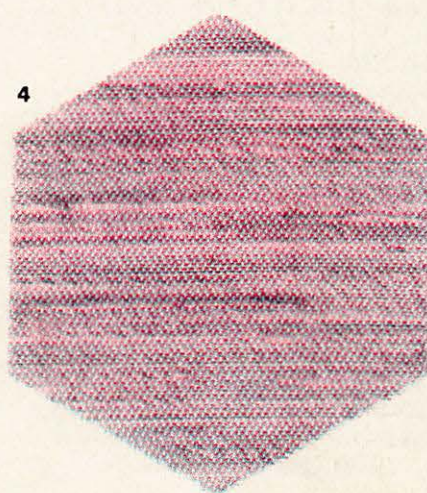
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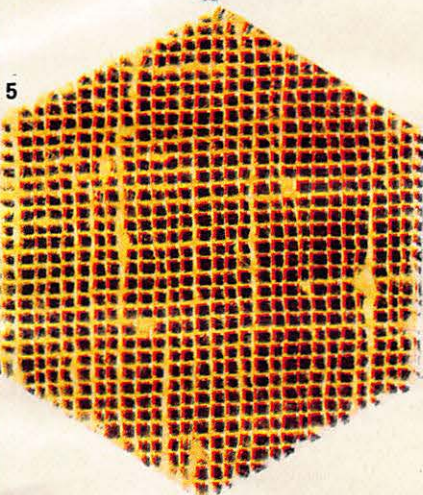
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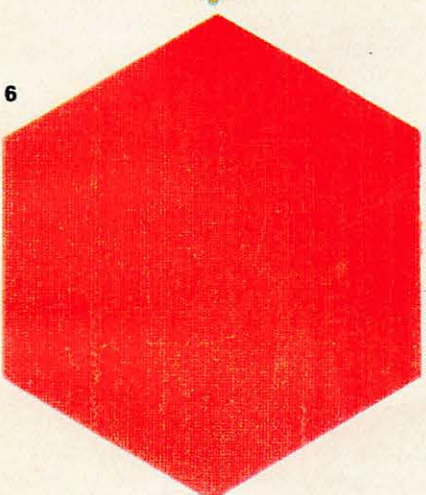
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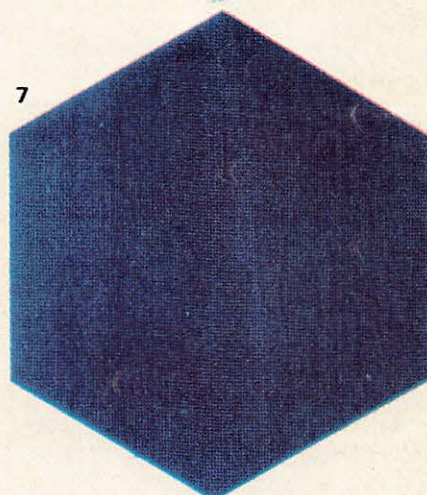
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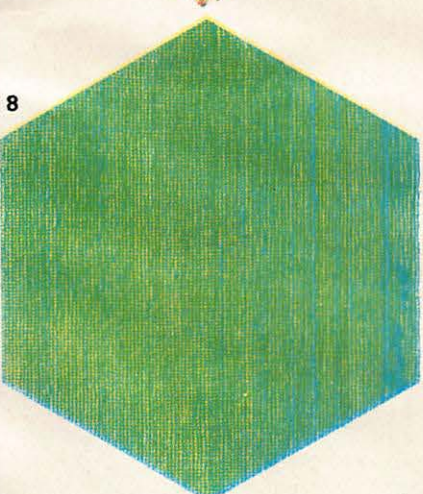
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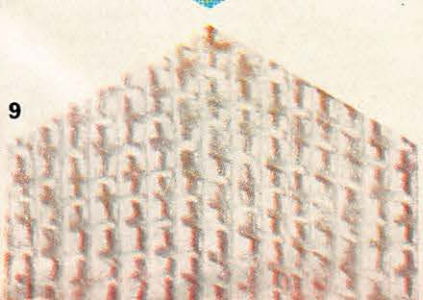
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1. Muraweave tightly-woven wall hessian in range of 13 colours. Available paper-backed or foam-backed for insulation. 36 in. wide. 8s. 11d. a yd., paperback. 9s. 11d. a yd., foam back. By Boyle, 39 King Street, W.C.2

2. London Seventy wall hessian has a latex backing. Good range of 19 colours available, including black. Shown here is Damson. Price is 9s. 3d. a yd., approx. 36 in. wide

3. Canolin by Sanderson is woven from Irish linen. Choice of 15 colours. Shown here, Lime Y 1011. 9s. 9d. a yd., 35/36 in. wide. Coloured lining papers are recommended

4. Canoweave is a rayon covering with a silky sheen. Range of 12 colours available. Shown here is Rose, YW 555. By Arthur Sanderson. Price is 8s. 6d. a yd., 36 in. wide

5. Ebrolin open weave pure linen on a fleece wool backing. Good choice of colours, with background in either black or white. About £15 a roll, 51 in. wide by 9 yd. long

6. Sanderson's Shiki silk. Pure silk on paper backing. Range of 14 colours. Shown here is 42509. Rolls are 30 in. wide by 7½ yd. long. Price is 91s. 9d. a roll

7. Pure silk on paper backing by Edgar Brothers, 11-12 Beauchamp Place, S.W.3. Supplied in rolls 30 in. wide and 10 yd. long. Price is about £6 a roll. Range of 24 colours. Professional hanging recommended.

8. Pure green silk on gold backing. Pattern number C 53 EBS/21 by Edgar Bros., 11-12 Beauchamp Place, S.W.3. £9 a roll, 36 in. wide by 8 yd. long. Professional hanging recommended. Peter Jones and Harrods

9. Muraweave open-weave, non-fray, non-absorbent hessian base, made specially for painting over. Supplied without a backing, to be stuck straight to the wall. Price is 4s. 6d. a yd., 48 in. wide. By Boyle, 39 King Street, London, W.C.2. Available from Heal's, Tottenham Court Road, London, W.1

THE WALL GAME

continued

hessian, Canotex, which includes 28 colours. Price is 9s. 10d. a yd., 36 in. wide. Suitable adhesive for wall hessian is Clam 143.

Boyle & Son also market a special non-fray, non-absorbent hessian base for painting over. This comes in two weaves. Standard weave, natural-coloured, costs 3s. 9d. a yd., 36 in. wide. Open weave, white, costs 4s. 6d. a yd., 48 in. wide. If your aim is a natural look, these fabrics would look quite attractive unpainted and are much cheaper than coloured Hessians.

Silk wallcoverings, imported from Japan, are glamorous but expensive (cost, about 91s. 9d. a roll). They are paper-backed, but we recommend professional hanging as they are so easily spoilt.

Sanderson's Shiki silk range has 14 colours of pure silk on a paper backing, supplied in rolls, 30 in. wide by 7½ yd. long. Edgar Brothers of 11-12 Beauchamp Place, London, S.W.3, also have a range of gorgeous silk papers in 24 different colours. These are available direct from Edgar's or through reputable interior decorators.

Much less expensive than silk, but with an attractive natural sheen, is Canoweave, by Arthur Sanderson. This fabric is woven from rayon, and comes in 12 different colours. Price is 8s. 6d. a yd., 36 in. wide (11d. a sq. ft.). Lining paper is required. Recommended adhesives include Sanderson's boiling-water paste powder, and Stix paste powder (both to be made up very thickly). Fabrics like this must be hung quickly and without any unnecessary pressure, otherwise moisture from the glue may stain the face of the fabric.

Another wall fabric from Sanderson's is Canolin, woven from Irish Linen. This comes in 15 colours. Price is 9s. 9d. a yd., 35 to 36 in. wide. (1s. 1d. a sq. ft.). Tinted lining papers are recommended, and the Canolin leaflet lists correct colour lining papers for each shade of Canolin. The paste recommended is an equal mix of Decorator's (Tub) paste and W. K. Rubber Glue. This must be thoroughly mixed together and only sufficient for one day's work prepared at a time. Average coverage is 25 to 30 sq. yd. a gal.

Edgar Brothers also have a pure linen wallcovering. Their Ebrolin is a loose-weave cloth in a choice of colours with dark or light fleece backing. It is supplied in rolls 9 yd. long by 51 in. wide, and

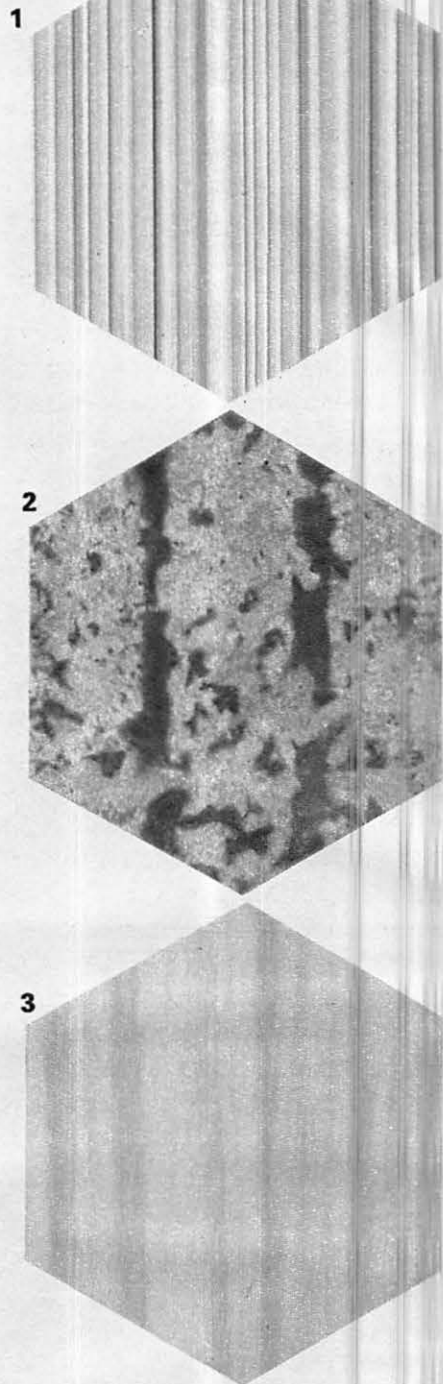
costs £15 a roll. Before hanging, walls should be cross lined. A cold water paste is recommended. Ebrolin should be cut with a very sharp knife, as the linen is very tough.

Grasscloths for a Natural Look. A wide range of grasscloths is imported into this country from Japan. These offer an interesting choice of natural textures. The Sanderson range has 60 designs, all of which are made by hand from a variety of natural materials—grasses, reeds, bamboos, etc. The cloths are paper-backed, and are supplied in rolls of 8 yd. by 36 in.

Edgar Brothers have a marvellous range of Japanese grasscloths, which can be supplied either direct from the company or through any good decorator. The firm offer the following tips on hanging grasscloths. Excessive soaking can loosen the glue which holds the grass fibres to the backing cloth. Therefore, it is best to trim, paste and hang one strip at a time. Solvite is a satisfactory adhesive. Walls should be lined with white paper, hung horizontally.

Cork papers, too, have a beautiful natural texture. Thin panels of cork are laminated on to a paper backing. Cork papers are hard-wearing, with sound-absorbent qualities. Edgar Brothers have a range of 20 cork papers, supplied in rolls of 10 yd. long by 30 in. wide, at £6 a roll. The Sanderson range of cork wallcoverings has panels of cork of irregular size laminated on to tinted background papers. Available in rolls, 10 yd. by 30 in. wide, in seven colourways, at a cost of 102s. 6d. a roll. Cork papers can be hung in the same way as wallpaper.

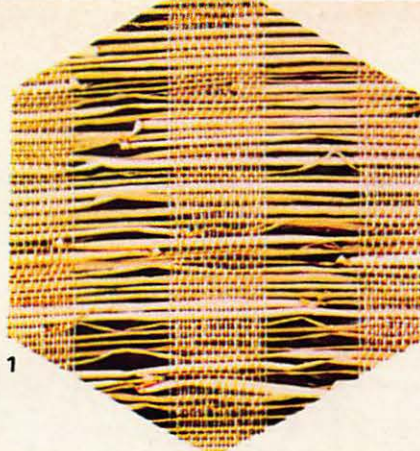
A new wood veneer comes in flexible sheets, making it easy to hang as a wallcovering. This is Rollwood, manufactured by R. E. Ingham of Harrogate. Rollwood has a clear vinyl coating for easy cleaning. An aluminium backing adds strength and excludes damp. There is a choice of three sizes of wood panel, but the 8-ft. by 2-ft. sheets are recommended for walls (other sizes are 4 ft. by 2 ft. and 8 ft. by 4 ft.). Rollwood can be fixed to wood, hardboard, metal, plaster, chipboard, etc., with household contact adhesives, such as Bostik No. 3 Contact Adhesive or Evo-Stik Household Impact Adhesive. There is a choice of five woods. Obechi and Mahogany cost 2s. 9d. a sq. ft. Oak and Afrormosia cost 3s. a sq. ft. Teak costs 3s. 9d. a sq. ft.



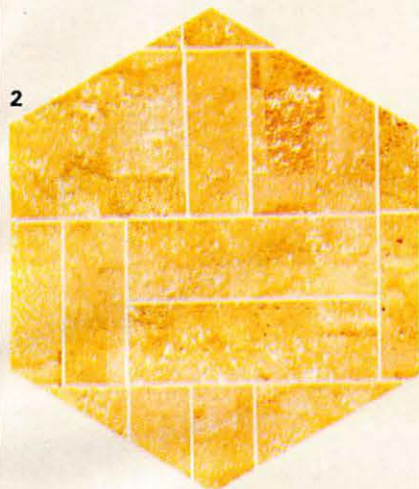
1. Vicrtex/Buflon vinyl wallcovering with fabric backing, imported from France by K. & H. Moore Ltd., Marshall Street, Leeds, 11. This is colour Jaune (yellow) from the Doric range. Price is 37s. 6d. a yd., 43½ in. wide. The full range is on display at the Building Centre. Can be supplied through any decorator or direct if necessary.

2. Sanderson's range of Metallic papers has thin metal foil laminated to a paper backing. As there is no repeat in the pattern, wastage is slight. This is design number 42654. Many other designs in range. Supplied in rolls of 8 yd. by 36 in. wide, at an approximate cost of 137s. a roll.

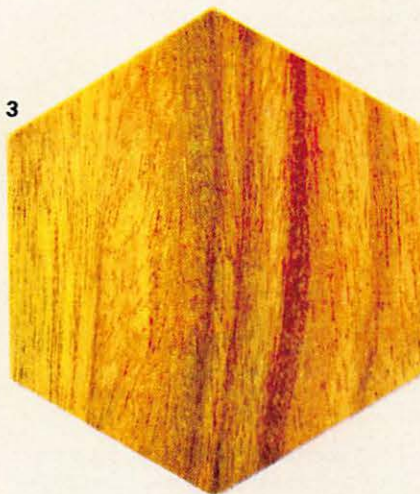
3. Decorene vinyl wallcovering with paper back by Storeys of Lancaster. This wood-grain is pattern number 971Z. 32s. 6d. a roll, 20 in. wide by 11 yd. long. The range also includes marbles, stripes and some patterns. From Selfridges, London, W.1.



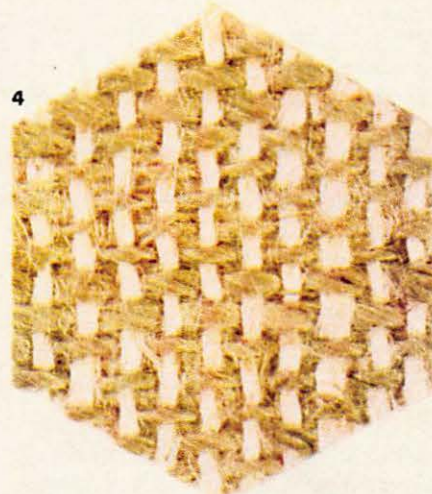
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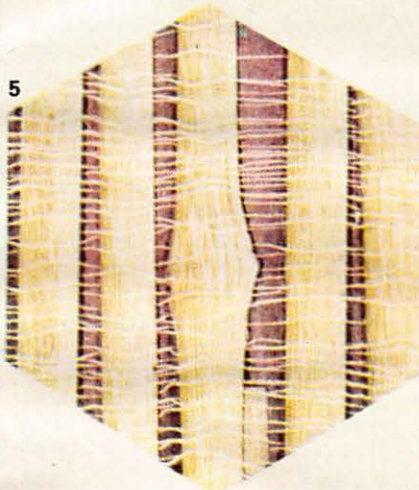
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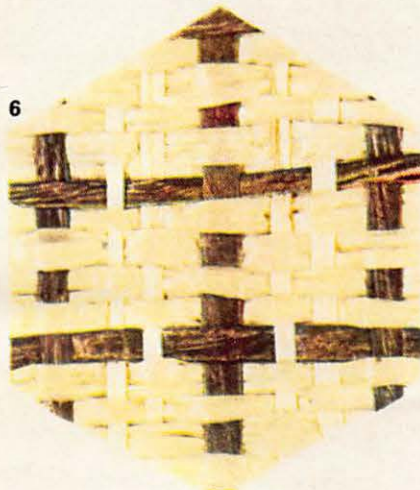
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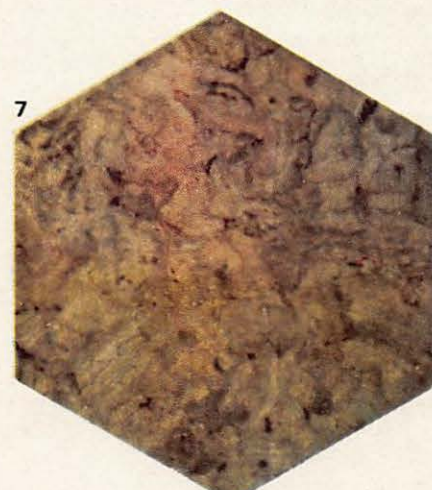
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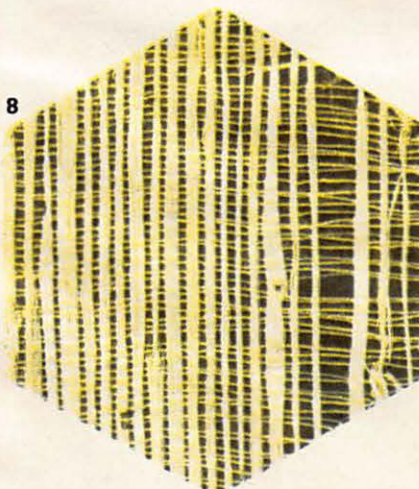
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1. Imported Japanese grasscloth with paper backing. Number 42438 from Sanderson. Supplied in rolls 8 yd. by 36 in. Price is 98s. 6d. a roll. 59 grasscloths in range

2. Cork wall covering from Spain. Wafer thin panels of irregular shape and size are laminated to a paper backing. Absorbs sound. Supplied in rolls 10 yd. by 30 in. Price is 102s. 6d. a roll. 42215 by Sanderson

3. Rollwood flexible wood sheet laminated to aluminium and protected by vinyl coating. Can be stuck with contact adhesive to wood, hardboard, metal, plaster, etc. Available in sheets 8 ft. by 4 ft., 8 ft. by 2 ft., and 4 ft. by 2 ft. Choice of five woods. This is afrormosia, selling at 3s. a square foot

4. Heavy-weight paper-backed hessian imported by Edgar Brothers from Japan. Price is about £6 a roll, 9 yd. long by 36 in. wide. Number 157. Harrods and Peter Jones

5. Ebro paper-backed bamboo cloth from Japan. Pattern number 54139. Supplied in rolls 8 yd. by 36 in. at £6 a roll. Edgar Brothers, Beauchamp Place, S.W.3

6. Ebro paper-backed grasscloth from a wide selection at Edgar Brothers. Pattern number WC16. Supplied in rolls 9 yd. by 36 in. at £7 a roll. Imported from Japan

7. Black cork wall covering with paper back. Pattern number 12 in the Ebro range. Price is about £6 a roll, 10 yd. long by 30 in. wide. 13 colours in range

8. Imported Japanese grasscloth with paper backing. Pattern number 42469 by Sanderson. Supplied in rolls 8 yd. by 36 in. 89s. 6d. a roll. 59 grasscloths in range

9. Japanese grasscloth from a selection of 59 designs imported by Sanderson. This is pattern number 42412. Supplied in rolls 8 yd. by 36 in. Price is 108s. a roll



9

THE TREND TOWARDS THE GROUP

Are the days of the entrepreneur architect over? Is teamwork a more satisfactory way of working? Here is an account of the activities of a young and vigorous partnership

JOHN EVANS, Michael Belton and Geoffrey Parker are three talented young men who have followed the modern trend among architects to work as a self-critical team, calling themselves the "Dion Partnership."

Two of the three were for some time assistants in the office of brilliant designers John and Sylvia Reed, but eventually felt the need to work to self-imposed discipline. For a period, one partner also gained experience, first in the offices of Leslie Gooday and afterwards with Ward and Austin.

Freedom to think

The present three partners see their chosen profession not only as a design service to their clients but as a service which demands that the architect shall not be constrained within too narrow limits—since he is also paid to think!

While agreeing that the day of the *prima donna* architect has passed, they have not baulked at serving in this capacity when the chance has arisen. As a result, they have learned all too quickly that such a role has its drawbacks, even though the fun of designing the smallest details is one of the pleasanter facets of practice. Their work, carried out with whole-hearted enthusiasm, is not always understood; and, in the past, difficulties in fee-collecting added a strain to already slender resources.

They speak eagerly and logically of the need for sets of parts to enable the architect to design on a coherent scale, rather than hundreds of different, complete systems which result in machine-like and dull, repetitive, "box-like" answers.

The range of their work has been reasonably catholic so far, although perhaps their most interesting efforts have been in the conversions field. Soon,

they will need some more team members.

Their system follows that of the largest modern offices. As a new job arrives, it is allocated to a partner for administrative control. The three men work on the major design details. Here, they admit, friction can occur. It is not unreasonable to assume that with growth they may resort to the more normal methods of evening meetings to criticise and defend!

To them, design represents a solving of a problem. They object to the creation of titles like "interior designer," for they believe there should be no water-tight departments in the architectural designer's armoury. They would like to control (as does Arne Jacobsen) the door handles, the light switches, every part of the work; because the architect should aim at such overall control.

This they usually manage to do, but it is still an unusual situation for a British architect, who usually finds himself the junior partner of the production team. As a result, we as a nation are paying dearly for this dependence on materialism at the expense of the aesthetic.

The public objects to the ugliness of so much which inundates it but is not really prepared to do much about it—even if it realises the function of the architect.

A new interior

The Dion Partnership has had its strokes of good fortune which have allowed theory to be put into practice. Early in its existence, a contract to produce virtually a complete new interior for a large Georgian house in Hampstead actually came its way. More important, it was allied to a generous purse.

They were therefore enabled to design around the owner, and the owner in turn was enabled to reflect his desires as

he gradually came to understand them, with the resultant production of a brief for size, comfort and performance.

The photographs of this conversion (on pages 61 to 64) show the result. The kitchen, perhaps, underlines the successful approach. The client's wife, a dedicated cook, understood precisely her requirements but left the actual design to the architect. That design, for instance, called for gas hobs recessed into one of the working surfaces, something not provided by standard production.

Manufacturers' co-operation

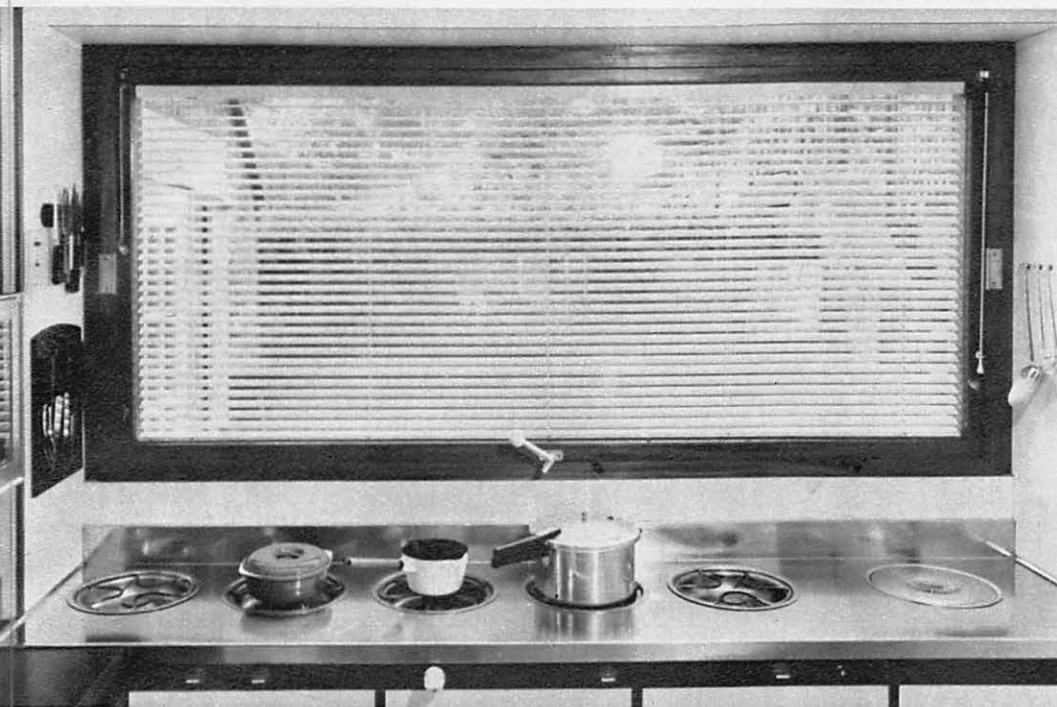
The partnership co-operated with the Gas Council's research team, to develop the hobs (opposite), an example of industrial expertise integrated with planning demands.

The custom-built ceiling to floor refrigerator (opposite) is another example. With a suitable motor, the assistance of a refrigeration engineer, the disposal of the motor under the stairs for space economy—the problem was solved.

A big service hatch with two-way cutlery and crockery drawers gives easy access to the dining-room. The dining-room side of the connecting wall is teak-faced. To produce a homogeneous effect when the hatch is not in use, matching panels can cover the gap. As the stable-style kitchen door is designed in the same way, the whole of the wall can be transformed.

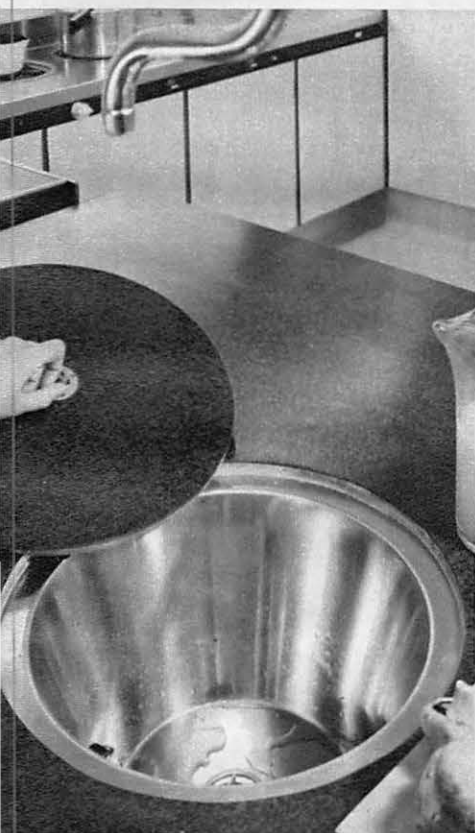
When the hatch is open, it gives a clear, uninterrupted view out through the dining-room and into the garden, particularly appreciated since the view out from the sink leaves something to be desired.

The floors in the kitchen, and indeed in all the "working areas" in the house,



HAMPSTEAD HOUSE

Left, the stainless steel made-to-measure counter beneath the window contains five specially-developed stainless steel gas hobs. Top grids lift off and spillage bowls tip up for easy cleaning. Saucepans can be slid off hobs in any direction on to counter during cooking which cuts out the danger of lifting up heavy pans of boiling liquids. Lid on extreme right of counter covers chute to outside dustbin. Above the double window with its Venetian blind core is an air extraction duct for carrying away cooking fumes and grease. Left of window are wall-hung batteries of cooking knives, fish slices and spatulas



Above, sink recessed into the peninsular unit (page 62) has lid so counter can be used as bar for snacks and breakfasts. Right, custom-built refrigerator is made from teak-trimmed plastic laminate. Motor is sited away from the cabinet under the stairs leading up from the dining area, leaving more space inside the cabinet for food storage shelves. Refrigerator door is extended beyond top of cabinet which successfully conceals section of warm-air ducting



Above, to allow for the bulk-buying of vegetables, pull-out storage racks are larger than is customary. Cooking implement drawer facing and sink top fascia panel are of stainless steel as this part of a sink unit gets heavy wear and is likely to become shabby before the rest of the cabinet. Behind sink unit is recessed compartment, containing small sink and rack for drying dishes. A pull-down door hides the compartment when not in use

HAMPSTEAD HOUSE *continued*

Right, peninsula unit for food preparation and oven cookery forms one side of passage to front area door in Hampstead basement kitchen. Work top has inset sink with overhead tap for ease in rinsing and adding water to food mixtures. Eye-level oven has surface for dishes beneath and all relevant dry-stores and utensils are concentrated in cupboards above and below. Surfaces are of Formica. Below, hatch dividing working kitchen from dining-room has pull-down teak doors on dining side for complete separation when entertaining. Double glass door to garden contains Venetian blind and is on pivot so that scope of dining area can extend to terrace on warm days. Colourful informal garden contrasts with disciplined lines of the kitchen/dining-room and its severe modern furnishings.



Right, corner of Hampstead kitchen opposite hob and oven. Dishwasher under hatch top was bought in America, but any front-opening machine can be accommodated in a similar manner. Overhead cupboards contain storage and conceal part of the ducting for warm air central heating system. Flexible vinyl floor tiles are carried up to skirting-board height, so that there is no join at floor level for water to seep into and dirt to become trapped. Below, doorway to kitchen is normally left open but the flush-fitting stable doors can be closed if necessary. Similarly, the hatch has pull-down teak panels matching the dining-room cupboards for shutting out view of kitchen if there is no time to tidy evidence of cooking before dinner guests arrive. Cutlery drawers are immediately below surface of hatch top, and open on both sides of the unit



slope tray-wise up to the walls, so that dust-traps are eliminated and cleaning made much easier.

Upstairs, the bathroom typifies the theme of practicality allied with good looks—durable, splash-proof and homogeneous without in any way detracting from its appearance. Applied technology is also in evidence—the shower works are neatly built into the bath-frame itself, leaving only the spray in sight.

Same basic ideas

The other examples of Dion Partnership work shown, while not on anything like the scale as the house just mentioned, do illustrate the same basic ideas which run through most of its work. All three are, in fact, conversions rather than complete operations, and so inevitably reduce the architect's scope.

Conversions are also notoriously unprofitable, unless undertaken on a mass-produced basis with one plan for all the jobs. Alas, this is rarely possible. But in starting a practice, no job is too small, no job may be refused even if it will entail financial loss. Although the architects were given a fairly loose brief, each job was treated on its merits with the owner's particular requirements in mind.

The wholesale alteration of a pocket-handkerchief-sized house in Chelsea was one of the partnerships' earlier contracts. The owner, Mrs. Colemore, wanted to re-design the house, to make the best possible use of the limited space available, with an overall illusion of roominess. There was also to be a self-contained flat for her elderly mother.

Faced with the classic quart/pint pot situation, the first step was to make some additions to the existing house. A complete extra floor was built on to take the

Continued overleaf





HAMPSTEAD HOUSE *continued*

Left, recessed basin with pull-out thermostatically controlled shower head has cupboards beneath. Wall behind has looking glass surface with strip lights either side for shaving and making up. Below, bidet and lavatory have all plumbing and pipes concealed behind false wall which has removable inspection panels. Bath has similar shower to basin and mirrored wall at head to create an impression of space and light. Window contains a Venetian blind between glazing and opens horizontally on pivots for easy cleaning. Fitted carpet is taken up to skirting board level to give a pleasing line and to avoid dust trap at base of walls. All surfaces are of plastic laminate trimmed with teak



mother's flat. To offset the tiny dimensions of the sitting/dining-room, the broad window—looking out over a miniature roof garden—was re-sited, so that the view cleared the roofs, creating a successful open effect. With a bedroom and minute kitchen at the rear of the flat, the tiny, practical bathroom was sited in the centre. The same approach was made for Mrs. Colemore's bathroom on the floor below.

Back extension

The other extension was made at the back of the house overlooking a pretty little walled garden. The original plan was to add a broad spacious kitchen leading on to the downstairs sitting-room, but a losing battle with the local authority severely restricted the space available to the architects.

Even so, large picture windows sliding open to the garden conjure up an impression of space reinforced by the pergola built across the width of the house. To complete the clean, uncluttered appearance of the rear of the house, the various service pipes collected into just one single, straight pipe are concealed in a duct behind the party wall together with the air extractor ducting.

Enlarged basement

A much smaller extension job was done at the North London home of Mrs. Felicity Sandelson but shows a similar approach. The brief was to produce an enlarged basement room for regular use but practical enough to be cleared for parties. Although below garden level, the big picture windows gave a better view and easier access. The extension forms a pleasant balcony for the dining-room on

Continued on page 66



PHOTOGRAPHED BY ROLAND SKERRITT



THE KNACK *continued*



PHOTOGRAPHED BY DAVID SWANN



THE KNACK *continued*

Bathroom. Green Woodfield carpet, 84s. a sq. yd. Rosebank Percal curtaining, 14s. a yd., Turnbull & Stockdale. Blind made from John King & Son Scotch Holland, 10s. a sq. yd. End wall in Cole & Son SY.171, 47s. 6d. a roll, rest in green jaspé, 32s. 9d. a roll, both papers glazed finish. Shires Robin bath, £24, and Twyford's Ceramant basins, £7 2s. each, fitted into unit surfaced with Dusty Olive decorative laminate by Arborite. Easilyne tap fittings and bath and bidet fittings, by Sanbra. Classic bidet, £28 15s., and Avalon W.C., £18 10s., by Johnson Bros. Adamant shower tray, £7 11s. by Twyford's. Thermostatic shower fitting, £25, Walker, Crossweller. Natural birch What-Not, £36 9s. 4d., Goods & Chattels. Liden whitewood chest, W.36, £9 14s., painted with Carson-Paripan Spring Song, 38s. 5d. a ½-gallon. "Chinese Game of Polo" print, £6 11s. 5d., from Colour Print Gallery. Metal pictures of "Sea Horse," 3 gn., and "Wild Fire Bird," 75s., Ettinger Ltd. White-painted Gardena stool, £7 4s. 6d., G. N. Burgess. Waste paper tub, 40s., Durlston Designs. Vanity mirrors on island unit, £7 6s. 6d., Valbania. Shaving mirror, towel rings, shower curtain rail, Metlex Industries. Universal shaver socket by Chilton. Electric oil-filled towel rails by Dimplex. Xpelair extractor fan, Woods of Colchester. Sheerlite green glass fibre wall lights, £6 13s. each. Turkish towels, from 57s., by W. M. Christy. Irish Linen guest towels by Webb & Co. Totem Goblet by Portmeirion. Men's Military hair-brushes, Morris & Forndran. Bath brush, sponge, wooden bowl with soap and whisk by Floris. Cosmetics and toilet preparations by

Gala, Floris, Bronnley, Morny, and Taylor of London. Soap by Bronnley and Morny. In colour on the previous page: bedroom. A. F. Stoddard Persian Gold carpeting, 57s. 6d. a sq. yd. Cole & Son gold jaspé wallpaper, 29s. 9d. a roll. Green and rose striped curtains made from Sekers Grisette, 733, and Marilla 62 Sova, both 37s. a yd. Matching bed-cover and cushions in Sekers Verona 62 Sova, 75s. a yd. Cushions hang from Peerage brass curtain pole, 6 ft. long, 7 gn. Pillows by Fogarty. Bed is two Buckingham Chalfont divans, £56 10s. each. Revolving rosewood dressing table, £83 16s. 9d. by A. Younger. Aprica International stool in white Cirrus, £29, by G. N. Burgess. Pirouette chair, £34 19s., by Lurashell. Fully-fitted cupboard system, out of picture, is Plan 4, by Heal & Son Ltd. Cupboards and fittings used here cost £144 17s. 6d. Samantha rosewood dressing chests, from £40, by Archie Shine. White bedside tables, £14 10s. each, by Leslie Gay. India Rose tea set, 21-piece costs £12 9s., and coffee pot, 56s., Black Basalt spill vase, 65s., and ashtray, 14s. 9d., Moonstone vase, 29s., and flower brick, 31s. 6d., Gold Tonquin bud vase, 21s. 6d., round box, 26s., oblong tray, 16s. 6d., powder bowl, 45s., all by Wedgwood. Imitation ivory dressing table set, £7 15s. 6d., and Military brushes, £6, Morris & Forndran. Wall mirrors, 56s., and waste paper tub, 66s. 6d., Durlston Designs. "Greek Landscape with Fallen Figure" oil painting by Peter Unsworth, 100 gn., from Piccadilly Gallery. Gold glass fibre pendant shades by Sheerlite Shades. Toilet preparations shown in picture are by Morny and Floris



Above, close-up of the dining table. Traditional candlesticks, china and glass add a grandeur to the simple lines of the dining furniture. In colour opposite, the classic-

Q How do you devise a dining-room in the grand manner based on new furniture?

A WHEN DINING is an occasion, no hostess worth her rock-salt shaker wants to serve up food in an atmosphere that does neither the dish nor the conversation justice. Such a situation demands a mood of expansiveness and stateliness—rather in the manner of the 18th century, when leisurely dinners and the art of conversing were at their height. To achieve this, you need neither a vast dining-room nor Chippendale furniture. The room shown here is of average size and the furniture is modern. The secret lies in the fact that the simple style of the furniture supports the decorations unobtrusively. Focal point of the room is the scenic wallpaper, which sets the mood and also makes the room seem larger.

inspired wallpaper not only makes the room seem larger, but is the perfect setting for good food and wine and for sparking off relaxed, intelligent and witty conversation

Complete John Drummond mural in black and white, £42, Cole & Son. Floor tiled with black, R.6223, and white, R.6222, floor tiles, 42s. 6d. a sq. yd., Runnymede. Teak dining table, 4320, £39 15s., and sideboard, 4020, £69 15s. by G-Plan. Winchester dining chairs, £9 1s. each, by White & Newton, seats covered with Donald Bros. Glendale 104, 36s. a yd. Moygashel Lorne curtains, 15s. 11d. a yd. Milano screen blocks, 397, 40s. 6d. a sq. yd., Redland Tiles. Peerage brass curtain pole, £7 5s. Durham meat plates, 53s. 3d., side plates, 27s. 6d., soup cups, 81s., Royal Worcester.

Dorchester glasses, goblet, 29s. 6d., claret glass, 21s. 3d., sherry glass, 17s. 3d., cigarette holder, 34s., Stuart crystal. New Angle cutlery, 44s. a place setting, John Sanderson & Son. Barker Ellis silver candelabra, £37 10s., candlesticks, £10 17s. 6d. each, salt, pepper and mustard, £9 10s. Black-staff Mandarin table mats, 4s. 11d. each, napkins, 3s. 6d. On sideboard. Chafing dish, £29 10s. and tray, £8 2s. 6d., Viners. Stained glass panel by Tony Krikhaar. Veined Sung Vase, £8 2s. 6d., Doulton. Sherry by John Harvey & Sons. Flowers, The Flower House, Wigmore Street, London



Bed-sitting-room conversion at Ilford incorporates a complete wall of storage. The cupboards contain complete wardrobe space for two, a section to hold drinks and glasses, stereo sound

equipment and television behind small doors, bookshelves, crockery and cutlery shelves and drawers, a fold-away miniature office and shelves for storage purposes.

Flat appearance when closed is relieved by open bookshelves and black leather seat. Wood used throughout is walnut. All doors have no handles and spring open when pressed

ILFORD HOUSE

ILFORD HOUSE *continued*

Right, Ilford-bed-sitting room with new dining extension beyond. The client's existing furniture was carefully taken into account and incorporated into the whole design scheme at planning stage. Below, the office section of the wall storage has concealed hinges inside the cupboards and provision is made for shelving to be adjustable to any height as requirements vary. The desk has a flap top which folds away. Advantage of this sort of "office" arrangement is that papers and books can be left at any stage without having to be tidied up each time that they are used. All bills can be filed as soon as they come in, and refiled when they are paid, without any complications. Desk height was worked out with the clients in relation to their size, the size of the dining chairs and the sort of comfort they need when engaged in writing, typing, and all other kinds of desk work



the first floor and outdoor meals in the summer.

The final example of Dion work shown here is a conversion for Mr. and Mrs. Petzall. It demanded close understanding of the client's requirements: a self-contained ground-floor flat in a roomy Victorian Ilford house leaving the upper floors for the owners' sons. Two or three tiny rooms seemed impractical, so the idea of one large bedroom/sitting-room/dining-room which could be separated as necessary gradually evolved. The existing living-room/dining-room was extended at the back of the house.

Storage was the big problem—to gather together all the spread-out elements. The Partnership's solution was one entire storage wall running the length of the room. Wardrobes, crockery and cutlery cupboards and drawers, a fold-up miniature office, TV and stereo-equipment and general-purpose shelves were neatly tucked away in the appropriate areas, everything was within easy reaching distance. Says Mrs. Petzall, "I seem to have much more space and much less awkward stretching and bending in this one room than when we were using the whole house."

A small adequate bathroom was designed in what was no more than a slightly-enlarged broom cupboard!

Their future role

As they move on to an increasingly wide range of projects the Partnership finds more of its theories being put into application. The partners still hope that the practice will be enabled to exercise a "free rein."

To ask them how they see the architects' future role produces a positive reaction. They see the architect as a

Continued on page 68



NORTH LONDON HOUSE

Two views of the basement extension in the house in North London. The beam in the top left hand corner, below, marks the end of the original room. By limiting the extension to 1,750 cu. ft. (including the thickness of the walls and roof), the architects did not have to obtain local authority planning permission. The large double windows slide back to give access to the small courtyard below the level of the main garden. Although the room is at basement level, this area of window means that the room is never dark during daylight. The client is a keen collector of paintings and her brief to the architects required that the pictures in this room should be shown to the best advantage. Pivot lights were specially recessed into the ceiling and can be directed to give strong but not glaring local light on to the paintings





CHELSEA HOUSE

Above, small terrace house in Chelsea had the roof taken off and an entire new storey added to make a self-contained flat for the owner's mother. On the ground floor, a new kitchen was built out on to part of the garden. Although kitchen is only about 14 ft. by 6 ft., see below, it was given the illusion of space by the large glass sliding windows looking out on to small courtyard. Kitchen and courtyard become one room in feeling if not in fact. Although modern windows and not a pastiche of the original ones are used for the new storey, the vertical window appearance is sustained with inset white boarding. White painted wooden detailing is extended to the pergola roofing of the courtyard and the doors to the kitchen and the main house. The courtyard is paved



victim in the no-man's land between artist and technician—hovering somewhere between entrepreneur of the building process and creator and arbiter of human environments.

What he should and must do, they feel, is produce a set of standards to help the public judge its own requirements for architecture on a more enlightened basis. To some extent they reckon this is already happening; people are more willing than before to rethink answers to many questions, indeed, even to re-define the questions themselves.

Moving ahead

Today's architects are fully aware of the need for a scientific and technological approach. Buildings—poor buildings—can be built without them, so it is essential that they get into positions of control. The code of practice at present stops them taking such an active role and will inevitably come under pressure as architects begin to reach for positions of real power on boards of directors, etc., where they are at present virtually unrepresented.

The same logic applies to the rise of component and system building. If architects are not directly involved in this development from the start, how can they ever hope to apply and shape those techniques successfully? Significantly, the Dion Partnership is already working in this field.

What it all boils down to, then, is that the architect has got to move with, and preferably a little ahead of, the times. Rejecting the old idea of the dedicated "professional" who is above the distasteful mechanics of actual building operations, he must force himself into a truly commanding position in the hierarchy of building administration.

TECHNICALLY SPEAKING BY ERIC AMBROSE, F.R.I.B.A.



STARTING WITH THE ROOF

This method of approach is not just a piece of eccentricity, nor has it been done for the fun of it. It is the result of logical thinking, a successful effort to solve a stated problem. In his 150th Technically Speaking article to appear in *Ideal Home*, Eric Ambrose looks at a newly-built house that started life the "wrong" way round and grew from the roof downwards

I WANT TO talk this month about a house which at first sight appears to have been built "upside down."

A great deal has been written about the convincing advantages of rapid erection of factory-built walls and roofs thereby enabling the interior to be completed in "the dry" as quickly as possible.

But in the case of this house which Mr. A. C. Barrington Brown built for his family at Hemel Hempstead, The Skep, we find a different approach. There is a basic difference from convention: here, the roof was erected *first*, on temporary trestles, and then the permanent supports were hung from the roof in long rows, to be securely anchored by the simple process of pouring con-

crete along their lower ends so as to form a supporting ground beam which rested upon previously-formed, short bored piles. Only then were the walls erected.

This was not just a piece of eccentricity, nor an effort to be different just for the fun of it all, but the result of logical thinking; a successful effort to solve a stated problem. The method of approach, it is claimed, is an example to small builders of how they could gain many advantages of factory-built houses, even in one-off dwellings. Neither elaborate machinery nor special skill is needed, and a wide choice of standard materials can be made.

"By building in the reverse order—in the air



STARTING WITH THE ROOF *continued*

and not on the ground—the basic parts are more easily set out.”

But before we go into details of the method and the why and wherefore of this claim, I think we can understand the approach far more clearly if we know something of the builder/designer of The Skep, and understand the man and his background.

At Cambridge, he took a degree in chemistry but he also went to considerable lengths to ensure that he was being educated in the widest possible sense both before and after graduation. Thus he spent a year on the Oxford and Cambridge Far Eastern Expedition. We find him twice in Burma filming for David Attenborough's TV programmes. And because a photographer must understand the mechanics of his subject, he learned all about cameras and how to make them, only to find himself so absorbed in the actual technique that he had no time for invention and construction.

He is not a natural wanderer. “True, when I am on an expedition I hanker for home; but when I'm home the urge to explore seizes me again. I am a perverse, if practical person. I gave up chemistry because I found that people who do chemistry live a somewhat humdrum life, as I see it. The successful executive chemist does no practical work.” And so, finding himself left to choose between either the analytical side or the managerial, which meant baking things in tins for a couple of years before returning them to the analysts for their biennial excitement of plotting an hilarious graph, he chose neither.

His fascination for photography led him to open a studio in Cambridge, but when he discovered one day it was due to be demolished, he consoled himself by starting a family. Having also reached the advanced age of 31, feeling that time was passing him by and that he was now sufficiently “educated” to take a responsible job, he decided to join a big but unconventional organisation, because only such a band of men would take on a chemist who wanted to be an engineer-inventor.

He applied to Dexion and says he “was taken on.” Personally I don't believe the

firm were ever called upon to make a decision. Mr. Barrington Brown did it for them. “I have had a happy time with them for seven years. They are understanding people and allow one great freedom to do what one likes.”

He and a colleague used their freedom to devise “Speedframe” and, so far, £1½ million worth have been sold. In the kitchen of The Skep, Speedframe has been used to make cabinets; a table in the sitting-room is also constructed in the same system.

His house is not intended to be a prototype but is, he claims, a commercial proposition for any small go-ahead builder. Unlike other systems, one house is as cheap to build as one hundred. This is reminiscent of architect Peter Dunham's claim for his particular system (IDEAL HOME, May, 1964, page 133).

Since designs for houses differ considerably, every house presents a different problem. But the system is said to stand up to the demands placed upon it. It takes into account materials and money available, the site, the skill or its absence among the available workers, even their weight, height and strength. In this approach he would certainly have the support of the modern Greek architect, Doxiadis, who approves even turves for roofs if local builders understand their use fully, and would otherwise be forced to choose expensive, imported, specialist-fixed material for those who are indigent.

Mr. Barrington Brown's family having expanded to four, he needed more room. He could not afford to buy the sort of house convention would demand and so for two years he grappled with the problem of devising a system which would enable him to build cheaply, rapidly and to employ amateur labour provided by friends for short stretches during which they would be the reverse of bored: excitedly interested.

He had to eliminate those trades he could not tackle or could not conveniently employ. These included brickwork and plastering—the wet trades. He wanted an all-dry house but he could not make all the parts because he didn't own a factory and, kind as his employers were, it was unlikely they would divert their production to the making of only one house.

And when at last he produced the theory of his system, he asked for five months' unpaid leave but found to his surprise that he and his only other full-time labour—a carpenter from Dexion—could return to their normal work after 12 weeks.

Only the Tecton beams of the basic roof structure and the Speedframe tubular system were products of his firm.

The work started during the first fortnight of June, 1964, and he is convinced that whatever the meteorological office may say, it must have been the wettest on record. Yet the roof was finished to schedule, and as soon as the “umbrella”

was up, the weather was wonderful; it didn't rain for another three months!

The first two days were occupied in clearing the site with a bulldozer. On the third, a plant-hire firm, using a lorry-mounted earth auger with one operator, drilled holes for the short bored piles. These holes, of course, filled with rain and had to be pumped clear continually before the concrete was poured.

For the first weekend, he hired five factory friends of the right size and weather-resistant qualities to help him manhandle the main section of the roof. He paid factory, not building, overtime rates of 15s. an hour and considered it admirably economic. The equipment was of the simplest: pairs of temporary trestles to support the main parallel Tecton beams, the largest being 24 ft. long. The tapered cross members, 32 ft. long in the centre section and 16 ft. on the wings, were then lifted separately and secured to the main beams.

The basic principle of the system lies

Continued overleaf



Above, roof members are put into position before any other work starts. The trestles they stand on are temporary but they enable work on a dry roof to be the first priority

In colour opposite, six views of the completed “upside down” house. Finished, it appears to have been conventionally built. Yet the method, which involved the use of prefabricated sections, was planned to enable the owner to build cheaply, rapidly and to employ amateur labour without boring his helpers. Brickwork and plastering had to be eliminated because they are the wet trades, which Mr. Barrington Brown could not tackle himself. This consideration governed decoration

STARTING WITH THE ROOF *continued*

in the roof construction which is a complete entity. It is easier to set out the factory-made roof "in the air" than to start bottom upwards, with the concrete perimeter beam set out accurately from the start in three dimensions, plus 44 upright 2-in. square tubes, accurately set vertically, all equal in height to receive an accurately-constructed roof. Trueing the roof to the foundations would call for first-class workmanship.

In the Barrington Brown system, after the roof entity had been supported tem-

porarily on trestles, it was then made level and adjusted to the right height above ground with hired Acrow screw props taking over from the trestles which were removed. The galvanised steel permanent supports were hung from the fixed roof.

These hanging uprights were, of course, roughly vertical through the action of gravity. They were kept in line by means of a $\frac{1}{2}$ -in. rod passed through a hole fitted with a metal sleeve 2 in. from the lower end of each, and kept apart by a spacer tube threaded over the rod. The posts were then trued and the perimeter beam formed along their length at ground level by pouring concrete into steel forms.

The connecting rod also played an

important structural part by acting as a reinforcing bar, linking the steel of the perimeter beam and the steel uprights. Before the concrete set, the uprights were again checked for verticality and tapped gently where necessary. Now the whole system was locked together and self-supporting. The perimeter beam itself had been laid along the line of supporting short bored piles.

"It is not difficult to see how much easier this method was than trying to erect 44 steel uprights and then, when they were set, trying to put the roof on. Indeed, it almost seems the only logical method!"

On the 15th day, the roof was covered with Stramit by the Ruberoid firm who also provided their roof covering. This work was finished on the 17th day.

While the roof was being covered, the concrete floor was being cast between the ground beams. By the end of the third week the whole building had become a dry storage area.

For the walls themselves, any of a variety of materials could have been used. It was decided to hang Redland Brickbond tiles on wood battens externally, with Stramit boards on the interior. The battening and tiling were carried out by one sub-contractor.

To provide a fixing for the battens as well as for the aluminium windows, the steel uprights were encased, very simply and to their full height, by the placing of lengths of 2-in. by $1\frac{1}{2}$ -in. timber on each side of the steel tubes. The simple nailing of two lengths of plywood to the timber thus formed a hollow column with two sides solid and two of ply.

The surface concrete was formed as a sandwich. Starting at the lowest level there were 4 in. of shingle on which were laid sheets of 500 g. polythene as a first moisture barrier, then 4 in. of concrete, finishing with a damp-proof course of three coats of Synthaprupe. On this was laid Stramit, then a plywood wearing surface and the flooring. Finish was unfixed "floating" parquet or Accoflex tiles.

The chimney, completed in the fifth week, is far from being a mere piece of decoration, but plays an important structural part, strengthening the long whippy wall.

One must accept that this house is far from being a gimmick, but a successful and logical approach for advanced do-it-yourselfers and small builders.

As to the cost, one must add Mr. Barrington Brown's own unpaid labour. But even then, the result is £3 5s. per square foot, which makes his point about cheapness.

Personally, I would have called the house The Skip instead of The Skep: "to raise oneself off the ground by a light and graceful movement."

My only criticism? Architecturally speaking, there is a little weakness at the angles in the courtyard.



Some interior views of the house. Above left, a dining corner, above right, the bathroom, and below, the large open sitting-room

which has a "floating" parquet floor. Some of the furniture was designed by Mr. Barrington Brown himself and made by his carpenter



Ideal Home Magazine invites you to choose THE BEST LAMINATE DESIGNS OF 1966

SEVERAL HUNDRED people have already played their part in IDEAL HOME's laminate design contest, organised in collaboration with Arborite Ltd. in November last year. They were the huge number of graphic designers, both professional and amateur, who entered the contest with designs suitable for use on Arborite laminate. Over 700 entries were received in the professional section, about 300 in the amateur.

Now, it is *your* turn. The preliminary judging is over. Six designs in each class have been selected for the finals, and your help is needed to find the winners. By acting in a consumer advisory capacity and selecting the design which appeals most in each class, you will be aiding the judges in their final choice. A reply-paid coupon, on which you may record your vote, together with voting instructions, appears on page 77. Your vote must arrive by Friday, April 29, 1966.

The 12 finalists' designs—six in each class—are shown overleaf. Each is reproduced in the original colour scheme submitted, together with miniatures suggesting alternative colours which could be used in production. Three of the designs in the professional section—B, D and F—are shown in their entirety below but reduced in size for convenient reproduction.

With the aid of your votes, the three judges—Professor Misha Black, O.B.E., R.D.I., P.P.S.I.A.; Mr. F. H. K. Henrion, M.B.E., R.D.I., P.P.S.I.A., P.A.G.I.; and Mrs. Hannah Smeds-Davies, resident designer of Arborite Ltd.—will select the winner of each section. Their names will be published in the August issue of IDEAL HOME and the two winning designs will be put into production by Arborite Ltd. IDEAL



Judging in progress—from left, Ideal Home's Editor, Mrs. Smeds-Davies, Professor Black and Mr. Henrion

HOME will later publish pictures of these designs in domestic settings.

First prize in Class A (for architects, architectural and associated technicians, designers and artists of professional status, and for students) is £300. The five runners-up will each receive £40 or £40-worth of Arborite laminates of their own choice.

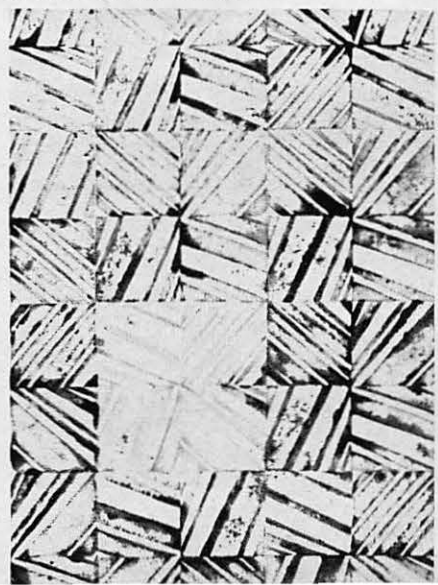
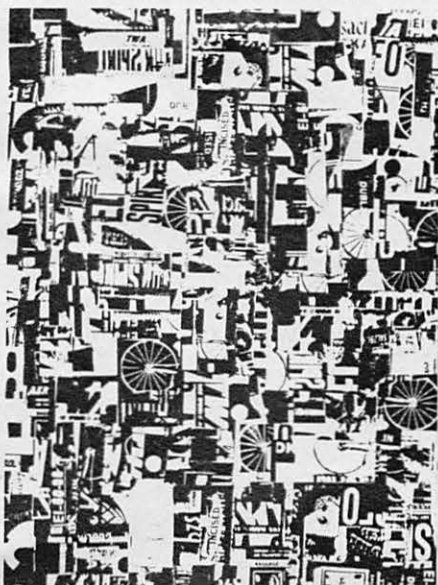
In Class B (for amateurs), the winner will receive a £300 bathroom designed by IDEAL HOME and fitted by Allied Ironfounders Ltd. and Arborite Ltd., or £300 in cash. The five runners-up will each receive £40 or £40-worth of Arborite laminates of their own choice.

The 12 finalists are now depending on your votes. Their designs are intended for a general purpose laminate, to be used for wallcoverings and panels. If there is one you particularly like and would, perhaps, like to see used in your home, your vote can help to put it in the shops.

After the preliminary judging, the three

Continued on page 77

Three designs in the finals—Nos. B, D and F—are shown here in their entirety. A section of each appears overleaf

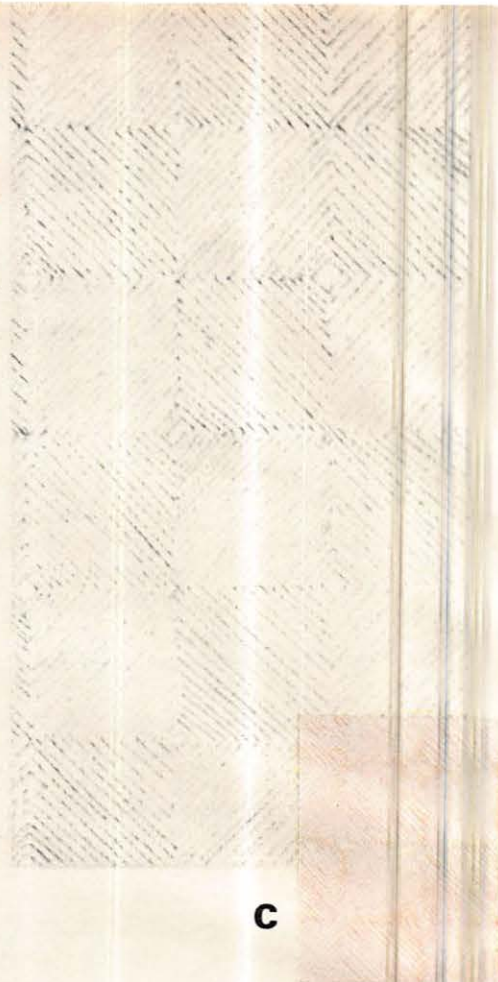




A



B

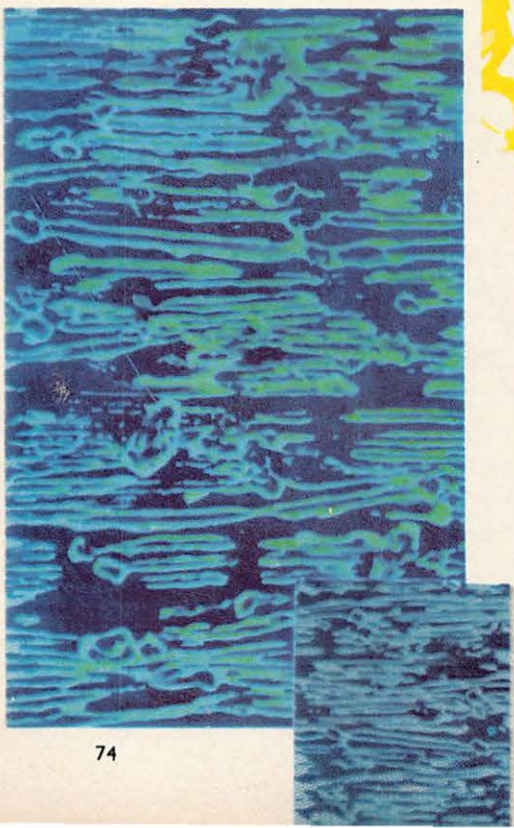


C

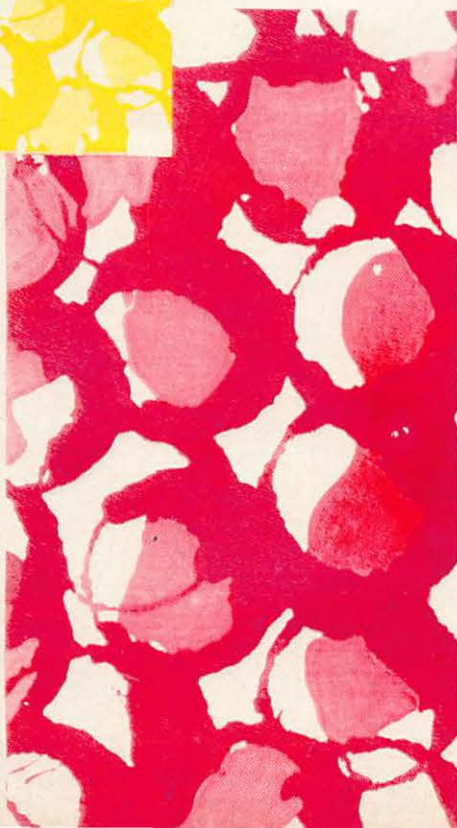
CLASS A—THE SIX BEST PROFESSIONAL

CLASS B—TOP SIX IN THE AMATEUR

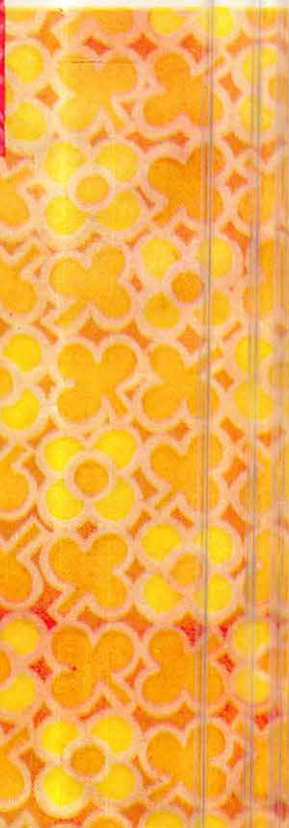
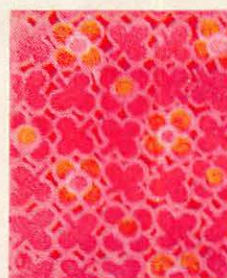
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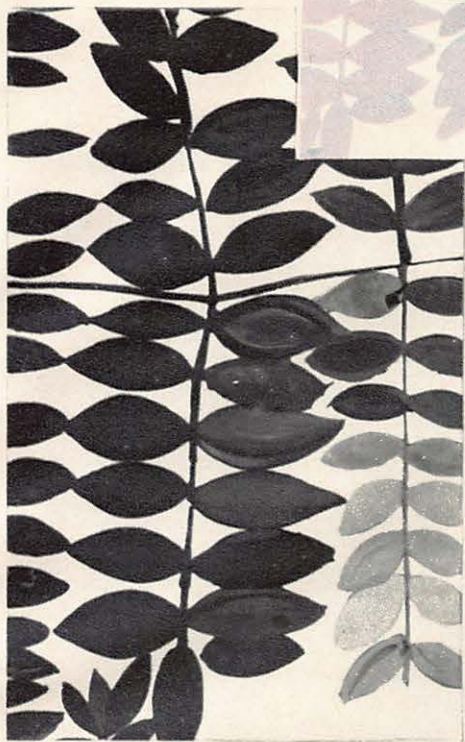


B



C

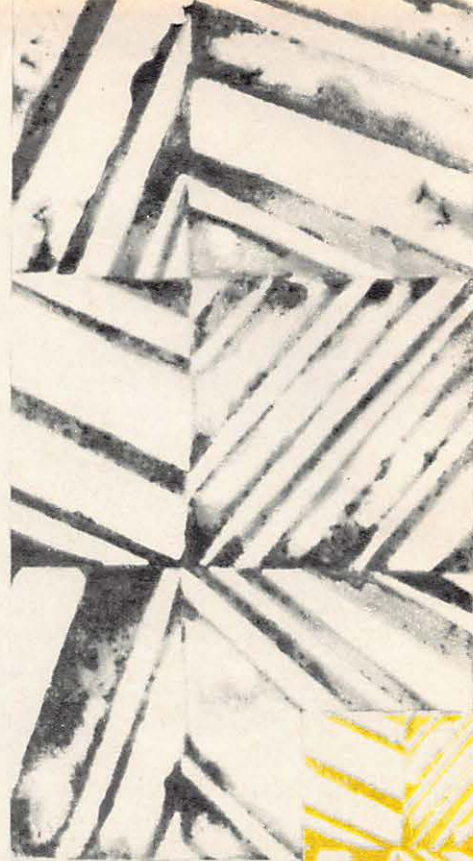




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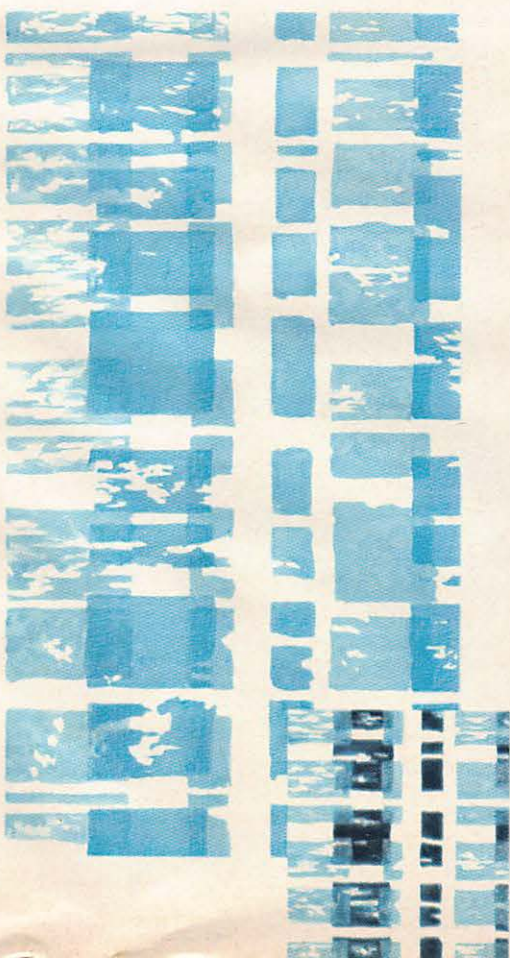


F

DESIGNS

SECTION

D



E



F



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THE BEST LAMINATE DESIGNS OF 1966

continued

judges and Mr. E. A. Woods, General Manager of Arborite Ltd. in Great Britain, were invited to comment on the standard of entries. We publish some of their comments here. They may assist you in making up your mind how to vote.

All the judges agreed that the general standard was high. Professor Black was particularly impressed by the number of entries received.

"To see so many designers able to compete in this kind of contest," he said, "demonstrates the amount of latent talent there is in Great Britain in the field of graphic design. And in the professional area, the standard was so high we were hard-pressed to decide which were the best out of the large number which easily withstood the first weeding out."

The judges looked for originality as the principal criterion by which to make their choice.

Said Professor Black, "We saw our job as a search for real originality—designs which either in themselves or through adaptation would make a positive contribution to the whole field of laminated plastic design."

There is no doubt that the competition has produced some original thought. One interesting innovation was the use of photography as a design medium. Another promising development was the translation of floral designs by a few talented entrants into a present-day idiom.

"We had to eliminate some of the most exciting ideas because they were impractical," said Professor Black. "One could call them pace-setters because of their potential for later development, but at the moment they simply could not be translated into design for a laminated plastic."

Sales-potential was not forgotten. Said Mr. Henrion, "All the designs we chose have an excellent likelihood of becoming good sellers if put into production."

Mrs. Smeds-Davies, who is Finnish, was a little disappointed in the use of colour, particularly in the professional class. "You see, a design can gain such a lot from the right colour. Many of the entries, which had very nice motifs, were not as good as they could have been because the colours themselves were not good enough."

None of the judges felt that there had been any sensational breakthrough in design. Said Professor Black, "We have reached a period in this kind of flat graphic design in which the whole level is so high that one can only look for developments, but certainly no revolutionary change."

The breakthrough, as far as Mr. Woods was concerned, was more from the manufacturers' point of view. "This contest has produced a lot of designs that have really given us food for thought," he said. "As a guide to what the public wants and the way we should be going in the future, then it is a breakthrough."

HOW TO VOTE

Simply write the key letters of the two designs you select (one from each class) in ink in the appropriate squares at the centre of this form and give your name and address. Cut out the form, fold it and tuck in the flaps as instructed to form a business reply service folder, and post it to arrive by not later than Friday, APRIL 29, 1966—no postage is required.

The poll is open to readers only in Great Britain and Northern Ireland, and excludes employees of the proprietors of Ideal Home, members of their families and employees of Arborite Ltd. Only one voting form per reader is allowed.

IDEAL HOME LAMINATE DESIGN CONTEST

Reader Consumer Advisory Poll

In the box under each Class, place—in ink—the key letter of the design you consider the most appealing in that Class.

CLASS A

CLASS B

NAME.....

ADDRESS.....

POSTING INSTRUCTIONS

Cut out this form along bold outside lines. Fold as indicated overleaf. Make sure IDEAL HOME address is outside and post without delay. Do not stick edges together.

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THE ROMANTIC BACK GARDEN

by GEOFFREY GILBERT

DRIVING THROUGH our English countryside, we are certain to see many beautiful gardens. Often, the setting is romantic and may include an old mill pool, gnarled fruit trees and moss-covered walls. But suppose we take a helicopter, as I once did, and travel over the sprawling suburbs. Behind each house we can expect to see a neat rectangle. There may well be flowers, but precious little feeling of either beauty or romance.

To the gardener, these urban rectangles are a sharp challenge. No doubt it is easier to make a good garden if the site chosen slopes away to a romantic view and has the pool and other features we have mentioned, but a bare flat rectangle allows freedom to be inventive.

In the last few years I have been working on one of these urban rectangles. I have been asked how I managed to make a home for so many plants, in a flat urban plot only one and a half miles from Oxford Circus, and, secondly, how I contrived to get an appearance of reasonable maturity in three years. To some extent the second point is answered by the use of tough well-trying plants that can be replaced later. These are necessary if the garden is to go off to a flying start. With that reservation, I would say that the entire success of a garden depends on the basic layout.

Playing-card gardens

Looking down from our helicopter, we shall see that planning in suburban gardens often receives little thought. All too many are arranged to look like the back of a playing card. A long, narrow border surrounds the entire garden enclosing a rectangular lawn, often with a diamond shaped flower bed in the centre. On ground level the visitor will immediately be aware of two drawbacks. First, the garden lacks interest because it is too flat and only suited to a limited range of border plants and, second, it is dominated by the hard lines of the fence.

In recent years, numerous plans have been suggested to break up the hard, institutional appearance of this type of garden. Satisfactory plans are the result of designing the garden pattern as a vista judged from eye level.

My experience of medium-sized rectangular gardens has led me to favour what is sometimes termed the amphitheatre plan, where the main planting area forms a rough arc based on the house. The planting then rises in height from the low

level of grass at the front through various sizes of herbaceous plants and shrubs to trees at the back. The ground can remain perfectly flat and the necessary change in level can be obtained entirely by the size of the vegetation. Varying the level and nature of the ground by means of pools, rockeries and so on makes an enormous improvement, however, and can be undertaken by degrees.

The usual sort of garden is longer than it is wide, and here I begin by dividing the area into three equal sections. The section nearest the house is largely covered with lawn and intended to give spaciousness and to allow the next section to be seen to advantage. On either side is a border to accommodate climbing roses and shrubs suitable for covering the fences. A third of the way down the garden these borders turn inwards so as to make room for a planting of larger shrubs or small trees. Thus, one looks from the lawn through a very wide aperture to the rest of the garden and cannot see the rectangular shape of it.

The next section may be described as the main planting area, where in due course a pool and other refinements can be added. It ends in an irregular screen of shrubs, through which discreet vistas of the third, utilities, section are visible. I like to keep the margins of the garden free for planting shrubs and trees as this gives a rural feeling. Beyond these utilities—garden frames, etc.—a shrubbery completes the vista from the house.

A garden laid out in this way looks much wider than it actually is. From the house, you are not aware of looking down a receding rectangle, but feel yourself surrounded by a floral screen, through which you get glimpses of interesting areas beyond. Hardy plants can be used to screen digging operations on rockeries and pools. Tall rudbeckias are particularly useful for this purpose as they can be moved as a clump even when in flower, without coming to harm.

Varied areas

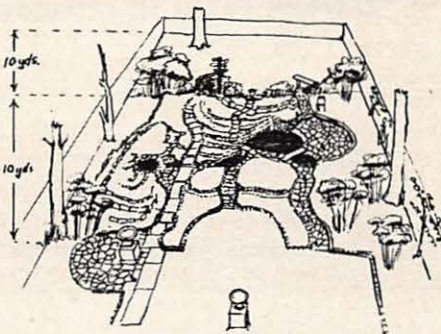
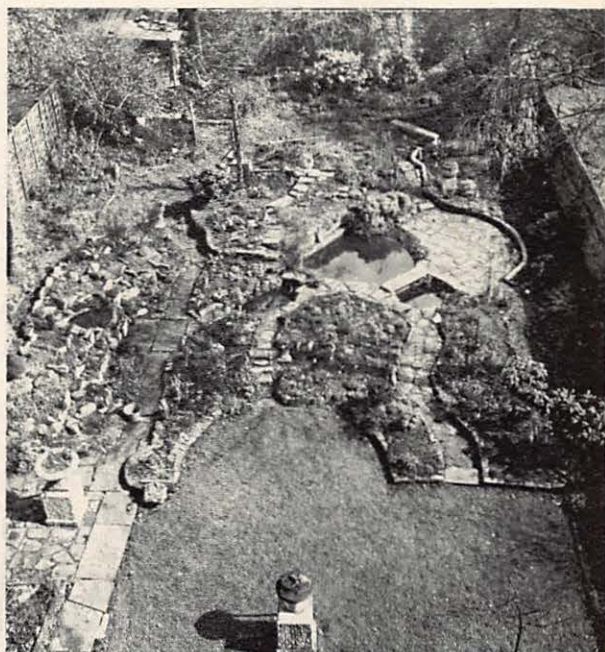
Changes in level will greatly add to the appearance of the garden, but their main value is to provide living quarters for more varied plants, called "specialised habitats". For instance, the Victorian fernery was merely a damp, dark corner where little else would grow. Today, we should probably add many lovely flowering plants such as the Tibetan poppy, the blood-root and certain primulas, making

this one of the most interesting and beautiful plots in the garden. Many lovely plants will grow in the damp soil beside the pond, particularly if this is allowed to overflow slightly. Other specialised areas include a peat garden, while primroses, aconites and wind flowers grow among the shrubs at the back. Each area should maintain a character of its own. On the other hand, the different areas merge into one another far more easily than you would imagine and the whole garden affords a wealth of interest.

The best known specialised habitat is, of course, the rock garden, but among gardening friends I find this in danger of becoming a cult, particularly with respect to the "good stone" used. As a matter of

Continued on page 81

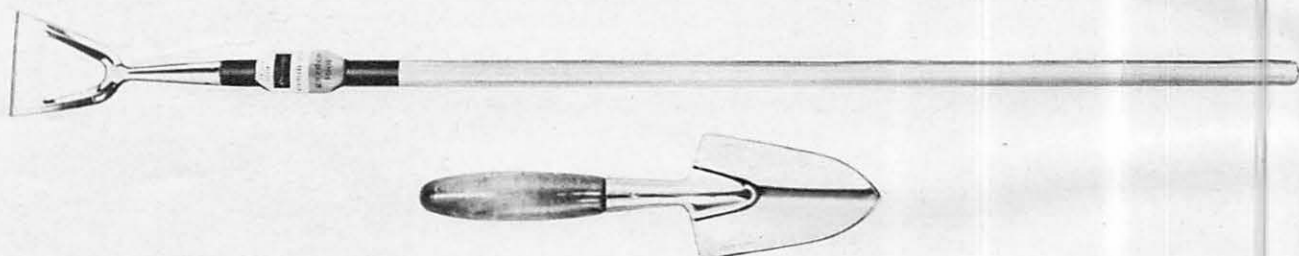
Below, a photograph and bottom, a plan of the garden. It can be modified to accommodate existing trees and other features



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THE ROMANTIC BACK GARDEN

continued

fact, I do not like the headlands and precipices for which this costly material is required, because away from mountain districts they never weather properly.

I use terracing as a means of growing rock plants, and the walls of these small terraces rapidly cover with plants. This provides separate protected areas for the plants. Each level varies in dampness from the boggy margin of the pond to the parched summit of my three-foot mountain. Much of the terracing is done with vertical slabs of flat Cotswold stone sunk at least a third of their depth in the soil, so as to be very secure. This seems to work almost as well as the more solid stones and costs far less.

I also use soft old brick which is very quick and easy to handle, and soon disappears under the plants or mosses over. I like to have some vertical retaining walls, particularly behind water, as these emphasise height. Crevices can be left to provide homes for plants that need the sharp drainage of a vertical face or can be used to restrain slightly-aggressive plants like valerian. For special effects, I have some very handsome bits of Welsh sandstone.

My paths are made from York stone, of which I had a considerable quantity. It has a slightly harsh appearance and lack of colour, but it does not readily provide a home for moss and weeds. The soil of the garden is London clay. Whilst it does not stand a great deal of digging, it also does not need it. It has been modified, however, by the addition of peat and sand, used chiefly in the terraces.

The arrangement of the paths is fairly complicated, though as the plants grow up this pattern is scarcely noticed. A garden is much more easily maintained if divided into small accessible areas. I like curving paths, preferably sunk slightly, but I have a straight path on the left of the garden for the wheelbarrow and other heavier traffic.

The siting of the pond and the terrace for deck-chairs behind it was decided by the fact that our garden is on the north side of the house. In the later part of the afternoon it is in shadow almost up to the pool. The central third of the garden is arranged so that the vistas from the deck chairs are perhaps the most attractive in the garden. These details are a matter of individual taste.

As to how I got my own garden started so quickly, this was a matter of experience combined with willingness to put first things first. For encouragement I had several lovely mature trees. Against me was the appalling state of the garden, when I bought the house. I particularly remember the great piles of rubbish.

"You had better get that lot shipped away first," said a gardener friend. This would have cost £20 or £30, but fortunately I knew from experience that everything that has bulk has use, and I used the rubble as a basis for a rock garden. Shortly afterwards, I engaged a labourer to dig out the ponds, soil from which served to cover the rubble.

During this period, the chaos was beyond description. In addition to the rubble, the digging of ponds created an enormous amount of mud.

It was in the third year that the plan began to mature. With almost startling suddenness, the bits of the jigsaw began to fit together and the whole aspect of the garden changed. I had thus eventually achieved what I intended.

More gardening on page 111

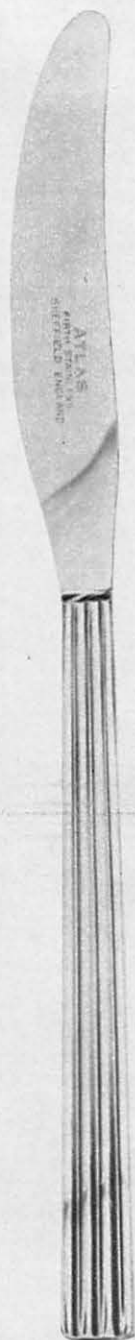
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Delicious pies



COOKING BY PATRICIA HUDSON

HOME-MADE sweet and savoury pies are apt to seem rather old-fashioned dishes, reminiscent of days past when one was attracted to the kitchen by the delicious smell of freshly-cooked pastry. Today, a pie is often considered a rather heavy solid dish, served only to the ravenous on very cold days.

A truly delicious pie depends a great deal on its pastry crust which can make or mar any superb filling. Pastry-making from the simplest short crust to the more involved puff is an art, but an art which can be learnt, although it may take time, patience and practice. Rules are few and simple. Follow recipes given in standard cookery books. Weigh ingredients carefully and keep them cool. If possible, work in a cool kitchen. Choose your favourite shortening. We like all butter or a mixture of butter and lard. See that it is slightly soft before using. NEVER cut down on the amount. If adding

sugar, use caster or icing to prevent dark specks. Add ice-cold water all at once, sprinkling it over the surface and cutting it in with a broad-bladed knife. Gradual addition of liquid can give an uneven texture. Knead lightly, handling the pastry as little as possible. Roll out with short sharp forward strokes and the lightest sprinkling of flour. Once rolled to size and shape, leave the pastry to "relax" in a cool place for at least 10 minutes. This prevents shrinkage when cooking. Cover the pie dish or plate carefully, without stretching the pastry and seeing that it comes slightly over the edge of the dish. Cook all pastry in a fairly hot oven, 400 to 425 deg. F. (gas No. 6 to 7) for shortcrust, 425 to 450 deg. F. (gas No. 7 to 8) for flaky or puff pastry. Leave 15 to 20 minutes to rise and set the crust, then reduce the heat according to the pastry and type of pie (see recipes, for four persons) until crisp and golden-brown.

APPLE PIE

2 lb. cooking apples, peeled, cored and sliced; 4 oz. caster sugar; 1 teaspoon cinnamon; good pinch powdered cloves; 8 oz. short crust pastry; 1 egg white; caster sugar for dredging; thick cream.

Put the apples into a 3-pint size pie dish. Mix together the 4 oz. sugar and spices, sprinkle over the apples. Add about $\frac{1}{2}$ pint water. Roll out the pastry and cut a strip and put round the wet edge of the pie dish. Cover with the rest of the pastry. Beat the edges together. Roll out the trimmings and cut out small half-moon decorations. Dip in a little egg white and place round the edge of the pie. Brush the whole surface with egg white and sprinkle with caster sugar. Cook 400 deg. F. (gas No. 6) for 20 minutes. Reduce the heat to 335 deg. F. (gas No. 4) for a further 10 to 15 minutes. Serve with thick cream.

BILBERRY AND RICE PIE

16-oz. can bilberries; 15½-oz. can creamed rice pudding; rind and juice 1 lemon; 2 egg whites; 8 oz. short crust pastry; milk.

Mix the bilberries, rice, lemon rind and juice together. Roll out the pastry and cut a strip, putting it round the wet edge of a 2-pint pie dish. Stiffly beat the egg whites and fold into the bilberry mixture. Pour into the pie dish. Cover with pastry. Knock the edges together. Paint the top of the pastry with milk and cook 400 deg. F. (gas No. 6) for 20 to 30 minutes.

PEAR AND NUT PIE

6 pears; rind and juice of 1 orange; 1 tablespoon clear honey; 8 oz. short crust pastry; 2 tablespoons chopped nuts; milk. Peel, core and slice the pears. Poach until tender in the orange juice, rind and honey. Grease an 8-inch pie plate. Divide the pastry in two and line plate with half. Add the nuts to the pears and arrange over the pastry. Damp the edges and cover with the rest of the pastry. Brush the top with milk. Make a slit in the top and cook 425 deg. F. (gas No. 7) for 20 to 25 minutes.

LEMON AND ALMOND PIE

3 lemons; 4 oz. granulated sugar; 1 oz. fresh white breadcrumbs; 1 oz. ground almonds; 2 tablespoons apricot jam; 6 oz. short crust pastry; milk.

Grate the lemon rinds. Remove the pith and roughly chop the fruit. Liquidise. Strain the juice into a pan. Add the rind and sugar. Stir over a low heat until the sugar dissolves. Bring to the boil and boil for 5 minutes. Beat in the crumbs, ground almonds and jam. Line a greased 7-inch pie plate with half the pastry. Pour in the filling and cover with the rest of the pastry. Brush with milk and cook 400 deg. F. (gas No. 6) for about 20 minutes.

LITTLE CHERRY PIES

16-oz. can pitted Morello cherries; 2 heaped teaspoons arrowroot; 1 tablespoon Cointreau; caster sugar to taste; 1 teaspoon

cherry syrup; and 6 oz. short crust pastry. Drain the cherries. Blend the arrowroot in a tablespoon of the juice. Heat the rest of the juice and pour on to the arrowroot. Return to the saucepan and slowly bring to the boil, stirring all the time. Cook until the arrowroot clears. Stir in the cherries, Cointreau, sugar and syrup. Line six individual 3-inch greased moulds with very thin pastry. Fill the moulds $\frac{3}{4}$ full with the cherry mixture. Damp the edges and cover the tops with more thin pastry. Crimp the edges together. Place the moulds on a baking sheet and cook 400 deg. F. (gas No. 6) for 20 to 30 minutes. Turn out and dredge with caster sugar. Serve hot or cold.

CURRIED MINCE PIES

2 onions; 1 garlic clove; 8 oz. minced beef; 2 oz. butter; 2 tomatoes, skinned and sliced; 1 tablespoon tomato purée; $\frac{1}{2}$ teaspoon each chilli powder, garam masala, turmeric, cardamon, dhania, jerra, mustard seeds, caraway seeds and salt; a little stock; 2 oz. mushrooms, sliced; 1 lb. flaky pastry; egg to glaze.

Mince the onion and garlic. Mix with the meat and fry all together in the butter. Add the tomatoes, purée and all the spices. Fry a further 2 minutes. Moisten with the stock and add the mushrooms. Simmer gently until cooked. Roll out the pastry $\frac{1}{2}$ inch thick. Cut in half. Cut in rounds. Line pâté tins with half the pastry. Put some of the mince mixture in each. Damp the edges and cover with pastry. Pinch the edges together and brush with beaten egg. Make

Delicious pies *continued*

a small slit in the top. Cook 425 deg. F. (gas No. 7) for about 20 minutes. Eat hot or cold, with chutney.

PASTRY SCALLOPS

4 scallops in their deep shells; 2 onions, finely chopped; ½ pint water; 2 tomatoes, skinned and sliced; 6 mushrooms, sliced; 1 teaspoon cornflour; 2 egg yolks; ½ pint double cream; salt; pepper; 1 lemon; 8 oz. short crust pastry; egg or milk to glaze.

Put the scallops and onions in a small pan with the water. Bring to the boil and simmer 7 minutes. Add the tomatoes and mushrooms and simmer a further 3 minutes. Strain and keep the liquor. Add the mixed egg yolks and cream to the blended cornflour. Cook over a gentle heat until the sauce thickens. Add the scallop mixture, seasoning and lemon juice to taste. Line the greased scallop shells with half the thinly rolled out pastry. Fill with the scallop mixture and cover with the rest of the pastry. Brush the tops with beaten egg or milk. Put on a baking sheet and cook 400 deg. F. (gas No. 6) for about 15 minutes. Turn the scallops on to the baking sheet and brush the underside of the pastry with glaze. Cook a further 10 to 15 minutes or until firm, crisp and golden-brown.

STEAK AND KIDNEY PIE

2 lb. stewing steak, cut in 2-inch pieces; 8 oz. calf's kidney, chopped; 2 teaspoons flour; salt; pepper; hot water; ¾ lb. flaky pastry; egg or milk to glaze.

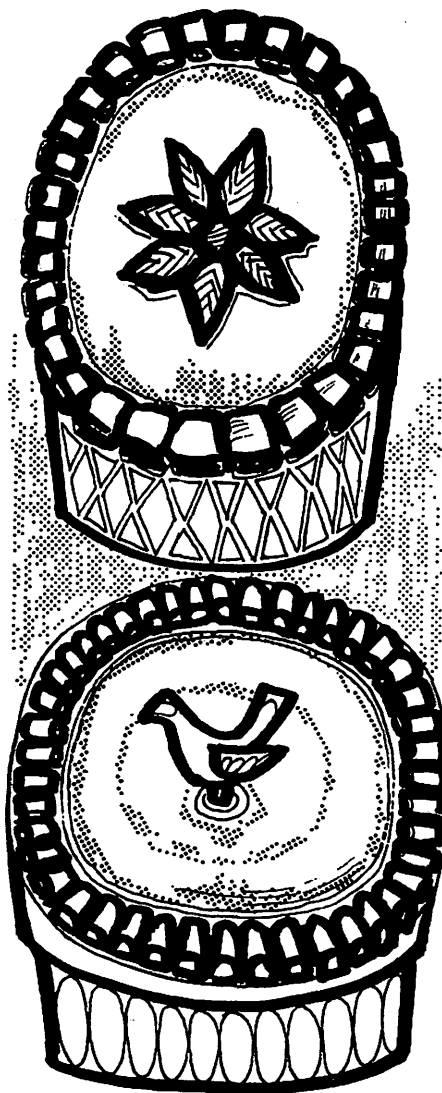
Roll the steak and kidney in seasoned flour; place in a 2-pint size pie dish. Add hot water to ¾ fill the dish. Roll out the pastry ½ inch thick. Cut strips and put round the edges of the wetted pie dish. Cover with the rest of the pastry. Beat the edges together and decorate the centre with pastry leaves. Make a hole in the centre. Paint with glaze. Put on a baking sheet and cook 425 deg. F. (gas No. 7) for 10 minutes. Reduce the heat to 380 deg. F. (gas No. 5) for a further 2 hours. If necessary cover the pastry with greaseproof paper. As soon as it is cooked fill the pie with extra hot water or stock, using a funnel.

PORK PIE

Hot water crust pastry: 10 oz. flour; ½ level teaspoon salt; 1 egg yolk; 3 oz. lard; ½ pint water beaten egg to glaze. Filling: 1½ lb. lean, boneless pork, diced; salt; pepper; 3 tablespoons stock or water; 1 chicken stock cube dissolved in ½ pint boiling water; 1 level teaspoon gelatine.

Sieve the flour and salt into a bowl. Make a well in the centre and drop in the egg yolk. Sprinkle with flour. Put the lard and water into a pan over a low heat until the lard melts. Bring to the boil. Pour all the boiling liquid into the flour and mix with a wooden spoon until the pastry is cool enough to handle. Knead until smooth. Shape into a ball. Cover and leave in a warm place for about 20 minutes. Flour the outside of a 2-lb. size jam jar. Mould ¾ of the pastry over the jar, seeing that it is evenly distributed. Tie a band of greaseproof paper round the pastry. Turn the jar upright, twist

slightly and remove. Mix together the meat, seasoning and stock. Fill the pie case with the mixture. Cover with the remaining dough and make a hole in the centre. Decorate with pastry leaves. Glaze. Place on a baking sheet and cook 355 deg. F. (gas No. 4) for 30 minutes. Cover the pie with greaseproof paper and continue cooking for a further 1½ hours. Dissolve the gelatine in the stock and fill up the pie using a funnel. Leave until cold.



VEAL AND HAM PIE

1½ lb. pie veal; 6 oz. fat green bacon; 2 hardboiled eggs; 1 teaspoon grated lemon rind; 1 teaspoon chopped parsley; salt; pepper; ½ chicken stock cube dissolved in ½ pint water; ¾ lb. flaky pastry; egg or milk to glaze.

Cut the veal into small pieces. Remove the rind from the bacon and dice. Put the meat, sliced eggs, rind, parsley and a little seasoning in layers in a 2-pint size pie dish. Add the stock. Roll out the pastry ½ inch

thick. Cut strips and put round the edge of the wetted pie dish. Cover with the rest of the pastry. Beat the edges together. Decorate the centre with pastry leaves. Paint with glaze. Put on a baking sheet and cook 425 deg. F. (gas No. 7) for 10 minutes. Reduce the heat to 380 deg. F. (gas No. 5) for a further 1½ hours. If necessary, cover the pastry with greaseproof paper. As soon as cooked, fill the pie up with extra stock or hot water. Serve hot or cold.

SHRIMP EMPANADILLAS

4 oz. potted shrimps; 2 oz. each chopped onions and tomatoes; ½ oz. butter; salt; pepper; 8 oz. plain flour; 4 tablespoons corn oil; white wine; oil for frying.

Mix together the shrimps, onions and tomatoes. Sauté in the butter for about 5 minutes. Correct seasoning. Sieve the flour into a bowl. Add the oil, stirring with a palette knife. Mix to a firm dough with the wine. Turn on to a floured work surface. Roll out very thinly. Cut into 3-inch rounds. Place a little of the shrimp mixture in the centre of each. Damp the edges of the pastry. Fold over and seal. Fry in hot oil for 4 to 5 minutes. Serve hot or cold. Excellent as a cocktail snack, or as a first course or savoury, then serve a little of the left-over filling with them.

BOEUF EN CROÛTE

Fillet of beef, about 2½ lb.; brandy; 11 slices boiled bacon; 8 oz. mushrooms, finely chopped; 1 onion, finely chopped; salt; pepper; 4 oz. soft butter; 1 lb. puff pastry; 1 beaten egg yolk; Bearnaise sauce.

Brush the fillet of beef with brandy. Trim neatly and remove ends. Cut into 12 equal parts without completely separating the slices. Trim the bacon to fit the fillet and place a piece between each slice. Sauté the mushrooms, onions and seasoning in the butter. Then spread half over the fillet. Re-shape the fillet, fix with skewers. Put into a baking tin and cook 355 deg. F. (gas No. 5) for 15 to 20 minutes. Cool slightly. Remove the skewers and cover with the rest of the onion mixture. Roll out the pastry very thinly and wrap the fillet in it. Place on a baking sheet, brush with beaten egg and cook 450 deg. F. (gas No. 8) for a further 12 to 15 minutes or until the pastry is golden. Serve with Bearnaise sauce, handed separately.

RABBIT AND BACON TURNOVERS

¾ lb. flaky pastry; 8 oz. cooked rabbit; 4 oz. cooked bacon; 1 hardboiled egg; salt; pepper; little stock or gravy; beaten egg to glaze.

Make up the pastry and chill in a cool place. Mince the rabbit, bacon and hardboiled egg together. Season and moisten with a little stock or gravy. Roll out the pastry and cut into 3½-inch rounds. Place some of the filling on each round. Damp the edges and cover the filling and make a small slit in the top of each turnover. Place on a damp baking sheet and cook 425 deg. F. (gas No. 7) for 20 to 25 minutes. Serve hot or cold. If cold, cool on a wire tray.



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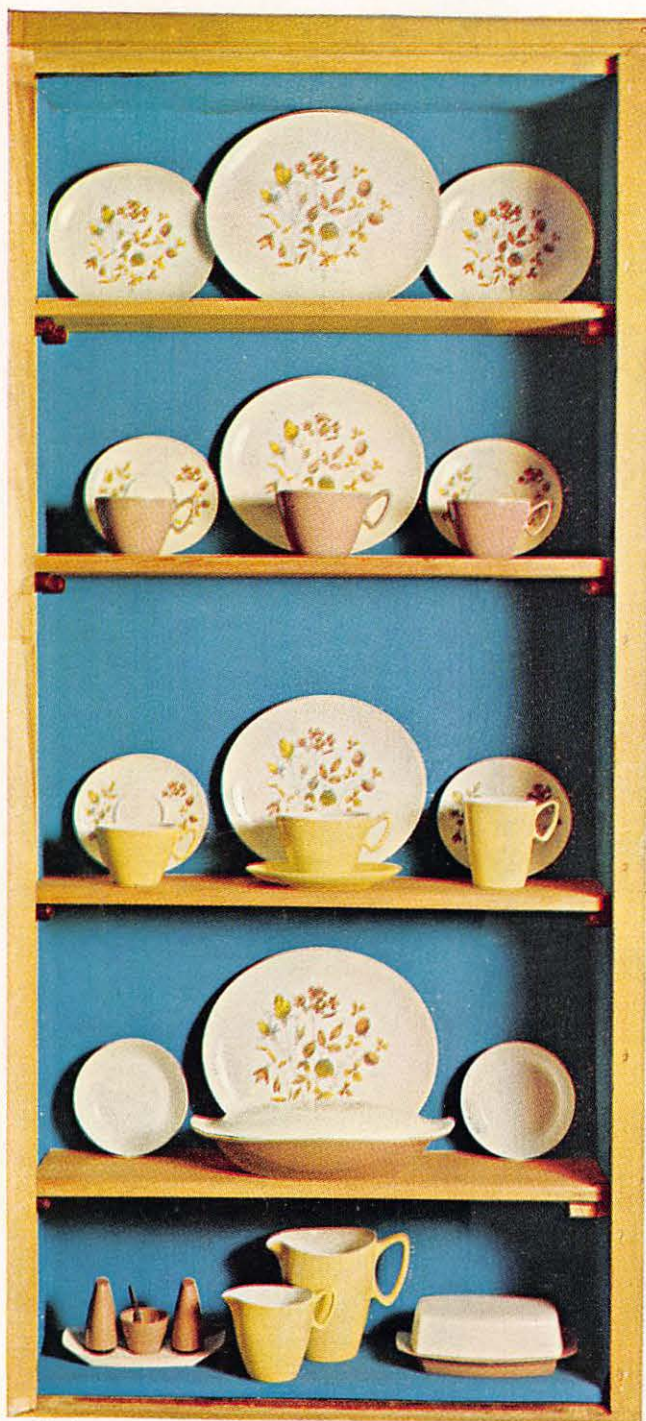
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French regional specialities

by Marion Deschamps

ALTHOUGH EVERY visitor to France knows it to be the land of good eating, all too often he fails to appreciate the gastronomic side simply because he has only a very vague idea what to choose when the menu is set before him. So, too, when buying food for a picnic, it is as well to know what are the specialities of each district in order to know for what to ask.

Of the popular holiday districts, let us begin in the north with Normandy, famed for her dairy produce and cheeses. Famed, too, for her tripe à la mode and her mouton pré-salé.

In nearby Brittany, fish and sea-food is fresh and plentiful, and the charcuterie among the best in France. For the sweet-toothed, gâteau breton (rather like shortbread) is delicious; so, too are crêpes, the special kind of pancakes made from buckwheat flour and served in "crêperies" at any time of the day.

In fact, all down the Atlantic coast, you will find a very wide variety of fish and sea-food, not forgetting that oysters from Marennes and the bay of Arcachon are particularly famed, while in the Charente, which boasts the best butter in France as well as being the home of cognac, moules à la crème will be served and so will pâté de foie au cognac.

In the district of Bordeaux, as further south in the Landes, the specialities are preserved goose, duck and turkey, foie de canard and foie aux raisins, all rich but excellent. Not being far from Perigord, it is also the district of truffles and of cèpes (a special kind of mushroom), delicious when served à l'huile or aux noix.

Southwards again brings us to the Basque country, the home of jambon de Bayonne. Try a piperade, which is a particularly delicious egg dish, chipirones (fish), loquenqua (sausage), eltsekaria (soup made from pumpkin) and paella, almost as

Continued overleaf



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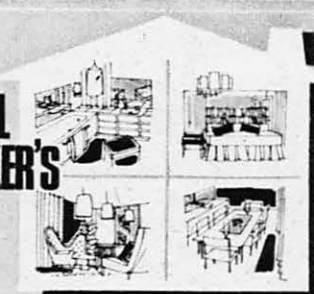
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MIRRORS**



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French regional specialities *continued*

popular here as in Spain. Their special kind of cake is a bourroussou kopila.

All across the Pyrénées they will serve you a thick, rich soup called garbure, also estouffades and "daubes" of beef cooked in red wine. There will be trout, too, and plenty of game when in season. While of the Catalan side you will have bouillade (a delicious fish soup), anchovies and canard aux cerises.

All along the Mediterranean, they will serve you a rich and delicious bouillabaisse, that fish soup which is really a meal in itself; brandade, sarrade and estocafic (all fish dishes) will often be served with aioli, a strong garlic sauce. Veal is plentiful, often accompanied by a ratatouille (a delicious way with vegetables). Try, too, pan bagna and pascaladière, in both of which olives, tomatoes, onions and anchovies predominate.

In the mountain district of Savoy, trout is plentiful and served in a variety of ways. Fondue and dishes au gratin will be often on the menu, for this is another very important cheese-producing district.

North of Savoy, the beautiful Jura is the country of smoked charcuterie—delicious smoked hams and sausages. Morilles (a delicate kind of mushroom) are plentiful, as they are, too, in Savoy. And, like Savoy, it is rich in cheeses; for this is the district which produces the immense meule de comté, very similar to gruyère.

Further inland, the central mountains of Auvergne are becoming increasingly popular with holiday-makers trying to escape from the crowds. Again, you will be in a country rich in cheeses, since it is one of the biggest dairy districts of France, rich, too, in trout, salmon and crayfish. Specialities include truite aux amandes, croustade aux morilles, potée auvergnate, jambon sous la cendre and bourriols (the latter being a kind of pancake), while on almost every menu there will be tripoux (sheep's trotters) as well, sold fresh or in tins in charcuteries and grocers.

The Vosges, too, are becoming popular for holidays. In Lorraine, the specialities are quiches and potées, while for the sweet-toothed there are madeines, myrtle jams and jellies and black cherry tarts. Alsace is famed, above all, for its choucroute. Try, too, a coq au Riesling, pâté de caillies and truites and cochon au lait.

Burgundy has always been popular for an autumn holiday with the interest of its grape harvest and it is not without reason that it claims to be the gastronomic centre of France, famous not only for its wine but for its poultry, its fresh water fish, snails and cèpes. Specialities include boeuf bourguignon and coq au Chambertin, panchouse (a fish dish), meurettes (rich sauces made with red wine) and raisiné (a delicious jam).

Ending with Touraine, although not far from the capital, it has nevertheless lost none of the individual flavour of its gastronomy. Specialities include rillettes and andouillettes, boudins blancs and ragoûts au vin blanc, and wonderful fish dishes, carp, eels and pike. And its wines and cheeses today are not least of its assets, just as they were in time past when its castles must have often been the scenes of banquets and good living.

Why ScotTowels never go to pieces in your hand

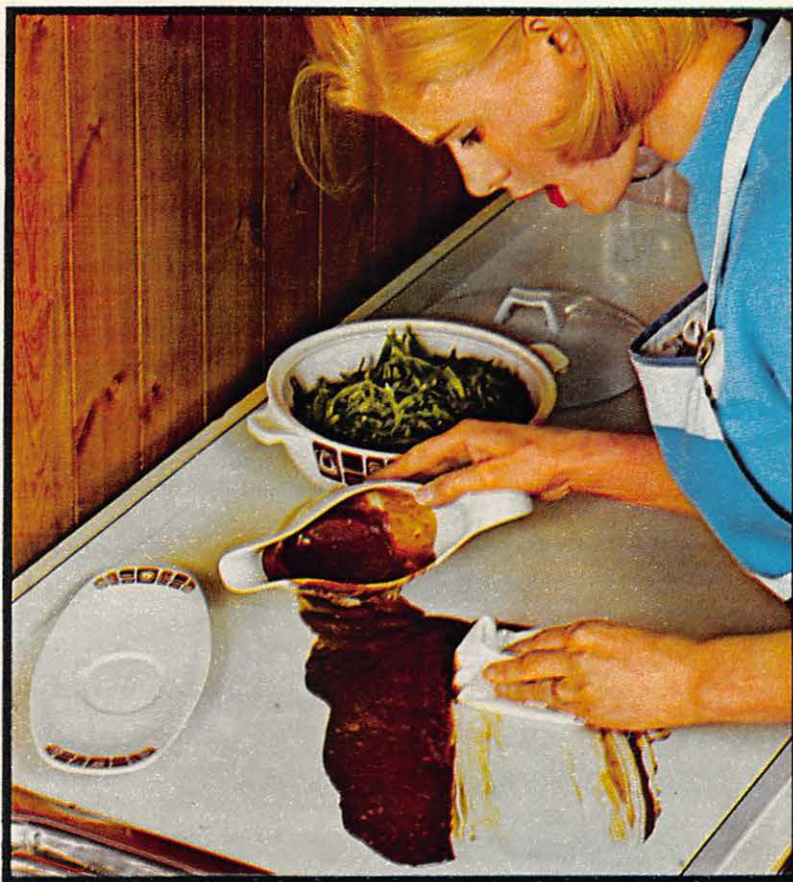
One very important thing you will notice about ScotTowels*—however wet they get, however many soggy scraps you wrap in them, ScotTowels stay firm and pliable in your hand, just as firm as a cloth. (But more hygienic. When the job's done you throw them away.)



This magnifying glass shows ScotTowels' thirsty dimples

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You see, ScotTowels are quite different from ordinary tissues. For instance, there are 9,000 evenly spaced dimples in every generous sheet on a ScotTowels roll. These dimples give ScotTowels their unique freshly laundered look. They allow ScotTowels to absorb more than five times their own weight in water. They are the reasons why ScotTowels stay firm and resilient and usable however wet or greasy they get in the line of duty.



ScotTowels stay firm and resilient in your hand through even quite big and messy mop-ups. (They absorb five times their own weight in water.)



Strong for tough wiping jobs



The freshly laundered look tells you ScotTowels work more like cloth



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For these excellent reasons more people use ScotTowels than any other paper towels. You'll see just a few of the many uses on this page. For mopping, wiping, wrapping, cleaning, draining and drying, you can't beat the strength and absorbency of ScotTowels. Made to work like cloth—but more hygienic.

CAN YOU ADD TO THESE USES?

You will probably have your own special uses for ScotTowels. Try jotting them down when you have a moment. We think you'll be surprised at the total.

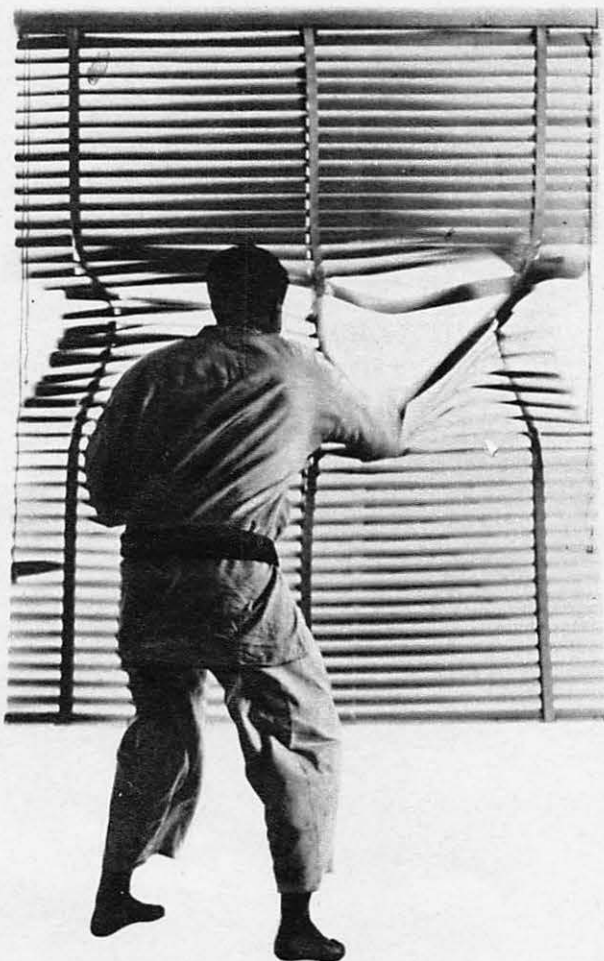


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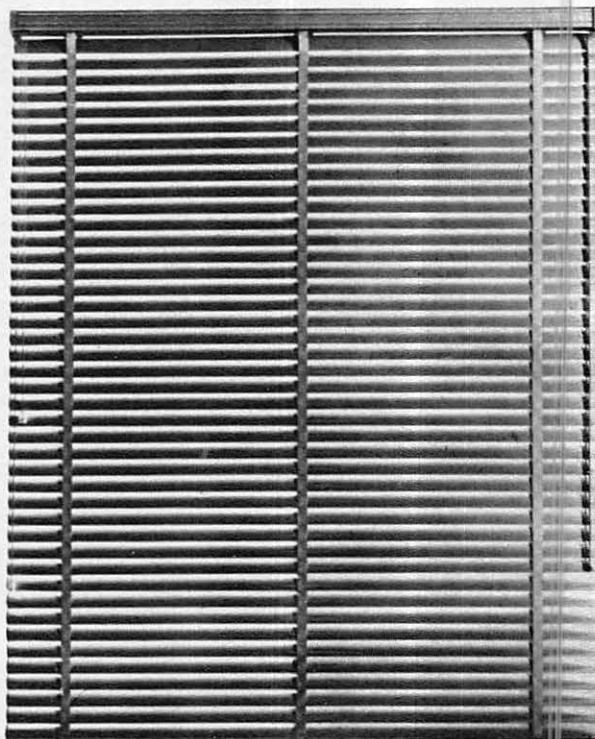
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A HOUSE FOR POSTERITY

By TOM DRIBERG

Tom Driberg, journalist, lecturer and broadcaster, is Labour M.P. for Barking, Essex. Has lived for 27 years in a large Georgian and Tudor house

I SUPPOSE an ideal home might be defined as one in which you can live in perfect comfort and freedom from care. By these two tests, our home is not ideal.

Comfort? One room at least—our everyday living-room, a library some 40 feet long by 18 feet wide—is comfortable: it is spacious but cosy. It faces west and there is a thick wood opposite, so it gets no morning sun and is therefore never too hot in the summer; in winter, when the curtains are drawn and our own logs are crackling and blazing in the open fire, it is one of the most restful rooms I know anywhere... and its two windows are effectively draught-proofed.

Apart from this room, most of the house is, for some months of the year, on the chilly side. We live just by the east coast—beautiful but, in winter, bleak: the North Sea winds come, they say, straight from the Ural mountains, in the far Soviet lands.

We have draught-proofed the two main doors, and this helps, but it seems impossible completely to shut out draughts from an old house that is fairly large and long.

There is a sort of central heating, with radiators in the hall and on the landings: it is provided by a coke boiler which seemed adequate when I first had it put in, just before the 1939 war. I have always thought that so massive and expensive an object should last a lifetime; but I was brought up before the era of planned obsolescence. The boiler still works after a fashion (though its heat rarely reaches the furthest radiator); but it needs constant stoking, and if we were to keep it on full all the time, the fuel would cost more than £1 a day. When we do light it, it takes at least a day for the house to start feeling warmer.

This arrangement is, rightly, considered old-fashioned and wasteful. For some years, my wife had been hoping that we could replace it by proper central heating (preferably oil-fired). Quite apart from the greater need for comfort as we get older, she is prone to bronchial trouble. So, this year, we felt that another winter here would be hard to endure, and got a rough estimate of the cost of installing proper central heating. The figure quoted was £2,000.

Since this is far beyond our means, we shall have to sneeze our way through our remaining winters, or barricade ourselves in the one warm room (and the kitchen, warmed by a heat-storage cooker); or else spend most of the winter in London, where late-night attendance at the House of Commons obliges me to keep a small flat.

Freedom from care? Yes,

sometimes, on a sunny afternoon, when we are sitting in the garden... but then, suddenly, we notice a pretty white flower high on a creeper-clad wall, and realise that the worst of all garden pests, bindweed, has made yet another of its stealthy invasions.

The garden is a pleasantly informal one: flowering shrubs like potentilla and hypericum, both bright yellow, stay in bloom for months on end; and roses do well in our heavy clay soil. But the "best growing months" are, most of all, the best growing months for weeds; and the garden, including a vast area of lawn and an ancient brick-walled kitchen-garden nearly 100 yards in length and 40 wide, is big enough to occupy three or four gardeners full-time. One gardener, or one-and-a-half, or two (part-time) is all that we can usually find, or afford. So we just cannot keep the place as tidy as we should like to.

Week by week, we watch anxiously certain cracks in the kitchen-garden wall. Against one corner of it there is a fig tree, said to be one of the oldest and the largest in England. Its enormously thick, convoluted roots must have started centuries ago to undermine the wall, and now wall and tree seem simultaneously to be holding each other up and pulling each other down. There is nothing to be done about it but wait for disaster. We have tried such palliatives as filling in the cracks with cement. Builders shake their heads and say, "Have to take down this whole section of the wall and rebuild it... Prop the tree up some more while you're doing it... Cost? ... Maybe £150 or £200, maybe more..."

But the garden, as a headache-inducer, comes second to the house itself. As may be imagined, its 15 rooms—of which about half are in regular or occasional use—take a good deal of keeping clean. My wife does much of the housework, with some outside help, and when I bring home a newly-found decorative object—even a shell from the beach—I am guiltily aware that this is "just another thing to dust."

No need here to go into all the grisly details of woodworm,

death-watch beetle, damp rot, and dry rot: enough to say that, every five or six years, some unforeseen major repair has to be undertaken. The last operation of this sort lasted from February, 1964, till the summer of 1965. Including external redecoration, it cost well over £4,000. Rather less than half this sum was met by a grant from the Ministry of Public Building and Works, on the recommendation of the Historic Buildings Council.

In the past—I hope, with fingers crossed, that it won't be so in the future—most of our troubles have arisen from damp. This in turn had two causes. The older part of the house had no damp-courses (it has now). And even on that part of the house which was designed by a good architect, the roof-gutters and hopper-heads for draining rain-water, are so placed, and so obscurely tucked away, that they can be found only by very tall men on very long ladders—and, unfortunately, by birds, whose nests close some of these drains as effectively as the autumn leaves choke the rest. As every house-owner knows, eternal vigilance is the price of freedom from damp.

AT THIS POINT, I had better deal with two comments that may naturally be, and have in fact been, made.

One is more often made in one's absence than to one's face. People are apt to say, "He must be well-off"—or even "fairly rich"—"to live in a house like that!"

"Rich" is a relative term. I supplement my pay as an M.P. by freelance journalism and

broadcasting—as much as I can find time for—and by writing an occasional book. (Since books have to be 100,000 words long, more or less, this requires the most agonising and sustained concentration, which I can only manage during the long summer recess of Parliament.) I pay some surtax. But I should say that my income is nowhere near the top of the middle, or "professional," range of incomes. I have no capital, no stocks and shares. I can only just get by with the help of an overdraft allowed by a tolerant bank-manager. Even so, I sometimes have to keep creditors waiting longer than I should. (There is, of course, a substantial mortgage on the house.)

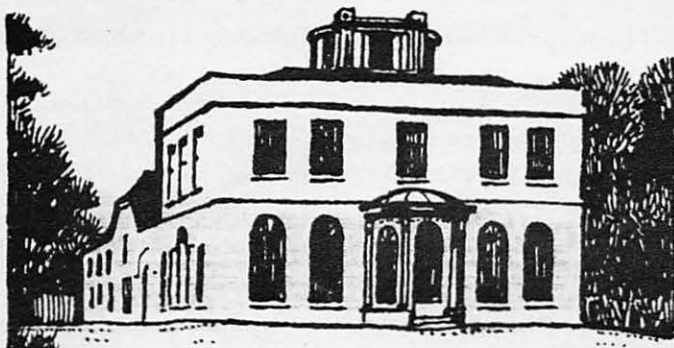
The real truth is almost exactly the opposite of the obvious remark that I have just quoted. Admittedly, we could not live here at all if I had a very small income (and what is to become of us when I retire, I don't know). But it would really be more correct to say that I *would* be well-off if I didn't have this house to keep up.

People never understand this until it is explained. This is not surprising. They cannot be expected to know all the realities behind the façade. Conversely, we must never forget that the "façade" itself (if that is the word) is real, and is perhaps of some value and interest.

The second comment is equally natural, if not quite so common. Would-be-helpful friends say, "You're getting on in years. You still have important public work to do—you need some rest, and you're entitled to it. Why sweat your guts out to keep up a house much bigger than you need or can afford? It costs too much in work and worry. If you sold it, the two of you could manage very comfortably in a smaller place..." And so on.

For the answer to this, I will describe the house as it is. Having set out the disadvantages, I will set out the advantages, for it would be hypocritical to pretend that these don't, in my mind, outweigh the difficulties—even if, in mid-winter, they sometimes seem only just to do so.

First, however, I must explain



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MINTY

A HOUSE FOR POSTERITY

continued

when, why, and how I came to be living in this house.

Before the war, in the latter 1930s, I was on the staff of the *Daily Express*. I wrote a column, which I had started some years earlier, under the pen-name William Hickey. (I may say, without disrespect to my present successor in that job, that it was a different sort of column from the present one: it was not "social gossip.") This was my sole and full-time occupation. I was not then actively engaged in politics, though my political views were the same as they are now (only more so), and I was able sometimes to air or hint at them in my column.

By the standards of those days, I was fairly well-off. I was a bachelor. I had a mews flat in Kensington and a car (a second-hand Studebaker—£60). After some years of Fleet Street and living in London, I began to think that I would like to find a place, if only a weekend cottage, in the country.

I talked this over with various friends. Some of them lived in Essex. One of these was a distinguished writer, the late A. J. A. Symons, at whose house in the lovely village of Finchingfield I had stayed. He as much as anybody persuaded me—I am sure correctly—that I should confine my search to Essex.

It is a great error to suppose that Essex is "flat and uninteresting". The northern part of the county, round Finchingfield and Thaxted and Saffron Walden, is hilly: these hills are small-scale but exquisitely undulating. In most parts of it, once you are away from the main roads and the hideous subtopian sprawl, there are villages and green fields and woods as quiet and undiscovered as in any county of England.

Essex is still, indeed, the most unspoiled of the home counties. Compared with Surrey and Sussex, it is hardly "stockbroker country" at all, and escaped much of the inter-war devastation of the speculative jerry-builder—largely because it had the worst train service and the most tedious and squalid road exit from London. Thanks to the same blessing-in-disguise (Symons pointed out), land and houses were cheaper here than at comparable distances south, west or north of London. Yet it was not too far from Fleet Street should I give up living in London altogether and commute by road.

So it was to be Essex—and I set about finding an Essex home, or *pied-à-terre*, light-heartedly but rather less casually and more systematically than is

usual with me. (I am in favour of planning in theory but tend, personally, to "take things as they come".)

For some months in 1938, on Saturdays that were free and fine, I would set out in the car, armed with a sheaf of orders-to-view from various house-agents. I was struck by the care and attention with which, again and again, these experts sent me to properties not remotely resembling what I had said I wanted. I had specified: quiet surroundings, very small garden, not more than about 40 miles from London, a smallish house or cottage, preferably Georgian but in any case not Tudor (which I had already come to regard as hackneyed); least of all, if modern, Tudoresque. Roaming the length and breadth of this county, I viewed literally scores of the most ghastly and impossible places: disused Victorian schools with echoing classrooms, "baronial" mansions in rolling deer-parks, shanty bungalows a few feet from roads that trembled at the thundering of heavy lorries.

One autumn Saturday had been discouraging. By late afternoon, I had seen four houses, only one of which I half-liked. I had more or less decided against it ("I'll let you know, then...") almost always means "No"), and now half-regretted having done so. It was too early to get a drink. There was one more order-to-view in the car. I hadn't meant to bother with it: it looked as if the house was too big and too far from London—the Rectory of a village I had never heard of, Bradwell-juxta-Mare.

However, I had an hour or two to spare, and I was attracted by the name of the village and a mention, in the agents' type-written details, of work by Robert Adam. It is always worth seeing an Adam house, anyway. So I set off for Bradwell-juxta-Mare; found it and its Rectory with some difficulty (a difficulty still experienced by many visitors, partly because a County Council signpost directs them along the route by which they are least likely to reach the village); and, as dusk was gathering, went to the first door I could see—there was a light inside—and rang the bell.

The door was opened by an elderly clergyman. His name, I learned, was Canon Owen. He led me along a dark, narrow passage into an even darker room—so dark that it seemed to me rather gloomy. I could see little of the room save that it was of considerable length. It was obviously the Rector's study. (It was, in fact, the room to which I have referred as the library.) The Rector's wife sat

near the fire. He was genial; she was gracious.

They explained to me that he was about to retire, after 17 years as Rector of Bradwell. His father and elder brother had been Rector before him. Between them, they had served the parish, and lived in this house, for nearly 70 years. Now, to coincide conveniently with his retirement, the church authorities had decided that the house must be sold. Part of the land that went with it would be cut off, and a new, smaller Rectory built from the proceeds of the sale. The title-deeds were complicated. Part of the property belonged to the Owen family personally. The house had been on the market for some time: two of many possible buyers who had seen it—Lady Diana Cooper and Mr. Henry Channon, M.P.—had turned it down because it was too small for them. It was natural that at his age—he was 75—this kindly parson should feel anxious that a house which was clearly not acceptable to everyone should soon find a purchaser; and he indicated that, if such a purchaser were "suitable," he believed that the price would be a modest one.

But I was not yet sure that I wanted it. I had seen this one room. The order-to-view had said something about Adam...?

The Canon rose, and led me from this dark room, through a door immediately to the right. He switched on a light—and at once we were in a Georgian hall, not very large, but excellently proportioned and lofty, with a domed and vaulted ceiling on which I could just see four medallions with classical figures in low relief.

THIS WAS one of two or three critical moments, or true turning-points, in my life. I had long admired the architecture of the 18th century: it was a commonplace that this was the "best" period of English domestic architecture. Here, apparently almost within my grasp, was a superb, if minor, example of the style. I felt the throb of excitement described inadequately in such banal phrases as "My heart stood still" or "I was speechless" or "Words fail me..." At this moment, I decided that, whatever the practical difficulties, this was the house I had been looking for.

I was, almost, speechless; but the Canon saw that I was impressed, and showed me more of the house. I was by now certain; and I left Canon and Mrs. Owen with a clear understanding that my solicitors should discuss the purchase as soon as possible with the church authorities—if, of course, I could raise enough money for it and if my surveyor assured me

that the house was essentially sound... though I could see already (and no attempt was made to disguise the fact) that a good deal would have to be spent on repairs and improvements.

No doubt because they knew this, the price did indeed turn out to be, without any haggling, "modest"—fantastically so by the standards of 25 years later. For this remarkable house, with 27 acres of land (most of it parkland, let to a farmer), I was asked to pay £3,800. I think I paid another £200 for two cottages which "belonged" to the house but were sold separately. One was a tiny, but pretty, gatehouse of the Regency period, the other Victorian, well-built in red brick and still occupied, as it was then, by good tenants who are also good neighbours.

Having taken this crucial decision, the next thing I had to do was to find the money.

Though I had, as I say, a fair income, I also spent freely. I had no capital at all. Since I was only 33 years old and reasonably healthy and secure in my job, there was no difficulty about obtaining a mortgage—except one: even the most accommodating mortgagees require a deposit, and I had, I repeat, no capital. I had already acquired an overdraft (less substantial than my present one), excusing it with the fallacious platitude that it was better that I should live on the bank's money than that the bank should live on mine. (This is fallacious because, either way, the bank wins.)

Fate helped me in a startling and painful, but useful, way. I was invited to dine, on its opening night, at a new French restaurant in Jermyn Street, the *Écu de France*. Afterwards a colleague—a French journalist—offered to give me a lift home in his car. It was late at night, and the streets seemed deserted. Through inattention or reckless folly, he began to cross the red lights: safely once, safely twice—then, at the third crossing, a big lorry came fast from the side turning and we hit it smack on. My nose and my right knee



A HOUSE FOR POSTERITY

continued

cap were broken, and I was laid up for several weeks.

His insurance company paid up. The compensation for my injuries covered the deposit on the house (and a week's recuperation at Brighton), and there was a bit over towards the cost of the work that had to be done at Bradwell Lodge (as I had decided to call the former Rectory, reverting to the name by which it had been known in the 18th century).

As it turned out, a lot more than this "bit over" was needed. It sometimes happens that when a house has been in the same family for several generations, a new owner taking it over finds innumerable defects, major or minor, which the former owners have perhaps meant to do something about some day—or else have got so used to that they no longer notice them. Also, people who have been living in a house for some years don't bother, as a prospective buyer must, to commission a thorough professional survey. If every house-owner, big or small, did this every five or ten years, he would save a lot of money in the long run.

Thus, we found a perceptible, and possibly dangerous, subsidence at the south-west corner of the Georgian wing of Bradwell Lodge. This was corrected by fixing steel girders beneath the ground floor, in the cellar. It is lucky that this work was done just before the 1939 war—lucky not only for me but because it may have ensured the survival of the house for others to enjoy long after I am dead. During the war, in 1941, a landmine fell 100 or so yards away from the house. The blast blew in windows and shook all the tiles off a roof, but the house stood. Had it not been strengthened in time, it might well have collapsed.

POSSIBLY, this subsidence dated from April 22, 1884, when an earthquake—the most severe in Britain for four centuries—caused much damage in Essex and East Anglia. The destruction was at its worst just south of Colchester (which is 14 miles north of Bradwell), but the shock was felt as far away as Exeter, Derby and Portsmouth. The Essex Field Club's report on the earthquake records that at Bradwell "about 40 chimney-stacks were thrown down" and the Rectory was "much damaged by the fall of a chimney-stack".

Then there were other structural improvements to do before we could begin to redecorate. I don't think the bathroom arrangements had been changed much since the Victorian era; and the main source of warmth was a huge, ugly, black stove which stood right in the middle

of that otherwise perfect Georgian hall. It may have helped to warm the house, but it was an eyesore. So we got rid of that and put in instead the central heating apparatus which now seems, as I have said, deplorably primitive.

Because of the special character of the house, it seemed necessary to ask an architect to supervise the builders' work. Our adviser at that time was Mr. Frederick Ruhemann. Another architect who has worked on the house is Mr. Cedric Price, who first came to Bradwell when he was a Cambridge undergraduate to make a measured drawing of the Georgian wing. More recently, he helped to design Lord Snowdon's aviary at the Zoo, and has been working for several years on Miss Joan Littlewood's "fun palace" project. In charge of the 1964 to 1965 restoration (mainly of the Tudor wing) was Miss Pamela Cunningham.

War had broken out before all the work was done and I actually moved in. Friends came to stay for the first time at Christmas, 1939. The house was by no means ready and ship-shape: on the day before the guests were due to arrive, I couldn't see how we were going to manage—an anxiety which everyone who has had a similar experience will have shared. There was some domestic help, and plenty of food (this was before wartime rationing had begun); but who was going to cook it? I panicked—and hired, through a London agency, an expert cook. She was a highly-superior Scottish matron who had, in the past, it seemed, held posts in ducal households. She did not conceal her pained surprise at our inadequate, indeed chaotic, kitchen arrangements. Never before, for one thing, had she worked without the assistance of a kitchen-maid. She cooked superbly—but it was, psychologically, a slight relief when she left.

I can't remember much about that first Christmas party. Our visitors' book shows that there were five guests: my elder brother, Jack, who was an anthropologist, and Constant Lambert, the composer (now both dead), Lord and Lady Kinross and Mrs. John Rayner. She and her husband—who could not be there because of his war job—gave me the visitors' book as a house-warming and Christmas present.

This book will outlast my lifetime: it is not yet half-full. It is a massive book, an inch-and-a-half thick—hundreds of pages of the finest laid paper bound in leather, the title-page specially printed with the name of the house, my initials, and an agreeably melancholy Latin

quotation. I think that it deserves a digression. It reminds me of so many of the people who have stayed in the house and loved it. (However modestly they may entertain, all who have a home of their own should have such a book—and, unless a diary is kept, should scribble notes in it about each visit: years later, this slight trouble is amply repaid.)

Three oddly-assorted guests signed the book at our next party, a few weeks later. They were Dom Bernard Clements, the Benedictine monk who was at that time Vicar of All Saints' Church, Margaret Street, near Oxford Circus; Lord Berners, musician, painter and one of the wittiest men I have ever known, who during the weekend (according to a footnote written in the book) "made a tangerine soufflé and a madrigal"; and Mrs. Isabel Delmer, whose head was immortalised in bronze by Epstein. (She is now married to Alan Rawsthorne, the composer.)

SOON, AND many times afterwards, appeared the elaborate quasi-Elizabethan signature of A. J. A. Symons (who had advised me to find a house in Essex). He was the most generous of connoisseurs. He gave me many of the books that he wrote or edited or published, and the elegant iron fire-basket still in use in the library fireplace, and a comely specimen from his collection of Victorian musical-boxes. He it was who revived interest in these melodious toys. He assembled several hundred of them (gradually reducing the number to 150, the finest he could find), and broadcast several programmes about them. When one stayed with him at Fitchingfield, one would be woken gently by the tinkling and twangling of dozens of them, disposed about the house.

On this, his first visit to Bradwell Lodge, he was captivated by it. I recall that he delivered a flattering verdict in mock-logic, "This is the most beautiful house in Essex, and therefore the most beautiful house in England, and therefore the most beautiful house in the world!"

Alas, I didn't make enough notes in the book. Against the weekend of May 31 to June 2, 1940, I have put "new potatoes and gooseberries" (from the garden). One evening we drank a bottle of Château Margaux 1900. But one frequent guest took to writing in the book

"Famous last weekends, 1" and "2," and so on. For the too easy-going period of the "phoney war" was coming to an end, and one sunny September evening, as we stood on the lawn gathering fruit from the old mulberry tree, our fingers stained red with its ripeness, there was a curious pattering among the leaves, as of hailstones. High above we could see fighter aircraft engaging the German bombers: the Battle of Britain had begun.

Then there is a long gap in the visitors' book: in 1941 the house was requisitioned. It now became the officers' mess of the R.A.F. Station, Bradwell Bay. (Why "Bay" I never knew, since there is no bay at Bradwell—rather the reverse. I suppose it was to mislead the enemy.) My furniture was sent into store, the Adam chimney-pieces boarded up, the wine in the cellar bricked up. When I was not in London, or overseas as a war correspondent, I lived at a small house near Bradwell quay, overlooking the Blackwater estuary. There, much later in the war, in a bar of the Green Man crowded with airmen, one could sit on a wide window-sill and watch the V.I. doodle-bugs chug-chugging clumsily in overhead. This, being on the east coast, was a restricted area. Today it seems hardly credible that, ten miles or so inland, we had to show permits to approach our own homes.

It also felt strange to enter my own home as a guest. The R.A.F. officers kindly invited me into the mess on Sunday mornings and when they had parties. These were, for me, a mixed pleasure: they were good parties, of course, but almost too lively. It was difficult not to wince as robust young men slid down the Adam staircase on trays or threw chamberpots full of beer from end to end of the hall. But any remonstrance would have been unthinkable: these young men were going out night after night (as they put it, with self-mocking irony) "dicing with death"; and almost every night too many of them did not come back.

One, a Canadian, asked me to get him a new cigarette-lighter (difficult then to find). I gave it to him. Next night he was killed.

As the air war grew more intense, the station grew rapidly in size and numbers. In 1944, 14 fighter squadrons—Mosquitos, Tempests, Spitfires, Air



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A HOUSE FOR POSTERITY

continued

Sea Rescue—were based at Bradwell. The officers' mess overflowed. The house pupped Nissen huts—ante-room, dining-hut, kitchen hut—all over the lawn, W.A.A.F. quarters and air-raid shelters were constructed in the park. This was a historic episode in the long story of the house, and—though this may be sentimental—I took care that later redecoration should not cover one patch of wall, just outside the kitchen door, on which airmen and the W.A.A.F. orderlies scribbled loyal tributes to their pet squadrons, "Good old 418—here's to them, there's none like them" and such.

Some time after the war, and after prolonged and complicated negotiations with the Air Ministry, the house was at last derequisitioned. I was, of course, glad to get it back, but there was a host of new problems to cope with. It was like starting from scratch all over again. There was some internal damage, but this was not so bad as I had feared it might be. It was now discovered that the house was infected with the worst pest of all—dry rot. This was attributed to the necessarily thorough black-out and to the R.A.F. linoleum laid on the wooden floors, since these prevented the free circulation of air. For several weeks that summer, four experts from Winchester camped out in the grounds in their caravan and worked from morning till dusk, going all over the house from roof to cellar, slicing chunks of suspect timber off beams, disinfecting every bit of wood they could see.

When they left, one of them said, "You won't have any more of that trouble. It's good for another 50 years." They did a grand job—but this was too optimistic: there was another outbreak a few years later.

Less noxious, but even more difficult to deal with, were the remains of the Nissen huts on the lawn. When the R.A.F. left, they removed the huts—but left the concrete bases, 18 inches thick. I don't think the grass will ever fully recover from this, and the main lawn is so large that it would be impossibly expensive to re-sow it (or even to treat the whole of it with one of these new weedkiller-plus-fertilisers, if they really work).

The visitors' book resumes in 1947. That Christmas, and for several others (till he died in 1951), Constant Lambert was at Bradwell again. By now he was married to Isabel, who signed her name in Oghams—the ancient straight-line Celtic alphabet of 20 characters.

Elwyn Jones—now Attorney-General—stayed a night after visiting Maldon, where he had

kindly gone to appear for a constituent of mine, a policeman, who was involved in a legal difficulty. The names in the book are still varied. Some are political, some artistic, some—often the nicest—just "ordinary" friends, unknown to fame: Aneurin Bevan and Jennie Lee, E. F. Schumacher the economist, Osbert Lancaster, McDonald Bailey, the negro athlete, Patrick Leigh Fermor, Libby Holman, Ronald Searle, Gilbert Harding, Barbara Castle, John Betjeman, Katherine Dunham, the American dancer, Audrey and Jim Callaghan, Kingsley Martin. . .

One name I am glad to see is that of Aubrey Moody. A wealthy ex-Grenadier, he stood against me twice as Conservative candidate for Maldon. Later, he took Holy Orders and is now Vicar of Feering. Though on opposite sides politically, we became good friends—and I always feel that, by defeating him, I have, like some old Irish mother, "given a priest to the Church".

At Easter, 1950, crazily enough, I stayed up all night playing canasta with John Freeman, then M.P. for Watford, now High Commissioner in India. At 8 o'clock, they brought us breakfast at the card-table. We played on till about 11, when some men came to try to hoist up a cork-tree that had fallen in a gale.

THE WINE-CELLAR, bricked up for nine years, was not unbricked until July, 1950. I recorded, "Wine within in good order, despite some flooding. Pommery '20 and '26, Vve Clicquot '21, all perfect." This note was intended to refute the myth that champagne "goes off" after only a few years. It keeps for a long time if it is cool and undisturbed.

For several summers in the '50s Joan Littlewood brought her Theatre Workshop company to Bradwell for some weeks. They lived in tents and rehearsed in the loft above the old stables. They had not yet become famous and fashionable. Brilliant as they were, there were, on principle, no "stars" among them. Several, such as Harry Corbett ("Steptoe" junior), now have millions of fans.

As they had no money, they lived on National Assistance and on what some of them earned, a few days a week, helping local farmers with the harvest. On some evenings, they would come into the library, talk, argue, sing and drink beer. We had no television then; nor did we need it.

One further episode is recalled by a page in the visitors' book: the disastrous flood of 1953, which killed at least 119 people

in Essex, wrecked thousands of homes (21,000 people were, for a time, homeless), inundated nearly 50,000 acres of land and drowned many cattle.

(This is an age of disasters. People forget them quickly. If anyone has forgotten that this one happened, and so recently, I strongly recommend the vivid account of it in a book by Hilda Grieve, *The Great Tide*.)

On that fatal night of January 31, my wife and I sat up till about midnight. A fearful storm was raging, but we knew of no special danger. We went to bed at just about the time when the sea-walls were breached and the water was racing in over the marsh farms and through the low-lying houses. Fortunately for us, the village itself and our house are about 50 feet above sea-level. In the morning, on some impulse, I went up to the look-out room on top of the house—the belvedere, as it is called. Save for the slightly higher ground immediately around us, one wide sheet of water stretched as far as I could see. The sea had taken over.

The weeks that followed reminded many of us of the wartime years. Thousands of airmen and soldiers were rushed to the coast to help the River Board men rebuild the sea-walls. Hundreds of them had to be accommodated in our village—some in disused R.A.F. huts, some in the village hall, some in private billets. On several nights, as many as two dozen officers and N.C.O.s slept at Bradwell Lodge—a few in beds, most of them on mattresses on the floor.

Everybody lent a hand. Voluntary helpers supplemented the food and hot drinks provided officially for the men working by day and night on the seawall. In this way, too, it was like the war all over again. Differences and grudges were dropped, there was that sense of common purpose which is so rare in peacetime—a real feeling that this was a community of good neighbours.

Again as in wartime, tragic events had their humorous side. Inter-service rivalry is usually good-natured and often faintly

comic. Though the airfield was no longer in use, the R.A.F. had still kept a handful of men at Bradwell, for air-sea rescue drill. When the flood came, as they were on the spot, the R.A.F. at first ran the show. A day or two later, the Scots Guards and Household Cavalry arrived, straight from ceremonial duties in London and Windsor. Their officers tactfully but firmly took control—setting up a regular mess on the former airfield and securing the most comfortable billets available. Some of them even treated this as an overseas posting and sent for their wives. I must add that they also worked extremely hard and efficiently. The Guardsmen said that it was "a treat to have something useful to do, for a change."

BESIDES the private, personal visitors' book from which I have quoted, there is another visitors' book—a public one—which lies on the hall table at Bradwell Lodge each year from Easter Eve until a Saturday in mid-September. For ours is one of the houses which are open on certain days to anyone who will pay half-a-crown to come in.

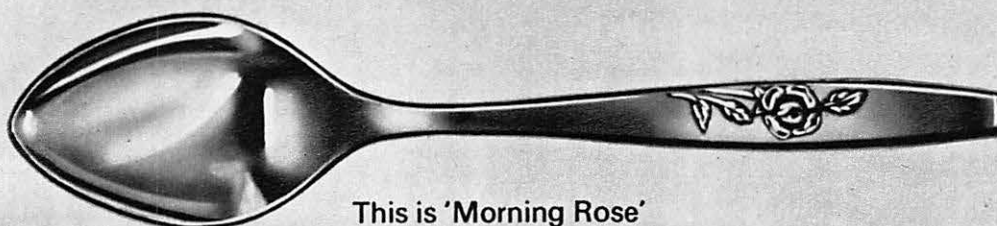
On that evening when I first, almost by chance, came to Bradwell, Mrs. Owen had told me that quite a few people did call or write and ask to look round the house. Naturally, they could not do so during the war; but in the post-war years we did from time to time have letters from architectural students and others who had heard or read about the house and wanted to see it.

Apart from these visitors, who came in twos and threes, we first opened the house to a large number of people on a Saturday in September, 1951. It was more or less necessary to do so because we had allowed the organisers of a fête to hold it on the lawn, and the weather was the sort of weather that so often befalls those foolish enough to plan outdoor events in England. One of the side-shows was an "any questions?" panel in which that enchanting actress, Constance Cummings, her playwright husband, Benn Levy, and I took part. We sat on the lawn on small, damp, folding chairs, in a steady fine drizzle, while the audience sheltered under pixie-topped plastic macs or under the majestic ilex tree. We continued, with characteristic British pluck and phlegm, to give rational answers to possibly sensible questions, until the drizzle matured into a cats-and-dogs downpour and everybody made a dash for the front door.

It is not a large house, but nearly 900 people were shown round it that afternoon; and they seemed to like it. So we



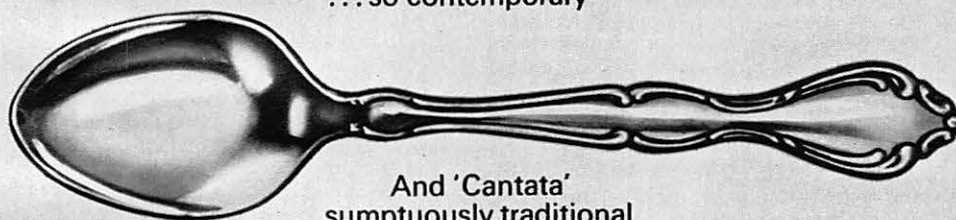
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A HOUSE FOR POSTERITY

continued

thought we might as well open it regularly, and did so in the following year.

Obviously, we do not compete with the grand houses that attract their hundreds of thousands of tourists. Not only is the house relatively small and little-known: it is (though only 50 miles from London) in this rather inaccessible village. But the number of visitors who find their way to it has grown gradually, from 614 in 1952 to about 2,500 in 1965. On a fine Bank Holiday, we get several hundreds (which is about as many as we can take, since we show them all round ourselves, with the help of two or three friends and neighbours). On a wet Wednesday, we may get half-a-dozen, or none—and this is a bore, when the house has been cleaned and the flowers done and even the papers on my desk are half-tidy, and we just sit around waiting.

What people seem to like best is precisely the fact that the house is "lived-in": it is not a museum, they see the rooms we use daily, there are no rope barriers or direction-signs, a visit is intimate and informal.

WHEN THE weather is fine enough (which it is, surprisingly often, on this "drier side of England"), we show them the outside first. (This is partly tactical: it gives time for a few more to join us before we go in to look round the house. It is an uneconomic dispersal of effort when one or two people arrive at intervals of ten or 20 minutes and have to be shown round separately.) From the far side of the lawn one gets a general view of the house.

This is roughly how it goes: "From here, you can see clearly that the house was built at two quite different periods. The part on the left was built in the early 16th century. The part on the right—which is really the more interesting part, architecturally—was added in the Georgian period, towards the end of the 18th century.

"Actually, one sees the Georgian end of the house better from a little way down the lawn. . . . That fine old tree is between 300 and 400 years old. A man from Kew estimated its age. It's an *ilex* tree . . . yes, I-L-E-X—sometimes called evergreen oak, or holm-oak, but it's not of the oak family, I believe: 'ilex' is the Latin for holly. . . . You see how the branches take root and spring up as new trees: they all lead back to the main trunk. It's a southern European tree: you see these groves of *ilex* in Italy and Spain. . . . It's rather nice to have this great mass of dark green all the year round.

"Well, now, from here you can,

as I said, see the Georgian part of the house better—see how compact and symmetrical it is. . . . As you see, it's quite plain—extremely simple, in fact. . . . The only external ornament is the two urns in those pink niches at the side. . . . But the great gift of the Georgian architects was their sense of proportion: the height of the windows, for instance—they always seemed to be able to get that just right, in relation to the building as a whole. . . .

"This part of the house was built by a remarkable man—a parson named Bate Dudley . . . the Reverend Sir Henry Bate Dudley . . . who came here in about 1780. Unusual sort of parson—had to do a year in Newgate jail—he was imprisoned for libelling the Duke of Richmond. (He was an early editor of the *Morning Post*.) However, I'll tell you more about him when we're going round the house. . . .

"The room at the top there is called the belvedere. It's rather cunning architecturally: the corners of it are the chimneys of the house—it's sort of built between and round them. . . . It's probable that Bate Dudley got his architect to put it there as a look-out place for smugglers. . . . This was always a great smuggling coast, and the sea's only a mile or so away, over there. From that room—especially before the trees grew so high (or even now in winter, when they're bare)—you'd be able to get quite a good sweep of the coast through glasses . . . and the estuary of the Blackwater to the north.

"This parson, Bate Dudley, was very hot on smugglers . . . always chasing 'em. Mind you, he was also suspected of collaborating with them on the side, and to this day the little bridge that you cross into the parish of Bradwell by, if you come from the Southminster direction, is called Brandy Bridge. I suppose they used to ferry the casks up there by night from the coast, to await collection.

"Now, let's walk towards the house and have a look at the inside. . . .

"I'll show you the older part of the house first. . . .

"Now, this is the library. . . . At this end you can see the beams better. This is, basically, the living-room of the Tudor house, and these are the original beams, dating from about 1520. As you see, they're quite carefully carved, or *chamfered*—rather more so, I think, than was usual in ordinary domestic buildings at that time.

"Possibly this means that this was a monastic house before the Reformation . . . and this is quite likely, because the old Saxon chapel on the sea-wall, St. Peter's, was looked after for

several centuries by Benedictine monks, and they probably would have had a house in the village. This would have been the house—just opposite the parish church, and always associated in some way with the Church . . . right up to 1939, when it ceased being the Rectory. Also, this is part of an estate at Bradwell which was given by Henry VIII to Anne of Cleves—that's an old print of Holbein's portrait of her over in the corner. I don't know if he gave it to her as a wedding present or as part of her maintenance, so to speak, when he pensioned her off. . . .

THIS ROOM used to be three small rooms. They were knocked into one only about a century ago—that's when they put these six pillars up to support the ceiling. Rather fortunate, really, because it makes quite a pleasant, long, informal living-room.

"It's a complete jumble of periods and styles. I don't believe in strict 'period' furnishing. Good things of various periods often go well together—including good Victorian things, as we're beginning to realise now. I wish I still had a lot of the Victorian stuff from my parents' house in Sussex that I got rid of when my mother died.

"This gate-legged table, for instance, and that chest—quite good . . . 17th-century, I suppose. These solid ladder-backed chairs with their cane seats: my father bought them in Lancashire, half-a-century ago or more, for five bob apiece. . . .

"Those bookcases—they're late 18th-century—we found them a few years ago in a house near Maldon—Langford Grove—which was being demolished. They were being dismantled and chucked out and we got them very cheap.

"That's a Matisse lithograph—it's a decorative panel based on the Arabian nights story . . . you know, Sheherazade and the thousand-and-one nights. The text on it—it's in old French—says 'She saw the dawn appear, and fell discreetly silent.'

"The wallpaper's modern, too. It's designed by an artist who lives over at Great Bardfield, in north Essex—John Aldridge, R.A. It's rather a striking pattern, as you see, and we thought we were taking rather a risk when we chose it, but it actually fits in very well, and seems to hold the room together, in a way. . . .

"That corn-dolly is from Great

Bardfield, too. It was made by the late Mr. Fred Mizen. He was an outstanding craftsman—he made a big lion-and-unicorn device, all in this plaited-straw work, for the South Bank exhibition in the Festival of Britain in 1951. It's a very old custom, dating right back to pagan times. They were originally figures of the corn-goddess or god. They were usually made from the last sheaf of corn at the end of the harvest. The spirit of the god was supposed to be in that. . . . Quite a few of the older people in some of the Essex villages still make them.

"Come over to the fireplace and look at these small objects. This little bowl is probably the oldest thing we've got in the house—it's about 3,000 years old. . . . Comes from Syria. . . . Remarkable how that greenish-blue colour has lasted—I suppose because it was in a tomb, or something. I bought it, some years ago, at Sotheby's. It's much more fun if you find something yourself, even if it's not very valuable.

"That rough bit of earthenware in the corner is the neck of a Roman amphora, 1st century A.D. I stumbled on it on a beach in Cyprus. There's a beach just north of Famagusta, near the ruins of Salamis, where I always like bathing because there's never anyone else there. . . . I hate bathing in crowds.

"These small bits of pottery—from Cyprus, too—are probably older than that Syrian bowl. They're Early Middle Stone Age, which, I think, is about 4000 or 5000 B.C. But they're really only curiosities—not particularly beautiful. They won't stand up because they hadn't yet thought of giving them flat bottoms. . . .

"These two pieces of black pottery are not nearly so old. They're Etruscan, about 600 B.C. Rather graceful shapes. . . . One interesting thing—the great English potter, Wedgwood, admired the work of these old Etruscan potters so much that he called his works Etruria Works—after Etruria, in Italy, where the Etruscans lived—and I think it must have been from them that he got the idea of making black pottery—which isn't a very obvious idea. We've got one piece of early black Wedgwood which I'll show you when we get to the dining-room.

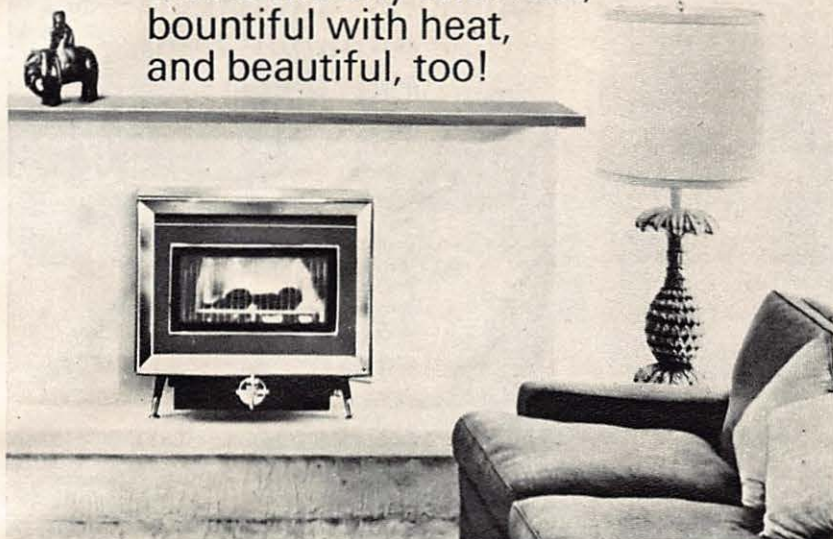
"We'd better move on towards the Georgian part of the house. Oh, before we leave the library, that's a drawing by Graham Sutherland which he gave us—



Continued on page 103

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say Jill and Derek Townsend

As a travel writer my wife and I are constantly on the move. We have just returned from a 50,000 mile journey described in my latest book *TROPICAL QUEST*. During this trip we slept on beds of all shapes and sizes – to say we 'slept' is perhaps an exaggeration.

This kind of life is exceedingly hard work, and unless the body can regain its energy through sound sleep, then strain begins to show rapidly. I speak from experience, because bleary eyes and weary bones made us realise for the first time the importance of a scientifically designed bed.

When Vono made arrangements for us to sleep on their New Era beds we were delighted; especially with their luxurious comfort, which gave just that right amount of springy support. After a week of pampered New Era sleep, we asked Vono for their secret. "With all our years of experience, backed by the most modern research facilities, stringent quality control, and the full utilisation of craftsmen, how could we produce anything else but blissfully comfortable beds, manufactured to the highest standards at a realistic price?" They made it sound so simple. I suppose that is the art of Vono perfection.

It now seems unbelievable that people generally spend so little time in choosing a bed. The bed in your life is important. Anyone who disagrees should spend a week on a floor in Fiji—no rich, warm Terylene upholstered beds there! Like the Vono experts, we now believe that sleep is a serious business. In the future I may even write bedtime stories—guess where I shall write them? Vono know the answer.

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A HOUSE FOR POSTERITY

continued

one of his thorn studies. So many people asked what he meant by it that I got him to write a letter explaining it—not that one really ever should ask an artist to explain his work. That's the letter, framed, there. "The picture beneath it is an early drawing by Dali—1934. It's rather macabre. He wrote the title at the bottom, 'Mère mangeant son fils'. . . . But he was always a good draughtsman. Now, I think he's become rather too obsessed with bizarre publicity for its own sake."

"That comic fat man in the corner was a famous local character—Mr. Bright, of Maldon. Weighed 43 stone at the age of 29. . . . Terrible!"

"Just before we go into the Georgian wing—that's a bit of 'op art' by Vasarely. I think it grows on you. . . ."

"And there are a couple of engravings, of Bate Dudley and his wife—she was rather a beauty—from the full-length portraits of them that Gainsborough did. He was a friend of theirs, and came and stayed here. He used the belvedere as his studio—light's good up there. . . . windows all round."

"These portraits still hung in the house long after Dudley had left. Then, in 1849, a Rector who was leaving Bradwell to emigrate to Canada put them in the sale of the contents of the house. They went for £300 the pair (or possibly 130 gn.—the records differ). In 1887 a dealer bought them for £10,000 for Lord Burton—the head of the Bass brewing concern. I suppose they're worth even more now."

"The present Lord Burton has lent them to the Birmingham art gallery. . . . I wish he'd lend them to us—just for one summer!"

"Now we come into the Georgian part of the house—and at once there's a totally different atmosphere and style. I think it must have been partly because glass had got cheaper by the 18th century, but the architects of that time went in much more for tall windows in lofty rooms—plenty of light as you see."

"Bate Dudley employed an architect named John Johnson to build him the new house—he was the architect of the Shire Hall at Chelmsford—and originally he built it quite separate from the older house, with a carriageway in between. . . . where we're standing now. The entrance to the new house was there, where those four steps are."

"Then, a year or two later, they found it inconvenient to go out into the rain and cold to get from one house to the other. So Bate Dudley called in another architect, Robert Adam—one of the Adam brothers—to build this hall to link the two houses together. He made a neat job of

it, I think—managed to convey an effect of space in what is actually quite a small area by knocking out some of the wall of the new house and using those big sweeping arches and a top light. . . . and that typical Adam fanlight above the front door. . . ."

"Those blue-and-white medallions up above are the original Adam decorative work. Yes, they are rather like a Wedgwood design, but they're made of plaster. The grey walls are supposed to be the same colour that Adam left them. Each time the house has been done up since, they've copied that colour. It's quite a good background for flowers or pictures—and, as we've already seen, we do experiment with hanging modern pictures as well as old ones in these old rooms. We think they go quite well. . . ."

"That big one, for instance, that's by Henry Inlander: it's called 'Stormy Mountainside.' That's just what it is—a range of mountains in Italy, with storm-clouds and patches of sunshine. Here's a postcard showing the same range and the hilltop village from which the artist painted it—Anticoli Corrado, it's called, about an hour out of Rome. It looks particularly well from near the front door when the sunlight falls on it through the glass lantern above. . . ."

THE DRAWING-ROOM is the room that they obviously took most trouble about. We think that when Adam came to build that hall we've just been in, he must have done up this room, which would have been in existence just for a year or two. He put in a typical chimney-piece—two kinds of marble, inlaid, and little panels painted by Angelica Kauffmann (who worked a good deal with the Adam brothers)—and he also put in that rather pleasant ceiling. . . .

"Those *grisaille* medallions on the ceiling were drawn by an artist named Smirke. There were several Smirkes. I can't remember which one this was, but I think he was—let's see—the father of the architect of the British Museum."

"The proportions of this room are pretty good. These tall, round-topped windows. . . . with the little decorative strip—the architrave—running round them with the honeysuckle pattern all along it."

"That book was printed in Venice in 1570 or so. It's a Roman pontifical. You see the plainsong notation for the music—and the little engravings showing the bishop what he's got to do and how to do it."

"That's an 18th-century Chinese ivory chess set, brought home from the East ages ago

by a great-uncle of mine. The small ivory and wooden objects on the shelf below are *netsuke*—things the Japanese used when they wore kimonos. They were slung from the sash on one end of a cord, to balance the purse or tobacco-box at the other end. I had about a hundred of them but I had to sell most of the best ones at Sotheby's last year, to help pay for the repairs to the house."

"This was one of the few times in my life when I've actually made money by selling something I'd bought, because *netsuke* have gone up a lot in value in recent years. Of course one doesn't buy such things as a speculation. One buys them because one likes them. But it's a nice surprise when one's judgement is confirmed in such a useful way."

"We had a good deal of trouble some years ago with that end of the ceiling. Extensive dry rot was discovered in the timbers above it—and that has to be dealt with drastically. The firm doing the job had to take down the whole of that end panel and the gold frieze beneath it—and, as they're simply plaster, that meant breaking them up. They made a mould of the panel first, so that they could restore it exactly as it had been. . . . and the gold frieze was no problem, because this same firm had worked for the Adam brothers a couple of centuries ago—they're real specialists—and I believe they still have some of the original moulds made then. . . ."

"That picture of a Siamese cat near the door is by Duncan Grant. . . . Yes, it is, isn't it? Very lifelike."

"Those artificial eggs are Russian Easter eggs. In the old days, Russians used to give each other ornamental eggs for Easter—made of marble or jasper or glass, like these, or real eggs painted, or sometimes very richly jewelled, by Fabergé. They've got a wonderful collection of those, I believe, at Luton Hoo. I got these a few years ago at a junk-shop in Moscow. Yes, they have junk-shops there but they call them commission-shops and they belong to the State. Anybody who wants to sell something takes it to one of these shops. It's valued by experts, and a price put on it. It's sold pretty soon—there's a quick turnover, because they were starved of this sort of thing for so long—and the former owner collects the cash, less six per cent commission to the shop."

"Ah, you've noticed that bit of lace above the door. A lot of people ask about that. It's nothing special, really, but it's quite pretty. My wife was going through an old box full of scraps of lace accumulated by my mother (who was always

putting things aside 'in case they come in some day'). She found this bit of lace—it's Victorian, about 1880, I suppose—'braid lace,' they call it. . . . and had the idea of mounting it on that pink stuff, to go with this wine-red carpet, and framing it. . . . and then she gave it to me as a Christmas present."

LET'S GO through into the dining-room now. . . . Straight across. . . . You see, it matches the drawing-room almost exactly in size, though it's not so elaborate."

"We thought we'd have a change from Adam's grey walls, so we tried this sort of terracotta pink—which also makes a good background for pictures, or for candlelight. . . . When we're in here in the evenings, we always have a lot of candles lit."

"There's another typical Adam chimneypiece, quite different from the one in the drawing-room. But that big oval mirror above it was not originally here, and I think it's a bit later—perhaps even early-Victorian. It was a lucky find in the Portobello Road, the London street-market. I saw it leaning dusty against a barrow, and I wasn't sure if it wouldn't be too big for that space. . . . but as it was marked only 30 bob, I thought it was worth risking it!"

"As a matter of fact, this room is a fairly good example of how you can furnish quite presentably on the cheap—if you can spare the time to go round junk-shops and street-markets and country sales. It's much more fun than going to a store and buying all those suites and things."

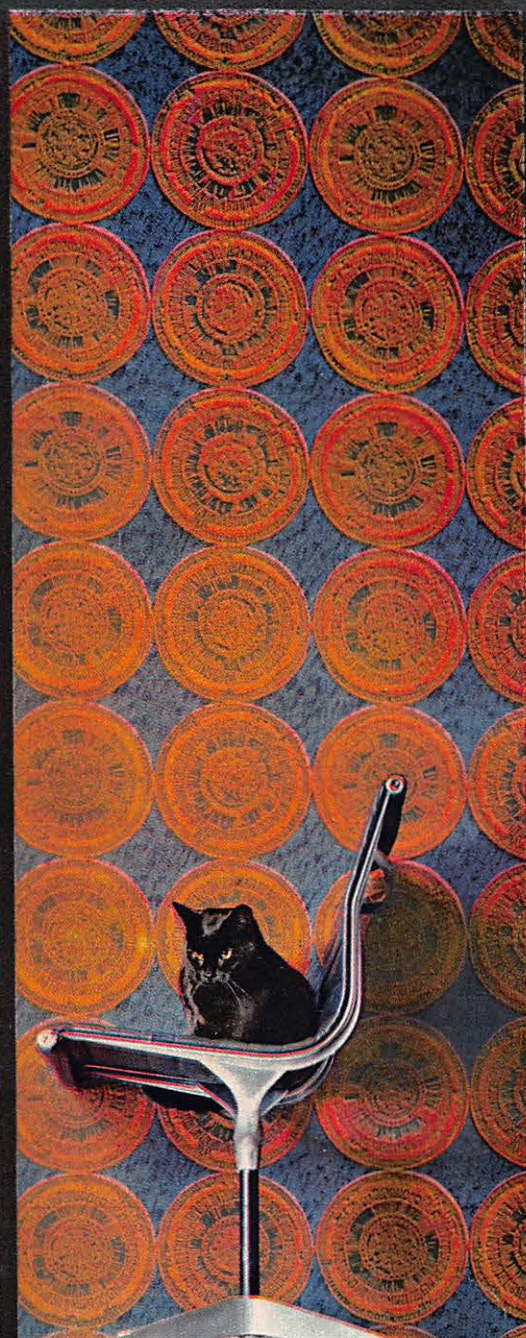
"But it's those two big pictures that really make the room—especially that very big one on the east wall. I suppose they're Italian—17th- or early-18th-century. Not great art, but pleasant in this sort of room. . . . When I bought them, you could always get large pictures by unknown artists for practically nothing. That was a good many years ago, but I dare say it's still true. Anyway, the smaller one cost £5 and the very big one £8. A man from Sotheby's who was here some time ago said that if I had it



Continued on page 107 103

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A HOUSE FOR POSTERITY

continued

cleaned and rebacked, it would make what he called 'a very saleable picture'—meaning, I suppose, a few hundred pounds. But I don't want to sell it. It goes too well in here. Also, it does badly need rebacking, which is a delicate and expensive process. You see how the canvas is worn. . . .

"The screen is Indian and all carved by hand. It was brought back from India many years ago by my parents.

"Those coins in that case were theirs, too. It's a set of jubilee coins of Queen Victoria's first jubilee, in 1887. My parents were married on the jubilee day—the date is on the case, with their initials—and this was a wedding present from a friend of theirs who was an official of the Mint. It was the second set minted—the first set went to the Queen.

"That's a £5 gold piece in the top left-hand corner. You don't see many of them about now. That's a four-shilling piece, which they used to mint in those days. I believe the florin and the four-shilling piece were introduced as a step towards the decimalisation of the coinage, which we're only just getting round to now.

"These two big glass goblets—no, not for brandy, sir! They're 13½ inches tall and 24 around—are old Devon lace-makers' lamps. The lace-makers used to fill them with water, light a candle behind, and shine the light through the water to see the work they were doing better. Watchmakers used them, too. I got them at an antique-shop in the Close at Exeter. About 200 years old, they said.

HERE'S A photocopy of an extract from an old diary which the Essex Record Office sent me. It's rather nice, and it helps to date the house. It's from the diary of John Crozier, of Maldon, June, 1783:

Rev'd. Mr. Bates [Bate Dudley] who erected a very handsome house at Bradwell, gave a Cup of ten pounds value to be sail'd for by ten Fishing Smacks—Hawkins of Burnham gott it, it was a very fine day, the Company in hoys, pleasure boats, with music &c made a very pretty appearance.

"That's a portrait of an old friend who died some years ago—Constant Lambert. He was the musical director of the Ballet at Covent Garden. He often stayed here, and composed some of his music in this house. B.B.C. 2 did a programme about him a few months ago. They interviewed me for the programme, and the house and this portrait were in it. The portrait is by Michael Ayrton, who was

also a great friend of Lambert's. He did it posthumously, from sketches and photographs . . . it's extremely 'like' . . .

"That's an icon—a picture from an Eastern Orthodox church, Cyprus, as it happens, and that's a Victorian phrenologist's head—showing what all your bumps are supposed to mean. In the corner is a Victorian croquet-mallet which belonged to my grandmother—her monogram is on it. The hitting part's made of ivory: they must have played rather daintily. Those two curious little pictures are called Arcimboldesque pictures. If you look at them carefully, and sideways, the landscapes turn into faces.

"Along the inner hall, there's a little room you might like to see. It is quite small, only 15 ft. by 10 ft. 9 in., but completely oval. The inside of the door is shaped to form part of the oval. It's always been called the octagon room—I suppose because it has eight bays.

"It faces due south and its three windows protrude from the house like a triple bay-window. It gets all the sun that's going. And this is a fireplace: the circular iron cover lifts off, and there's a round fireplace behind. It gives out a terrific heat, without singeing the books in that recessed bookcase above it. Opposite it there's a dummy replica, for the sake of symmetry. They were very keen on that in the 18th century. Those bookcases in the two bays each side were put there when the house was built.

"This was the writing-room and study of this parson, Bate Dudley. He used to sit here chiefly writing—not sermons but musicals, comic operas. They were actually performed in London. Some of them are printed in this book. They're not very good, I'm afraid—what I've read of them—but he was very proud of them. Here's the title-page of one:

The
WOODMAN,
a
COMIC OPERA,
in
THREE ACTS;
as performed at the
THEATRE-ROYAL,
COVENT GARDEN,
with

UNIVERSAL APPLAUSE.

"That last line's a bit conceited—or optimistic. . . . And at the end of the dedication he dates it from here: 'BRADWELL LODGE, April 30th, 1791.'

"The dedication itself is a bit odd. He dedicates this play to Bamber Gascoyne, Esq., Receiver General of His Majesty's Customs, &c.' (I think he may possibly be an ancestor of the

young man who appears on television, in *University Challenge*.) And the dedication starts:

Dear Sir,

The following OPERA is inscribed to you, from two motives—Gratitude, and Self-interest. . . .

"That's frank enough anyway. But I wonder what dealings he had with the Receiver General of His Majesty's Customs?

"Altogether he was quite a character. He was always getting into scrapes (though later on he became noted for his severity as a magistrate). Apart from the prison term which I mentioned—which wasn't so bad, anyway: as you could in those days, if you were well-off, he was allowed to entertain his friends to dinner and play cribbage—but apart from that set-back, there was an incident in Vauxhall Gardens, when some army officers annoyed a celebrated actress, Mrs. Hartley, whom Bate Dudley was sitting with, and he called them 'impertinent puppies'.

THERE WAS a brawl and a great scandal, fully publicised in Bate Dudley's own *Morning Post*. He himself was criticised by some of his brother clergy for being involved in this vulgar and violent affair. He excused himself by saying, 'I was neither born a philosopher, nor bred a Pharisee.'

"The whole episode is recorded in this little book—*The Vauxhall Affray; or, The Macaronies Defeated*. I had never seen or heard of the book before, then one day I found it by chance in a secondhand bookshop—in San Francisco, of all places.

"Bate Dudley's wife was a sister of this Mrs. Hartley. He knew most of the leading theatrical people of his day . . . Garrick, Mrs. Siddons. . . . She came and stayed here. She mentions the house in her memoirs, and the parties they used to have here. And of course Gainsborough, who painted those portraits of Bate Dudley and his wife, also painted at least one of Mrs. Siddons—that famous one with the ostrich-feathers piled up on her hat. . . . If they were here at the same time, which is quite likely, it also seems likely that he would have made some sketches of her here. . . . No doubt he'd have done the actual portraits back in his own studio.

"So we might go up now to

the room he painted in—the belvedere.

"It's rather a graceful staircase . . . no visible means of support. Actually, it's cantilevered. These are mostly drawings on the way up. . . . A sketch by Orpen of an old woman at the counter of a French café. He must have seen her, been struck by her expressive face, grabbed a bit of the café writing-paper, and drawn her there and then. You can see the letterhead on the paper, upside down. I got it in 1958, at Christie's, for eight guineas. . . . You can still get bargains, even at the grand sale-rooms, if you go to the less important sales and bid for what you like (and others don't).

"That Madonna is by Matisse. It's a lithograph—another cheap way of furnishing your walls. You can get signed lithographs by good artists for seven or eight guineas—and the better ones do go up in value. Not so much as a painting does, but some Picasso lithographs or etchings now fetch a thousand or more.

"That's one of Gandy's rejected designs for the House of Lords. When Parliament was burned down in 1834, there was a competition for the new building. Barry won it. . . . John Betjeman gave us this as a wedding present.

"I like this one, too. It's a sketch by Sickert for a larger painting of that Doric screen (or 'arch,' as they called it) at Euston—the one that the vandals destroyed a year or two ago. Sickert has scribbled notes to remind him of that lady cyclist's get-up: 'Electric blue cap, jersey and skirt. White gloves.' That, by the way, was six guineas at Christie's—also in 1958. . . .

"This engraving of the house, on the landing, was done in 1793. It comes from a book called *Angus's Select Views*. It's from a water-colour by Thomas Malton. Rowlandson did the figures.

"That bell? It's on the Tudor part of the house. But the little bell-turret it hangs in is clearly of the Georgian period, and a chap who works here went up and looked at the bell and found the date 1784 on it—which may possibly be the date of Adam's work on the house. The bell may have been the finishing touch. What's it used for? So far as I know, it's always been used for practical purposes. If my wife and I are a long way



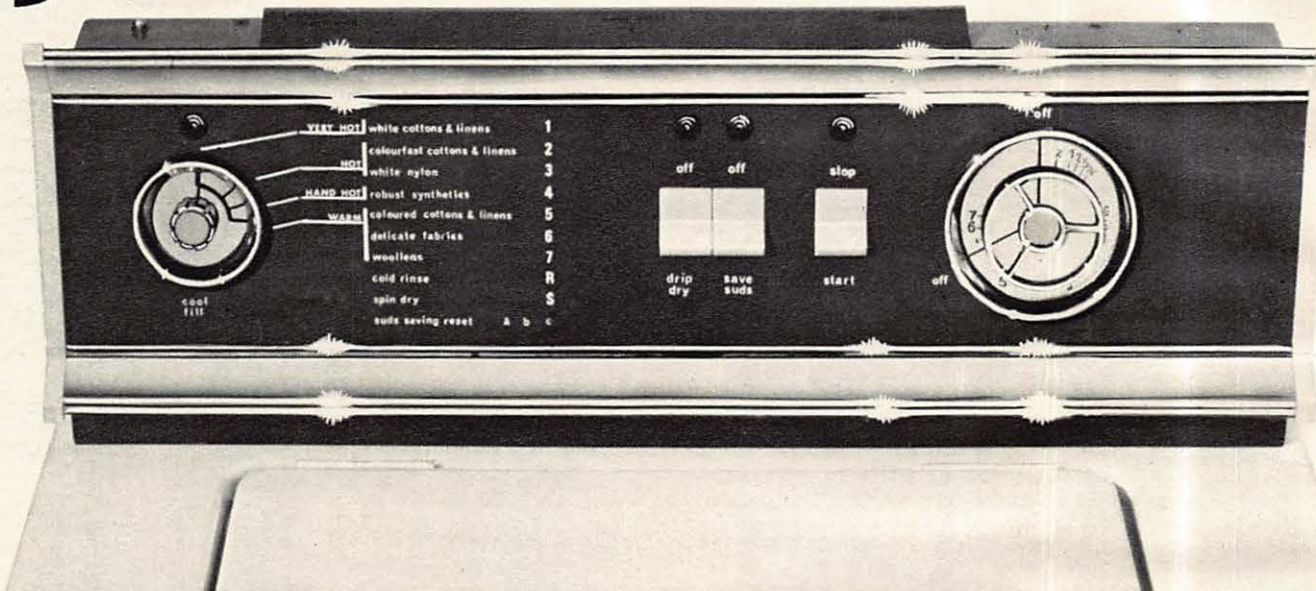
Continued on page 109 107

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haven't thought
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A HOUSE FOR POSTERITY

continued

down the garden, and someone calls to see us, whoever's around rings that bell. . . .

"Now, if you've all got your breath, we'll go up to the belvedere. . . . It's rather a steep little staircase with a very low door—mind your head at the top—I suppose they made it so low because if they'd made it higher, it would have spoiled the symmetry of the exterior.

"Here we are, then. This is Gainsborough's studio and Bate Dudley's look-out place for smugglers. When we were down there on the lawn, you may remember that I pointed out how the corners of the room were formed by the chimneys. And there's even a tiny fireplace in one corner—not that we ever carry coals up this far. . . .

"I often think it's the nicest room in the house. It's a bit like being on the bridge of a ship. It's a wonderful place to retire to for a few hours, if one wants to work undisturbed: you can't even hear the telephone up here. . . .

"It's a bit hazy today, but when it's clear you can see the sea over there, to the south-east. No, you can't see the old chapel from here because it's hidden by those trees. This side, there's a view of the village and the church with its red-brick tower—built in 1706. The church is older than that, of course, but it's a bit dull inside: it was ruined by well-meaning restoration just a century ago.

"Beyond the village, by the river there—that's the nuclear power-station, built a few years ago at a cost, to you, of £58 million. . . . Apparently it's already obsolete. . . . Still, it does contribute some electricity to the grid. . . .

"That's the village school just down there, next door. They got a swimming-pool a year or two ago. A good thing. Much better for children to learn to swim in a pool like that than in a tidal river like the Blackwater. . . . strong currents there. . . .

WELL, I THINK that's about all. If you want any postcards or maps or honey or anything, just put the money in the plate. . . . Do look round the garden if you'd like to. . . . Oh, and as you pass the end of the Tudor wing just have a look at it. All the plaster had to be stripped off last year because some of the timbers behind it were decaying—and when they were replastering it, we found that one of the plasterers was a really expert craftsman. . . . So we encouraged him to do some fancy patterns in the plaster—par-getting, they call it; it's traditional in Essex. . . . We also got

them to fix in the plaster a couple of modern ceramics that I had, just to brighten up that rather dull end of the house. . . .

"Thank you . . . thank you very much for coming."

Such, more or less verbatim, is the commentary which we recite, at least twice a week, from Easter to mid-September each year. It is, quite rightly, a condition of the Ministry grants for major repairs (up to 50 per cent of the cost) that a house so assisted should be open to the public at reasonable times. But we did open the house some years before we had to apply for one of these grants.

Every now and then, one of our half-crown guests (generally a woman) is sensitive enough to say (generally to my wife), "Don't you hate having strangers tramping through your rooms?" The sincere reply is, "No—when they are appreciative." (But, after a busy wet day, the mud takes a bit of cleaning up.)

Almost all those who come do seem to appreciate the place, and the fact that we show them round personally. The half-hour before opening-time is sometimes a bad half-hour, especially if one is feeling tired or lazy. But when one has started out with the first party, and as soon as there is a sympathetic response to what one is saying, fatigue is forgotten in the pleasure of providing this curious 20th-century form of entertainment.

This capacity to respond to the spirit of the place has nothing to do with levels of education or even of intelligence, in the usual sense of the word. We find it both in erudite experts on Georgian architecture and in Cockney families on a day's outing who say that this "makes a change" from Southend or Clacton. Indeed, the former kind are apt, now and then, to be snootier than the latter, since, though they cannot fault the house itself, we have no major works of art or furniture of outstanding quality.

Among our most faithful friends are the staff and girls of the County High School at Romford. Year after year, they make a day of it: nearly a hundred girls come on the outing, with half-a-dozen teachers; they picnic on the lawn (or, if it's wet, indoors), never leaving a scrap of litter, go round the house in relays, and then go on to see the old chapel and other educative sights. Though they vary among themselves as much as adults do, it is from these girls that we always get some of the keenest response and some of the most intelligent questions.

It was a farm-worker's mother who one day reminded me in the

drawing-room, when I had forgotten, that there had been three artists named Smirke. No doubt it was because of this unexpectedly-specialised knowledge that I misunderstood what she said next. She was a widow, and had just managed to get a cottage belonging to a farmer. It was a bit isolated—"but there was a Rayburn in it and a bath," she said, "so I jumped at it."

A Raeburn, I thought . . . in an empty farm-cottage? I nearly said, "What, one of his portraits?" or something idiotic like that. Then I realised, just in time, that we had switched from art to domesticity.

THE TAKINGS on the door are negligible: they scarcely cover essential expenses—extra cleaning, fees to extra showers-round, and, particularly, advertising. Unless we keep on advertising—in the *Historic Houses* annual, in the Essex papers, in at least one national daily—attendances quickly fall.

Why, then (apart from the obligation attached to the grant), do we do it? It involves a lot of extra work, especially for my wife (since I have to be at Westminster during the week for most of the summer).

It is difficult to say this without seeming self-righteous. Despite all the problems which I outlined earlier, we do, of course, enjoy living in this house and value the privilege of doing so. But we feel that such a privilege must be earned and shared. We try to earn it by ensuring, so far as possible, the physical preservation of the house for posterity. We try to earn and share it by letting anyone who wants to do so have access to it.

And not only access to it, but the use of it. Several times in the last year or two we have opened it, free, to groups of young people who want to spend a weekend of study and discussion, some of it political, some not, in congenial surroundings. For such a purpose, perhaps Bradwell Lodge is an ideal home—or it would be if there were enough bedrooms. (We have long cherished a dream of turning a long space under the Tudor roof into a simple dormitory for use on such occasions.) About 20 to 25 young men and women turn up for these weekends: in the summer, they camp out in tents, coming into the house for the discussions and meals (which they prepare themselves); in the winter, they bring sleeping-bags and those for whom there isn't bed-space sleep on sofas or floors.

This discomfort (which the young don't seem to mind) is compensated for by the presence of pictures, books, deep easy-chairs and other material assets

which official adult-education hostels, admirable as they are, cannot usually provide.

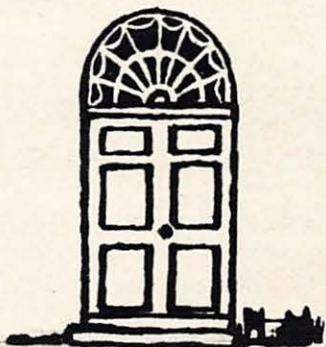
In other words, I hope we are providing, in an informal and amateurish way, a sort of public service of some slight value; and this in itself involves no sacrifice at all, except the occasional sacrifice of privacy.


I like having some privacy, but have no strong sense of property or proprietorship, as such. I believe in public ownership and in private ownership "ad usum", as they say in monastic communities: for use. Much as I like our pictures and other treasures, I do not mind unduly when it is necessary to sell them to meet the cost of essential repairs. I would gladly hand the house over as a gift to any public body or trust which would undertake its maintenance, assign a life tenancy, at a reasonable rent, to my wife and myself and promise not to put up the rent paid by our three tenants, which is the same as it was in 1939.

It is many years now since the National Trust agreed, in principle, to accept the house—but the Trust cannot afford to accept such gifts unless they are debt-free and accompanied by substantial endowments. I could give the house to the Trust only if I could pay off the mortgage and also give a lump sum which, it was estimated, would be of the order of £14,000; and this I just have not got.

So we are sometimes amused, and sometimes slightly bitter, when columnists in hostile Sunday newspapers try to make political capital at my expense by picturing me living at Bradwell in profitable luxury, with "the half-crowns chinking in the till" (the till being a Victorian curiosity, kept in the hall as a joke); or when a village gossip "knows for a fact" that I have sold the house and embellishes the lie with a large and imaginary figure.

I will not sell it. We have put too much into it for that. But I will, as I say, give it away—to any responsible body who will care for it as we have tried to, and will let us go on sharing in that agreeable task.





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PLANNING AND PLANTING ISLAND BEDS

by ALAN BLOOM

A spirit of adventure, guided by commonsense, can give displays of hardy perennials striking new patterns, taking them right away from outworn traditional ideas. So this new experiment came from sheer frustration

THERE IS ample evidence that hardy perennials are arousing more interest now than for many years past. Few people would deny that no other section of decorative plants could adequately replace them, though many have attempted to do so in order to reduce troublesome gardening chores.

That is the reason for the falling-off in their popularity, which has been due almost entirely to the method of growing them, represented by the conventional "herbaceous border" with its high backing wall or hedge. Yet this is not a tradition that goes back very far. It arose as a kind of rebellion, a century or so ago, against the severely formal modes of gardening. Subsequently, it became a compromise through which a variety of plants, differing in height and form, could be grown within the formal confines of existing permanent features and boundary lines.

When labour was cheap and plentiful, the vast amount of staking, the difficulties of weeding and the other tasks inherent in such borders did not matter very much. Since 1939, however, all this has changed and we have been compelled to study labour-saving until it has become almost an obsession. During this period many herbaceous borders have given way to shrubs or lawn, but many gardeners have, in so doing, also missed the joys that only hardy perennials can bring. Yet, though in decline, the conventional herbaceous border concept remains in some people's minds

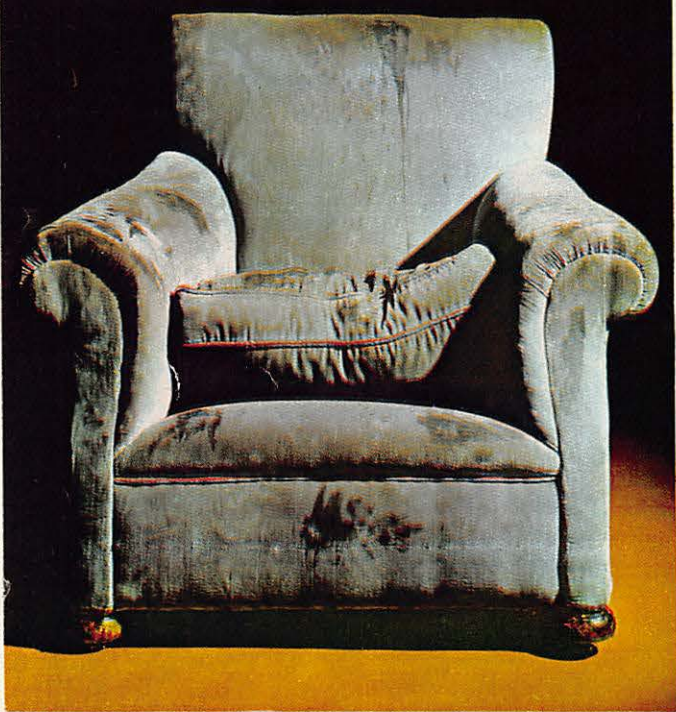
and its inherent disadvantages may not have occurred to them.

The dominant fault in the conventional herbaceous border is the backing. Of this there can be no doubt, even if the effect of plants ranging up in height to whatever forms the backing appeals to those who do not have the work of maintenance. The baneful effect of the backing is two-fold. It draws up growth to become spindly, and the air circulation thereby restricted makes for stem weakness. Naturally, tall kinds become taller still and overhang others in front; and the more they compete for light and air, the more light and air are excluded from those less able to attain it, and the more artificial supports are consequently needed.

It was sheer frustration that drove me to experiment with Island Beds in 1952. Having been a wholesale producer of hardy perennials for 25 years, it seemed all wrong that I could not grow them to my own satisfaction. My new beds, carved in the sward of an old lawn, were an immediate success. Growth was shorter but stronger, and groups of different kinds—arranged so that the tallest were in the centre parts—not only stayed more erect but gave a much more pleasing and effective display.

Here was ample proof that plants needed light and air for trouble-free growth, and further study taught me quite a lot about their adaptability to

the tale of a chair with nothing to wear



Its loose covers were
shrunk, worn, faded,
frayed . . . *finished!*
If only it could find a
loose cover which would
wear . . . and wear . . . and wear . . .

The chair was in despair . . .

PLANNING AND PLANTING ISLAND BEDS *continued*

varying conditions. Having the scope, I found I could not stop. My garden now covers five acres of Island Beds which contain some 5,000 species and varieties of hardy perennials all told.

Though it is but natural that I should try to commend Island Beds to others, I realise my enthusiasm must be tempered with the knowledge that the conventional herbaceous border idea is still deeply entrenched. Those anxious to make better use of hardy perennials may need more detailed advice. Whether or not they decide to break with tradition, ways and means exist of achieving greater satisfaction. Even the most over-grown one-sided border can be improved, provided it is of adequate width.

Width must be the determining factor in any type of bed or border when considering the height of plants it contains. Most conventional borders contain kinds that grow much too tall, and, the narrower they are, the more troublesome, harmful and incongruous such plants become. A border six feet wide should include nothing over three feet high, and this ratio applied as a general rule is safe to follow.

Where a border against a wall or hedge can be widened, either at the expense of a strip of lawn or even of a gravel path that could be dispensed with, there may be room for a strip next to the backing. In this, with stepping stones or bricks for access, can be grown dwarf plants or bulbs for either spring or autumn display, to be out of sight whilst the main bed is in full summer growth. This rear space will allow greater air circulation and increase stem strength, with heights limited in keeping with the width of the actual border.

Such a compromise may fall a little short of the ideal, which undoubtedly exists in the Island Bed formation. With this, too, limitations on height should be imposed. The tallest kinds should be sited in the centre parts, so that the best possible viewing is provided. Island Beds should be designed in formal shapes if the environment consists mainly of straight lines; but where informality exists, then free-form shapes are easy to fit in. The size of beds obviously depends on various factors, but beds can range all the way from midgets of (say) 60 sq. ft. to as many or more sq. yd., depending on the space available.

My largest bed is over 300 sq. yd. and groups of each kind are quite big. Everyone surely agrees on group planting as being the most effective. No matter how many plants comprise a group, greater space should be allowed between the groups than between the plants within each group. This allows for air and access, but foreknowledge of growth-spread is worth seeking, in order to avoid rank growers encroaching on those that expand slowly. Recent books—for example *Perennials for Trouble-Free Gardening*

(Faber & Faber), *Hardy Plants of Distinction* (Collingridge)—give this information for those with little experience, suggesting not only a right selection but encouraging one's own planning as well. Stereotyped or ready-made plans are not likely to produce good results. A little extra trouble at the outset in making one's own plan, from one's own selection of plants, is well worthwhile.


The range of plants available is immense, but one may be tempted to stock up with too many varieties of such popular species as lupins, delphiniums, Michaelmas daisies or iris, neglecting the less common ones. If continuity is needed, one must have variety, and it pays to look out for plants that flower for a long time and those that need no supporting. Many delphiniums and Michaelmas daisies are inherently weak-stemmed. Though worthy of inclusion in a collection, the tallest and weakest varieties should be excluded.

In my view, colour blending is a pleasing but not a vital corollary of planning. I prefer to place greater emphasis on arranging groups that will contrast in form, or provide a succession of colour, thus reducing the risk of clash. Groups of spiky plants rising from those with more level or bushy growth is always an effective arrangement. Flatness and regularity is easily avoidable; and it helps to have groups of dwarf kinds around the outside edge, even to the extent of using some like thrift and campanulas, more often associated with the rock garden.

When planning one's own bed, five plants per sq. yd. should be the average planting density. I find that the easiest method is to make each group of roughly the same area, and to vary the number of plants of each kind according to height and spread. For instance, if it is decided to plan for groups of about one sq. yd. each in area, write in or use a numbered reference list of the kinds selected.

Reckon on five plants each for the general run of such species as phlox, lupins, erigerons, sidalceas, of moderate height and spread. But cut down to four, or even three, for the really robust. Then, with the dwarf campanulas, thrifts, dianthus, veronicas and their like to occupy the frontal groups, the number per group should be stepped up from six to nine plants density per sq. yd. Graph paper will simplify this form of planning.

Rock plants are none the less hardy perennials, and only the closely creeping kinds or the scree-type plants should be ruled out for frontal groups. The initial trouble of making an Island Bed, or of re-modelling an overgrown unsightly conventional border, may seem a relatively formidable task. But seen as an adventure, undertaken in the knowledge that it will prove abundantly worth while, all the preparation, planning and planting will soon stimulate interest in the plants themselves, bringing real gardening joys as they come splendidly into flower.

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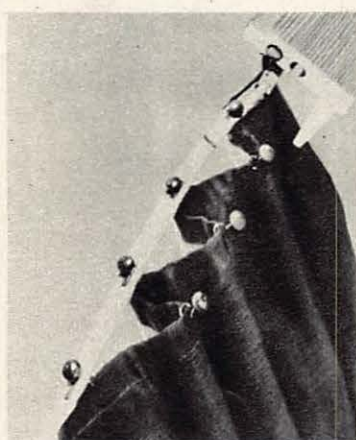
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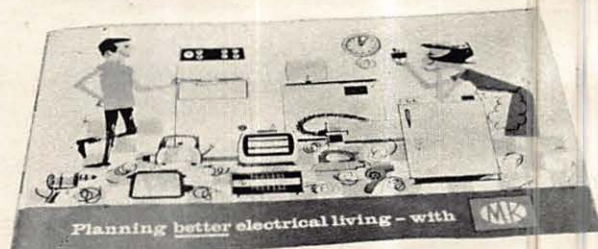
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LEAVE THE SNAKE IN THE GRASS

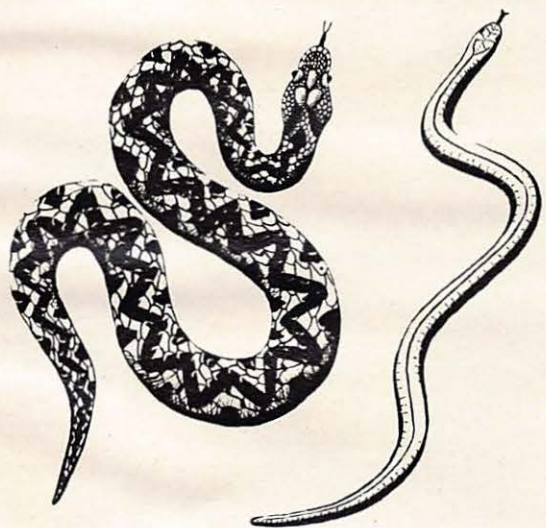
by BILL SIMMS

MORE people die in this country as a result of gnat bites than are ever bitten by snakes; and of those who *are* bitten, very few are more than ill as a result. In other words, the chances of death are so slight that they are almost non-existent. Yet fear causes some otherwise gentle people to kill anything snake-like in appearance.

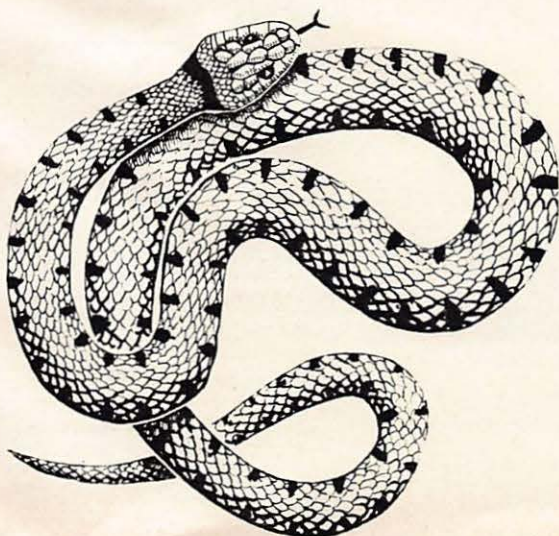
Hundreds of slow-worms are destroyed annually under the impression that they are snakes. In actual fact, a slow-worm (*Anguis fragilis*) is not only harmless, but beneficial to any garden. It is a lizard without legs and not a snake at all.

To anyone who dislikes snakes, this may seem a quibble, but the difference is fairly easy to see. The jaws of the slow-worm do not open very

Continued on page 117



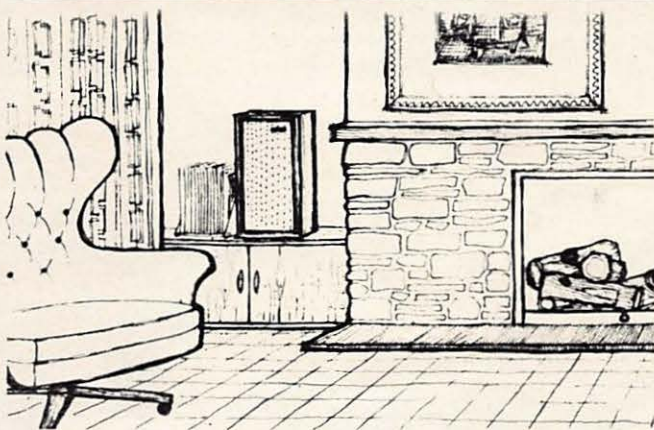
Above left, the adder or viper, the only dangerous British snake. Above right, the slow-worm, actually a lizard. Below, the large and harmless grass snake



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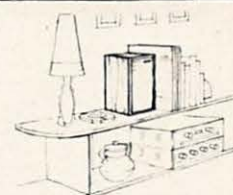
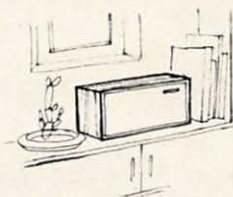
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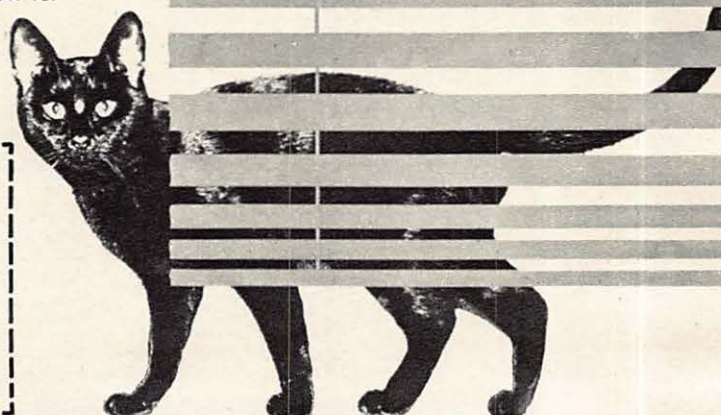
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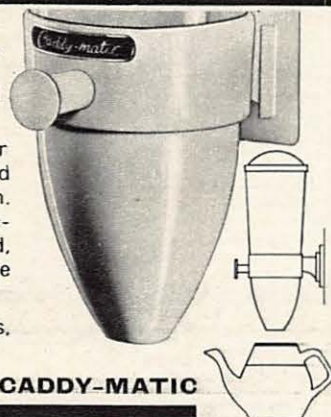
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LEAVE THE SNAKE IN THE GRASS *continued*

wide—a snake has wide jaws—and it can bite only the smallest slugs and insects.

Apart from a thin line straight down its back, the colour of the slow-worm is light grey, it is metallic, shiny, dry and pleasant to the touch. The tongue is a soft fleshy organ with which it "tastes" the air to explore its surroundings, and that is why it is to be seen pushed out so frequently. It carries no sting. It does so much good in dispersing of the smaller pests, that if one of them is found on country walks it should be carried back to your garden.

The adder or viper (*Vipera berus*) can certainly be dangerous, but it is frightened of human beings and extremely cautious. When disturbed, it will slide off rapidly if given the chance. The forked tongue is used to "taste" the air, and its poisonous bite is given by two long fangs which are grooved to carry the poison down to the wound. It will not use these fangs unless cornered or attacked, and only about five to eight per cent of those people bitten by an adder do not recover.

The food of the adder is mice, voles, shrews, frogs, slow-worms, insects, birds and their eggs; it is a very mixed diet that includes some pests as well as helpers in the garden. The dark zigzag mark running right down its back makes the adder easily recognisable.

Our biggest snake is the grass snake (*Natrix natrix*) which reaches a length of four feet, can be found all over Britain and is utterly harmless. Its teeth are so small that its bite is no more serious than that of a mouse, and in common with other snakes it will quickly glide away if not hindered. Its colour varies from grey-brown to green, with some dark markings along its sides, and it has a dark "collar" round its neck.

The female lays a string of eggs during July and August, which hatch into replicas of their parents about six inches long. Many of these are eaten by frogs and toads, and the older snakes return the compliment by swallowing frogs and toads as the main part of their diet. Eggs, insects, newts, tadpoles and fish are also eaten, and anything captured in water is brought ashore to be swallowed.

There is no doubt that the true snakes do disturb some people, but it is easy to step back and let them escape. They are a part of our native fauna, and without them some of the pattern is missing.

There is really no excuse for anyone killing a slow-worm. From the point of view of the gardener, they have no vices and should definitely be encouraged to stay in gardens.

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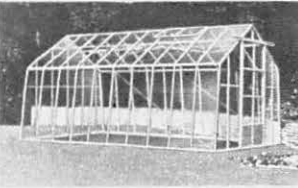
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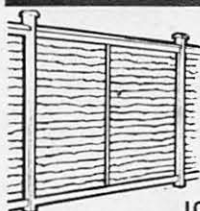
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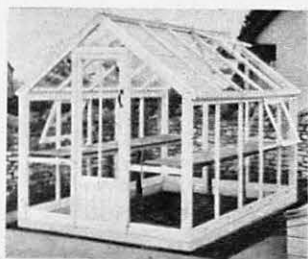
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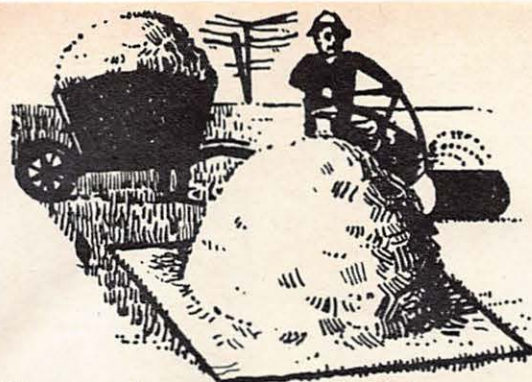
Noelite, the ideal outdoor paving, comes in a range of attractive colours to blend with house and garden. Choice of sizes makes many patterns possible, and Noelite's special hand-finished surface provides a non-slip tread that makes it perfect for paths, steps and terraces. Use it for dwarf walling, too!

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Gardeners' diary

by Leslie Johns and Violet Stevenson

AS THE SIZE of our garden increases, so both our energy and the time available for gardening seem to diminish. Once again then, we are looking around for means of cutting down on time and labour. With the best part of an acre of lawns to mow, we gradually devised a method using one mower, two wheelbarrows: one of us to cut and empty grass into the most convenient barrow while the other wheeled away and emptied.

This has meant that one of us could get on with other jobs between journeys. But it also means using the labour of two for what is surely a one-man job. So we are going to try another method.

We use a ton of peat a year and this comes in large, heavy-gauge plastic sacks. The empty sack can be cut open to make a large square. Several of these in strategic spots can be used as bases for piles of grass clippings. Then, after the mowing is completed, one of us can go around, collecting these piles with a barrow.

If you haven't any empty sacks, the Nutscene tie and twine people make a 6-ft. square hessian grass sheet which sells at about 15s. Reasonably handled, it will last for years. Good for hedge trimmings, too.

Another job we always carry out at the same time as mowing is trimming edges. Our Wilkinson long-handled edging shears are a boon here and this year we look forward to trying the same firm's new edging iron.

THIS LAST WINTER has been the worst ever for moles in the garden. Now, in many ways they do a good job for us, and if it wasn't for the way they ruin the lawn we'd be inclined to encourage them.

We've tried trapping, gassing, even catching them with bare hands, but with no success at all. Our meek and mild cat sometimes adds a mole or two to the pile of rodents proudly deposited outside the front door, but still they seem to multiply.

So, almost shamefacedly, we are considering trying the witches' remedy of the caper spurge, *Euphorbia lathyris*, quite an attractive-looking plant, the roots of which are said to secrete some mysterious substance which will deter all moles within sniffing distance.

IN OUR EFFORTS to keep down weeds, we work on the principle that plenty of plants we want will leave less space for those we don't want. But this poses problems of feeding for, if we scatter a balanced granular fertiliser about, some of it is bound to stick to the foliage of our plants and can burn it. So we combine two operations, feeding and mulching. To a barrow-load of moist peat we add a few handfuls of fertiliser and mix them well together. This is spread a couple of inches thick around the bases of the plants and left, not forked in. The feed finds its way down to the roots and the peat stays on the top surface, gradually being worked down.

This is a particularly good method with our packed-peat hill on which we grow all our plants that don't like lime. But here, after this fertilised mulch has been applied, we water it in with Sequestrene, which gives the calcifuges the iron that they can't otherwise get.

THIS MONTH we hope to: sow seed of nearly everything not yet in the soil; prune buddleias, fuchsias, ornamental barked willows, forsythias, etc.; fertilise and mulch roses and other trees and shrubs.

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(The range that has something for everyone)

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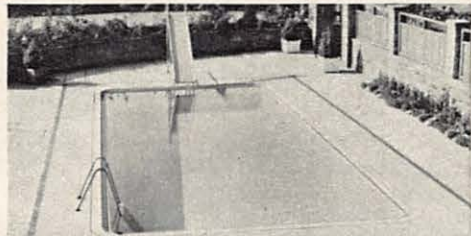
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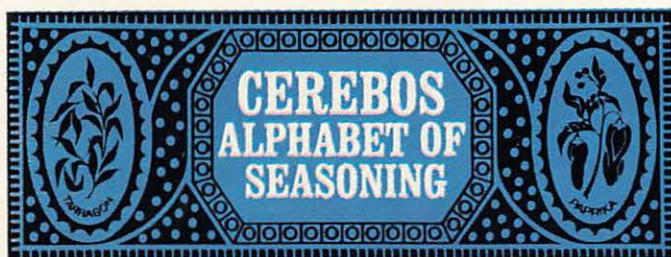


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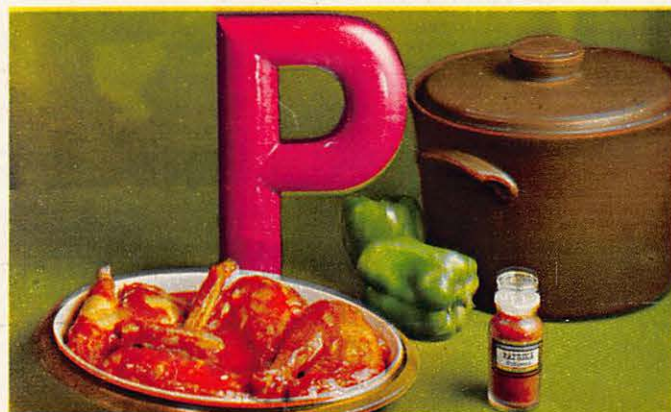
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Tarragon

Tarragon is a gently fragrant herb with small slender leaves on a narrow stem. Its delicate flavour is particularly good with fish, chicken and the white meats, and it is wonderful with eggs in aspic. A stem of fresh tarragon placed in a bottle of wine vinegar makes the vinegar specially delicious in all salad dressings.



Paprika

Paprika is the Hungarian name for the mild red pepper. This bright powder is always useful for garnishes as it imparts only a slight, sweetish flavour and looks good on all dishes. Use it to decorate cocktail canapés. The Hungarians use it in much greater quantity to give its mild flavour to goulashes and chicken dishes.

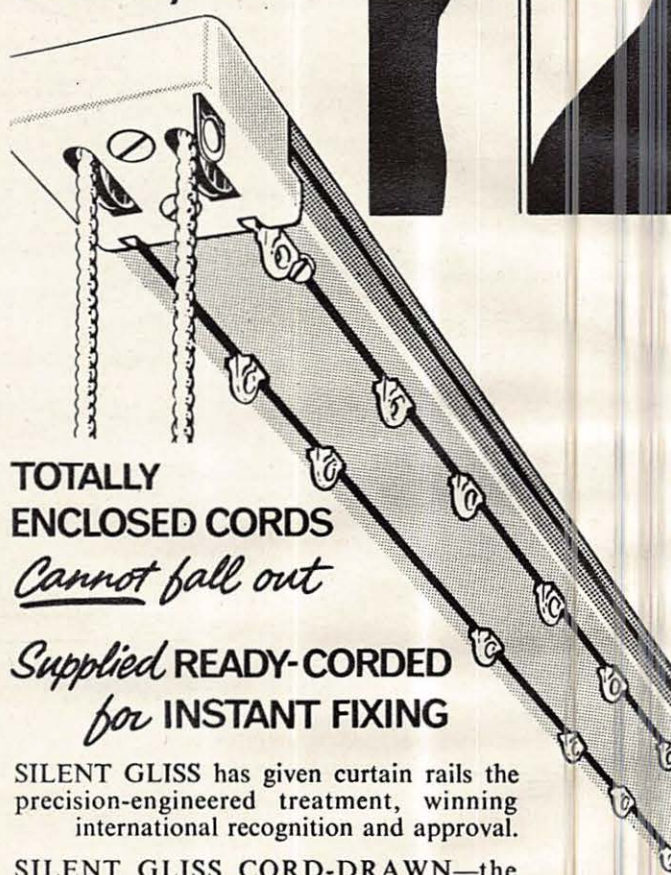


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And, as everybody knows, Cerebos is the finest, finest table salt of all. There's no substitute for Cerebos, just as there's no substitute for Tarragon or Paprika. That's why its seasoning qualities are so carefully preserved in the famous Cerebos tin. And, that's why Cerebos will always be the perfect final touch. Try it.

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SILENT GLISS CORD-DRAWN—the ultimate in sophisticated curtain hanging.

SILENT GLISS white nylon gliders move at a touch along free-running, softly-gleaming aluminium channels.

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for hand-drawn curtains also*

No need to hide SILENT GLISS under pelmets or frills. Every weight of curtain, from cottage casement to stage drape glides more smoothly in SILENT GLISS the original streamlined aluminium curtain rail.



Above. Cutlery named Profile makes eating as much fun and as cheap as cooking is with Viners Houseware International; for Kitchen Dining or informal suppers. Seven piece. 23/6.



Centre. Every cook needs a good cup of tea. Here is a new and modern tea set to make it properly. Black moulding fills the stainless steel handles to cushion the warmth of lifting and pouring 105/-.

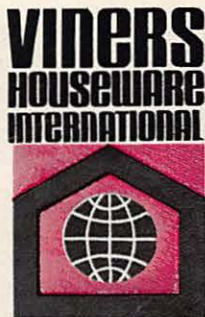


Above. Designed to lend any table an air of Scandinavian simplicity, Grace blends perfectly with aluminium and black leather for everyday and special occasions. Seven piece. 30/-.



NOW VINERS SHOW YOU HOW HOME COOKING CAN BECOME HAUTE CUISINE

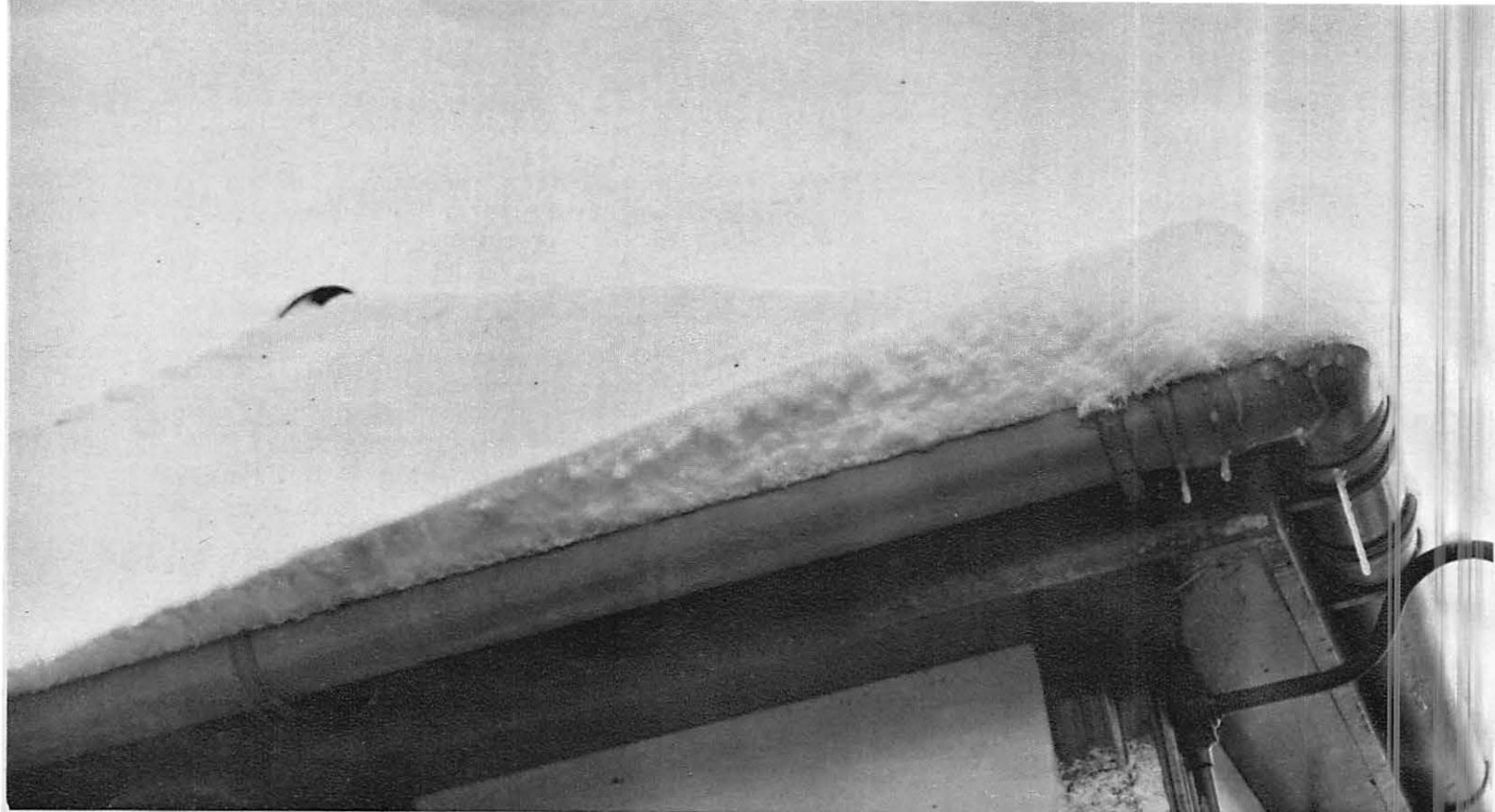
Haute Cuisine may once have been in exile on the French side of the Channel but in the last few years it has been brought back with continental holidays, sunlit kitchens and memories of new, exciting dishes to make at home. This questing interest in five-star cooking has created new fashions in today's kitchen design. The cool, discouraging starkness is banished, giving way to the warm look of pine panelling, grandmother's copper pans made in 1965 and brightly covered books on serious Cordon Bleu cookery. But for young-at-heart cooks in their bright new kitchens there has been nothing to match these melting sharp French Cook's Knives with their heavy brass studded handles, the gleaming stainless Serving Platters and 'cordon bleu' stainless Kitchen Sets solidly mounted on their pegged



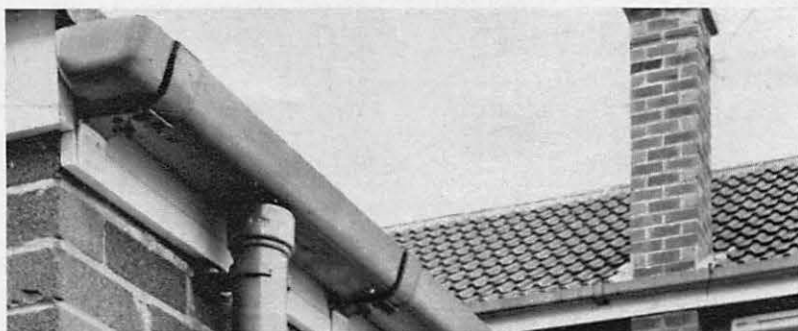
teak boards. As to price; well that's where we claim an edge. Take the Spiked Meat Dish (Le Ros Bif), every amateur carver knows the challenge of manouevring a narrow cut of meat, yet this heavy spiked dish with its draining 'moat' traps the meat and holds it still until carving comes to the end; yet it costs 29/11d; and beautifully Gift Wrapped at that. How's that for internationally produced utensils with top British qualities? And prices to bless any kitchen, especially yours!

P.S. If you would like the name and address of your nearest stockists together with full coloured leaflets of any items please write to us right away.

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Above, Marley vinyl gutter, filled with snow, withstands the weight of the snow. Gutter joint controls expansion and contraction while maintaining a watertight seal



Above, Everite Slimline gutters and downpipes in asbestos-cement are lightweight, strong, corrosion-proof, non-combustible and need no painting or preserving



Above, Limpet p.v.c. rainwater goods have a rectilinear section. Fascia brackets, gutter unions, etc., only need one fixing screw. Other parts snap into place

Down the drain

The use of new materials and better design for traditional ones is changing plumbing and drainage

IF THE NEW *Building Regulations, 1965*, which came into force in February this year, are strictly kept to, burst pipes should never bother us again. The Regulations stipulate that all soil and waste pipes must be confined within the walls of a house and must discharge below ground. New house-dwellers of the future will therefore be sitting pretty.

But what about those of us whose houses were built in the old-fashioned way? People thinking of replacing their plumbing systems can take heart. Developments in plumbing and drainage systems are happening constantly, and new materials or components are always being tested. Packaged plumbing is one idea for new housing. It consists of a self-contained unit designed to provide hot and cold water for bath, basin, kitchen sink and w.c., comprising a cold-water cistern, hot-water cylinder and pipework built into a rigid framework. It only needs connecting up to the mains supplies and

Continued on page 125



Left, Rymway p.v.c. rainwater guttering and downpipes look well on this old cottage. In light grey or black, they are rust- and rot-proof. Diameter, 4 or 6 in.



Some furniture design
is so self-important that it dictates the mood
of any room you put it in!

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Minstrel is distinctive—but not assertive. It fits in with your plans. Put a Minstrel chest, wardrobe or dressing table into any kind of bedroom and it looks as if it grew there! And Minstrel's rich cherry mahogany finish rubs shoulders quite appily with any decor—from the extravagance of art nouveau to the understatement of a modern colour scheme. Perhaps you've always admired Minstrel, but you've never been quite sure how it would fit in with your scheme of things. Now that we've sorted that out for you, why not send off for our full colour brochure and decide which of the sixteen elegant Minstrel pieces you want?

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Bedroom Furniture

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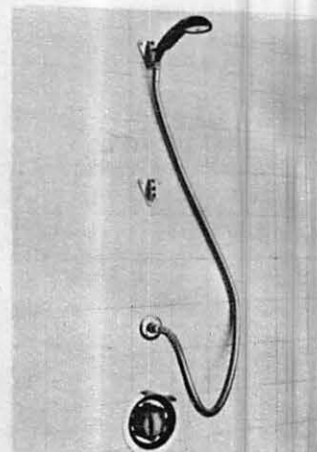
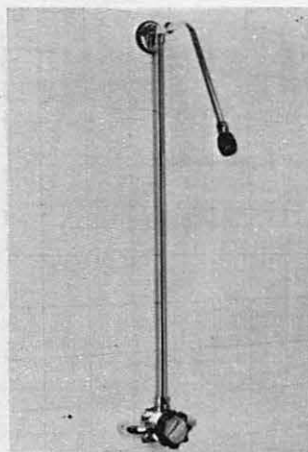
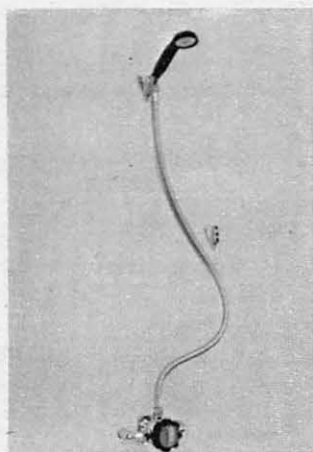


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Have it when you want it. And how you want it. Hot, warm, or cold. Select the temperature. Select the flow. With Mira, the modern control for the bathroom, giving you finger-tip choice on its dual controls.

There are five main types of Mira control, as you can see. One (the Mira 10) supplies both the bath and the shower: the four others are shower fittings (two for concealed piping) at your choice. Ask your builders' merchant (or plumber) for details.



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Above, Marley p.v.c. guttering and downpipe are easily fitted on to a garden shed or greenhouse. Fittings are marked where they join for easy assembly



Above, Aspect vinyl rainwater system comes in blue-grey, light blue or black, with long-lasting semi-gloss finish. The component parts are slim. Gutters clip home into brackets lined with sealer

Down the drain *continued*

services, and takes up only a small amount of space. It is cube-shaped and can be fitted into a cupboard or boxed into a corner.

The other major advance is the heart unit which consists of factory-made kitchens and bathrooms complete with plumbing and service pipes. But there are other less spectacular advances, too, which help to keep the water supply functioning. Waste-traps are simpler, and easier to clean if they do become blocked. Cisterns are streamlined, and water tanks non-corroding and less weighty.

Cast-iron piping is being replaced with newer materials. Copper, galvanised mild steel, asbestos, pitch fibre and p.v.c. are all being used.

Copper is rigid, yet bendable, and can be used for hot- and cold-water piping, as well as drainage.

P.v.c. is excellent for rainwater goods, for it does not corrode, needs no painting and weathers well. P.v.c. is subject to thermal expansion, and this point should be borne in mind when fixing p.v.c. guttering and downpipes. No bolt fixing is necessary with p.v.c. piping. The gutters at adjoining lengths are sprung under lips formed on the brackets so that the

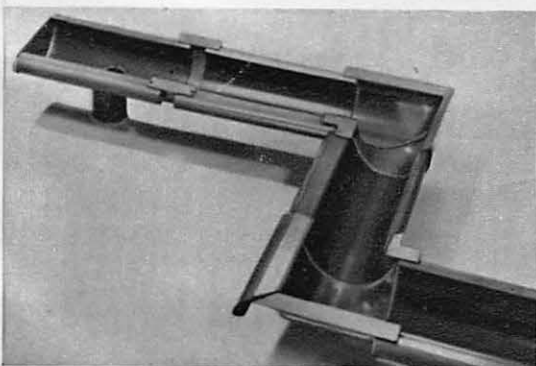
Continued on page 127



Above, injection-moulded Osma p.v.c. roof outlet for a 4-in. internal rainwater system. They are also available in a 6-in. size. They are thermally stable, corrosion-resistant and lightweight



Above, Wavin rigid rainwater p.v.c. system employs the Dutch method of fitting and has a continuous steel angle mounted in the bead, so ladders can be placed against gutters without damage. In grey only, it does not corrode and needs no painting



Left, joints in Wavin p.v.c. gutters are glued together. After glueing, the gutter ends fit snugly into the recesses of the coupling. An overlapping bead piece fits over the joint, achieving a strong body

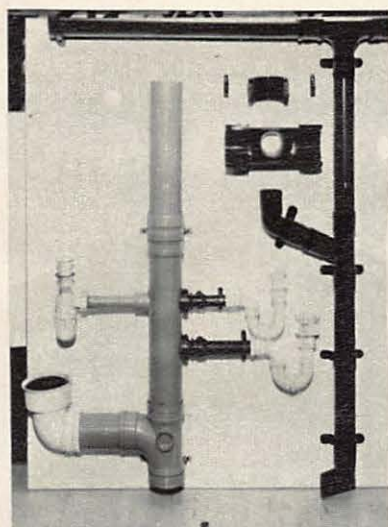
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I a lucky girl?

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use some
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him"



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STEEL RADIATORS LTD Bridge Road, Southall, Middlesex.
and at Dalbeattie, Scotland.



Above, rainwater, soil and waste systems by Stewarts and Lloyds with Terrain fittings. Left, Series Ten p.v.c. soil system by Celanese Building Components

Down the drain *continued*

gutters are pressed down on the Neoprene water seals of the joint brackets; the same lip prevents the back or front edges becoming displaced. Half-round and square gutters and down-pipes are made in p.v.c.

The methods of fixing plastic rainwater pipes vary. Some have plastic clips for screwing to the wall into which the bracket on the pipe dovetails. Others use plastic brackets to which pipe clips are screwed. Some have plastic-coated metal brackets or clips.

P.v.c. rainwater goods are cheaper, lighter and tougher than those of most traditional materials. They are much easier and quicker to handle on site, and there are virtually no losses through breakage.

Cold-water cisterns are made in polythene, and

Continued on page 130



Typical 4-in. Rymway p.v.c. soil installation on a semi-detached bungalow is in light grey, and needs no painting. Joints are watertight neoprene O-rings

THERE'S MORE TO THE CARPET SELECTION CENTRE THAN A CHOICE OF 4,700 CARPETS

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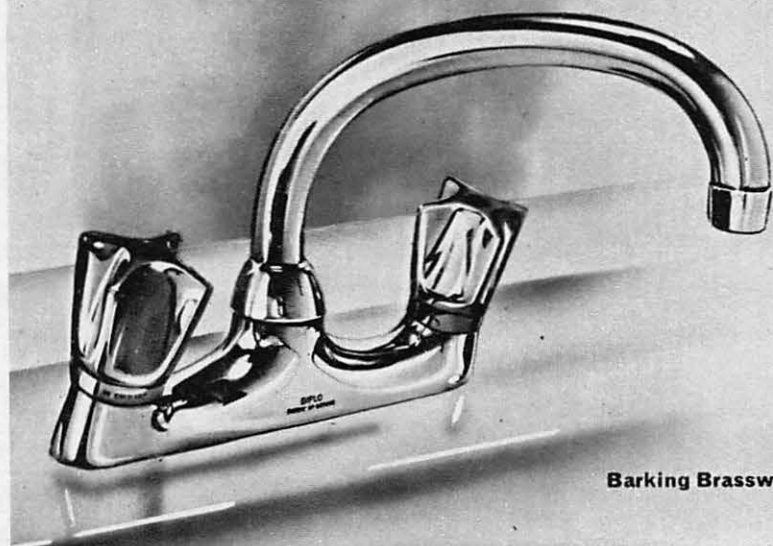
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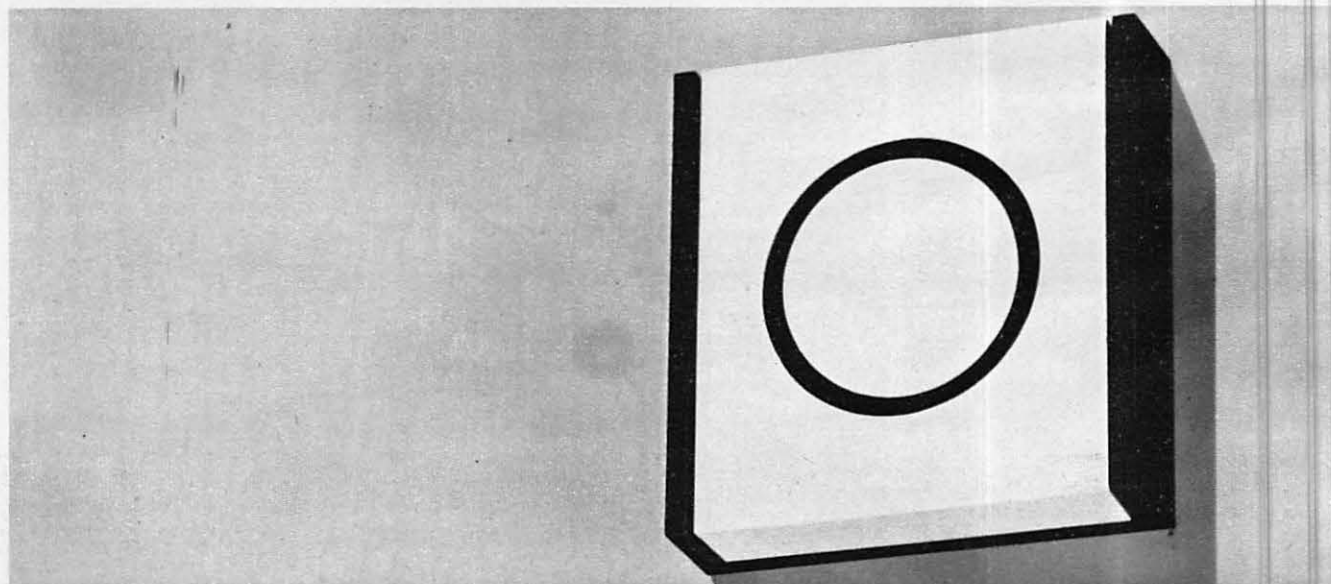


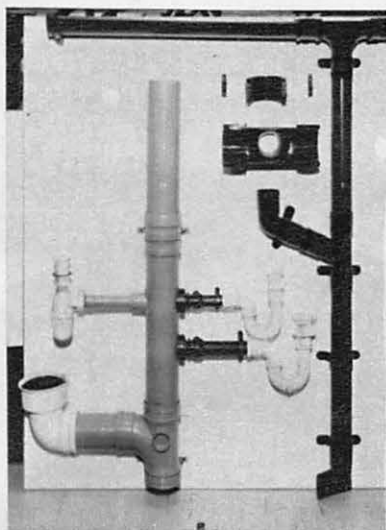
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Shown below is the Warbler chime, price 47/6





Above, rainwater, soil and waste systems by Stewarts and Lloyds with Terrain fittings. Left, Series Ten p.v.c. soil system by Celanese Building Components

Down the drain *continued*

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in Teak or Tola. Send off the
coupon and see the full range
for yourself—all worth every penny.

LIMELIGHT

ALPHA RANGE

LIMELIGHT FURNITURE
Stadium Works North End Rd. Wembley Middx.
Please send me your colour brochure
featuring the Limelight Alpha range

NAME: _____

ADDRESS: _____

McClary 2-door Refrigerator/Deep Freeze. Large capacity—small floor area—many unique features.



See also McClary cookers, domestic washing machines and dryers.

PLEASE SEND ME FULL DETAILS OF ITEMS TICKED

Refrigerators ☐ Cookers ☐ Washing Machines ☐ Tumble Dryers ☐

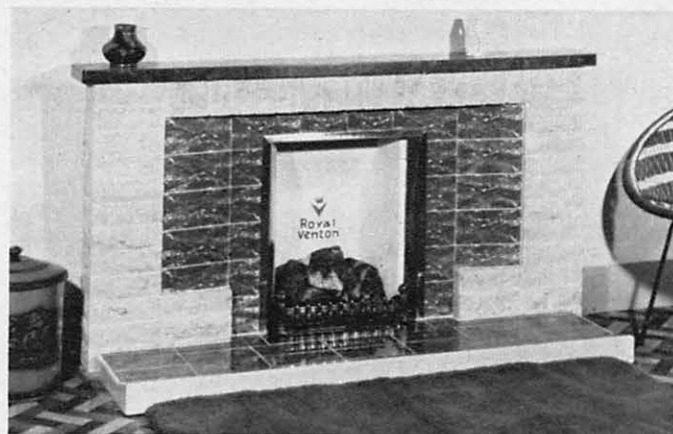
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ADDRESS.....

WARMSLEY BROTHERS LTD., SOUTHAMPTON WAY, LONDON, S.E.5

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Royal Venton

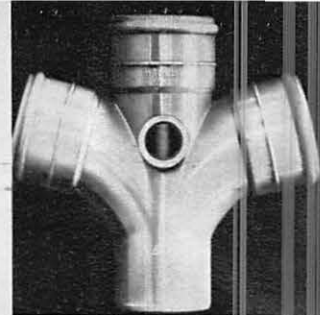


good fireplaces to live with

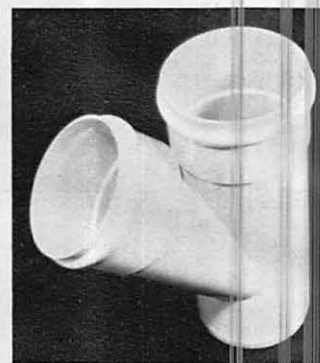
Royal Venton bring you a wonderful new range. Designs in the world's finest natural materials, some in the exciting modern ceramics, others subtly blending the two. Marbles from Italy and Portugal, Westmorland green slate, beautiful Marbella to simulate random marbles, fabulous Delabole—the imitation Cornish slate. There's a rich selection at your builder's merchant's showroom.



JOHN STEVENTON & SONS, LTD., (Dept. IH2)
Burslem, Stoke-on-Trent. Tel: Stoke-on-Trent 84261-2



Above, Marley p.v.c. waste pipe marked clearly with fixing instructions to make assembly of parts as simple as possible. Left, Marley p.v.c. pipe system showing the joints and method of clipping the pipe to the wall. Below, Wavin's rigid p.v.c. soil stack junction for exterior soil systems cannot corrode



Down the drain *continued*

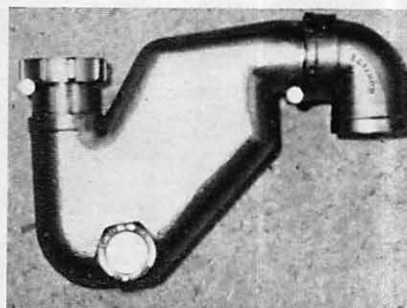
are lightweight and flexible enough to be squeezed through a small loft opening. They have no seams or joints, and are usually reinforced top and bottom to give firm fixing for inlet and outlet pipes. They cannot corrode.

Plastic tank liners are also made which can be fitted inside existing metal tanks. This is very useful where a large tank which has corroded cannot be removed through the loft trapdoor. The firm who supplies these will fit them in the London area, but they are quite easy for a competent amateur to fit.

A ball valve which eliminates the risk of an overflowing water tank has been produced by Fordham Pressing Ltd. Moulded from acetal, the patented valve mechanism will not corrode or stick, has very low moisture absorption and is silent in operation.

Celanese Building Components have developed a Series Ten waste system which will be marketed by the middle of this year. Made from polypropylene,

Continued on page 133



Left, Kontite patent resealing bath-type trap has two side cleaning eyes either of which can be removed for connection to a bath overflow. Right, Alumasc flat head rainwater collector in plain aluminium or stove-enamelled in a black or grey finish

I chose the floor with the locked-in shine



Treat *your* home to Marley Consort, the floor with the locked-in shine. You'll enjoy choosing from its wide range of gay colours and designs. Marley Consort has a thick, tough shield of pure vinyl—it won't crack or rot. Stains and grease just wipe away. Easy to lay, it costs 12/11 per sq. yd. 17/3 per yard 48" wide.

Insist on

MARLEY
CONSORT
vinyl flooring

To Marley,
c/o 35 Boldmere Road,
Sutton Coldfield, Warwicks.
Please send me FREE full colour
brochure about Marley CONSORT.
(BLOCK LETTERS, PLEASE)

NAME

ADDRESS

COUNTY

Y-1H/1



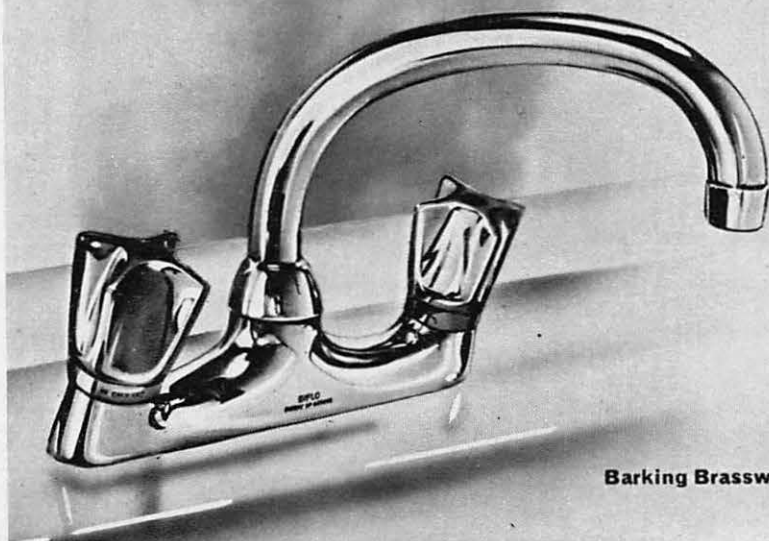
for people who care

The **Deck Biflo** is chosen by people of taste and discrimination everywhere. Revolutionary in design and manufactured to exacting standards.

The **Deck Biflo** is one of a wide range of kitchen and bathroom fittings of sheer elegance and technical superiority.

Genuine B.B.C. fittings are clearly engraved "B.B.C. MADE IN ENGLAND". Ask for B.B.C. fittings by their name. Accept nothing described as "just as good".

Write today for illustrated literature.



**BARKING
BRASSWARE**

Barking Brassware Co. Ltd. Dept. I.H.4. River Rd., Barking, Essex.

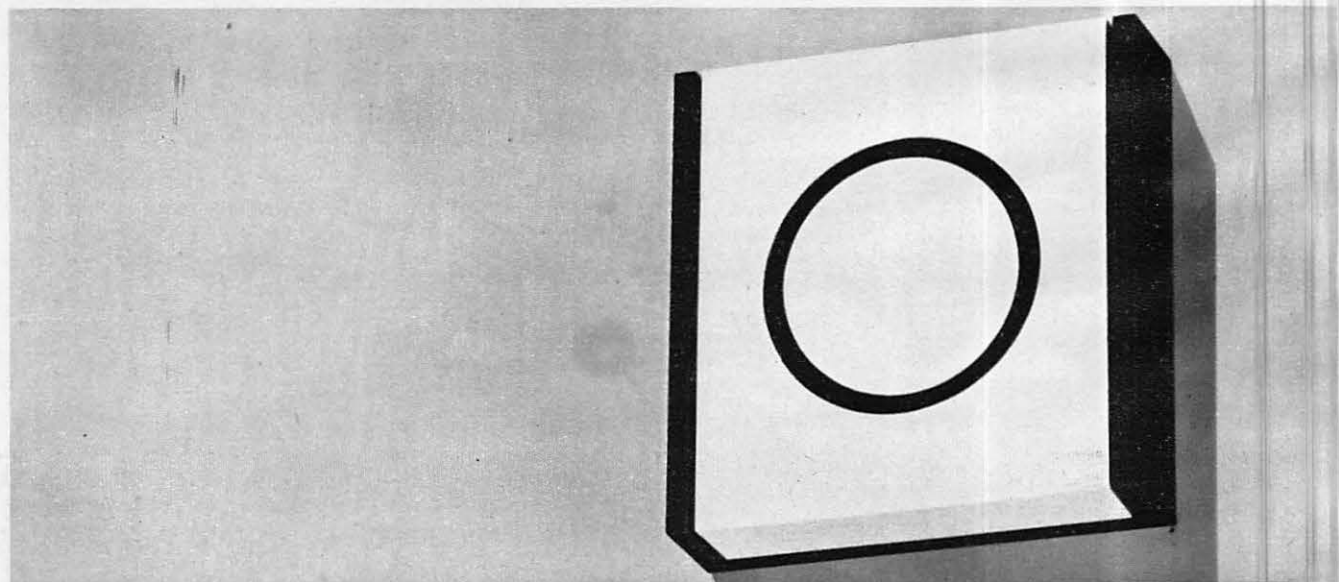


**Friedland
chimes
bells
pushes**

Chimes from 16/11
Bells from 8/6
Pushes from 2/6

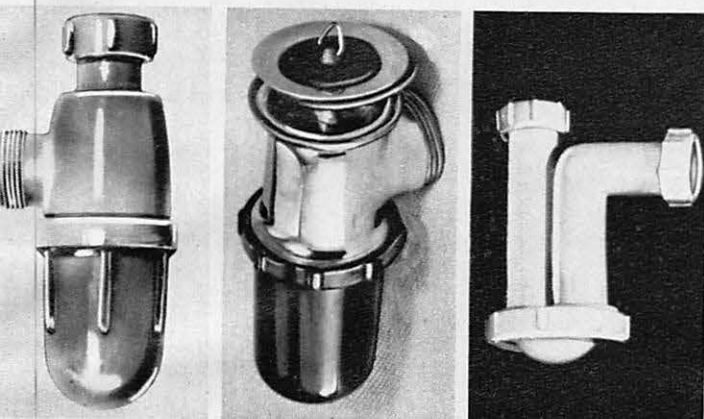
Write for a leaflet to
V & E Friedland Limited (A)
Houldsworth Street
Reddish, Stockport, Cheshire

Shown below is the Warbler chime, price 47/6





Above, Barking Brassware's grated waste for wash basins without pedestals has a U-bend easily removed for cleaning and 3-in. water seal



Left, Grevak Monitor anti-siphon Hostalen trap incorporates maximum bore throughout to allow full cleansing discharge through waste pipes. Centre, Barking Brassware's bottle trap has a 3-in. water seal with plastic cap. It is 6½ in. long. Right, Osma waste trap, injection-moulded in polypropylene in the 1½-in. size is an example of the range of traps which are going to be introduced in this material later this year

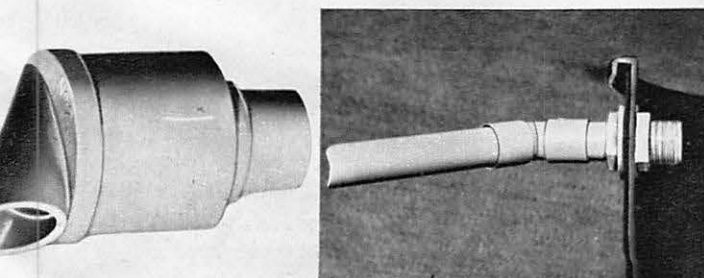
Down the drain *continued*

this is thought to be the first all-plastic waste system which can withstand the higher temperature required.

Small devices fit on to exterior overflow pipes to prevent cold air blowing up them to freeze any water in the pipe. One type, called the Ventrap, is available in two models, one to fit inside tanks and cisterns with overflow pipes which enter horizontally and the other to fit the exterior of a waste pipe where it emerges from the wall. Shires make a Frostguard which is fitted to the overflow pipe inside the cistern to stop the inward flow of cold air.

Another new development from Shires is the Uni-Lynx, in which a plastic cistern is close-coupled to a pottery wash-down w.c. pan. With a silent flush action, it is virtually unbreakable and non-rusting and comes in several colours. Attractive new shapes

Continued on page 135



Left, Ventrap No. 2 prevents cold outside air blowing into a cistern and causing a freeze-up. Right, Osma overflow range consists of ¾-in. diameter pipework with injection-moulded fittings in light grey p.v.c.

Vynoleum
laps
up
family
life

not
just a
flooring
more a
way of life

vynoleum

Vynoleum is tough vinyl plastic with a thick resilient felt backing that's delightful to play on, soft to tumble on, warm for tiny feet, hygienic and easy to keep sparkling fresh and clean. There are 18 modern colours to choose from. Vynoleum deep cured colours and patterns just can't wear off and will stay bright and new through years of the hardest wear. Vynoleum floors are right for any room in the house and especially for kitchens, bathrooms, playrooms, halls and bedrooms. Flexible Vynoleum is ideal as a stair covering. Return the coupon for samples. Vynoleum is available from furnishers throughout the U.K.

Please send brochure and range of samples.

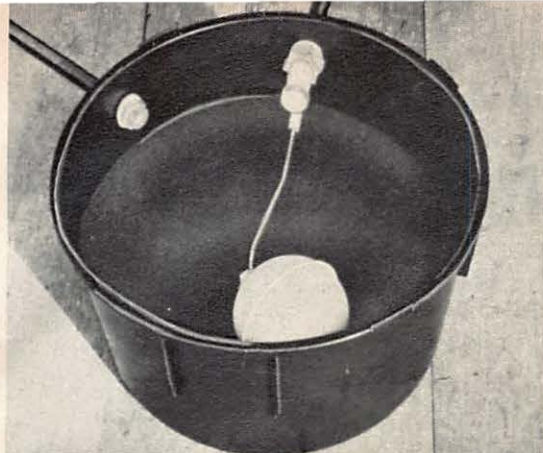
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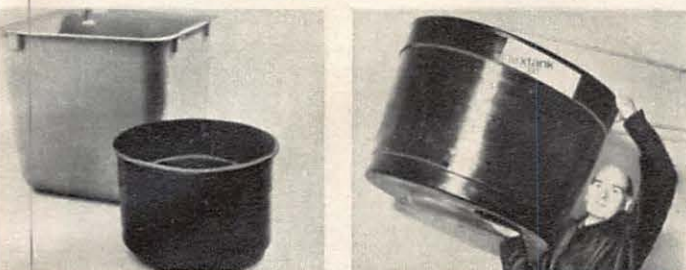


The Adamite Company Limited
Caxton Hill, Hertford. Tel: Hertford 4212

ARBORITE LIMITED, Bilton House,
54/58 Uxbridge Rd., Ealing, London W5. Tel: EALing 0116



Above, the Larkwood lightweight yet rigid polypropylene header tank for general domestic use is manufactured by Celanese Building Components Ltd.



Left, Osmathene 7-gal. expansion tank, moulded in polypropylene, with 40/25 gal. glass fibre cistern behind it. Right, Bower polythene Flexitank, 60-gal. capacity, weighs only 18 lb. Can be pushed through small gap

Down the drain *continued*

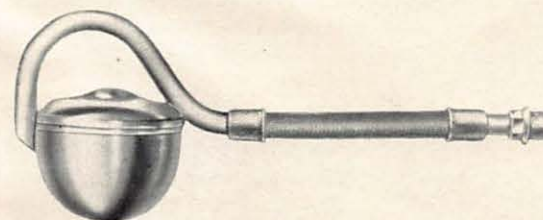
are now made in cisterns, too, such as the Puma, Valkyrie and Corona. Working parts have been improved, too. In the Celanese cistern, for example, the siphon assembly can be unplugged, enabling the piston washer to be easily changed. The cistern can be installed with right- or left-hand operation.

The plastics most commonly used in plumbing so far are p.v.c., polypropylene, acetal resin and ABS (in full it is called acrylonitrile-butadiene-styrene, so no wonder the scientists shortened it for everyday

Continued on page 138



DooD welded p.v.c. flexible tank liner fitted to a cold-water storage tank prevents rust or corrosion, or it can be used to repair existing metal tanks



Above, Prestex Neofeed is a new type of ball feed for expansion tanks of indirect hot-water systems of 1/2-in. diameter piping. It has no valve or piston

Why the P & O cushion the Canberra carpets with Dunlopillo carpet cushioning (How about you?)



1 Their passengers love the luxury. The warm sensation of depth that Dunlopillo's quilted foam pads give to a carpet. The springiness. The hush.

2 The P & O appreciate the economy. Because Dunlopillo will add not months but years to a carpet's life, its true cost is nil. (Or less!). Dunlopillo is moth-proof, vermin-proof, damp-proof and almost-everything-else-proof. And guaranteed ten years.

Dunlopillo



Carpet Cushioning

PRESERVING OUR ARCHITECTURAL HERITAGE



500 years ago... Death Watch Beetle began to feed on the massive oak structure of this Elizabethan house severely damaging many of the rafter feet and posts. More recently Common Furniture Beetle added to the damage by widespread attack throughout. Now, thanks to RENTOKIL woodworm has been eliminated and there seems no reason why this delightful cottage should not stand overlooking the forests of Sussex for a further 500 years.

RENTOKIL CAN HELP YOU—Whether your house is 5 years old or 500 it is probably susceptible to woodworm, dry rot or rising damp. Out of 90,000 surveys carried out in the past 4 years 75% of the houses were found to contain woodworm. A Free Survey can diagnose the trouble, and of course, all treatment work is GUARANTEED for 20 years.

Ring Rentokil—we are in every phone book—or post the coupon below today for free illustrated technical leaflets.



RENTOKIL LABORATORIES LTD.
16 Dover Street, London, W.1. Tel: HYDe Park 0061

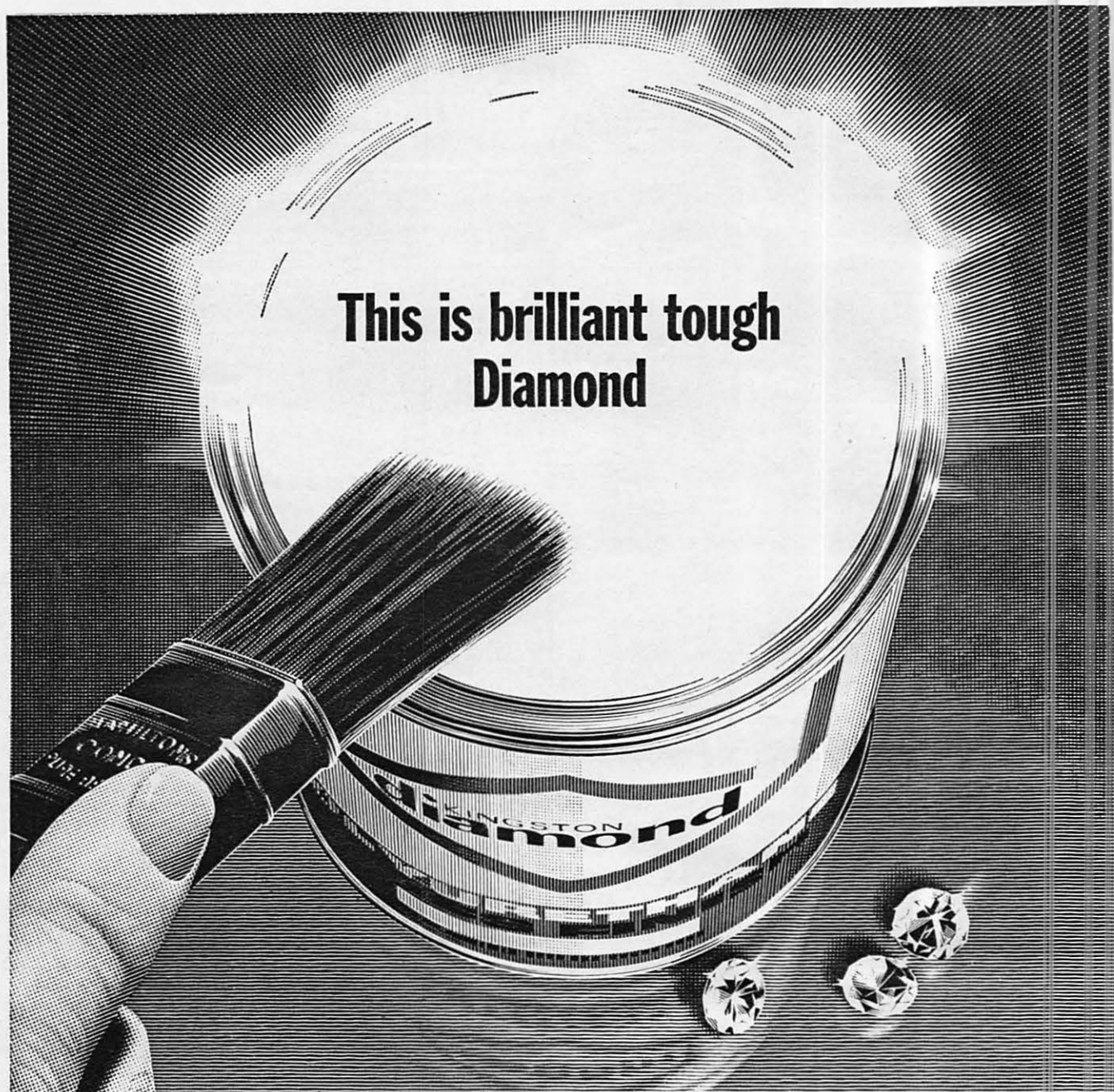
I am interested in information on: ☐ Woodworm ☐ Dry Rot ☐ Rising Damp
(Please tick leaflets required)

NAME _____

ADDRESS _____

R 52

Rentokil guards your property



This is brilliant tough Diamond

**It's chip proof,
scratch proof, heat proof and stain proof.**

REMEMBER PAINT?

Diamond starts where paint left off. Diamond is polyurethane, the toughest finish ever made—and the most brilliant. You don't have to hit it with a hammer or scratch it with a fork; you may not want to pour strong bleach over it or even rest a hot frying pan on its brilliant surface—but you can.

Not just brave — beautiful too.

Diamond has a look we can't quite put a name to—a kind of surface brilliance with a deep underlying lustre. What we

can say is that Diamond *keeps* that look.

Diamond all round the house.

There's a finish of Diamond for every purpose—inside and outside the house. GLOSS for woodwork. EGGSHELL for walls. FLOORCOAT for any kind of floor. In your favourite colours and white. Diamond white incidentally is as white as super-white paints and, as it doesn't absorb dirt and grease, it *stays* that way. There's a clear version of

Diamond called TRANSLAC. It gives an eggshell or gloss protection to natural wood leaving it more 'woody' than ever. The best paint stores stock



**KINGSTON
diamond**
THE TOUGHEST MOST BRILLIANT
FINISH EVER MADE

Made only by A. Sanderson & Co. Ltd. Hull



here are the 'Driway Dublet' in 'Terylene'/cotton

the unique dual-purpose double-sided weathercoat

The headline of this advertisement is not a grammatical legpull, it's the truth as we can best express it. Until today the difficulty in choosing a raincoat has been in trying to predict where you'll wear it most in the next few years. If it's right for business, it looks altogether too formal for pleasure, and vice versa. (One way out is to buy your coats two at a time, in which case you'd be so disgustingly rich that you probably wouldn't welcome the 'Driway Dublet' with the same enthusiasm as do the rest of us). But from today things have changed. Now you buy just one 'DD' and take home two top-styled coats. Two different styles in two different colours. With the formal side out you have vertical slit pockets and traditional, no-nonsense buttons. Switch to casual and show three flapped slant pockets, distinctive hem stitching, with-it buttons and cuff tabs. The 'Driway Dublet' costs 12 gns. Its four colour combinations, crease resistance, year-round protection, double-proofing, double-wear and choice of normal or shorter length are all free!

The 'Driway Dublet' covers every situation superbly and conveniently. The man in the picture turned his 'DD' inside out in twelve seconds flat. Write for full colour booklet showing Driway range.
Driway Raincoats Ltd., Driway House, Leeds 11

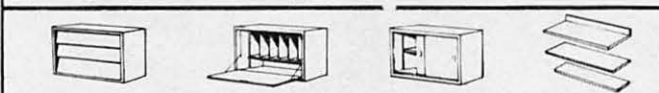
DRIWAY
WEATHERCOATS FOR MEN

NOW BRIANCO EXPORT RANGE AVAILABLE FOR HOME MARKET CUTS PRICES BY 20%

ladder units



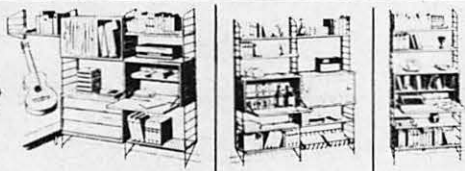
A sleek new range of ladder units available in sizes to meet all space requirements. Those shown with single front leg require no wall fixing. Placed upright against the wall they are ready to support shelves, cabinets etc. Purchased separately they can be used with your own woodwork.



CABINETS . SHELVES . DRAWER UNITS

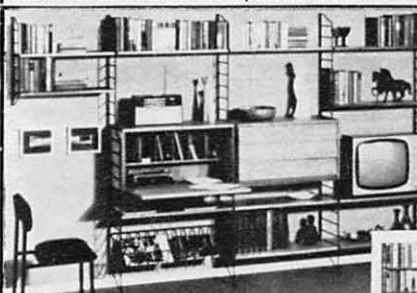
A remarkable range of Cabinets, designed to pack flat for export can be assembled in minutes. ready to place on the ladder units shown above. There is a full range of Cabinet & Shelves including Cocktail Cabinets, Bureaux, Record Cabinets etc. Available in polished Teak or Mahogany.

Just a few of
the units you
can assemble
with Brianco
components.



NOW AVAILABLE IN TEAK VENEERS!!

Designed for the needs of the export market, the Brianco E range has made a major contribution to the production of low cost modern design in the home. Whether you need a complete 10ft long wall fitting or just a couple of bookshelves Brianco units provide the answer.



NO WALL SCREWS

With the exception of the small shelves shown top left this elegant storage unit has no wall fixings. You can reduce it or add to it at will. Below we show a room setting which includes the BRIANCO Day Bed & Chair.



NEW!

This wonderfully exciting new range is available only direct from BRIANCO LTD. Units may be ordered by post and dispatched to any part of the U.K. or orders may be placed at our London showroom: 16 Norton Folgate, London, E.1. Open Weekdays 9 to 6; Saturdays 9.30 to 12.30.

H.P. TERMS AVAILABLE



WRITE TODAY! For full colour catalogue giving details of the complete BRIANCO range. Which includes Coffee Tables, Dining Tables, Room Dividers, T.V. Shelves, Slatted Benches, Magazine Racks, and provide you with a host of ideas for producing top class modern design at low cost.

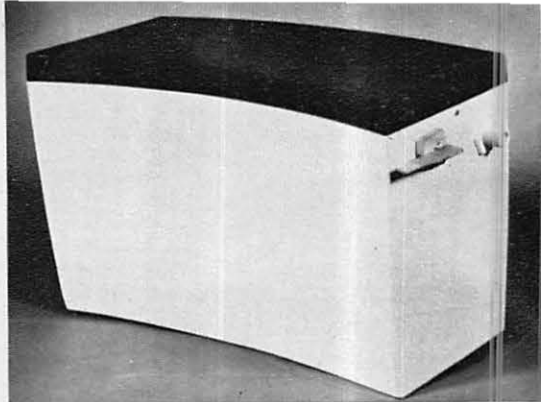
FREE
Full
Colour
Brochure

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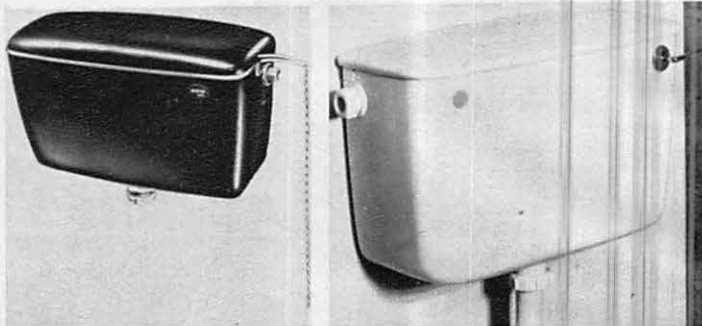
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BRIANCO

(Dept. 41H) 16 Norton Folgate, (4 MINS FROM LIVERPOOL ST. STATION)
Bishopsgate, London, E.1.



Above, the concave front of the Corina flushing cistern gives maximum resistance to water pressure. Made in polypropylene, the complete siphon assembly can be removed without disconnecting the water supply.



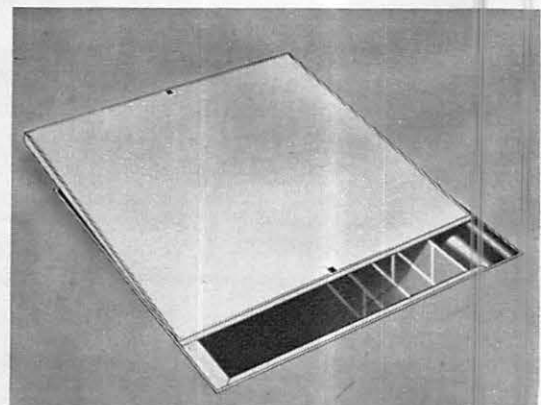
Left, Shires high-level Lynx cistern made of non-corroding Duranite plastic. It is quiet in operation, and is made in several colours. Right, Valkyrie's low-level high-impact polystyrene flushing cistern needs no wall fixing brackets. It has a snap-on lid.

Down the drain *continued*

use!). Polystyrene and nylon glass fibre are also used to a lesser extent.

Improved metal fittings and piping are also available. Stove-enamelled aluminium rainwater goods are lightweight and need no painting. They are made in a grey or black finish only.

Waste plumbing is becoming neater, and many basins have small, well-designed bottle traps which are easy to keep clean. They can also be unscrewed easily with the minimum of mess when they become blocked or when something is dropped down the hand-basin hole. Some of these traps are of brass and some of plastic. Automatic resealing traps are also available. The object of a water trap is to seal off any open pipe between the bath or basin from the drain thus preventing the ingress of smells. A permanent seal is therefore important.



Above, Broadstel medium-duty lift-out pattern manhole cover is concrete-filled. It slides out without strain for inspection. Keep manholes free of debris and soil.



'Let's paint it blue!'

Or green. Or yellow. For paint colours by the hundred mixed while you wait look for the sign of the Matchmaker machine.





Give your suite a New Life of Luxury with **STRETCHCHEES** one piece slip-on covers

STRETCHCHEES are today's brightest new idea in furniture covers. THEY'RE SO SIMPLE TO FIT! Just slip on one-piece **STRETCHCHEES** and, "hey presto", they fit tightly and snugly to the shape of your chairs and settees Blue C Nylon sees to that! There are no unsightly wrinkles, no pins and no separate parts. The wonderful selection of wash and light-fast colours and textures gives your suite a newly upholstered look in just the time it takes to slip on **STRETCHCHEES**.

NEW from **STRETCHCHEES** — the 100% Nylon 'GRASMERE' range. Beautifully printed floral in 4 superb decor colours.



STRETCHCHEES ARE SO SIMPLE TO CARE FOR! You can wash **STRETCHCHEES**—either by hand or in a machine—just as often as you like. They'll never fade, shrink or lose their stretch and will look just like new after every wash and you need never iron **STRETCHCHEES**. Easy Chairs from 99/-. Fireside Chairs from 71/11. Settees from 127/6.



Insist on the best—insist on

STRETCHCHEES

one-piece slip-on covers.

FOR FREE COLOUR BROCHURE AND ADDRESS OF NEAREST STOCKIST POST THIS COUPON TO:

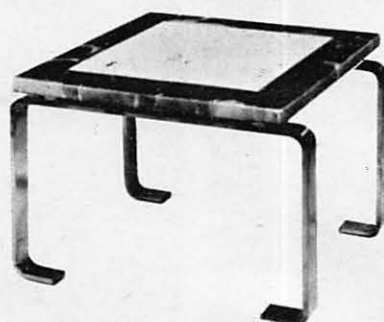
STRETCHCHEES BRENNAND MILL, BURNLEY, LANCASHIRE

Name

Address



VERINE 'MARBELLISE' TABLES



NEW

Occasional tables created by **VERINE**. Fabulous 'Marbellise' tops in 11 different marbles on reproduction antique or modern bases. Indistinguishable from real marbles; no two identical; no stains; no rings; just wipe clean. **PRICES FROM £7.15.0.**



Models shown

18" x 18" from £12.10.0.

36" x 18" from £15.15.0.

48" x 18" from £19.5.0.

Write for full colour brochure with 10 other designs to:



VERINE PRODUCTS & CO. (Dept. IH.4)
Folly Faunts House, Goldhanger, Maldon, Essex. Goldhanger 213.

FOR HOME FURNISHING AND DRESSMAKING



COLLARS, CUFFS & TRIMS



ANCHORING TOPS TO BOTTOMS



SWEATERS, JACKETS & BLOUSES



LOOSE COVERS

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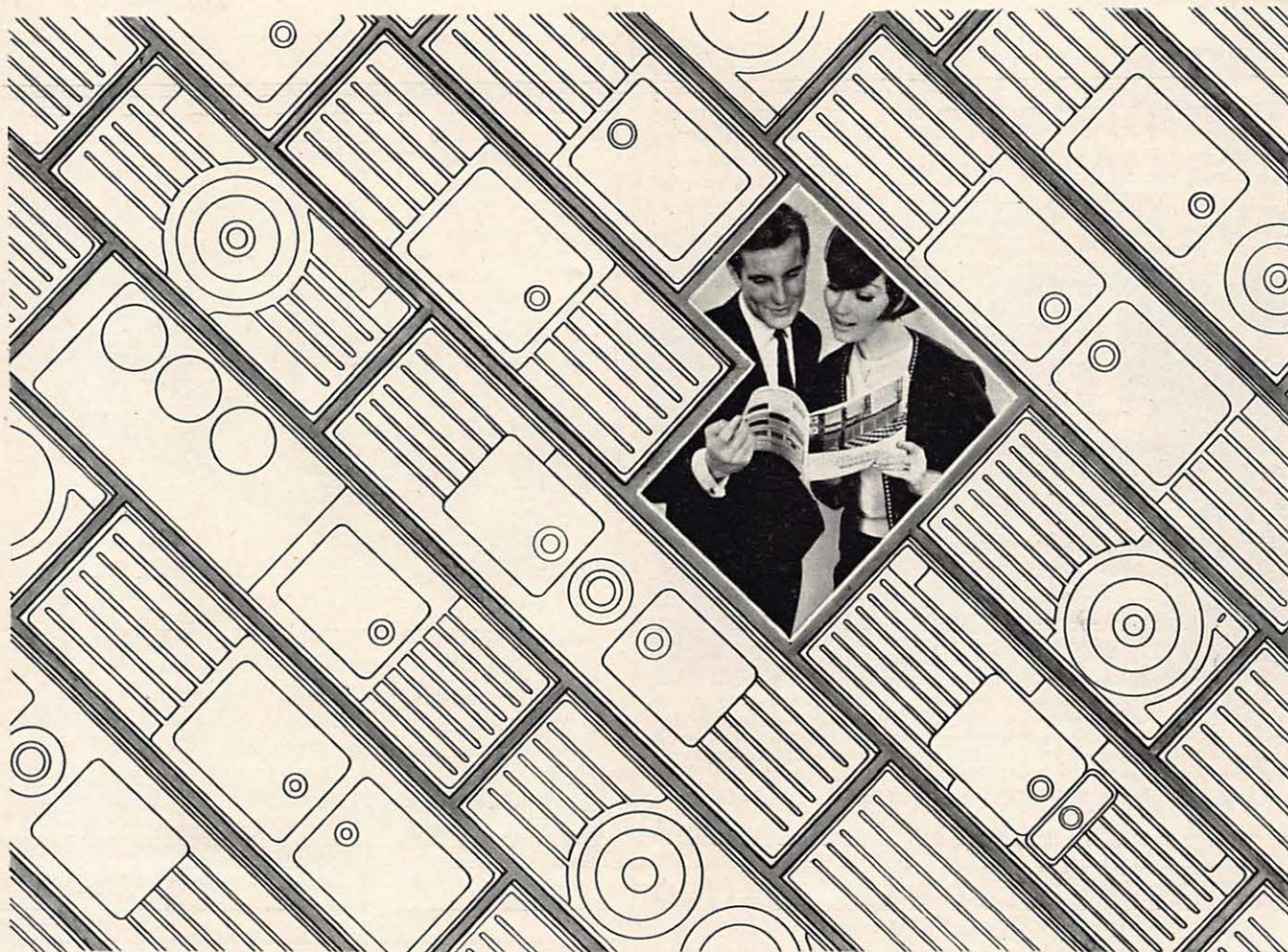
BRI-NYLON

touch and close fastener

The fastener you cut as you please for better fit and adjustability.

FREE SAMPLE and instruction leaflets from **SELECTUS LTD., DEPT. IH66, Biddulph, Stoke-on-Trent.** (Also makers of 'Panda' ribbons and 'Rigilon' nylon boning. 'VELCRO' is protected by world-wide patents.)

The two strips of 'VELCRO' grip strongly together at a touch—yet easily peel apart. 'VELCRO' cuts with scissors, washes, mangles, irons, dry cleans. Cannot jam or rust. Lasts indefinitely. 6 inches 1/6d.; 3d. each extra inch, from haberdashery counters everywhere.



Sissons—for the widest choice in stainless steel sinks and quality cabinets

Choice in size from 2'6" x 1'6" right up to 8'6" x 1'9". Choice in design, including round and rectangular bowls (double or single); double or single drainers. Some sinks have built-in sink tidies, some have a special waste disposer hopper, others incorporate electric boiling rings. Choice of taps naturally! And should you require a sink cabinet, there's a wide selection of colours and finishes—and a whole range of matching kitchen furniture, too. But you don't get a choice of quality. There's only one—the best.

NOW SEE SISSONS NEW CABINET RANGE!

Full-width doors and neat, satin aluminium handles give a clean, uncluttered frontal appearance. New colours and finishes include for the first time a range of coloured laminates for door and drawer-fronts.

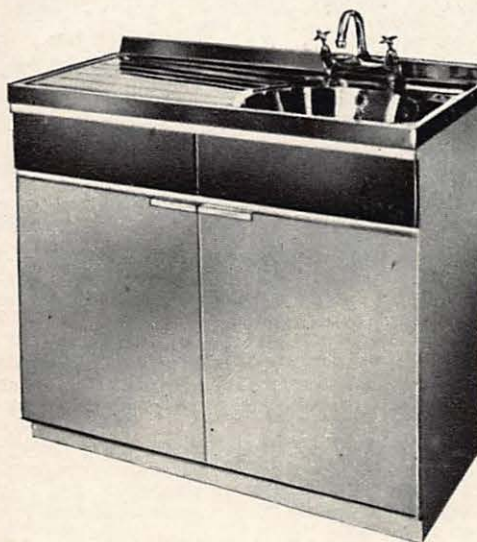
SEND THIS COUPON FOR THE SISSONS BROCHURE

To:— W. & G. SISSONS LIMITED,
Dept. Y 27, St. Mary's Road, Sheffield 2

Please send me immediately the Sissons Colour Brochure

NAME

ADDRESS



SISSONS

OF SHEFFIELD

O/A/1/3365

Move furniture the easy way on EVERITE castors

Everite castors make the heaviest furniture seem feather-light. They swivel and align themselves in the direction you want the furniture to take, and a gentle push sets them rolling.



Everite castors are made in attractive two-tone plastics (grey or brown) and are immensely strong – yet so neat they actually add to the looks of your furniture! Their Nylon bearings never wear out, never squeak and never need lubrication. Everite castors save years of wear on floors, carpets and lino and halve your cleaning efforts. Neat and handsome, simple to fit, yet costing so little.

EVERITE CASTORS—just 15/6d. a box of 4

Suitable for all furniture up to 3 cwt. Available from all good Ironmongers, Do-it-Yourself shops and General Stores. Write for FREE illustrated details of all Everite castors.

EVERED AND COMPANY LIMITED
Dept. C4, Surrey Works, Smethwick 40, Staffs.

How can you build a stone wall with a paint brush?



SILEXINE stone paint gives your home a TEXTURED, decorative coat of toughened, waterproof stone. Lasts up to 10 years. Covers up cracked walls. Comes in White and 12 colours. And brushes on like ordinary paint.

Hides cracks completely Silexine stone paint doesn't seep away. It covers holes and cracks with a thick TEXTURED coat of stone. Water runs off it. Weather won't fade it. Storms won't crack it. And you spend hardly any time preparing your surface.

Remarkably economical Silexine actually saves you money. Because a 14-lb. tin (equivalent to 7 pints) costs only 25/9 to 29/6 (depending on shade). And remember, one coat of Silexine stone paint equals 2 to 3 coats of ordinary paint. Lasts years longer too.

Send for free brochure

Please send me free brochure (including list of selected stockists) shade card, price list and Building Research Station Report on Silexine stone paint.



NAME
ADDRESS

To: Silexine Paints Ltd.
Dept JH3 Abbey Road, Barking, Essex. Tel: RIPPleway 3871

There's something very special about these towels



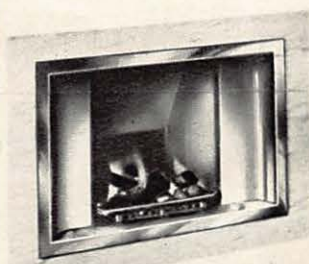
They're **WAVECREST**! Traditional Lancashire craftsmen have woven them with bright colourful designs that will liven up your bathroom. They're luxury-soft—so nice to use. And they make such lovely gifts! In attractive boxed sets—at all good stores.

Wavecrest TOWELS
Regd. PRODUCED BY

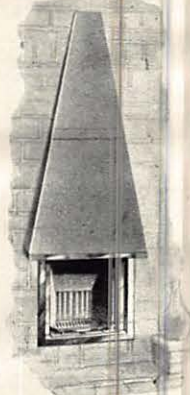
W. T. TAYLOR & CO. LTD. HORWICH, LANCASHIRE

London Office: 33-34 Alfred Place, Tottenham Court Road, London, W.C.1.
Tel: Museum 4266

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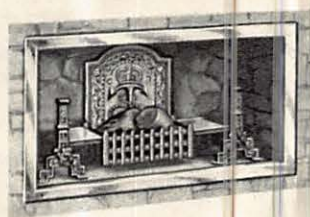


Above—The original "Hole-in-the-wall" fire in copper, bronze or stainless steel, incorporating the FIREX approved under-draught fire, and if required a high output boiler.



Above—The "Horbury", a Hole-in-the-wall fire featuring a magnificent canopy in copper or stainless steel.

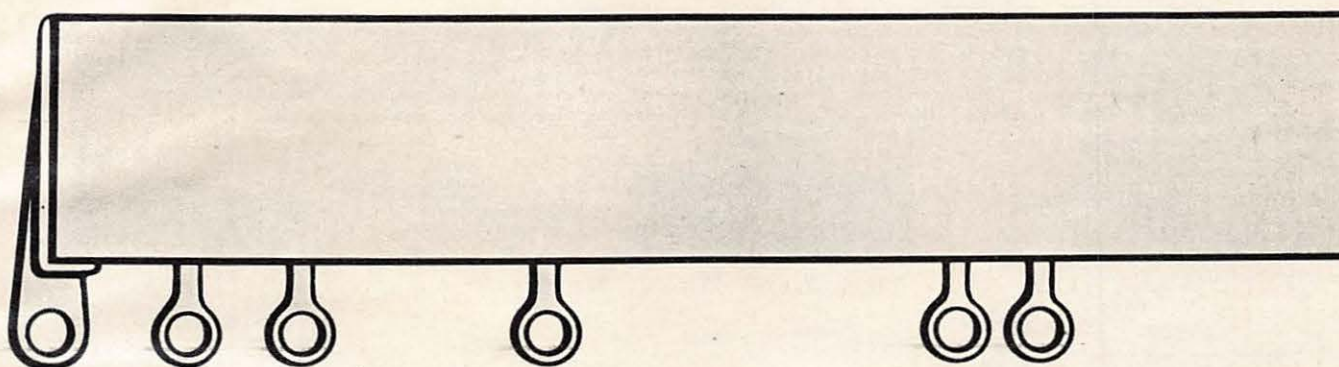
Below—The "Stratford", a special Hole-in-the-wall fire incorporating an Ivanhoe Basket Dog Grate.



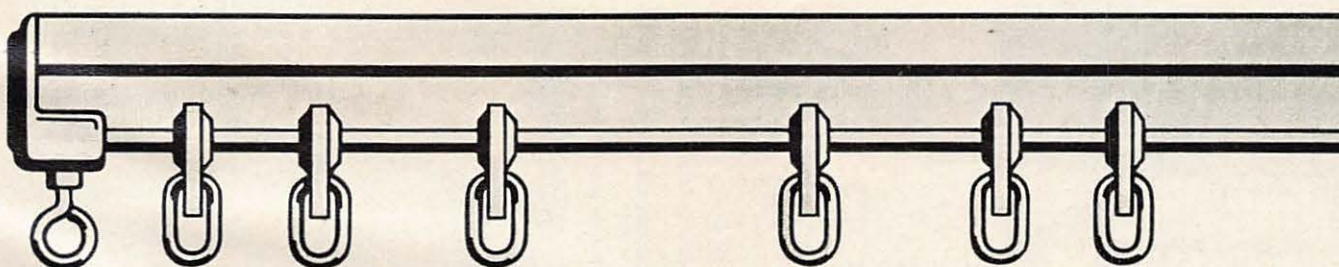
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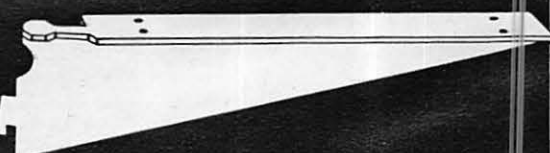
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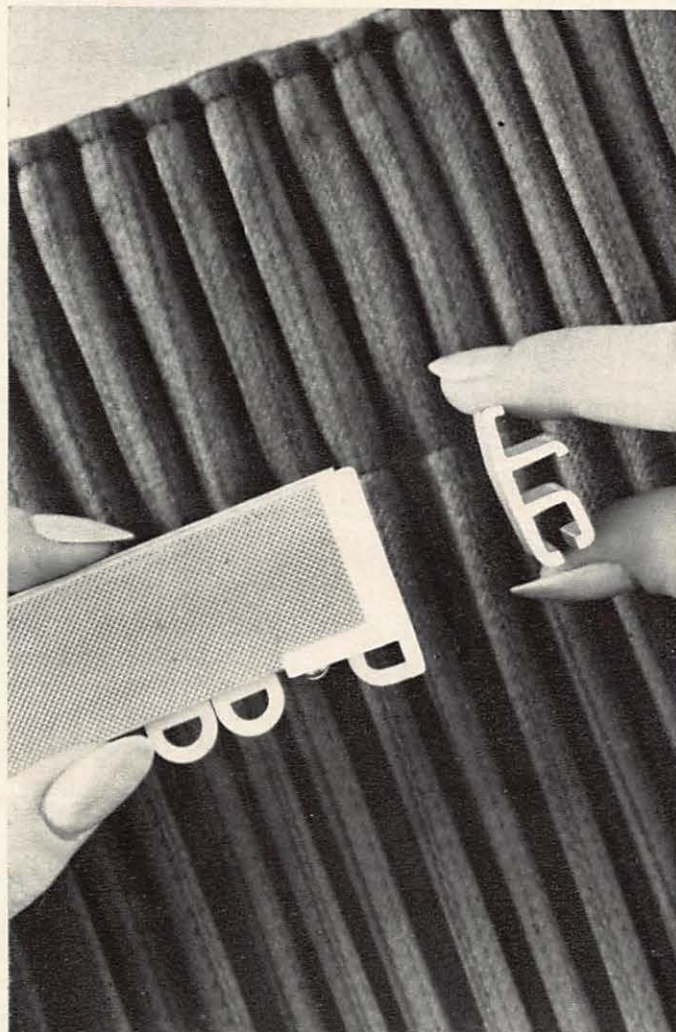


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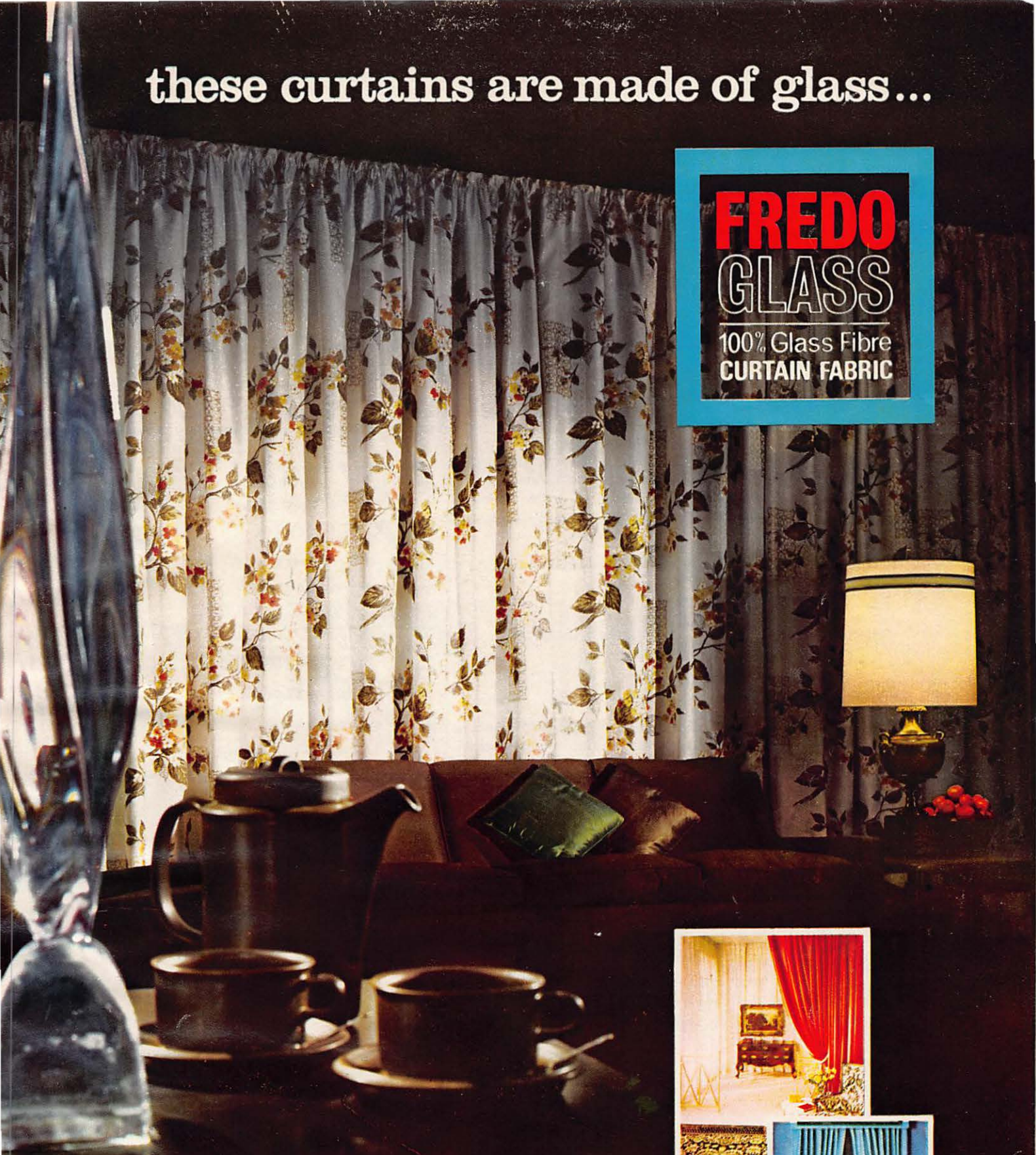


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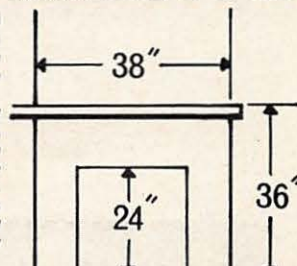
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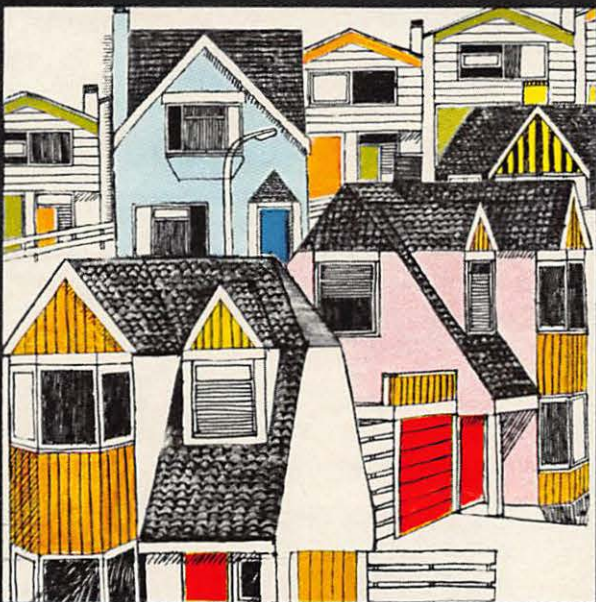
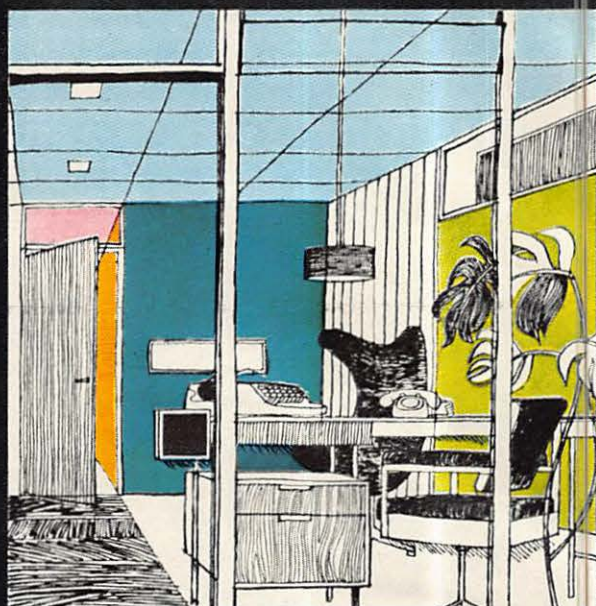
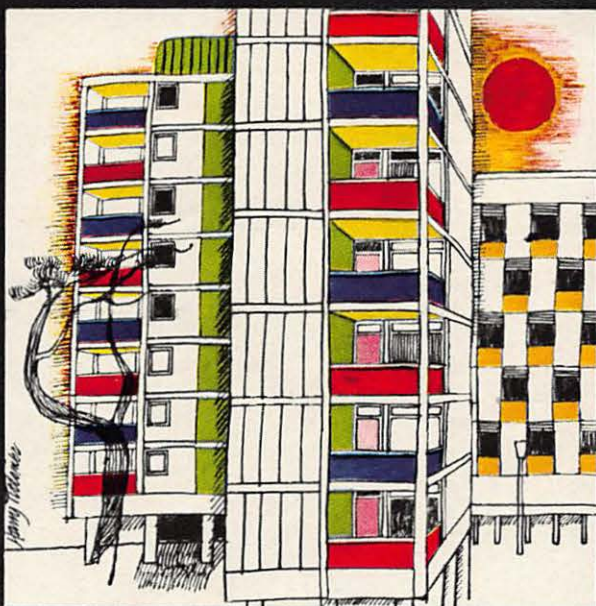
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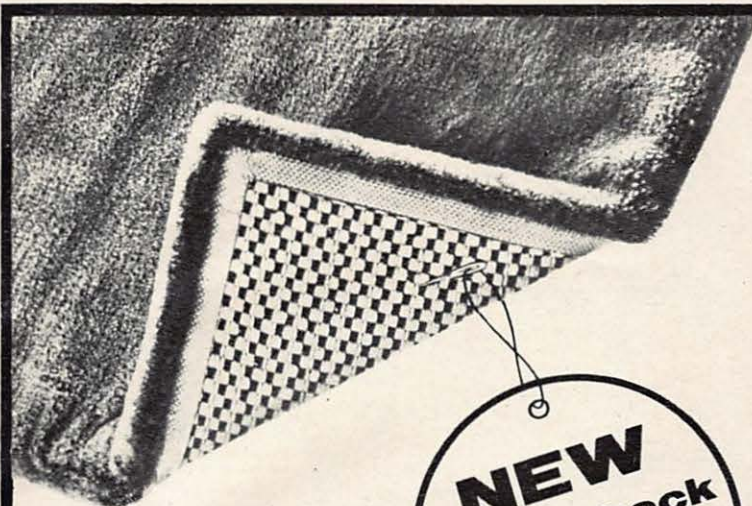
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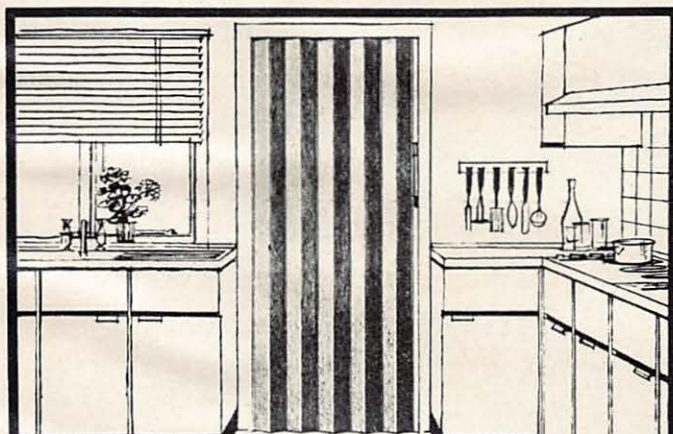
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Away to the Islands

Small or large, islands offer an escape rarely found on the mainland. Sebastian Cash describes some of the best

Islands may be way-out in a strictly geographical sense, but with perceptive holidaymakers they are very much "in". At no mainland resort can you get the sense of total escape that you have on an island holiday. Small wonder that you read of royal couples honeymooning in Majorca or the trendsetting Snowdons basking on Sardinian beaches.

These and other important islands—Corsica, Sicily, Malta—are already firmly planted on the holiday map. Less known are thousands of enchanting smaller islands scattered round the Mediterranean, Adriatic and Aegean seas. Some are now building up their tourist attractions; others retain their primitive charm. On an island holiday today you can enjoy anything from the delights of a glittering resort to the simple life in a cottage with a beach to yourself by day and the village café as your sole night haunt.

I have visited and fallen in love with many of these Mediterranean islands. Here, for other island-lovers, is a brief round-up with something for all tastes.

Majorca remains the most popular of all the Mediterranean islands, and—although prices rise yearly—one of the cheapest. People who knew it years ago tell you it is spoilt. It is true that massed ranks of hotels have sprung up along the coasts near Palma, the only sizeable city on the island. But it takes more than this to "spoil" an island as large and lovely as Majorca, which is virtually a continent-in-miniature with rugged mountains, sweeping plains, orchards and olive groves, cliffs, caves and sweeps of sandy beach. There is so much to explore that a self-drive car is a big asset.

Palma itself has no beaches and, unless you count shops, night clubs and tourist throngs as holiday priorities, you would do better to make your base at one of the fishing harbours, villages or sandy coves scattered round the coast. Within easy motoring distance of Palma, but away from the big crowds, is the idyllic, pine-fringed beach of Camp de Mar with its own little island café and three hotels. But early booking is needed to get in here.

Further afield, on the less frequented west coast, the splendid modern Hotel Levante, with its own swimming pool, stands beside a beach of rock and sand with unspoilt country stretching away

inland and the pretty fishing harbour of Cala Bona five minutes' stroll away. Three miles further south is the little resort of Cala Millor with seven hotels and a long stretch of sandy beach backed by pinewoods. These are all places for a quiet, beachcombing holiday with some evening entertainment in the hotels. For more amenities, consider Puerto de Sóller, beautifully situated in a deep bay on the craggy and dramatic north coast.

Ibiza, Majorca's sister island, is smaller, more intimate, less commercialised and wholly enchanting. There is an interior of little pine-covered hills, fig, olive and almond groves, tiny whitewashed villages. Ibiza town, the capital, with a large, lively harbour, is dominated by a romantic fortified city climbing steeply up the headland with the cathedral at its summit. There are good beachside hotels on the outskirts of the town but the island's main holiday resort has developed round the harbour of San Antonio Abad.

A smaller resort of great charm is the village of Santa Eulalia del Rio, eastward along the coast from Ibiza town. Be sure, if you go there, to have at least one meal at the little Sa Punta restaurant beside the beach. The service is slow but the food superb.

Farther along the same coast on the bay of S'Armagassa is the Pontinental hotel—a complete holiday centre with water sport facilities, swimming pool and catering tailored to British tastes.

Elba—about one hour by steamer from Italy's Tuscan coast—is rapidly climbing the holiday charts but manages to remain a wonderfully peaceful place. It has five little towns, considerable mountains, sandy beaches, facilities for every kind of water sport and a lively night life. Portoferraio, the main town, has a maze of narrow streets, tree-shaded squares, waterfront cafés and good shops. Escapists might prefer Porto Azzurro, unspoilt Sant'Andrea or—even more away-from-it-all—the Naregno Bay area. But this island demands to be explored.

Taking a car across on one of the modern ferries which run from Piombino on the mainland to Portoferraio and Porto Azzurro, makes it possible to see the whole island at leisure on a fortnight's holiday. Scooters can be hired on the

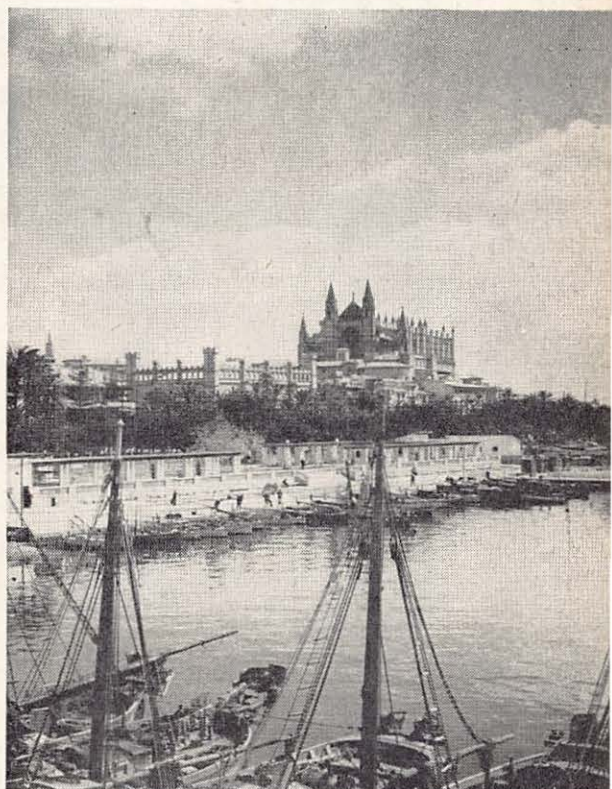
spot. Fishermen can arrange boat trips round the coast. And, of course, there is Napoleon's villa to be explored and Napoleonic associations scattered all over the island.

Giglio is another island in the Tuscan archipelago. It is small, hilly, unfrequented and recommended especially to water sport enthusiasts for the good underwater swimming from a rocky coast, particularly at Il Campese where there is an hotel near the beach praised for its quiet position, good food and service. Giglio is easily accessible from Elba or direct by boat from Porto Santo Stefano. No sophisticated entertainment here; but a perfect retreat if what you seek is sea, sunshine and peace off the main tourist track.

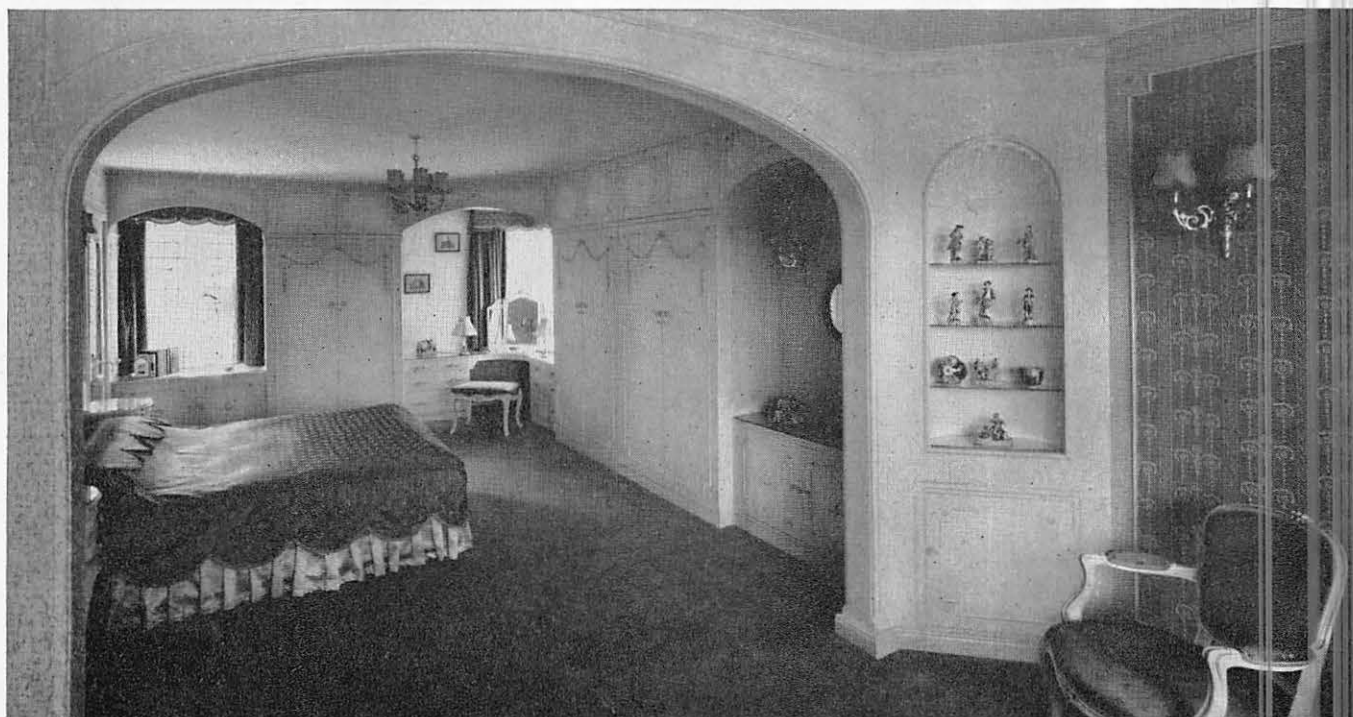
Sardinia, one of the largest islands in the Mediterranean, is also one of the latest starters in the tourist field. It is remarkably unspoilt and largely undeveloped, although the Aga Khan and others are doing their best to change that.

So far, the main area of development is the Costa Smeralda—the Emerald Coast—which runs from the attractive little fishing village of Santa Teresa, on the northern tip facing Corsica, to the port of Olbia on the east coast. This is a rugged stretch of sandy bays between rocky promontories with weird rock

Continued on page 155



The great cathedral dominates the skyline in this view of the harbour at Palma, Majorca. Palma is the only sizeable city in this island, largest in the Balearic group



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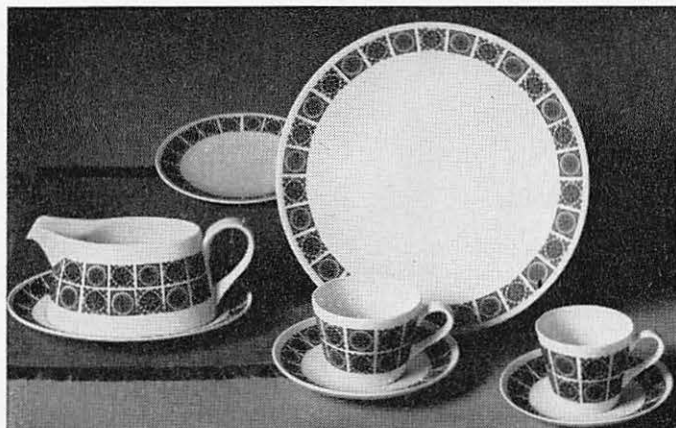
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formations jutting out of crystal waters. There are hotel, restaurant and sporting facilities of all grades. The Aga Khan's own plushy area is worth visiting because it is just like a film-set for an ideal Mediterranean fishing village.

On Platamona Bay, on the north coast, is another of the big Pontinental hotels. It stands in 50 acres of pine-covered grounds, has its own private beach, provides facilities for water sports and runs its own night club.

Spare a day or two of a Sardinian holiday to visit the magnificent mountain scenery of the interior, where mediaeval villages seem untouched by modern civilisation. Older still are the *nuraghi*—megalithic stone dwellings recently unearthed in the area round Nuoro and dating back to prehistoric civilisations.

Ponza, 65 miles due west from Naples and about three hours' boat trip away from Formia, the nearest mainland port, is a thin, crescent-shaped mountain rising from the sea with its village nestling in a small bay at the southern end. As a holiday island, it is still a fairly recent discovery. The village is a picturesque tumble of white and pink houses clustered around a little fishing harbour. Here, wealthy yachtsmen from Rome moor at weekends and are catered for by delightful little quayside fish restaurants and boutiques. But Ponza is otherwise a place of unsophisticated charm with gay and friendly islanders.

Recently, a few hotels have opened to cater for the adventurous holiday-maker. The oldest is the Hotel Mari, a delightful small family hotel which overlooks the harbour, and has its restaurant five minutes' walk away, perched at the top of a sheer cliff, with a sweeping view of the island's coastline. A very good and quiet hotel—the Pilato—has recently opened at St. Maria di Ponza, separated from the village of Ponza by a short tunnel through the cliff. And, for an international flavour, there is the Hotel Ghiaia di Luna overlooking a sandy beach of that name on the other side of the island.

Ponza is near enough to Rome, Naples and Pisa to include a few days' sightseeing, or a day or two on sophisticated neighbouring islands of Ischia and Capri.

Sicily. Summer comes early and lingers late in this largest and most southerly of Italian islands. Choose it for an off-season holiday in April, May, September or October. Go there for sun-baked mountain scenery, ancient cities, a dramatic coastline and the archaeological legacies of a long and turbulent history. All this and tourist amenities, too; fine hotels, cafés and bars; seafood restaurants; good wines, sandy beaches—the lot.

Taormina, most famous of all Sicilian



View across the Gulf of Palermo, Sicily. Situated off the toe of Italy, Sicily offers ideal conditions for a holiday in early spring or late autumn—hot climate, fine hotels, good beaches

resorts, caters for all tastes. Perched on clifftops halfway up a mountain side, it commands stupendous views of coast and countryside with Etna brooding over the landscape like a theatrical set-piece. Here, last September, I revelled in a fortnight of continuous hot sunshine, staying, on a room-and-breakfast basis, in the Hotel Cesare Ottaviano, a small, highly civilised establishment in the heart of Taormina with an enchanting roof garden where breakfast is served. For accommodation with full board, I recommend the Hotel Paradiso under the same family management.

For a gregarious holiday with a south-sea-island tang and cosmopolitan company, consider the holiday village at Cefalu on the north coast. I have stayed at this and several other Mediterranean villages run by the Club Méditerranée, a French organisation which admirably combines primitive living with civilised amenities.

The Eolian Islands—seven of them—lie in a fascinating cluster off the north Sicilian coast. All are volcanic in origin, and Stromboli, the most famous, is still active. Visiting these islands for the first time last October, I was captivated by their beauty, their weirdness, their distinct and separate characters.

Lipari, the largest of the group, makes a convenient base and has one good hotel, the Rocce Azzurre, beautifully sited at the water's edge on the outskirts of Lipari town. From here, you can go by fishing boat to nearby Vulcano to bathe from a beach of black sand in bubbling hot and sulphurous sea or coat yourself in volcanic mud—strange sensations claimed to have therapeutic value. You can skim across the water by

swift hydrofoil for an hour or two on Stromboli, calling first at Panarea on the way.

In these islands, with their little white villages dreaming in the sun, there is total peace and virtually no night life except for a little desultory dancing and singing in hotels. The Stromboli Hotel, on the island of that name, and the Hotel Les Sables Noirs on Vulcano both seem to offer a remarkable degree of comfort in a strange, primitive setting.

The mountains, gorges, cliffs and rocky outcrops are fantastically beautiful and the strange underwater world makes snorkelling a delight.

Travel Facts. No space here for the practical travel facts about these central Mediterranean islands—how to get there; what it costs; summer temperatures; examples of inclusive holidays. These facts are included in my information sheet, *Away to the Islands*. Please write to me if you would like a copy.

South of Sicily, sun-baked, honey-coloured Malta, and her greener sister island of Gozo, now offer much improved tourist facilities, with low air fares helping to keep down the costs of inclusive holidays. I shall be writing of these in the next issue of *IDEAL HOME*. Meanwhile, for any reader anxious now to be planning a 1966 holiday in Malta, Gozo or tiny Comino, I have prepared a *Maltese Islands* information sheet.

IDEAL HOME HOLIDAY SCHEME Sebastian Cash will be glad to help you with your holiday problems. Please address your enquiry to Sebastian Cash, *IDEAL HOME*, 189 High Holborn, London, W.C.1, enclosing a stamped addressed envelope for his reply.

CARE AND REPAIR—PART 17

Books

by ROGER SMITHELLS

DAMAGE AND DETERIORATION of books is such a gradual process that they scarcely seem to need special attention. But strong sunlight, damp, dust and other commonplace household hazards can seriously affect the condition of them and a regular check-up is advisable if your collection is to remain in good condition.

Bookcases and shelves

A well-made bookcase, with glass doors, keeps out most of the dust and helps to preserve bindings. The shelves themselves are important, too, whether open or enclosed. They should be of smooth wood, so that the books are not rubbed unnecessarily as they are taken in and out.

Choose a position where sunlight will not shine directly on the books, for this can damage bindings and cause leaves to turn slightly yellow. Nor should shelves be built over or too near a radiator; the strong heat will harden leather bindings and desiccate the glue which holds the backing. Avoid damp walls and a humid atmosphere, which give rise to mildew. Books, in fact, need the well-ventilated and agreeably-warm atmosphere of a normal living-room.

At least once a year, remove all the books, give the shelves a thorough dusting and go over them with an insecticidal polish like Cuprinol, price, 2s. and 3s. 6d. As a precaution against bookworm, spray shelving with a residual insecticidal aerosol such as Cooper's Ant-Killer, price, 4s.3d., from a distance of about two feet.

General care

Use a small vacuum cleaner attachment for thorough dusting, or, failing that, a feather duster or soft paint brush, dusting from the binding outwards. Once or twice a year, go over all the books individually. After dusting, open each book and let the pages flick gently through finger and thumb to release accumulated dust. Preserve leather-bound books by rubbing in a very little white shoe cream, polishing afterwards with a soft, lint-free cloth. Or use British Museum Leather Dressing, obtainable from Messrs. Hopkin & Williams Ltd., Freshwater Road, Chadwell Heath, Essex. Remove greasy marks on suede bindings with a soft rubber eraser. Gentle sponging with soft soap and

warm water will clean vellum bindings. When dry, apply leather dressing and polish with a soft cloth. Used lightly and carefully, a slightly damp cloth will clean gilt edges; hold the book firmly closed, and avoid damping the covers.

Careful arrangement preserves the shape of books. Stack similar sizes and thicknesses together: a small book next a large, heavy volume can cause the covers of the bigger one to splay incurably outwards at the top. Let paperbacks have a shelf of their own. Fill the shelves comfortably, without crowding, for tight packing deforms both binding and cover. There is also a right way of removing a book from the shelf: forefinger along the top while you slide the book away, holding back and front covers. Never pull at the binding.

Mildew and insect remedies

A dusty, grey bloom on bindings and covers denotes mildew. Remove the affected books as soon as it is noticed, to prevent spreading. Rub off the bloom, which is a kind of fungus, lightly with a clean cloth, then spray with a two per cent solution of Santobrite, obtainable from Messrs. Hopkin & Williams, of Chadwell Heath, Essex. Be very careful not to get this substance on hands or clothing, and work out of doors or in a room with open windows.

There is a simple home treatment for bookworm, the grub that eats tiny holes in pages. Put the books into a box or tin, surrounded with paradichlorobenzene crystals—well-known as a moth preventative, and costing about 9s. 6d. for a 3½lb. bag. Seal the box tightly and leave for a few days. Repeat this treatment three or four times at three-week intervals, to ensure eradication of the pest.

Repairs

The corners of paper of linen-bound books often become worn and frayed. Strengthen them by gumming on the special corners sold by stationers and photographic equipment shops. Fred Aldous Ltd., 31 Back of Piccadilly, Manchester, 1, have a good selection of book cloths and the appropriate glues if you prefer to make a more permanent cover.

Torn pages can be repaired with transparent adhesive tape, though this discolours in time, and gets soiled at the edges. A leaf that is completely loose is best replaced by pasting in the same way that illustrations are sometimes attached. With a fine brush, run a narrow line of paste along the edge and press firmly back into place.

A book jacket made from Libra-Film, a transparent plastic, makes for carefree reading of your most precious books. It is washable, cannot crack, is not easily torn and costs 1s. 6d. for a 36-in. by 13-in. roll.

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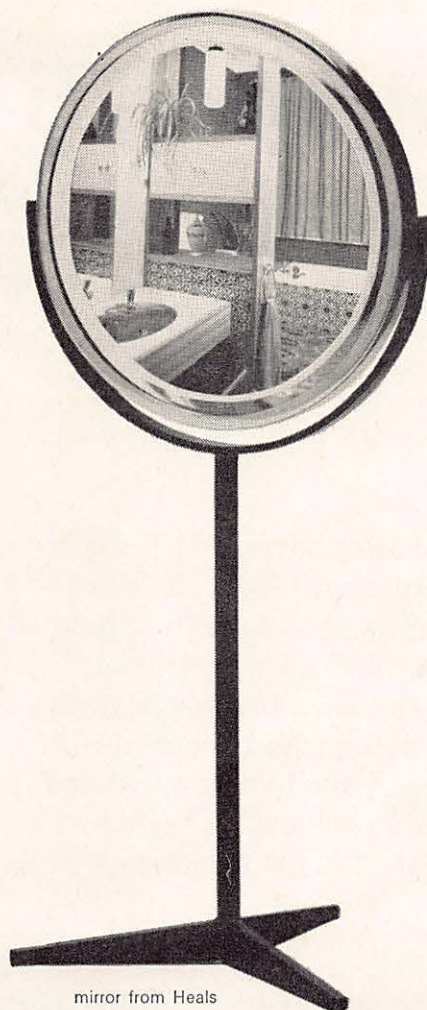
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Following the April kitchen extra, the banded supplement to the May issue deals with all aspects of bathrooms. Basic planning, plumbing principles and the workings of the various types of showers are explained and illustrated. The newest and best designs in baths, basins, lavatories and bidets are shown together with the most sophisticated developments in taps. Bathroom decoration ranges from full colour schemes to the practical details of suitable wall and floor coverings. Also : space and water heating

IDEAL HOME IN NORWAY

For the fourth time IDEAL HOME, now in partnership with the Council of Industrial Design, is showing British goods at a major exhibition in Europe. The joint exhibit at the Oslo Trade Fair, featured in this issue, has six fascinating room schemes specially conceived to inspire all home-lovers in this country and abroad with furnishing and decoration ideas

FURNISHING FABRICS

A discriminating selection of this year's most exciting fabrics for curtains and upholstery includes tweeds, sheers, printed florals and geometrics and textured plains

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Decoration ideas from a new house fully furnished and schemed by IDEAL HOME and on show in North London now . . . a gastronome's guide to the regional specialities of Provence plus a selection of recipes . . . electrical fittings review . . . all regular features

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Hotpoint Hi-Speed Electric

The newest, most advanced cooker ever – from Hotpoint

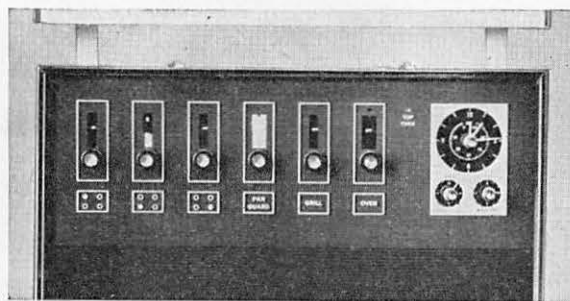
Newest! Most advanced! These are bold words, but it's no idle boast—search every showroom in Britain and you won't find a better cooker.

And why shouldn't you have the best? Ask the man in your life—in this year of nineteen hundred and sixty-six *he* will expect the latest and greatest in his workrooms.

Well it's 1966 for women, too!

The most essential part of your home should be the best you can have—Hi-Speed Electric!

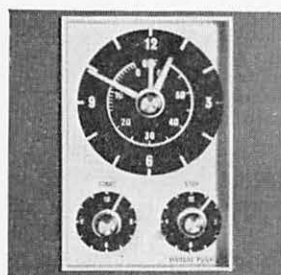
Newest! Most advanced! Every practical feature that *can* be put into a cooker is in the Hi-Speed Electric—why not take a long, hard, *housewife's* look at them...



The controls See at a glance, clear across the kitchen, which elements are on—at which degree of heat. No other cooker has clarity of control like this (even a naked flame is hidden when a pan is placed over it). Extra bonus—a light above the hob!

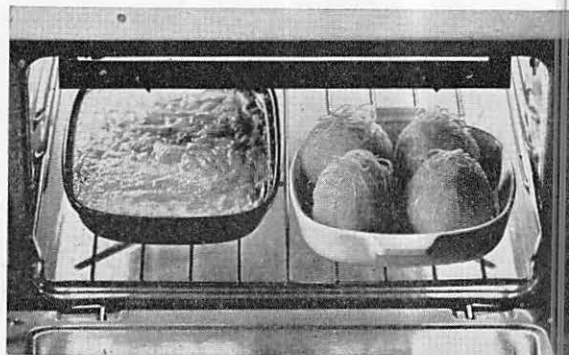
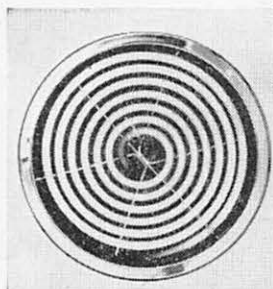
Automatic timing

Precise as a countdown meter yet as easy to use as granny's alarm. Pre-set it. It will switch on, cook, and turn off—while you're away! Start cooking before you go out and it'll switch off when the meal is cooked. A bell rings when time is up. A special setting allows the deep grill or oven to switch to warm for plate-warming.

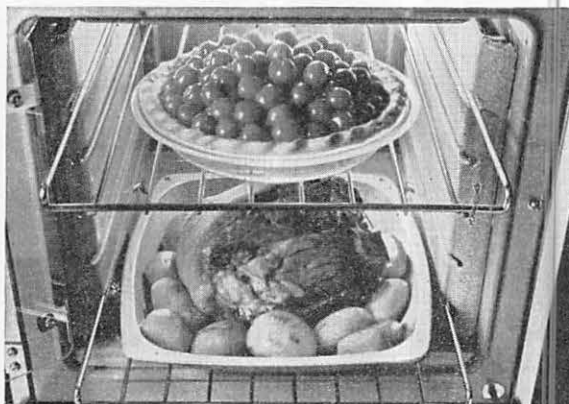


Cooking rings

Only Hi-Speed Electric cookers give you three sizes of rings for economic usage. Match size of saucepan for size of ring. Hotpoint rings are fastest ever—with one special ring which outspeeds gas. Another ring has the thermostatic 'Panguard' which positively prevents boiling over.



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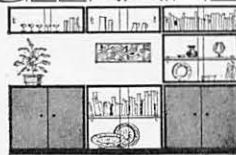


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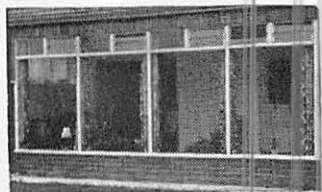


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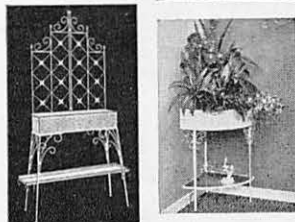
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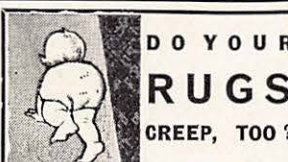
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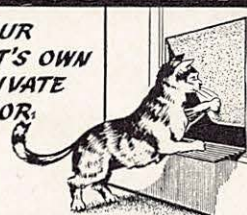
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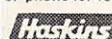
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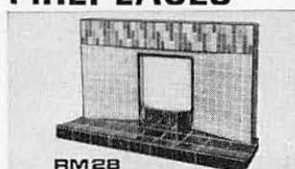
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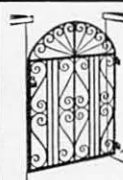
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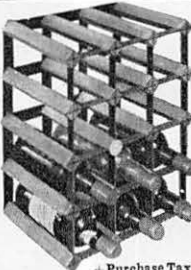
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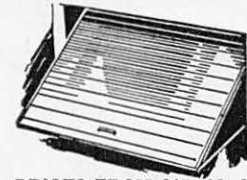
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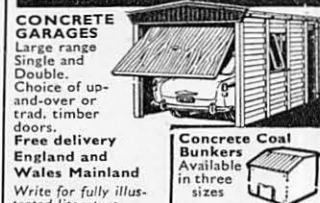


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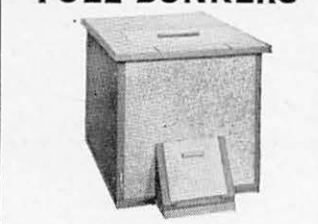
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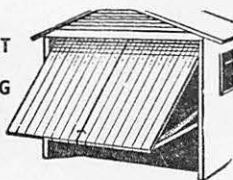
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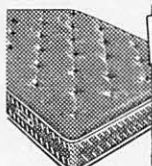
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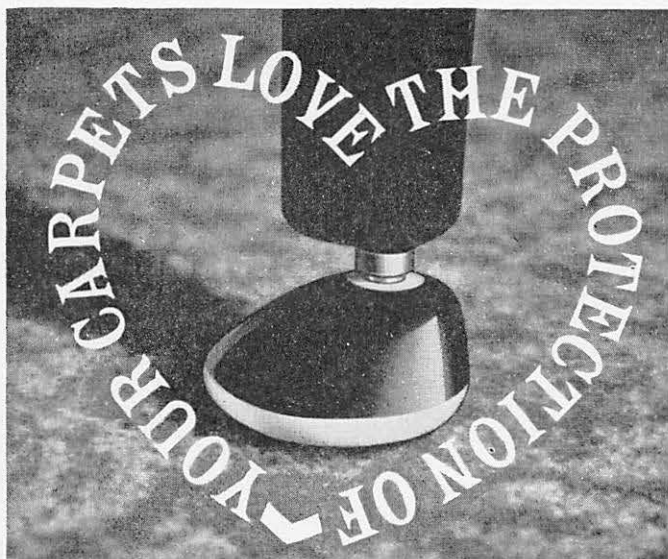
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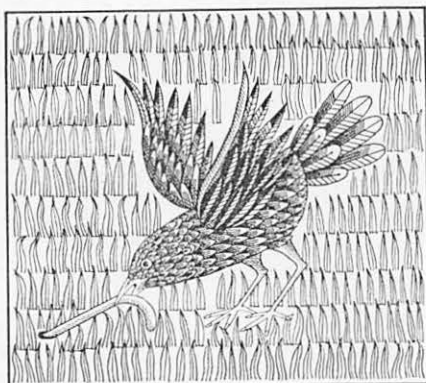
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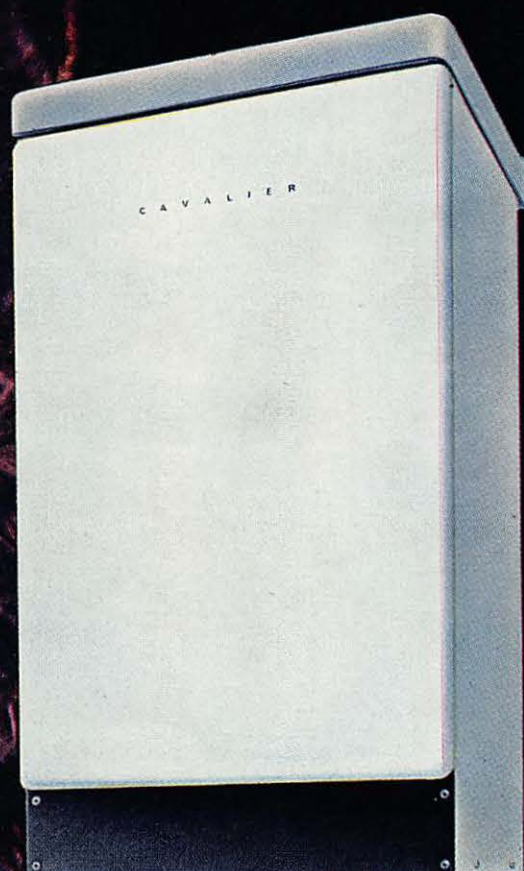
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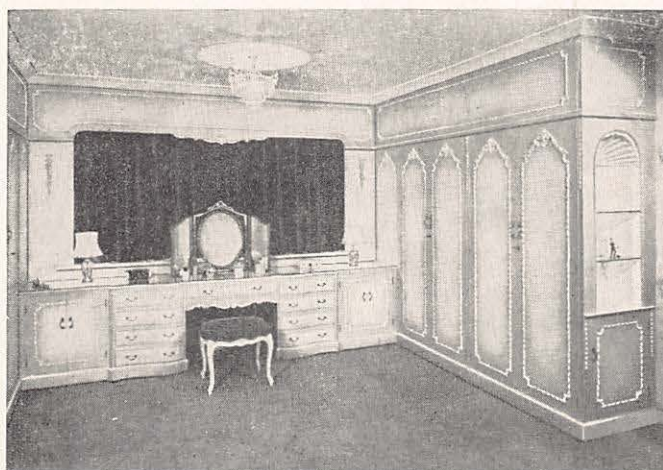
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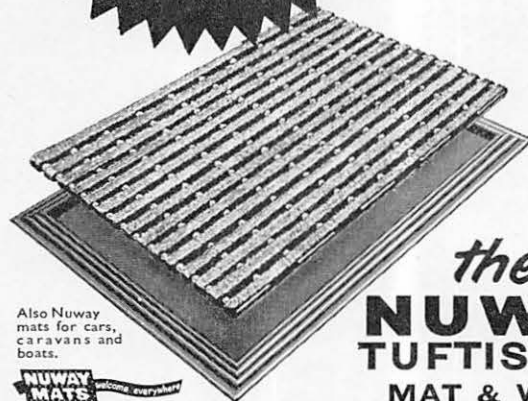
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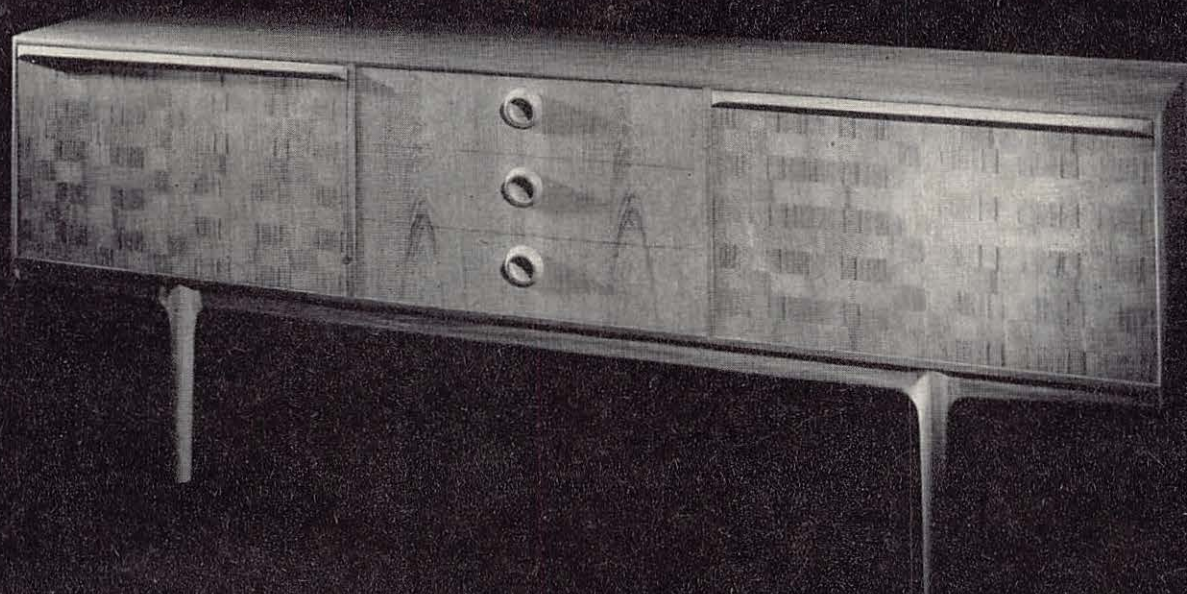
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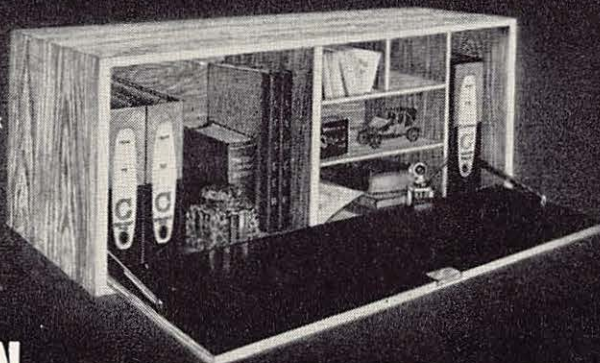
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