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Sèvres Blue 4/550

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Ideal Home and Gardening

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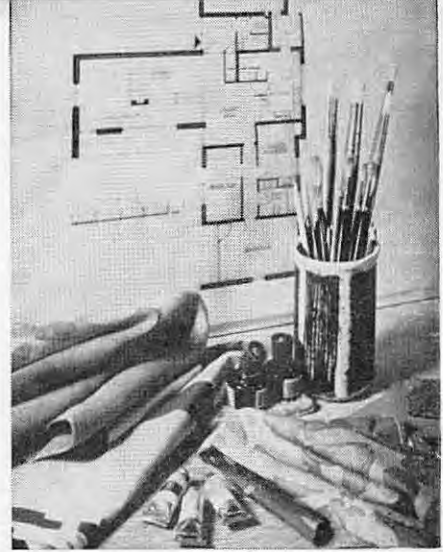
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All prices quoted are those applicable at the time of going to press. An architect's plans remain his copyright. Second-class postage paid at New York, N.Y.

A home is born. First, there's just an idea . . . on paper it becomes a plan . . . paints, inks, brushes, fabrics, are used to give it individuality. From this amalgam comes a home. Photo: David Swann



HOUSE TALK

The civilised North

TOO MANY PEOPLE in the South seem to have the idea that civilisation peters out when you get north of Harrow. Joyce Dixon, who lives in Routh, Beverley, Yorkshire, has written to us in the hope that we will put those misguided southerners right. She's a southerner by birth, but after 17 years in the North, she's a true-blue, died-in-the-wool Yorkshire-woman—and that blue isn't woad, either.

She'd like to put paid to that idea that the northerner's motto is "where there's muck, there's money." That's an idea that went out with the horse-drawn bus, she says . . . and you just have to see those rows of shining doorsteps to know that the insides of northern homes are spotless.

"It is possible," she says, "that the Yorkshire sense of humour could antagonise at first and take a little while to understand. Neighbours are without doubt different but, to my mind, much nicer."

What's the North got to offer? Mrs. Dixon lists: less class-consciousness, beautiful, unspoilt country, cheaper cost of living, good art galleries and theatres, even zoos.

Grumbles: the weather is a tiny bit colder and there aren't the cosy little tea shops that abound in the South—which does not sound a lot to suffer.

If Joyce Dixon makes you want to fly North, take a look at our article on homes in Yorkshire. . . . You'll see that those homes are lacking neither in style nor comfort.

Inscrutably Oriental

JAPAN, that mixture of modern techniques and ancient traditions, is well understood by Leslie Johns, one of our husband-and-wife team of gardening experts. For he was born in Nagasaki, his father a professor at the local university. Although he was little interested in gardening during his youthful years in Japan, some of his experiences stuck (see his Japanese garden

March 1964

on page 82). He wrote a controversial book about his life in Japan, *Japan: Reminiscences and Realities*, just before the war, which caused wide comment and forecast the trouble that was shortly to come.

Seeing things as a whole

"ENVIRONMENT," like the word "planning," has had its ups and downs. Till lately, it was considered a planner's word—lofty yet suspect. Quite suddenly, it's become a with-us word. It's finally sunk in that environment affects our lives at every point on the scale. It binds together or disrupts townships. It makes or mars the approaches to and outlook from our own home.

Environment is the whole of different parts: shops, offices, roads, houses. Until recently, most people comprehended the parts, but few comprehended the whole. For many people, environment was that intangible something that imparted a good or a bad character and appearance to a city, a village, a street. A consequence of other things done separately. Uncontrollable like the weather; to be grumbled at but to be accepted.

Rather late in the day, it's dawning on everybody that, in our cramped and confined island, environment can't be left to chance but must be thought out and positively created. The parts must subscribe to the whole.

A commonsense proposition, you might say. But it needed Buchanan's epic report, *Traffic in Towns*, with its insistence on traffic being tailored to environment, to unblinker the nation.

Buchanan's is a report on the grand scale. But the principles it expounds on the relationship of Man and Motor Car can be applied to the layout of every housing estate.

We believe Professor Buchanan would approve of Dene Park, the new 4½-acre group of homes at Heaton Norris, Stockport, which is now being completed to a winning design in the architectural

Continued overleaf

HOUSE TALK *continued*

competition that IDEAL HOME promoted together with the Royal Institute of British Architects. The challenge was to lay out small family houses to a high density while ensuring reasonable privacy and attractive appearance. This was a practical test in the creation of a new kind of suburban environment. And we realised that you can't divorce the motor car from environment. In fact, a car per family was part of the brief.

For Dene Park, the winning architects, Mortimer Partners, met the brief by designing five mews courtyards branching off the access road and providing 100 per cent garaging.

When he opened the estate last autumn, Sir Donald Gibson, who is among the most respected of Britain's forward-looking architects, said that the Dene Park layout made a real contribution. There would be no through traffic, and for safety and quiet the traffic area within the estate was minimal—while allowing residents' and visitors' cars easy access to the houses.

At Dene Park, Buchanan's motor "monster" has been put in its proper place. This is just one of many achievements in environmental and home planning that make the award-winning estate worth the very close look you will get of it in next month's IDEAL HOME.

Wealth of experience

OLD AGE doesn't always mean experience—but it is satisfying when the two coincide. It seems that such should be the nature of things. In the case of Mr. Foord of Ashford Road, Eastbourne, his age, 75, stands for almost that much experience, and he brought it all to bear



Mr. Foord makes a final adjustment to the curving staircase that he built single-handed in his Eastbourne workshop

last year on a most difficult problem—building a curving staircase single-handed.

In the usual way, you need some sort of template, like temporary wooden cylinders, to get the curve of the handrail

and the string boards exactly right. Mr. Foord devised a method that made one unnecessary. The essence of it was to treat each step as a unit with the stringing member at each end, each one being fitted to the one below by long vertical and horizontal bolts. As a true craftsman, he made sure that it was built to last—they were also joined by wood screws and all joints were glued. The underside was carried and bracketed and glue-blocked with wood preparation to receive expanded lathing and plaster soffit.

Made in solid mahogany, the staircase is now installed in the home of Mr. L. Benton, who thinks it is the only one of its sort in Eastbourne. It represents a painstaking piece of work and a meticulous method of construction.

New look for "prefabs"

IT LOOKS as if it will be a long time before we see the end of the "prefabs" that mushroomed up after the war—but it is likely that you won't be able to recognise them. A Doncaster company, Roofseal, has come up with a scheme to convert a



From "prefab" to modern bungalow—its good basic shape is ideal for conversion



"prefab" into a permanent dwelling in 14 days and at a cost of £1,000.

What they do is to rebuild the exterior almost completely and do a fair amount of interior work as well. First of all, the existing roof is ripped off and replaced by a strip tile roof. The sheeting on the walls is taken down and a cavity wall consisting of 3-in. breeze blocks and a 4½-in. brick or Anstone outer-skin. Damp-proof course and airbricks are fitted. New doors are hung and all paintwork repainted. A new brick chimney breast and stack is built, the cylinder is moved, floors strengthened, wiring renewed. As a final touch, the garden is landscaped.

The results speak for themselves. A "prefab" is turned into a very creditable, modern-looking bungalow.

The British drinker

WHEN IT COMES TO DRINKS, the British are a race apart. When we want the best, we really want the best. It is believed, for instance, that there is a larger range of fine wines in London than you can find in Paris. When we want to kill a thirst, we use a long, warm beer—whereas the rest of the world pours it down ice cold.

But there are signs that things are on the change... Scotch is being sipped and downed wherever glasses chink, and is the *très snob* potion from Monte Carlo to Mexico City. But barriers are falling in both directions. We are no longer content to take only the finest that France, Spain, Portugal, Germany and Italy produce; we now also want the cheap, everyday wine, the *vin ordinaire*, till recently the exclusive province of the ordinary people in the countries that cultivate the vine. It seems that our thirsts have gone beyond the "bottle" stage and by an agreement concluded with Grants of St. James's and Etablissements Nicolas we are to get our *rouge, blanc* and *rosé* in litres. The French are to get more Scotch in return, but there is to be one difference in our litres—they'll have plastics re-usable stoppers, which suggests that some British capacities are still smaller than the French.

But if a litre at a time is not enough for you, it is possible to buy it by the cask, which represents a real saving in money. One way you can get it is through the Private Wine Buyers Society, which provides know-how on bottling, too. Through them, you can get a cask (six dozen bottles) of Beaujolais 1961 for £24 15s. or a wickered jar (equivalent of six bottles) for £3 6s. They also do, for instance, a Vougeot 1962 at a cost of £47 4s. a cask.

Bottling equipment is not hard to come by nowadays, and if you happen to think that Continental wines are too foreign, you can stick to the traditional parsnip, rhubarb, dandelion and elderberry.

Through landlords' eyes

HOUSING LOOMS LARGE in party politics. But what exactly does housing mean to the politician? The housing shortage he is always speaking of is not so much of owner-occupied homes. The real shortage is in rented housing, both council and privately owned. With council houses, there is little to worry about. They will continue to be built in large numbers.

A lot could be done to satisfy housing requirements if private landlords would go all out to provide rented houses and flats. But they won't build them in large numbers until they have the security of knowing that rent controls will not widen. Their position is clearly stated in a

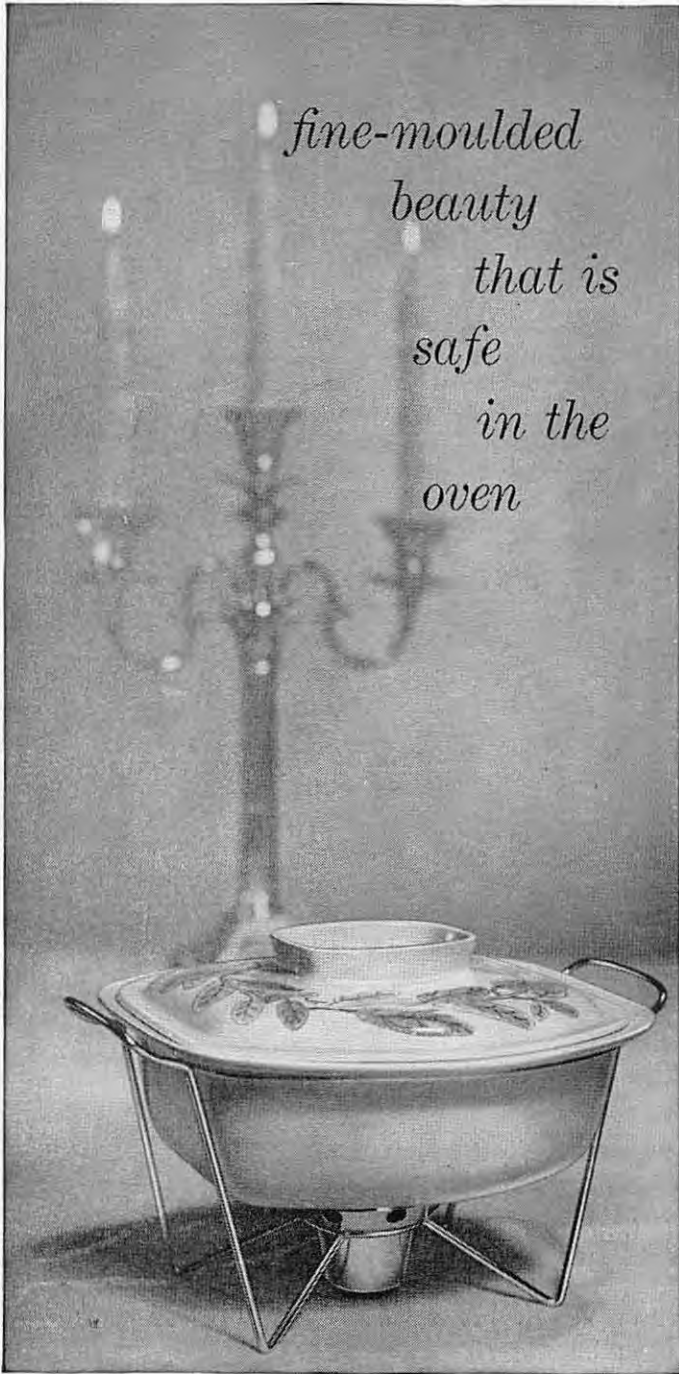
Continued on page 4



What about a shower in *your* bathroom? Exhilarating, refreshing, and relaxing: a shower is the adaptable servant of modern living. It can be the briskest of pre-work inspirers; a shampoo; or a renovating start to an evening out. And always fun for children. It must be a Mira shower, of course—modern in function, modern in appearance. The Mira shower tap is a major advance: it gives you *separate* selection of how much water and how hot you want it. Ask your builders' merchant to show you the **Mira shower tap.**

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HOUSE TALK *continued*

pamphlet written by economist Norman Macrae for the Property Council, *Rent Controls or Houses* (2s. from most newsagents and bookstalls).

Repressive legislation, states Macrae, has transformed the business of letting houses from a sound investment with a fair return into one steeped in political danger . . . and with little or no return. The landlords feel that they should not have to pay for society's obligation to provide housing for everyone.

Even if you don't feel pity for the "hard-done-by" landlords, you might learn a lot from this pamphlet.

More "instant" housing

TYNESIDE may have fallen on hard times, yet, ironically, fewer orders for ships mean that at least one shipbuilder has gone into prefabricated housing field.

A new subsidiary to the big shipbuilders, Hawthorn Leslie, is now in flow line production of prefabricated house units. The particular system they employ has been designed to Parker Morris standards by Mr. P. B. L. Keate, a builder from Exeter, and Mr. Frank Mould, formerly a city architect.

Made in the factory at Jarrow, Co. Durham, the



Drawing of Hawthorn Leslie prefabricated houses

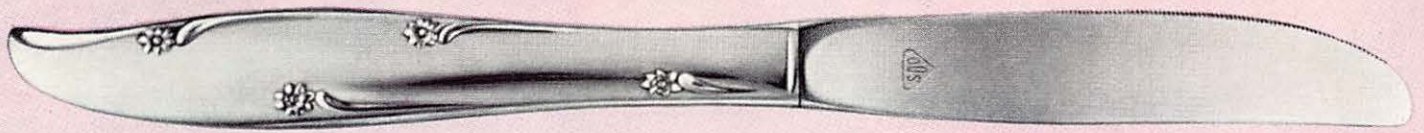
components take less than a week to assemble on site, cost comparatively less than traditional housing, and turn into ship-shape and box-like terraces.

Houses are steel framed, with asbestos panelling and plastics cocooning against damp. Cavity walls are infilled with plastic foam under pressure, to give a very high insulation value. Maintenance costs are reduced to the absolute minimum.

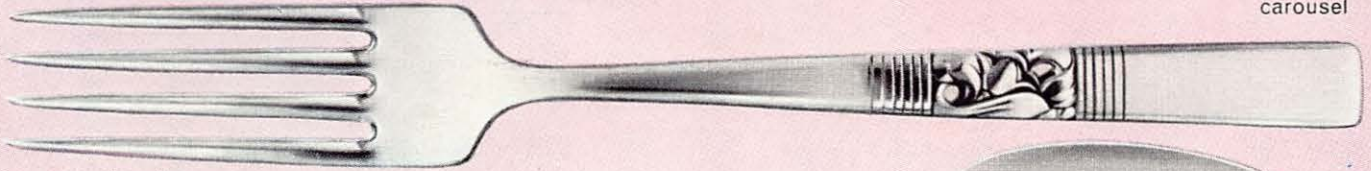
Here then is one more example of what one has come to expect of contemporary housebuilding. New techniques are being mastered and the potentialities of industrialised building exploited.

Taking care of the pounds

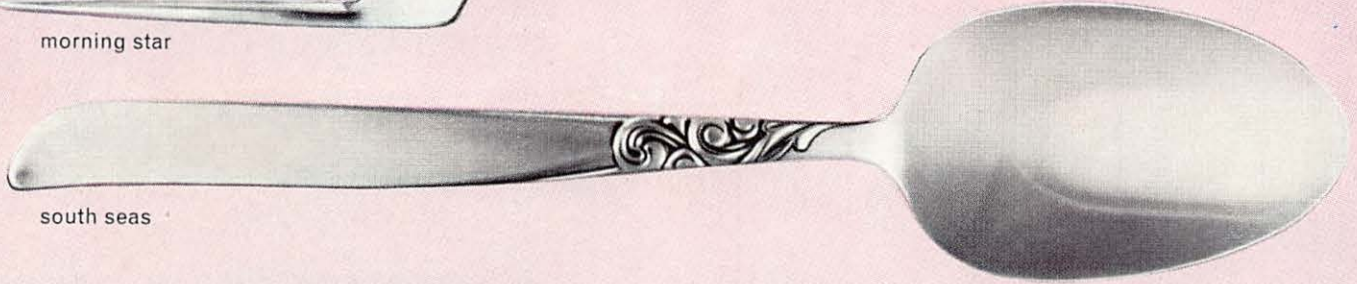
A SHORT time ago, we went to a demonstration of those "instant torture" reducing machines. There was a vibrating belt which you attached round your spare-tyre—guaranteed to give anyone a big dose of the shakes. A vibrating cushion which plugged into the mains—by sitting on it for 15 minutes it gives you strength for 1½ hours more pulsating work. The electronic face-lifter—*circa* Marley's Ghost—which fitted round the chin and tied on the top of the head. The model's face began to twitch, then to rise—first one side then the other. The demonstrator assured us that eventually it would stay up. It might also drop, slowly, side by side, at a dinner party!



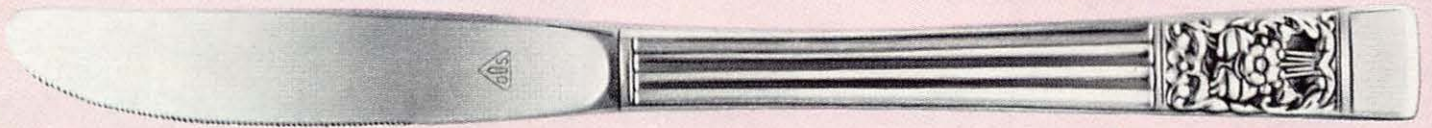
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OF DREAMING DOWN



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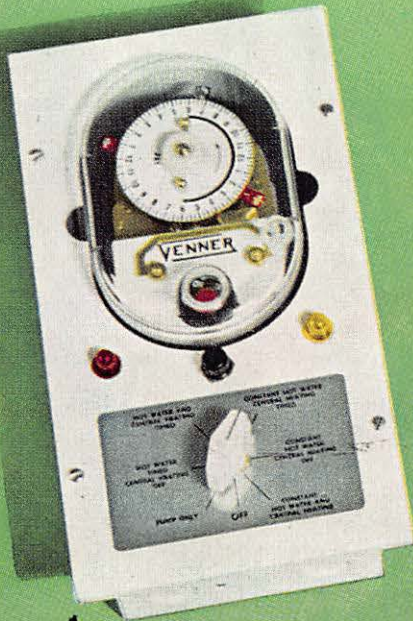
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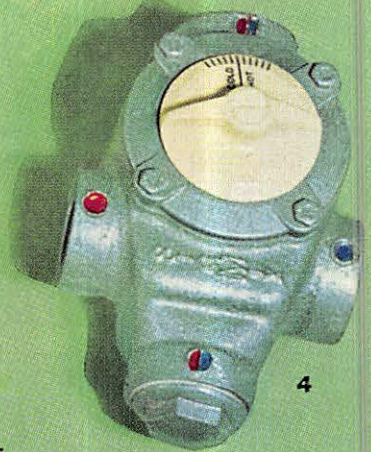
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1



5



4



2



3



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- 2. Radiator valves.** They vary from simple hand-controlled on/off to pre-set types giving individual temp. settings for each radiator.
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- 5. See Magazine** reminds you that C stands for control with oil fired central heating through Shell-Mex and B.P. Ltd (you're right, that is Mrs. 1970 on the cover!).

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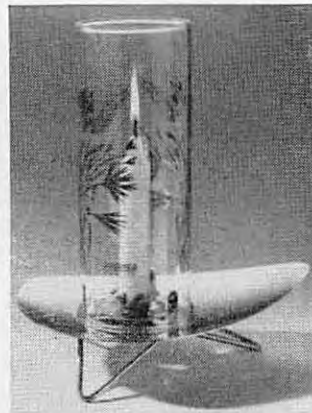
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Enjoying the night light

Candle-holder with a gold-finished brass stand has gold-leaf patterned glass shade, comes with a special slow-burning candle. Price, which includes postage and packing, 39s. 6d. From Maples



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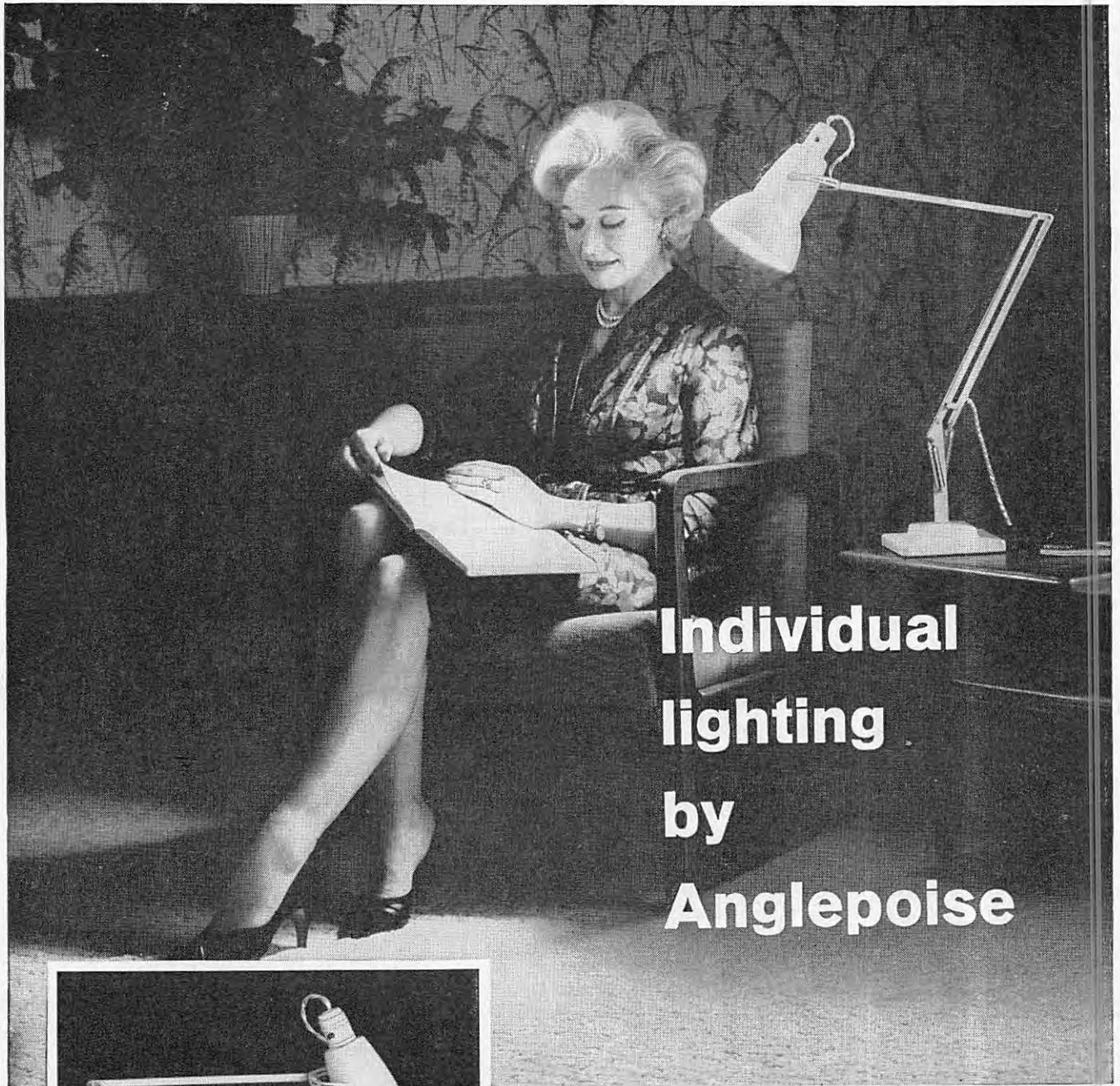
Glazed pottery mugs cost 8s. 6d. each for green one, top left, blue/black one, below left, and matt grey glaze one, below right. Green one, top right, is 9s. 6d. From Riddell and Minns, 293 New Kings Road, S.W.6

Shading with cane

White cane lampshade, below, measures about 15 in. in diameter and costs 19s. 6d., plus 2s. 6d. postage. From Homebound Craftsmen, 25a, Holland Street, W.8



Continued on page 11



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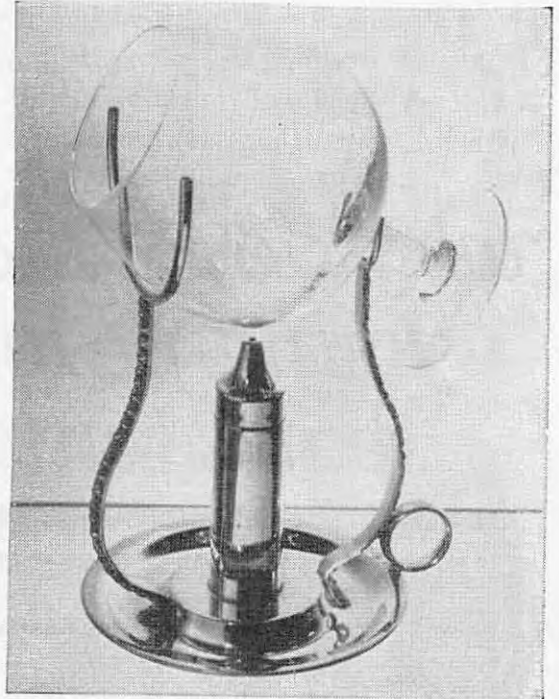
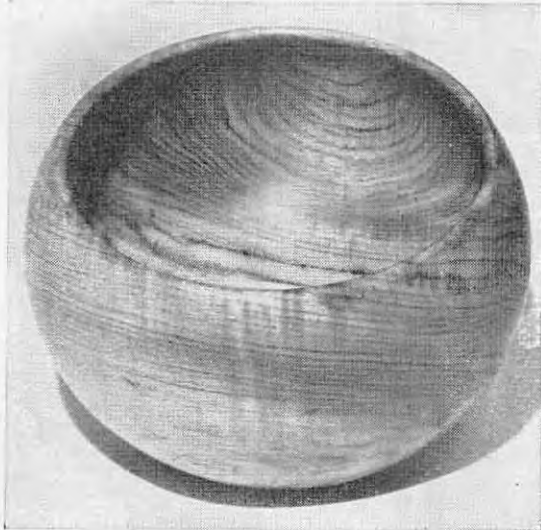
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SHOPPING ARCADE

continued

Teak bowl

Useful for serving salads from or for keeping fruit in, the teak bowl, below, measures about 15 in. in diameter. It costs £6 17s. 6d., plus 2s. 6d. postage. From Woollands

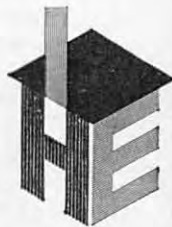


For warming the spirits

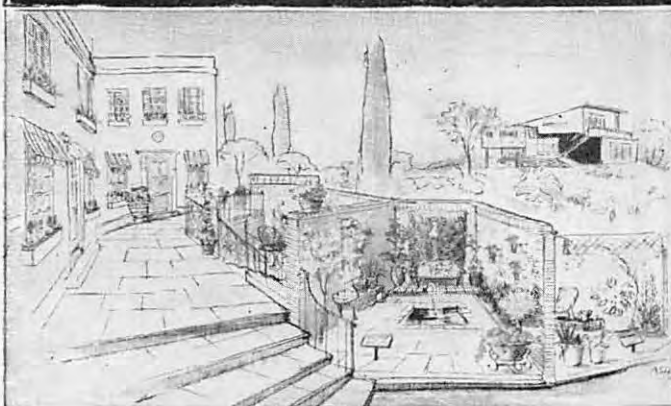
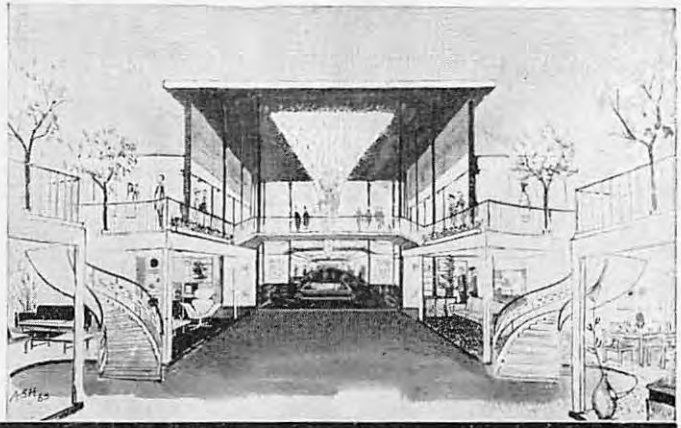
Silver-plated brandy glass spirit warmer is supplied with a glass. It costs £5 5s., plus 2s. postage for anywhere outside London. From Robert Jackson of Piccadilly

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Walk round, inside and outside, both the Homes of Today—in the world famous "village", with the prize-winning Extendible House and the Build-it-yourself House—and "Homes of Tomorrow," presented by British Aluminium. Walk round the enchanting country gardens, get new ideas for town gardens, colourful patios and window-boxes. The Daily Mail Ideal Home Exhibition is a breathtaking, wonderful occasion. Make a day of it with your friends or with your family.

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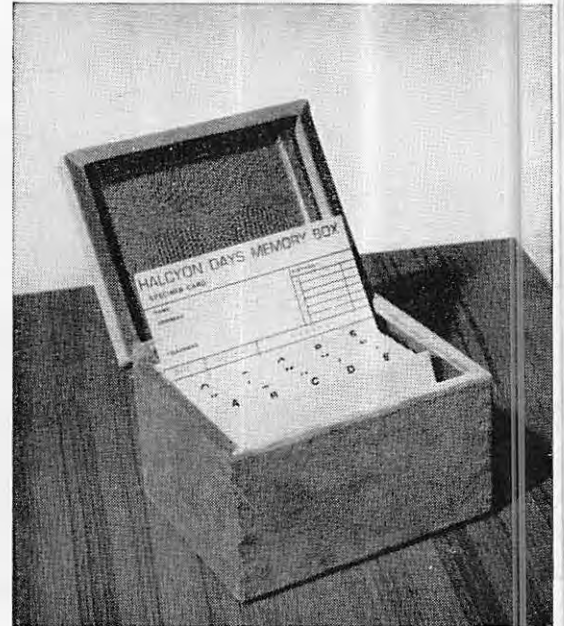
*why do so many
young people
bank with*



NATIONAL PROVINCIAL BANK—
the experts with the friendly approach

SHOPPING ARCADE

continued



Keep your dates in velvet

Velvet-covered memory box, above, contains card index system to simplify remembering special anniversaries, phone numbers and addresses. Price is 5 gn., plus 2s. 9d. postage. From Halcyon Days, 14 Brook Street, W.1

Fold-away trolley

Tea trolley, below, has removable trays and fold-away legs. Made in smoked oak with nylon trolley wheels, it is about four feet high. Price is £13 10s., plus 8s. postage. Richard Forwood, 52 Gloucester Road, S.W.7



Continued on page 17

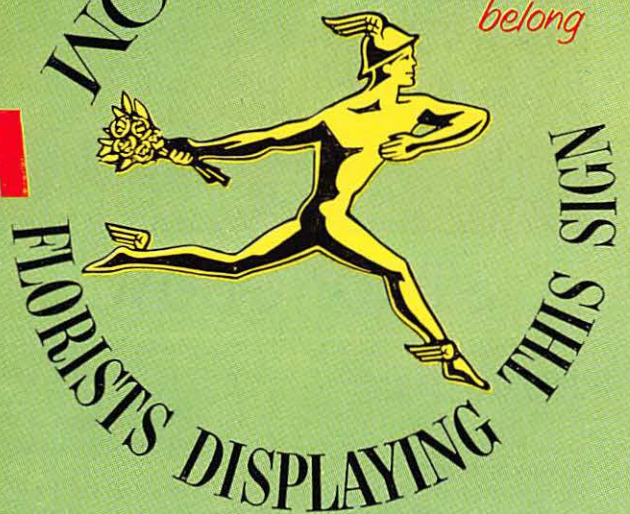
SAY IT WITH FLOWERS-FOR ALL OCCASIONS FROM



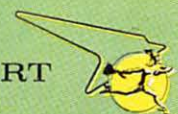
Only the best florists belong

INTERFLORA

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



FLOWERS BY INTERFLORA - SPEAK FROM THE HEART





STRONGBOW...furniture you can live with

Some rooms you enter have a charm and warmth about them that make you instantly envious yet, elusive as that charm may seem, you can capture it with Strongbow furniture.

Bedroom furniture, living room furniture, dining room furniture—we make it all at Strongbow, with skilled hands of craftsmen, using machines and modern techniques where possible.

Prices are most reasonable, but because supplies are limited there may be some delay in delivery. We will be happy to send you our colour catalogue showing our full range, or if you would like to visit our factory showrooms we shall be delighted to see you.

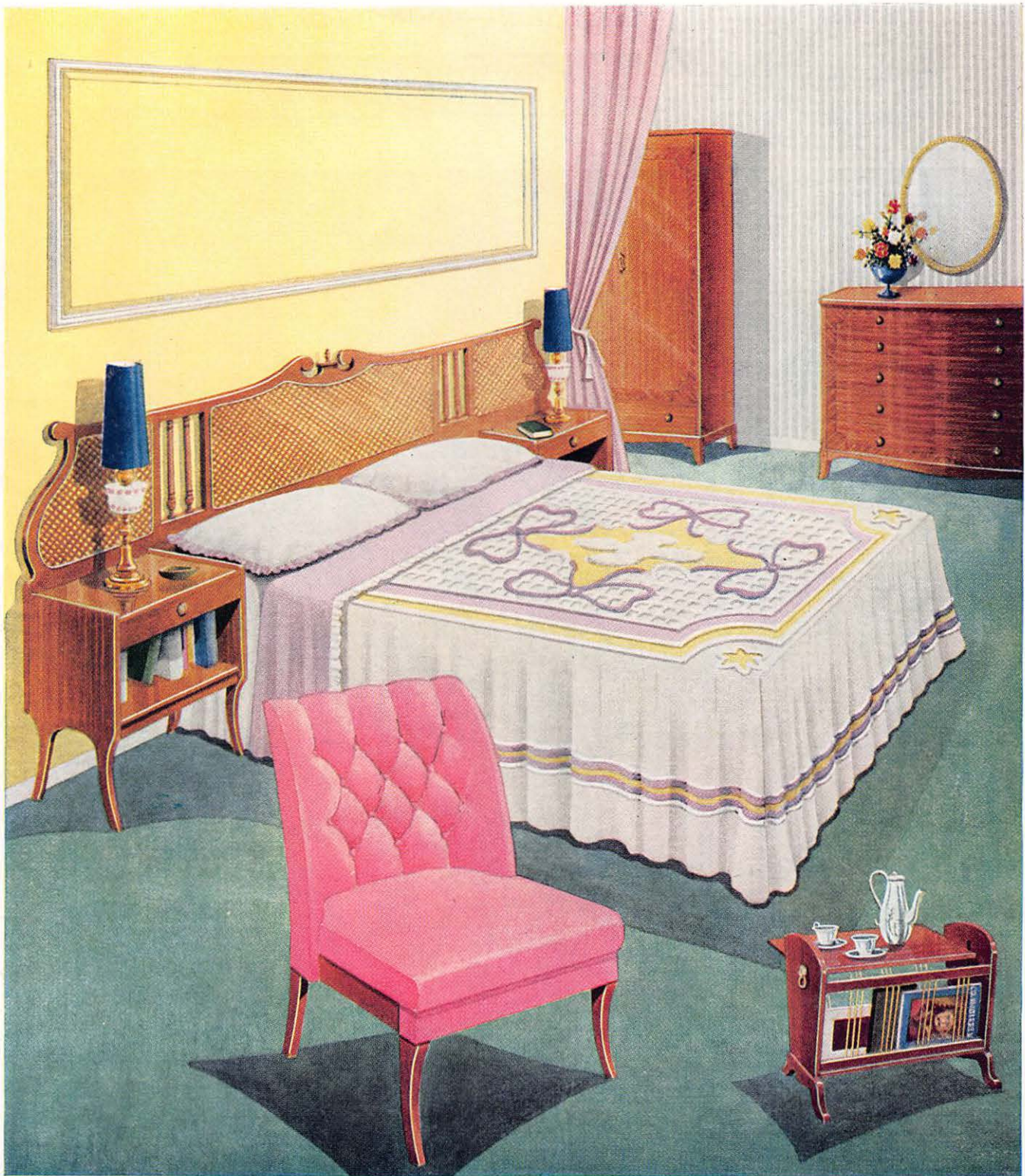
Wm. BARTLETT & SON LTD., SHERATON WORKS, HIGH WYCOMBE, BUCKS.

STRONGBOW BEDROOM FURNITURE, SHOW-WOOD SOLID WALNUT

- C415 Long Bedhead, 8' 6" for two single divans
inclusive of centre bedside cabinet. Price £36.5.0.
including £2.2.11 purchase tax.
- C375 Dressing Table, 3' 9" wide. Price £42.16.6.
including £2.10.8 purchase tax.
- U73 Small Easy Chair, Grade 4 cover. Price £18.19.0.
including £1.2.5 purchase tax.
- C346 Rug Chest, 3' 3" wide. Price £16.10.0.
including 19/6 purchase tax.
- C408 Occasional Table, swivel top with flaps. Price £10.14.0.
including 12/8 purchase tax.



Shown in our catalogue are wardrobes, chests and other dressing tables in walnut to stand with the above.



Furniture you can live with... STRONGBOW

Why not take a good look at your bedroom, then think how attractive it would be with one of these charming long bedheads from Strongbow. They make so much more of any bedroom and add just the right touch of luxury. The bedheads and cabinets are in one free-standing unit and all you have to do is to push your double or single divan up to them.

Bedroom furniture does not have to be bought in set suites, but can be collected piece by piece until the room is exactly as you want it. Strongbow furniture is designed so that you can do just that. It is furniture you can live with, for a long time.

Wm. BARTLETT & SON LTD., SHERATON WORKS, HIGH WYCOMBE, BUCKS.

.....STRONGBOW BEDROOM FURNITURE, SHOW-WOOD SOLID MAHOGANY.....

- C412 Long Bedhead, 8' 6" for double divan,Price £43.13.0.
inclusive of side cabinetsincluding £2.11.8 purchase tax
- C419 Wardrobe, 3' 6" wide, one long drawer atPrice £57.13.0.
bottom. All hanging inside.including £3.8.3 purchase tax.
- C422 Chest of five drawers, 3' widePrice £37.18.0.
.....including £2.4.10 purchase tax.
- F33 Sewing Chair, Grade 4 coverPrice £19.15.6.
.....including £1.3.5 purchase tax.
- C264 Magazine TablePrice £8.13.0.
.....including 10/3 purchase tax.



There is a dressing table, C429/421 available which is illustrated in our catalogue.



you'll always be proud of
bathroom walls faced with
'VITROLITE'



Pilkingtons' 'Vitrolite' is the opaque glass wall facing, available in a range of colours, that gives bathrooms—and kitchens—an extra-special look of smartness that lasts and lasts, without ever needing attention. 'Vitrolite' never crazes, its colours never change. It keeps its new look permanently. Send this coupon to Pilkington Brothers Limited, for illustrated booklet and list of approved fixers.

'Vitrolite' is a registered trade mark of Pilkington Brothers Limited. Supplies are available through the usual trade channels.

**TO: PILKINGTON BROTHERS LIMITED
(25 DEPT.) ST. HELENS, LANCASHIRE.**

Please send illustrated 'Vitrolite' book and list of fixers to:

Name _____

Address _____ I.H.3

PILKINGTON BROTHERS LIMITED
The greatest name in the world of glass

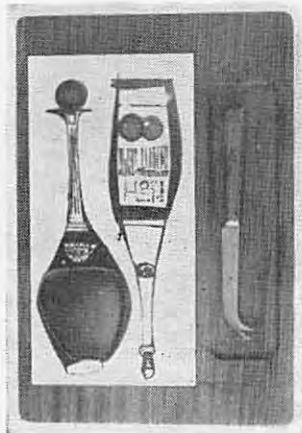


SHOPPING ARCADE

continued

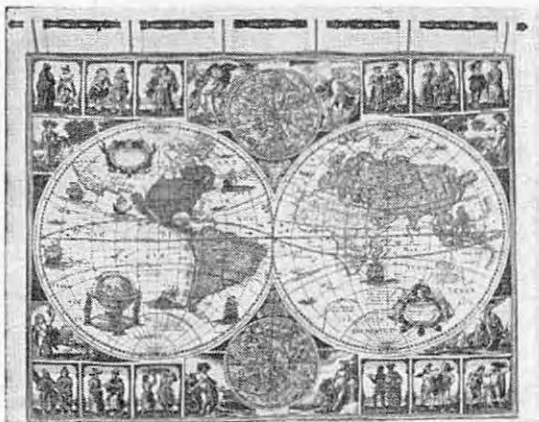
Cheese-time

Cheese board in teak measures about 15 in. by 10 in., comes with stainless steel knife. With a multicoloured tiled pattern, it costs £3 10s. 6d., plus 3s. 6d. for packing and postage. Available from Etcetera, 219 Regent St., W.1



A modern tapestry

Brocade Fiehl wall hanging, below, is 35 in. by 43 in. and comes in a variety of heraldic, armorial and modern designs. It costs 15 gn., plus 7s. 6d. postage. From Louvre Galleries, 8 Duke St., St. James's, London S.W.1



Plastics at the table

Available in a number of patterns and colours, the plastics tableware, above, is by Melaware. The cup and saucer cost 9s. 3d., large plate is 10s., small plate is 7s. 6d. All are obtainable from Pindisports, 14 Holborn, W.C.1

Continued overleaf

Interior Design and Decoration



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

Their interior decoration service is
comprehensive and individual.

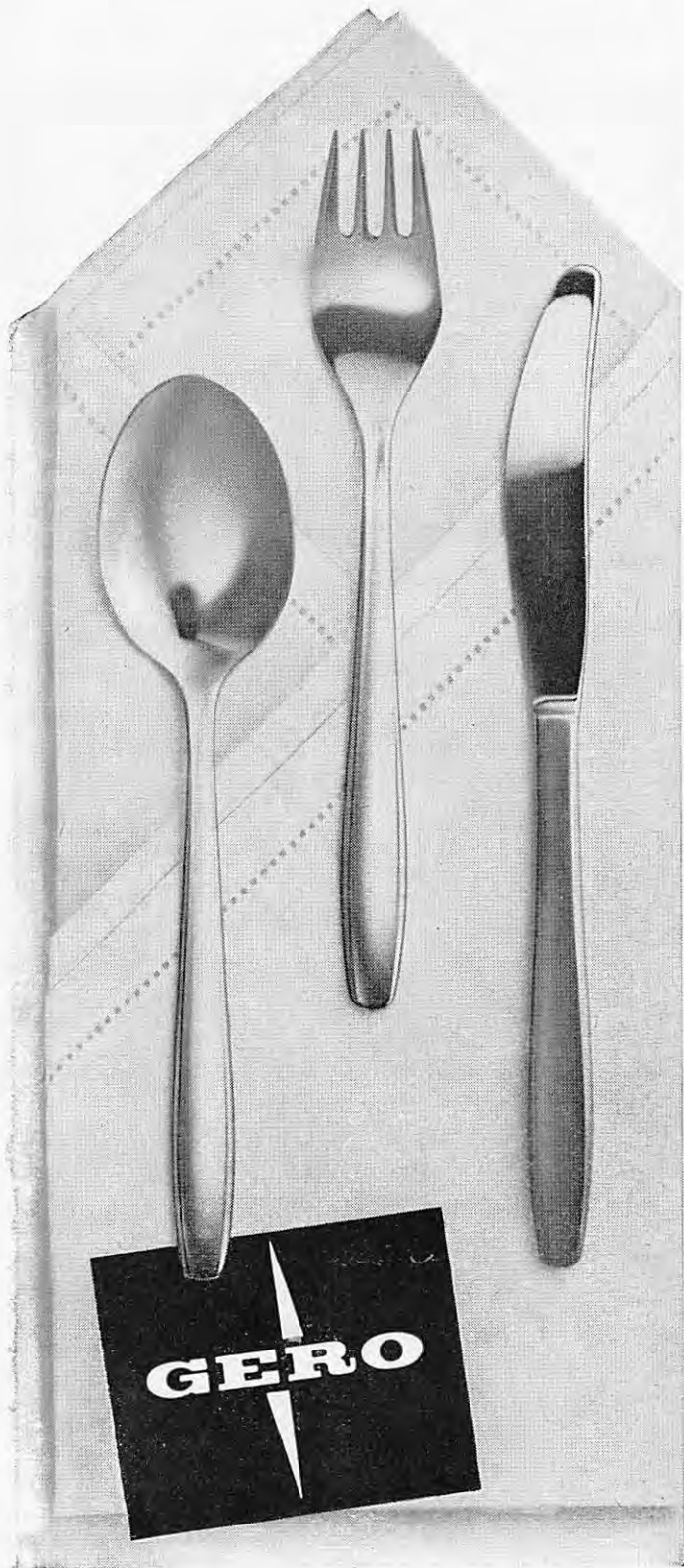
The quality of their workmanship
remains unequalled.

Visit our Stand—No. 25 Grand Hall—at the
Ideal Home Exhibition, March 3 to 30 and see
this actual bedroom with other examples of
our Interior Planning.

Write or Call

Chippendale's Workshops

(Dept. IH2) 34-36 Davies Street, London, W.1
MAYfair 9358/9/0

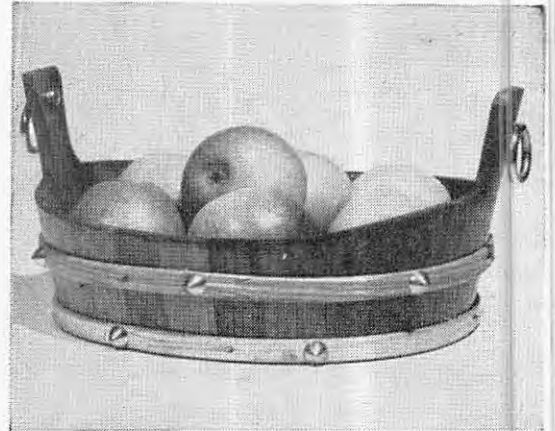


Lydia Good taste can cost as little as 52/9 for a seven-piece place setting—that is the message of Gero's newest styling, Lydia. Hand polished to an impeccable, imperishable lustre, Lydia will grace your table for a lifetime of elegance. Ask to see Lydia and all the other delightful Gero designs at better stores and jewellers—for the nearest address write to Gero Tableware Ltd., Halco House, Great Peter Street, London SW1. Telephone SULLivan 1734.

GERO WHITE STAINLESS STEEL

SHOPPING ARCADE

continued

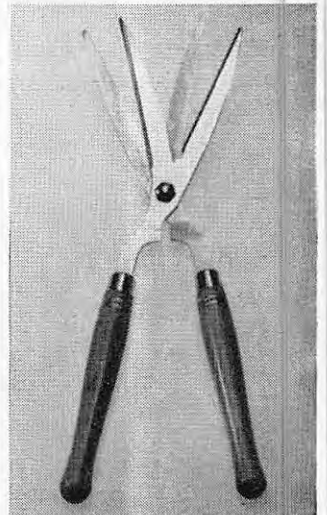


Fruits of Spain

Spanish fruit bowl, about 10 in. long, is in teak and has studs and rings of brass. The price is £3 10s. and it is obtainable from Casa Pupo, 56 Pimlico Road, S.W.1

Three-in-one

Greensleeves garden shears with a double set of steel blades cuts a wider area than usual hand shears. They cost £2 9s. 9d., plus 2s. 6d. postage. From Army and Navy Stores, London S.W.1

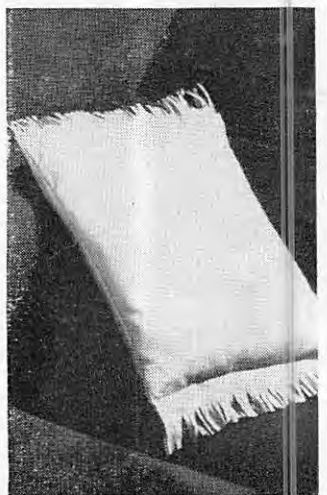


Rotary clothes drier

A light-weight rotary clothes drier supplied with 100 feet of clothes line, the Porta-Dri de Luxe can be converted into a sunshade. Price, excluding canvas canopy, is £8 19s. 6d. Drier and canopy available from Harrods

Cushioned in leather

Made in any size, the leather cushion is by James and Jo Thomas. One in deerskin, 20 in. by 20 in., costs £10 15s. Details of materials and colours available from Melbourne House, Haw Street, Chipping Sodbury, Gloucester



Continued on page 23

SAY YOUR FIRST SUNWAY BLIND SHOULD GO IN THE KITCHEN!

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



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



AGREED. AFTER MY BEDROOM! I MEAN, IT LOOKS SO FABULOUSLY MODERN. AND ANYWAY, WHO WANTS TO KEEP DRAWING CURTAINS EVERY TIME YOU CHANGE A DRESS A SUNWAY BLIND IS SO ATTRACTIVELY PRIVATE.

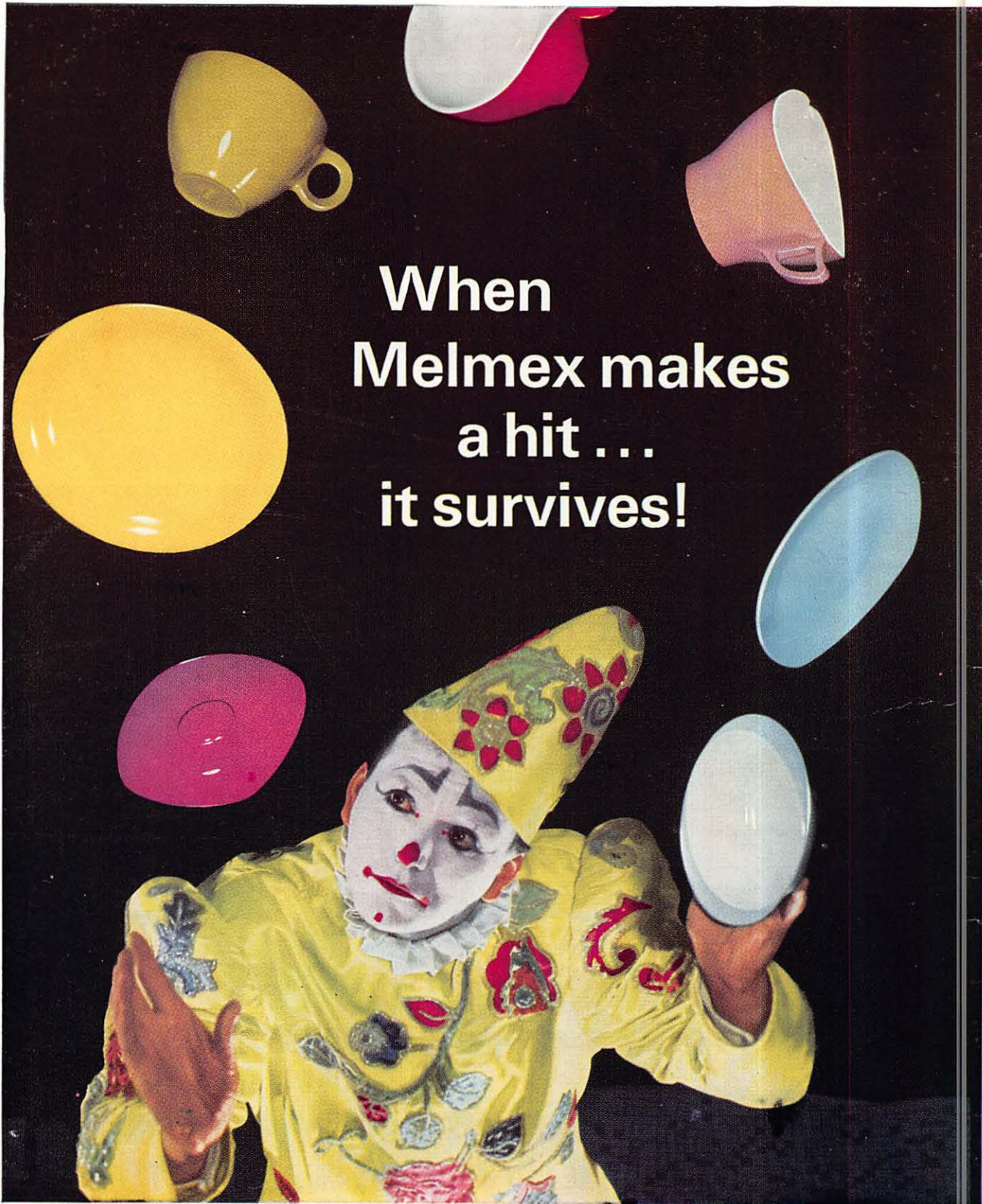
Make sure the blind you buy has all these advantages

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

Only **SUNWAY** Blinds have them all



SEND FOR THE NEW SUNWAY BROCHURE
'YOUR WORLD WITHIN SUNWAY'
TO VENETIAN VOGUE LIMITED
(A4/3) • SLOUGH • BUCKS



**When
Melmex makes
a hit ...
it survives!**

Dishes made of 'Melmex' melamine resist breaking, chipping, cracking. They last ages. They're hard, smooth, solid. They have circus-bright colours or cool confetti pastels. They have lovely, ultra-modern shapes. Some go travelling in boats and caravans ; some stay at home serving meals with a new kind of elegance. 'Melmex' is starred in the best-run homes these days. 'Melmex' is for you.



ARGOSY, FIESTA, GAYDON, HARTLAND, MELAWARE AND MIDWINTER tableware are all made of 'Melmex' melamine—a product of British Industrial Plastics Limited, Tat Bank House, Oldbury, Birmingham. A member of the Turner & Newall Group.





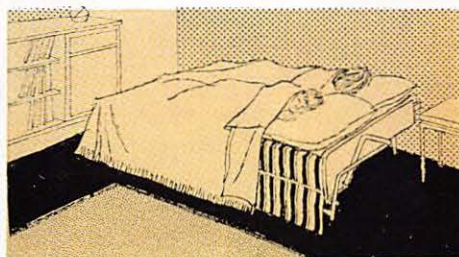
The new Remploy kwik-bed —designed in America

—IT'S THE NEW CONVERTIBLE WITH THE SPACE-SAVING 'ROLL-OVER' ACTION

The Remploy Kwik-Bed is the very latest in convertibles—and it has a unique feature—its "roll-over" action. By day it's a comfortable sofa to seat four, but at night the Kwik-Bed easily becomes a full-size double bed. The "roll-over" action means that the bed takes up far less room than conventional models. All you do is lift up the back and roll it over to the front. Here are some other advantages of the Kwik-Bed:—

- ★ Kwik-Bed takes up only 15" extra floor space in front of the sofa.
- ★ Operates simply, effortlessly & speedily.
- ★ Available in two models—as illustrated or without arms.
- ★ Both models offered with a novel device which enables a made-up single bed to be concealed quickly and easily. Pillows fit into a special zipped pocket in the back.
- ★ From £49.19.6.
- ★ Dunlopillo polyether foam on serpentine springing gives superb rest.

The Remploy Kwik - Bed is just what you've been waiting for! An ultra modern convertible which contains a complete made-up single bed, always ready for that unexpected guest or which can be used as a full size 4' 3" double bed. Of finest steel construction for lasting efficiency, it's a really worthwhile investment and so reasonably priced.



REMPLOY LIMITED 415 Edgware Road, N.W.2 Telephone: GLA 8020 30 lines
London Showroom: 22 Bruton St., W.1. Telephone: MAYfair4881/2

Sales Offices and Showrooms at: **BIRMINGHAM** 44/48 Bristol Street, Birmingham • **BRISTOL** 7 Whiteladies Road, Bristol 8, Bristol 38437 • **CARDIFF** 141 Newport Road, Cardiff. Cardiff 25159
GLASGOW 1841 Gt. Western Road, Anniesland, Glasgow W3. Jordanhill 8001 • **NEWCASTLE** 28 Osborne Rd, Newcastle-upon-Tyne, 2, Newcastle 81-1301/2
OLDHAM Borough Mill, Oldham Main 8371.



A NEW DECORATING SERVICE

HISTORICAL COLOURS

TREND SETTING IDEAS



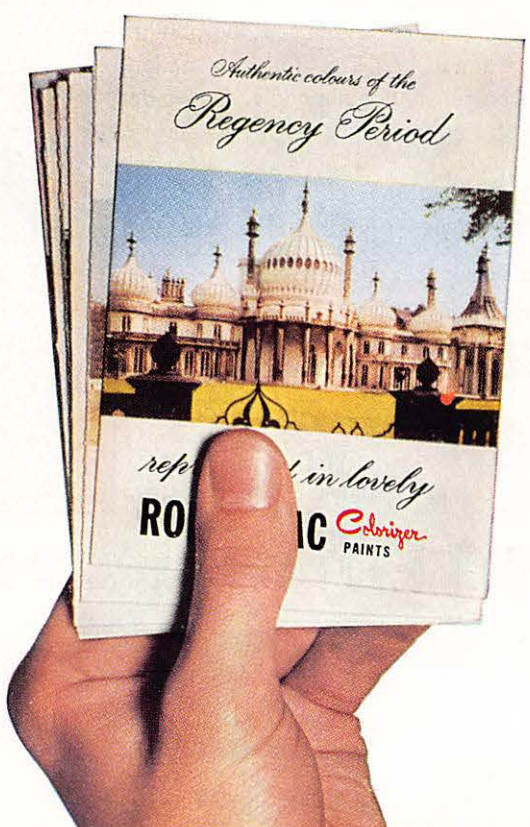
FREE

SIX UNIQUE COLOUR CARDS!

Exclusive colours, authentic room settings to spark off your imagination

Whether you live in a mansion, maisonette, mews flat, small, grand or middle-size house, Robbialac offer you a new and exclusive decorating service—backed by their international research into colour!

The result is a set of six of the most fabulous and unique Colour Cards; four show you authentic room settings and historical colours and help you to use these beautiful colours, no matter what your furnishings. You don't have to have an exact replica of a Georgian room, for instance, to enjoy the lovely Georgian greens and yellows in your decorations.



Two of the Cards concentrate on colours that are newer than tomorrow and—most important—help you to see them in your own setting. Write to the address below right away for your Robbialac Colour Card set: they're absolutely free.

Authentic, historical shades... exciting trend-setters... your stockist has them now in the Robbialac Colorizer range. No other paint offers so much colour, such exclusive colour as Robbialac! Too good an opportunity to miss—write now for the 1964 Robbialac Authentic Colour Cards.

ROBBIALAC PAINTS

—you can't go wrong!

TO: JENSON & NICHOLSON LTD. (ADVERT DEPT. I.H.3), JENSON HOUSE, CARPENTER'S ROAD, LONDON, E.15.

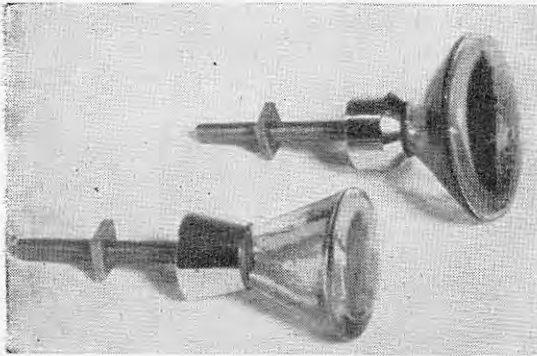
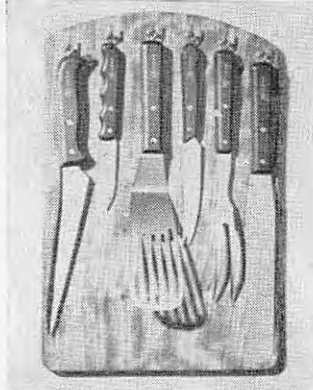


SHOPPING ARCADE

continued

Kitchen efficiency

For hanging on walls or doors, a kitchen tool set in stainless steel with a beechwood wall board. It costs 87s. 6d., plus 3s. 6d. for postage. Bentalls of Kingston



Opening doors the Swedish way

The glass doorknobs from Sweden, above, come in six colours and measure either 1 or 1½ in. in diameter. The price is 6s. each or 60s. for a box of 12 of the same colour. From N. F. Ramsey, 59-61 Theobald's Rd., W.C.1

Hot or cold at picnic-time

One way to keep picnic foods hot or cold is by the use of a Hot-Pak or Ice-Pak, plastics packets containing a chemical gel that retains heat or cold for a long time. One 6 in. long by 4 in. is 6s. 6d., postage 2s. Gamages

What's what in the garden

For identifying plants and flowers, the Chase Garden Label is 4 in. long, made in durable white plastics. Pack of 25 with pencil is 1s. 6d. From most hardware stores

Telephone talk

Wrought iron stand, right, made to fit in corners, takes a telephone and five directories. Price, with postage, is 3 gn. Cameron Forge, Bridge House, Station Rd., Hayes, Middlesex



Fresh Flowers

bring
SPRINGTIME GAIETY
into your home

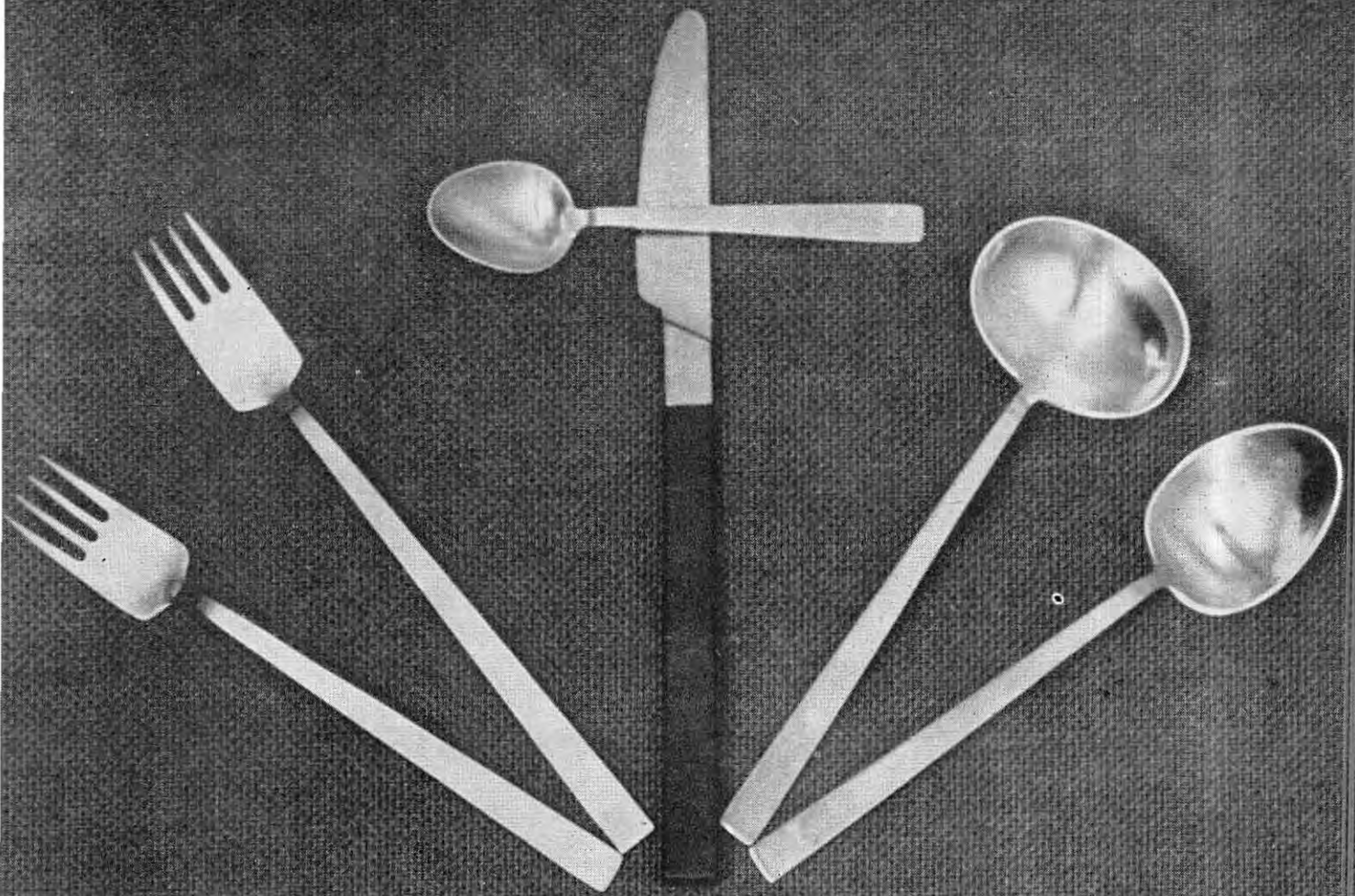
Nothing can match the natural beauty of fresh flowers and decorative plants. Your florist has a wonderful selection and they cost so little for the pleasure they give.



*Go Gay
Buy Some
Today*



Fresh Flowers & Living Plants always please.



A basic starter place setting designed for Yote by Robert Heritage has six pieces in stainless steel with black polycarbonate knife handle. It is 45s.

TABLE TALK

There's a lively interest in the good looks of the dining table. Here and on four more pages, we show some of a growing variety of shapes that are developing for those very basic tools—knives, spoons, forks, whose appearance and comfort is often taken for granted

THERE ARE TWO MAIN STREAMS of taste in tableware. We have the sleek, slender, experimental shapes whose influence came originally from the Scandinavians, but have now become part of an international form of styling. Designers are reappraising the purpose of tableware and producing designs that are logically like tools for eating, rather than the traditional shapes we have accepted for centuries. Though some appear strange, they are often more comfortable to hold and use.

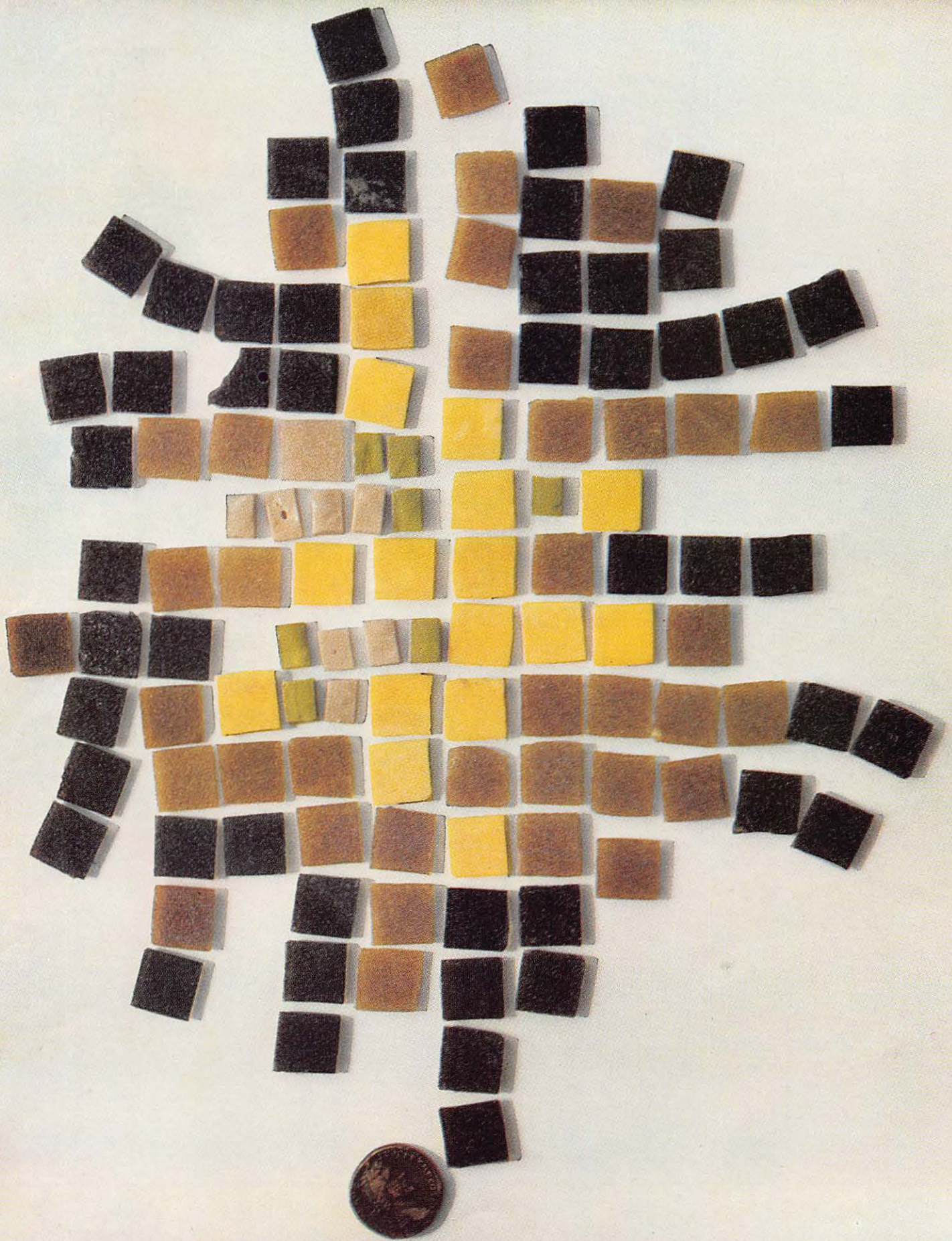
At the same time, we have a strong feeling for the classical designs, like King's pattern, Rat's Tail or Fiddle pattern. Replicas are made in silver, plate and stainless steel and will go on being made for a long time to come. This appreciation for the old-fashioned look is bringing in a softening use of discreet pattern on new designs in stainless steel, and also the matt appearance of a satin-finished handle combined with polished bowls and blades.

A contrasting handle in wood or plastics has proved popular for its crisp modern look. Some materials, like natural wood or nylon, need careful treatment, but new developments like Pagwood, wood moulded in resin, are combining good looks and practical qualities.

When buying tableware, "eat" with it and try its weight and balance. The marks identifying quality can be misleading and the best guide is the integrity of the maker's name and the shop where you buy it.

On these pages are a few of the new shapes; many

Continued on page 33



The idea is as old as history



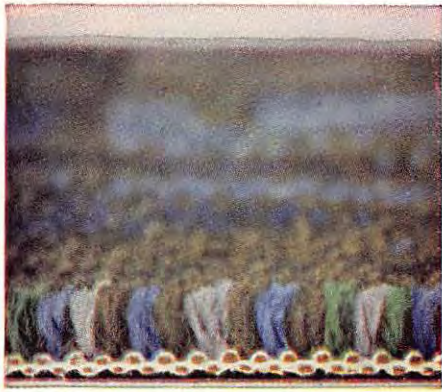


The fibre is as new as today

Mosaic, the oldest form of floor decoration in the world, inspired the design of this Alpha carpet by Crossley. It is beautiful—a big, wide spaced pattern built up from little chips of bronzy, sun-burst colours. And it's practical, too. It will stand up to everything that life can hand out—grit and grime, wear and tear, strong sunlight,

detergents, heels and heavy furniture. This carpet will give pleasure all its long life for two reasons. It has 100% tuft anchorage (each of its tufts is individually anchored to the backing). And the pile is made entirely from the world's most advance carpet fibre.—Acrilan 15. You can trust the big red A.





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



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



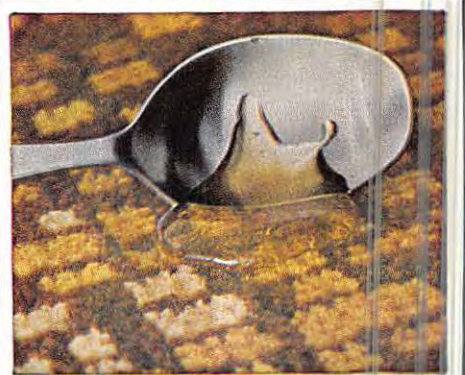
A sunny life With Acrilan, the colour you buy is the colour you keep. No summer of strong Saharan sun can make it fade away.



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



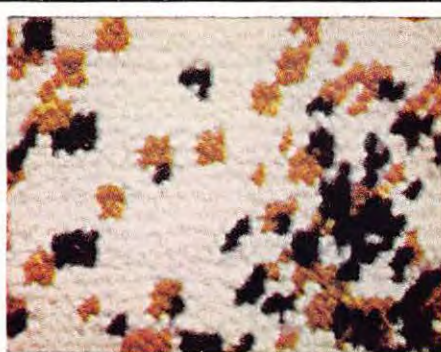
A glamorous life Acrilan carpets are chosen for places like great hotels, and ships and theatres—places where footsteps fall in millions.



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



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



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



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

There are nine lives in carpets made of Acrilan





ALPHA

AXMINSTER BROADLOOM

100% ACRILAN PILE



100% TUFT ANCHORAGE

PATT. NO. 260/5

REG. NO.

WIDTH

LENGTH

Available in 9' & 12' Broadloom

JOHN CROSSLEY & SONS LTD HALIFAX ENGLAND

and life insurance, too!

This label appears on the backing of every Crossley Alpha carpet. It means that the carpet pile is made from 100% pure Acrilan 15. It means that the length and density of the pile meet an agreed set of standards drawn up by Chemstrand Ltd. and the carpet manufacturers. It means that the carpet has passed no less

than 14 quality control tests. Chemstrand inspectors make these tests, not the manufacturers. They make them on the spot, using carpet straight from the looms. And no one knows when they are coming. So this label is no empty symbol: it's an absolute *guarantee* of quality.

Turn this page for a final word

Where do you go from here?

The preceding pages have told you something about Crossley Alpha carpets. At your nearest Crossley stockist, you can, of course, learn still more. To help you decide on colours and patterns we have devised a display unit that enables you to see how each carpet looks on the floor, by daylight and electric light. And you can take away a special wallet comprising carpet sample, colourway guide, size reckoner and cleaning guide.

Next step, then, is to find your nearest stockist. And the easy way to do that is to fill in the coupon below and post it to the address below.

**JOHN CROSSLEY & SONS LTD
DEAN CLOUGH MILLS, HALIFAX, YORKS.**

Please let me know the name and address of my nearest Crossley Alpha carpet stockist.

NAME _____

ADDRESS _____





Give yourself a new background.

Simplicity itself with the new Palladio Mondo Collection of inexpensive wallpapers. One for every room in the house. Pattern No. 43153 Price 15/9 per piece

PALLADIO wallpapers



The Wall Paper Manufacturers Limited

Manchester and London

Which of today's family cars
 is smart looking
 sensibly priced
 dependable
 not too big
 not too small
 and altogether practical for you?



This one. The Austin A60.

What ever happened to the *practical* motor car? The car that offered a useful combination of performance, interior space, good looks, dependability—all this at a family man's price?

It's still with us—in the Austin A60.

Nothing about the A60 is exaggerated. It's not overwhelmingly big, yet the space inside is the right amount for five adults. It's hardly the most powerful car you can buy, yet it offers better acceleration in top gear than many of its rivals.

Top speed is a respectable 82 mph—this, too, better than many another 1½-litre saloon car.

Your first ride in an A60 refreshes your memories of a more spacious age. You needn't be a contortionist to get in, or an acrobat to get out. There's room for hips, and heads can safely wear hats again. The boot is so large it makes you wonder how the designer managed to create so much space for the passengers.

And the feel of it, for driver and passenger alike, is one of soundness, sure-footedness, and lasting comfort. Even on the *longest* journeys.

One writer calls it a thoroughly *British* car—robust, dependable, economical (£720.14.7 including £124.14.7 P.T.). See if that doesn't tally with your *own* impression.



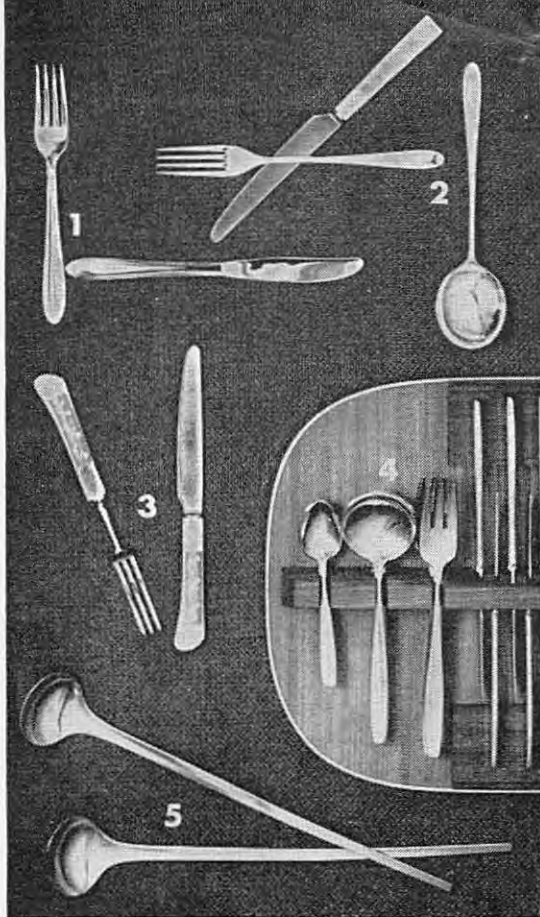
By Appointment to
 Her Majesty The Queen
 Motor Car Manufacturer
 The Austin Motor
 Company Limited



you invest in an **AUSTIN**

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THE AUSTIN MOTOR COMPANY LIMITED · LONGBRIDGE · BIRMINGHAM PERSONAL EXPORTS DIVISION · 41-46 PICCADILLY · LONDON W1 · REG 6090



1. Oneida "Lyric" solid stainless tableware with a discreet pattern. Seven-piece place setting is 46s. 0d. 2. Walker & Hall's "Pride". Forks and spoons in E.P.N.S. Large forks, 145s. a dozen, soup spoons, 135s. a dozen. Knives with stainless steel blades and Ivoril handles, 162s. 6d. a dozen. 3. Coalport and Cutlass "Revelry" tableware in stainless steel with bone china handles. Six-piece place setting, 159s. 6d. 4. Elkington "Butler's Tray" made in afrommosia, holding Boston stainless steel tableware. With six of each piece, the tray costs £18 15s. 5. Georg Jensen's "Tanaquil" salad servers in stainless steel come in two sizes, 75s. or 95s. From Designs of Scandinavia.

TABLE TALK *continued*

more will be on show at the Tableware Fair at Earls Court from April 13-18.

Living at a time when easier care is the emphasis for every possession, it is easy to be too casual and wonder why things don't last as they used to. Tableware demands commonsense treatment and respect to look its best. Whatever its quality, it keeps its looks longer if it is kept tidily in specially compartmented drawers or a canteen.

Certain tableware is designed to withstand the rigours of restaurant requirements and be clashed and boiled in washing machines, but it is wise to confirm this before use. Some of the new composition handles, such as Pagwood, are made to withstand boiling water, but black nylon may gradually develop a grey bloom on the surface that can never be removed. The answer for tableware with elegant or unusual handles—and the traditional wood or ivory—is the simple routine of washing each piece individually.

One new complication for tableware has been the discovery that some detergent powders, combining with salt from a dinner plate, produce in hot water a chemical action that stains irrevocably, so use the liquid detergents designed specially for washing-up.

Continued on page 35



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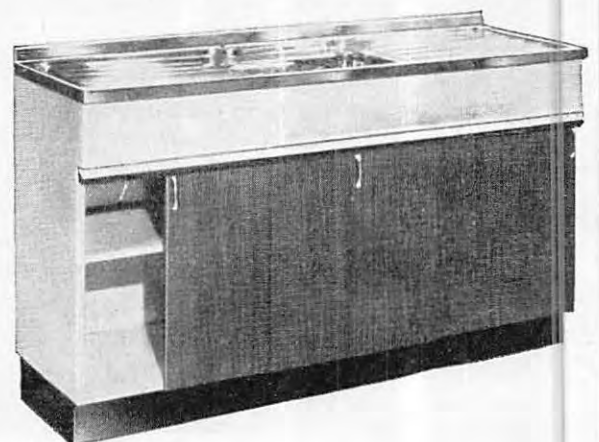
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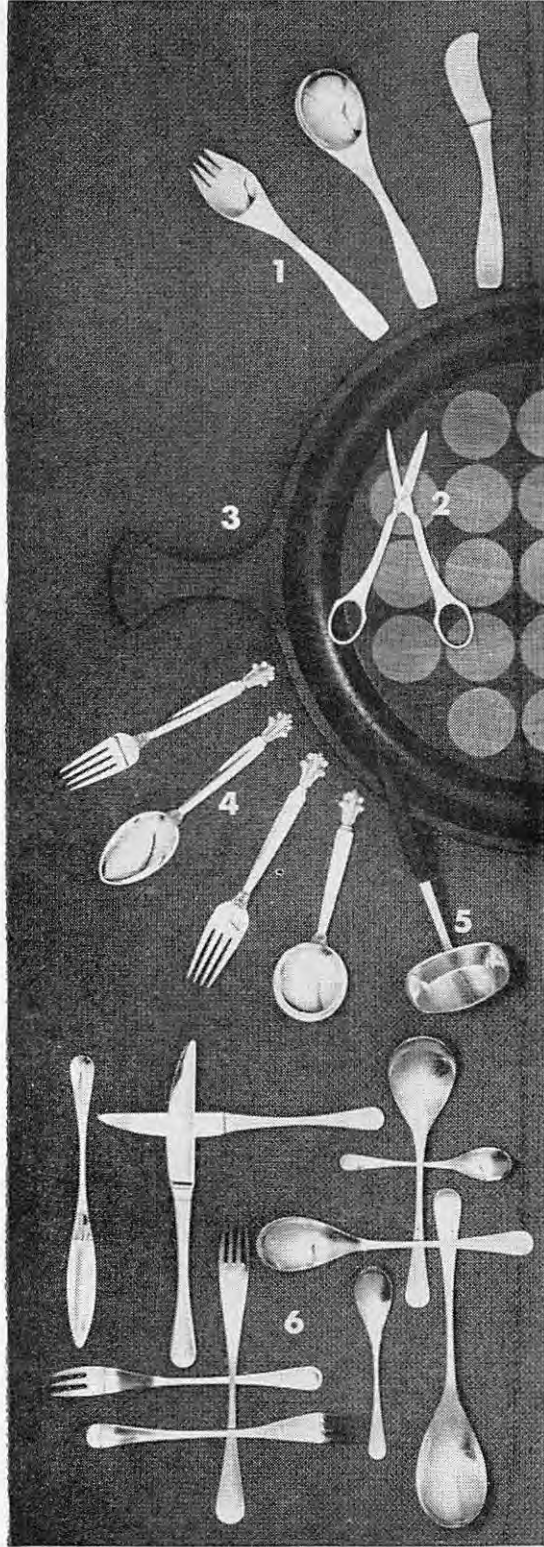


TABLE TALK *continued*

1. Sanderson "New Wave", prototype pieces in stainless steel, designed by C. Melville Cass after rethinking on the basic requirements of tableware. The handles are curved slightly for easier holding and the bowls of the spoon and fork are angled for more efficient use. These are a break from the traditional shapes, but the designer feels these three pieces could serve almost all our eating needs. 2. Grasoli grape scissors in stainless steel, 32s. Imported by Svensk Tableware. 3. Skjode Knudsen serving board in Wenge and oak, 15 in. in diameter, 136s. From Designs of Scandinavia. 4. Georg Jensen's "Acanthus" in solid silver, desert fork, 72s. 6d., dessert spoon, 72s. 6d., large fork, 90s., and soup spoon, 82s. 6d. 5. Gense "Focus de Luxe" gravy ladle in stainless steel with black nylon handle, 38s. 6d. 6. Old Hall "Alveston" in stainless steel, seven-piece place-setting, 72s. 6d., fish knives and forks, 162s. for a dozen pairs, coffee spoons, 55s. a dozen

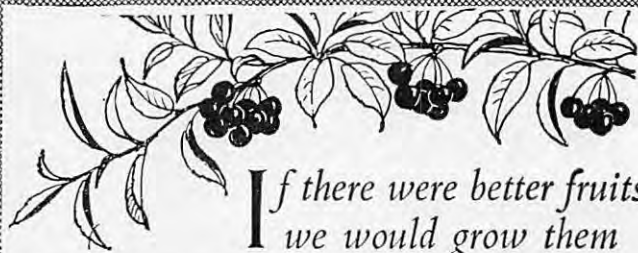
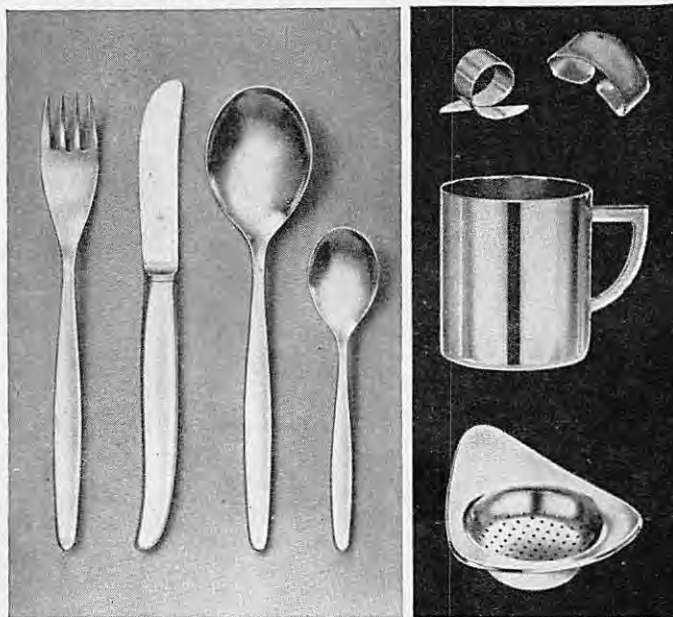
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TABLE TALK continued

1. Gero's "Lydia" stainless steel knife-sharpener is part of a complete range in this pattern of tableware, 24s. 6d. 2. Georg Jensen's "Prism" stainless steel tableware. Table fork, 23s. 6d.; cake server, 58s. 6d.; dessert fork, 22s. 6d. and spoon, 22s. 6d.; small knife, 28s. 6d.; table knife, 29s. 6d.; and soup spoon, 23s. 6d. 3. Sipelia's stainless steel serving fork, 13s. 6d., and perforated spoon, 16s. 6d. 4. Kirkanson's stag-handled stainless steel steak knife and fork, 159s. 6d. for six of each. 5. Redge wooden cutlery Carry-Case, has Staybrite stainless steel cutlery with xylonite handles and flatware, six of each, £14 11s. The case is designed to be carried round while setting the table. 6. Viner's "Studio" stainless steel tableware has textured handles. Salad servers, 17s. 6d. a set. 7. WMF "Cornwall" soup ladle in stainless steel, 11½ in. long, 51s. 9d., is one item from an extensive range of tableware in this pattern

Continued on page 41

美麗
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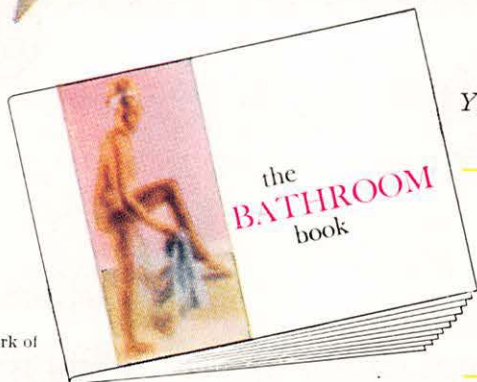


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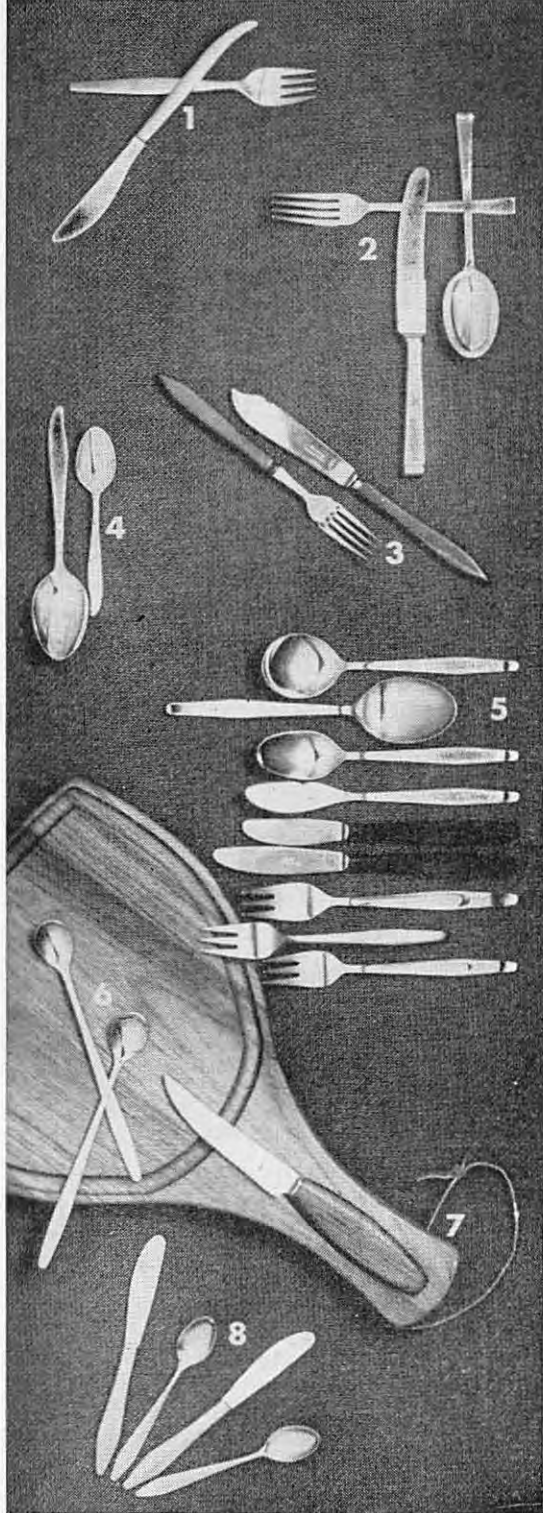
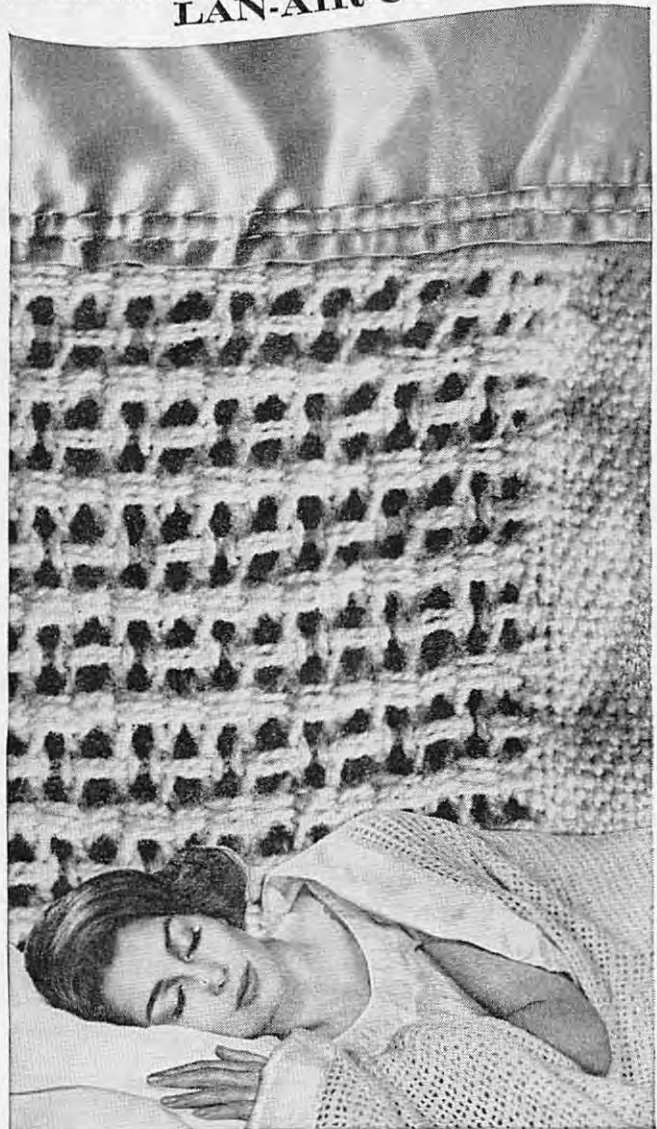


TABLE TALK *continued*

1. Sanenwood Products' Sanensteel tableware in stainless steel, designed for use in washing-up machines. Five-piece place-setting, 59s. 6d. 2. Cooper Bros'. "Glamis" silver tableware, seven-piece setting, about £20. 3. Housley's "Harmony-Pagwood" tableware in Firth stainless steel and Pagwood handles that withstand boiling water. Seven-piece place-setting, 60s. a set; fish knives and forks, 105s. for six of each. 4. Arthur Price's "Vintage" tableware comes as a seven-piece setting in Arden Plate, from 68s. 6d. 5. Old Hall "Rivelin" stainless steel tableware. The knives have black nylon handles. Six-piece place-setting, 42s.; serving spoons, 97s. a dozen; fish knives, 78s. a dozen; fish forks, 71s. a dozen. 6. Gero's "Lydia" stainless steel tall-glass spoons, 7½ in. long, 4s. 9d. each. 7. Skjode Knudsen teak cheese board with wooden-handled knife, 88s., from Designs of Scandinavia. 8. Norsk-Stalpress "Inka" stainless steel teaspoons, 33s. 6d. for six, and tea knives, 74s. for six. Designs of Scandinavia

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Records

Once rejected, now acclaimed

THE MOST COMPLETELY ENJOYABLE of all operas, so far as I am concerned, is Mozart's *Così fan tutte*. And the consensus of musical opinion is veering round to that opinion, which would have been heresy in the 19th century, when it was generally rejected for its alleged immorality.

The story is slight and might seem extravagantly far-fetched: that two young officers, to test their mistresses' fidelity, should disguise themselves and seduce each other's girl sounds like an improbable and unsavoury tale. But Lorenzo da Ponte wove around it a neatly constructed libretto that provided Mozart with opportunities for some of his most delicious music. In scene after scene, exquisite tenderness alternates with bubbling, infectious gaiety, the whole expressed with a wealth and felicity of melodic, rhythmic and harmonic invention.

That perfect opera ideally requires a perfect performance. In the past few months, there have been two recordings which, though not completely faultless, are both certain to give much pleasure. One, conducted by Karl Böhm (HMV Angel) surpasses in practically every respect his own previous version issued in 1955 (Decca) and also that released in the same year, in which Karajan directed a cast headed, like the new HMV set, by Elisabeth Schwarzkopf (Columbia). The other new reading comes from Deutsche Grammophon, being something of a celebration set to mark that firm's 65th anniversary. It is conducted by Eugen Jochum, whose tempi seem to me just right, even though they are brisker than Böhm's, who takes seven sides to Jochum's six. On the other hand, Irmgard Seefried, as Fiordiligi, is not as brilliant as Elisabeth Schwarzkopf in her two great arias, *Come scoglio* and *Per pietà*, though her voice blends well in the duets and ensembles. Nan Merriman, who sings the part of Dorabella, as she did already under Karajan, is a winner and even more engaging than Christa Ludwig in the HMV version. Excellent artist though he is, Ernst Haefliger as Ferrando has not quite the melting charm required to make the most of *Un'aura amorosa* (neither has Alfredo Kraus on HMV) but Hermann Prey has the right attack for the more robust Guglielmo. The DGG set has also the advantage of the most delicious Despina, Erika Köth, and of a quite splendid Don Alfonso in the ubiquitous Dietrich Fischer-Dieskau.

Both new sets are well engineered and offered in attractive presentation boxes with usefully annotated and translated libretti. The quality of the whole productions, with the Philharmonia on HMV and the Berlin Philharmonic on DGG, is equally good, but the latter, at £5 12s. 6d., is nearly £2 cheaper than its rival and must, therefore, be pronounced the "best buy."

René Elvin



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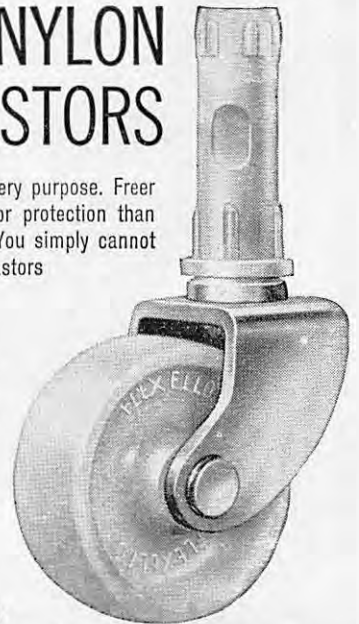
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Books

A progressive reactionary

AS A METROPOLITAN MAGISTRATE, Claud Mullins uttered his fair share of those extra-judicial pronouncements from the Bench that so often make its occupants sitting ducks for public indignation or ridicule.

In his autobiography, *One Man's Furrow* (Johnson, 21s.), he describes himself as an individualist. Most people of his generation who call themselves that are reactionaries. The fascinating thing about the undeluded Mr. Mullins and his disarmingly candid story is that while in some respects he *is* a reactionary in others he is a reformer.

Mr. Mullins believes in self-help. The son of a none-too-well-off Victorian sculptor, he found life as a London County Council clerk impossibly dreary, read for the Bar and made his way as a lawyer. What he says about the Welfare State echoes what many people of his background feel: that it has tended to pamper the feckless, rob the hard-working of their fruits and encourage prodigality instead of frugality in the State and the individual.

Some of Mr. Mullins' views come from any forthright old gentleman living in retirement.

But on the Bench, and particularly behind the magisterial scenes, he was in his heyday a courageous, unorthodox and progressive influence.

He was aghast at the complacency of some fellow-magistrates—his criticisms of other Beaks are surprisingly incautious for a lawyer. Early on, he valued the help psychiatrists could offer offenders, specially the sexually maladjusted. He pioneered a more charitable, unpublicised procedure in matrimonial cases. And the most important plea in his book is for a system whereby sentence in certain cases would not be finally passed by the Bench until an outside panel of experts had independently examined the offender.

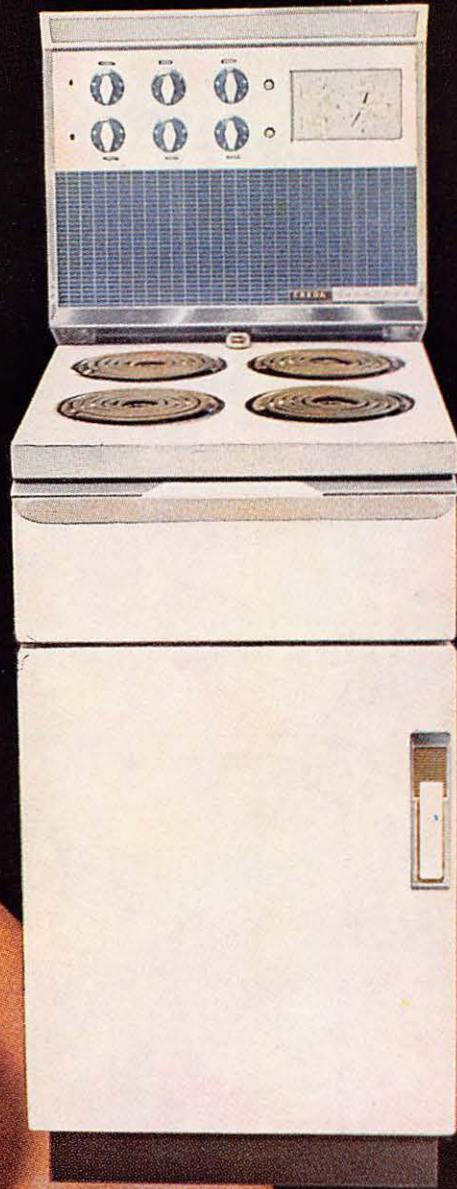
In brief . . .

Cacti and Succulents (Vista, 42s.) by Walter Haage, translated by E. E. Kemp, Curator, Royal Botanic Garden, Edinburgh, is a practical handbook that is also ornamental: there are 48 pages of superb colour photographs as well as identifying line drawings of the hundreds of plants described.

Helen Burke's *Practical Cookery* (Oldbourne, 18s.) has wide-ranging recipes set out for quick reference. Miss Burke is a vastly experienced cookery writer whose books will still be a housewife's daily standby when the lush, esoteric works now so common are gathering dust.

Charmingly decorated, *The Taste Of Madeines* by Eileen Culshaw (Arco, 30s.) describes the author's childhood encounters with French cookery under the guidance of her Tante Annette. The recipes thus evoked are adapted for the British kitchen.

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The dividends of altruism

IT TAKES MORE than bricks and mortar to make a happy home. A house with a good layout, efficient equipment and suitable heating should be half-way there but, in the final instance, it is the personal contentment of the family that infuses happiness into the structure of the house. And more often than not, the housewife sets the mood for the whole family—and her life can be lonely in the extreme.

The problems of young housewives have been mentioned to me again in a letter from Mrs. Wendy Whitehead, who has done so much to counter the loneliness of young wives in Morden. Several mothers have recently asked her whether she could provide them with baby sitters, recounting the sad story that mother or mother-in-law has died suddenly, and that they just don't know where to turn for help, or to replace their companionship.

Some time ago, a friend of Mrs. Whitehead invited a young "mother-to-be" to a day-time coffee party at her home so that she might meet other expectant mothers, as well as one or two young women who were already the fortunate parents of new babies. The mother-to-be, extremely grateful for the invitation, was in the process of accepting when grandmother put in an appearance and merely laughed at the idea, suggesting that the young couple had no need of new friends within their own age-group; with granny living upstairs they could be self-sufficient!

Mrs. Whitehead is disturbed by the lack of foresight and the inherent selfishness that gives rise to such crises. It is wrong to discourage the pursuit of new friendships, and important to make friends among one's contemporaries. However loving, devoted and helpful elderly relations may be, there is no reason to suppose that they may survive indefinitely.

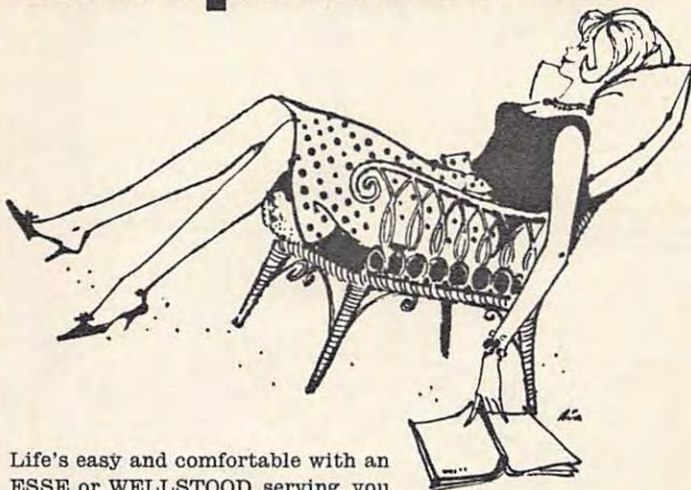
In fact, when she considers the many lonely parents and grandparents, she wonders whether they would be less solitary had they exerted themselves in their youth to make a wider circle of friends among neighbours of their own generation. Parenthood provides so many opportunities to break the ice—from pram-pushing to school functions like sports days and prize-givings.

She is, of course, right in holding that anyone who encourages others to make friends is making a valuable contribution to the future welfare of the community. By so doing, the loneliness problem may well be eased, and the awful emptiness that awaits some people in old age avoided.

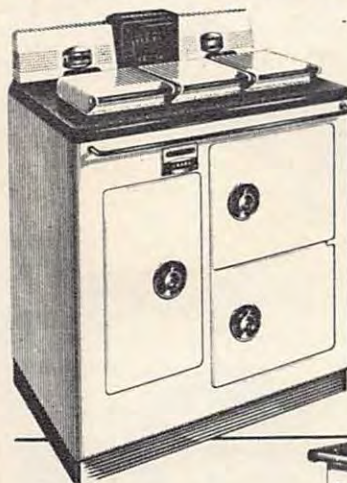
Essentially, perhaps, we should all be brought up to think more of other people. Loneliness is to some extent inevitable, but it seems to me that those who combat it the most successfully are those who have learned to divert their thoughts from themselves.

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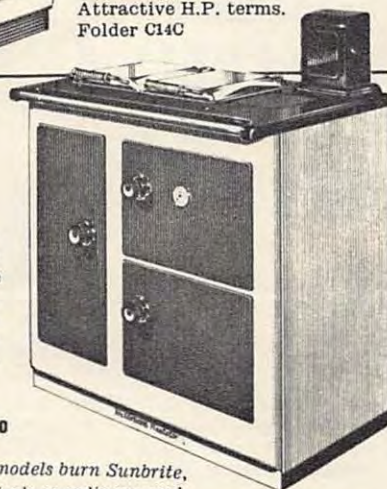
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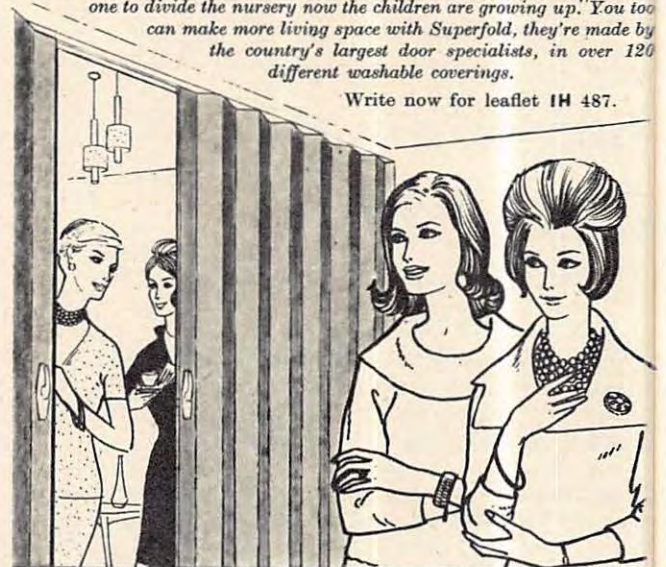
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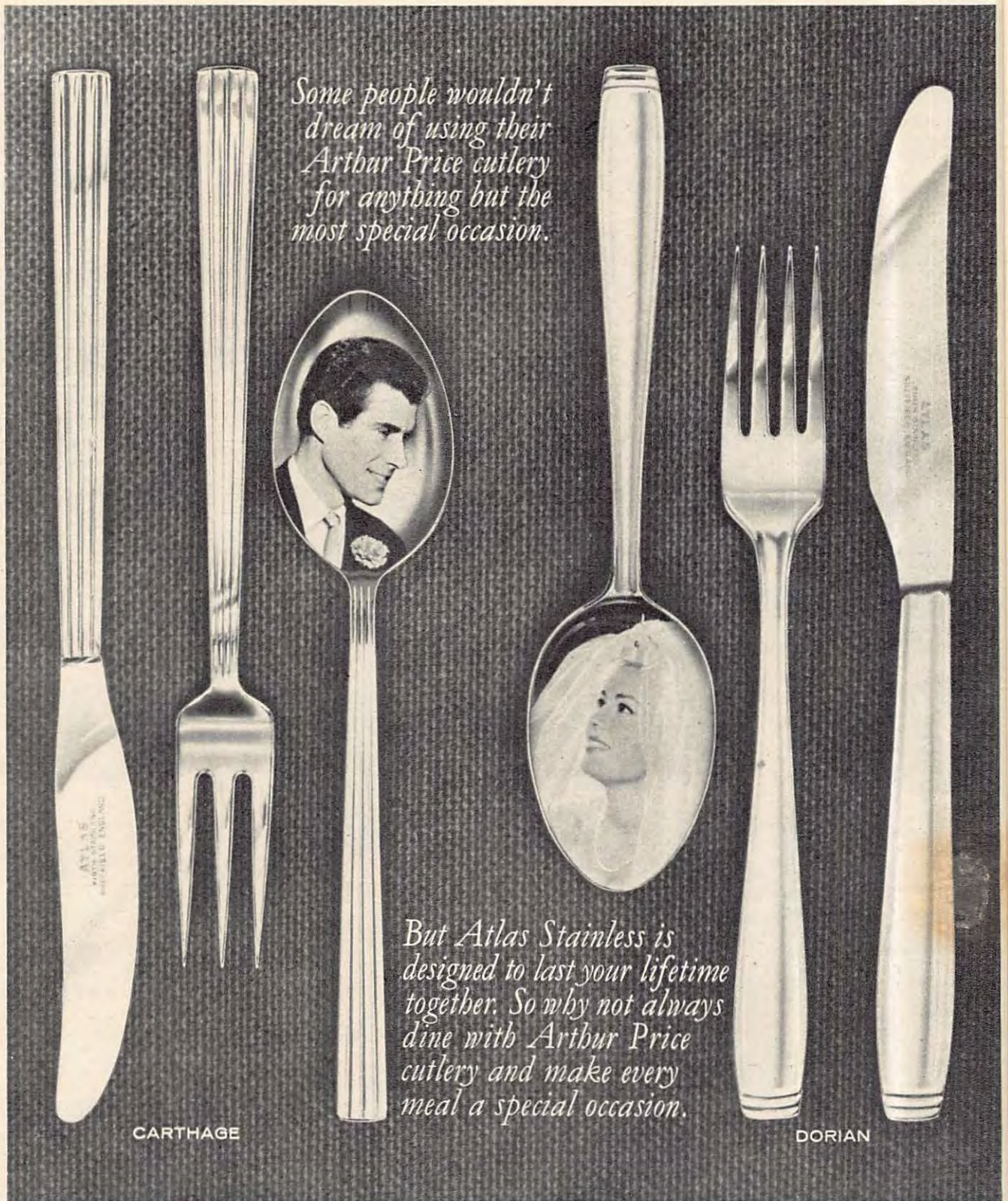
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The Hayes family:
Babette, her husband
Guy, nine-month-old
daughter Stephanie

Money was scarce—but not talent or imagination—when this young couple started their married life in the upper part of a drab, 60-year-old terrace cottage in Shepherd's Bush. What they accomplished there shows us all that it is possible to have . . .

FLAIR on a SHOESTRING

IMAGINATION, TASTE and a certain amount of money to carry your ideas through are basic requirements when tackling home decoration.

And, in a way, the most important of these is money, because if you have it—and are a bit shy of either or both of the other two—you can pay someone else to do it for you.

But what do you do if money is the missing factor? Give up? Not if you have the flair to adapt and to substitute, and the patience to search exhaustively for bargains. These are the virtues of Babette and Guy Hayes, a young couple who set up house eight years ago in the shoddy upper part of a Victorian terrace cottage.

They were newly married. Guy Hayes had just started out as a lithographer, and Mrs. Hayes—now an interior and exhibition designer—was still at the Hammersmith Art School in London. Money, to say the least, was not plentiful, so the usual sort of flat that young marrieds hanker after was out of the question. Finally, they found their present flat—three rooms with kitchen and bath—in a frankly undistinguished street in Shepherd's Bush, London. The rent then was 18s. a week.

The hall and stairway were covered in layers of brown wallpaper and brown varnish. The main bedroom hadn't been decorated for 20 years, and the lighting was by gas. Nevertheless, they moved in with a mattress



FLAIR on a SHOESTRING

continued

(the bed didn't come for a fortnight), a table and two kitchen chairs . . . and for a while continued paying the previous tenant's 5d. a week rent for a gas stove that had been installed in 1908.

The first job was to rip out the gas-lights and install electricity. Guy Hayes and his wife taught themselves how to repair woodwork, make good walls and ceiling and how to decorate professionally.

After the cleaning up, they painted the whole flat white until they made up their minds about wall colours. The next step was what to put on the floors: carpeting was out because of money shortage. Then, Mrs. Hayes thought of putting down the display felt that she often uses for exhibition work. At under £1 a yard for a 72-in. width, it was the cheapest thing she could find.

"As a matter of fact," she says, "I still use it. There are 100 colours to choose from, and, as I put down a good under-felt, it will last in the bedroom for about two years. I usually renew the felt in my bedroom every year, though, as I like to change the colour.

"It costs me about £10 to do it."

The sitting-room no longer has a felt floor. A couple of years ago, Mrs. Hayes discovered some ship's hessian at a Government surplus store that was exactly the right toning colour for the warm brown walls. The 16-ft. by 12-ft. room was covered for £3 10s.

In fact, the painstaking care that has been taken in blending the toning colours is the secret of the success of this flat. The overall effect is one of delicate, yet opulent, charm. It comes as a surprise to learn that there is hardly a fabric that cost more than a few shillings—at sales.

Mrs. Hayes' theory is that if the colour is exactly right, the material will seem to look more expensive. For example, the shot gold sitting-room curtains look like silk—they are, in fact, rayon at 5s. 11d. a yard. The lining—matching the walls—cost 3s. 11d. The sense of luxury is also helped by using an inter-lining: it makes the curtains hang more gracefully. The Victorian sofa and chair are covered in green-striped dress rayon (4s. 6d. a yard), but the brilliant cushions in Thai silk (sale remnants) add a touch of richness.

The attention to colour detail also helps to set off the mixture of Regency and Victorian furniture in the flat . . . all of

continued overleaf

Left, corner focal point in the sitting-room is a bleached-walnut Victorian chair framed by books, old pottery and pictures. This oil lamp—and others in the flat—is not converted and still works on oil



Above, neutral walls and a grey felt on the floor set off the rich plum of the bedspread and curtains in the bedroom. Accent colour is brilliant cyclamen and bedroom chair is antique child's sofa. Bobble fringe all around each curtain adds a luxurious touch

Right, interest is added to the white-painted upper stairway with an arrangement of lithographs by both Mr. and Mrs. Hayes. They rarely have a picture framed, but wait until they find one of the right size in a junk shop for just a few shillings



Below, the window wall of the sitting room. Curtain lining matches exactly the colour of the walls. Net curtains (at a sale price of 3s. 11d. a yard) are lavishly full to give a feeling of opulence. The wastepaper bin is an old tapioca tin.



FLAIR on a SHOESTRING

continued

which Babette and Guy Hayes picked up at bargain prices during weekend hunts in small antique shops and junk shops mainly in their own area.

Both Babette and Guy Hayes are self-confessed magpies when it comes to collecting china, ornaments and pictures. But—as with the furniture—they are stern with themselves over the price. Unless something is a bargain, they do not buy it. Most of the pictures in the flat cost a few shillings, the collection of antique mugs (his) and Leeds and Wedgwood earthenware (hers), cost very little more.

In such an old flat, storage space is scarce—but Babette Hayes has turned this into a virtue. Their large collections of pictures and objects are so carefully arranged that they produce not a clutter but a strong sense of character and warmth. In the sitting-room, pictures, china, glass, oil lamps, jugs, are grouped into little islands of completeness.

But it is in the kitchen where this clever arranging is most evident. The room is not large, and serves also as a dining-room. With a sink, cooker, fridge, one traditional kitchen cupboard and a dining table, there is little room to store kitchen implements. So they are arranged on pegboard over a painted Victorian wash-stand that doubles as a sideboard. Plates, spice jars, and mixing bowls are also arranged here and on one hanging shelf. Vegetables and fruit she mixes together on Victorian cake stands as table decorations.

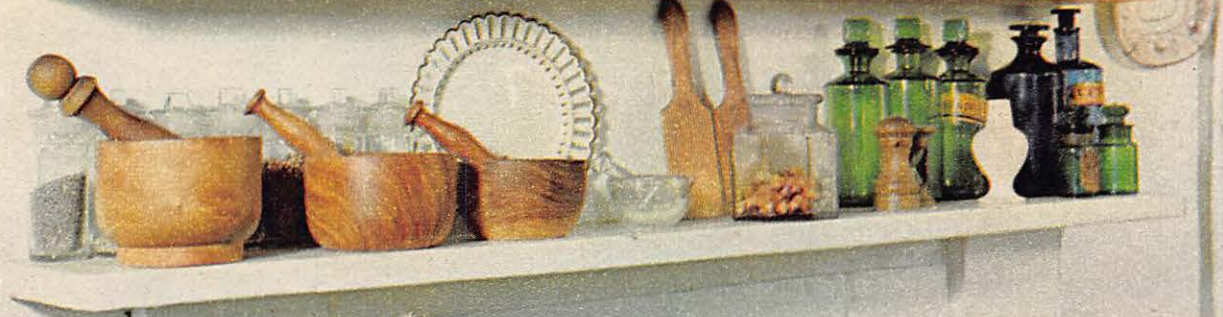
This bright, crowded little room has the charm and feeling-of-good-food that one finds in a French farmhouse—and as Babette Hayes is of French extraction, this is not surprising.

The only room in the flat that has not been done is the nursery of their nine-month-old daughter Stephanie, which was formerly a storeroom. But, with her parents' flair for decoration, she may look forward to a charming nursery . . . managed on a shoestring.

Left, the cheerful kitchen with a mixture of French and English cooking implements hanging over a painted Victorian wash-stand that serves as a sideboard. Dry goods, fruit and vegetables are also stored there. Old plates decorate the walls

Right, hanging-shelves over the dining table hold china, spice jars and mortars and pestles. Cutlery is kept in the three drawers. The gay, peasant-print curtain on the right of the picture hides cooking utensils and packaged food supplies





FIVE NEW ONE-FLOOR



HOMIES IN

Finding a site in Yorkshire is about as rare as bumping into a county cricketer in New York. You have to look for the unobvious, the out of the way . . . build in grandmother's orchard as the Scott family did (pages 58 to 60), own a farm like the Bradleys (pages 62 to 66), sell your big town house and retire to a bungalow in half the garden, as the Wallaces have done (pages 66 to 68), even build in a disused quarry as the Bentleys did (pages 68 to 69)

Orchard House, Adel

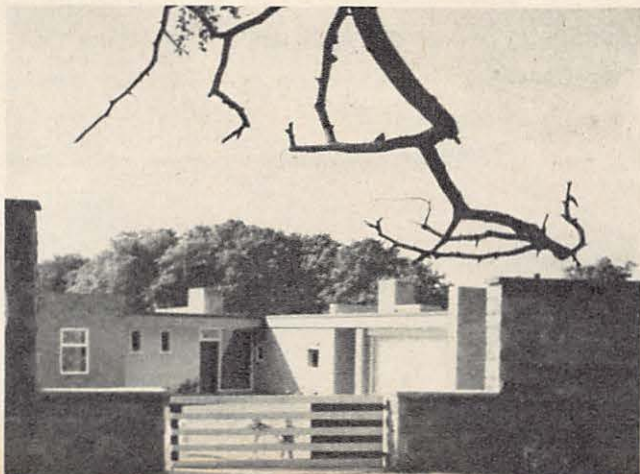
JUST 20 MINUTES from the heart of Leeds, commercial centre of the wool and cloth trade and a university city, is a fine new one-floor house for a wool man's family. Michael and Susan Scott built it in the old walled garden belonging to grandmother Scott and, as its name implies, the house is surrounded by fruit trees.

Layout is based on a cruciform (see plan, page 60). Cross walls of peach-coloured brick (hand-made by Wrays in York) strike through the centre and jut out like fins to give protection and privacy, dividing the garden into four separate courts.

The simple geometry of the design—by Geoffrey Davy, F.R.I.B.A., of Kitson, Pyman and Partners—does not at first show itself. The entrance court copes with turning cars; kitchen court provides clothes-drying area

Continued on page 60

Entrance court: Adam and William Scott peer through the gate



A sliding timber screen closes off the dining-room. Bulkhead fittings in the boarded ceiling distribute light softly throughout the living area

YORKSHIRE



Orchard House spreads outwards on one floor within the walls of an old kitchen garden. Owner Michael Scott, a week-end painter has a sophisticated colour sense. The pine-ceilinged sitting-room reflects the calm and clutter-free feeling of the whole house



HOMES IN YORKSHIRE *continued*

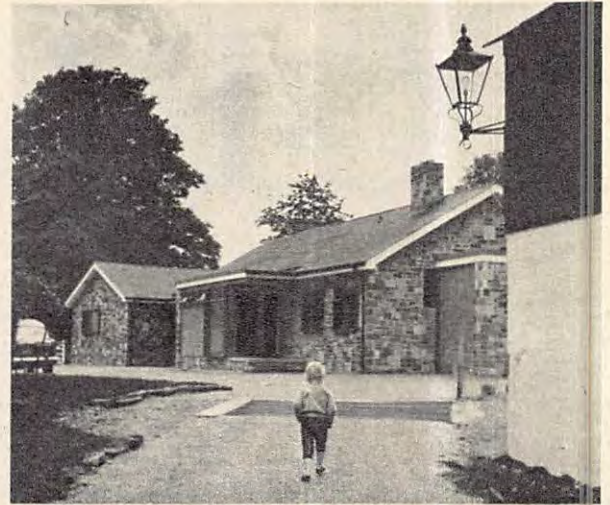
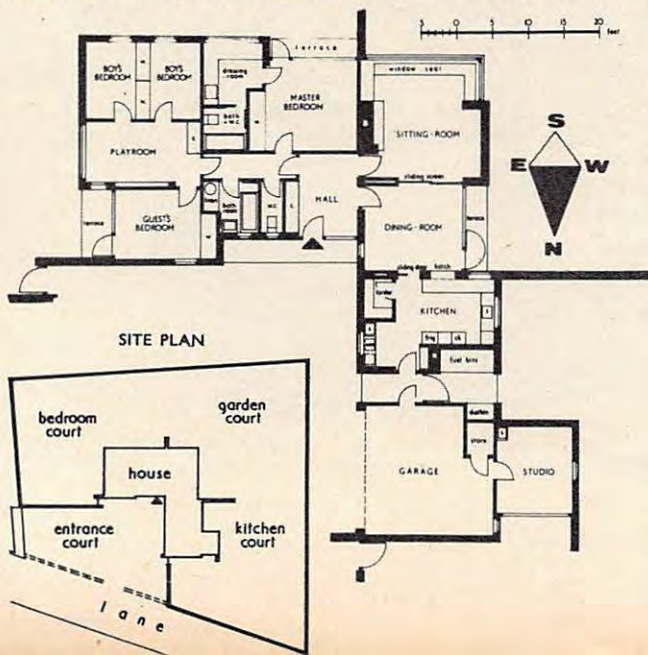
and herb garden; the garden court (seen from the sitting-room, page 59) will one day be "civilised," while bedrooms look out to a wilderness, strictly for small boys.

The architect's brief included a precise account of furniture and dimensions of family pieces, and rooms were planned around these basic things. Mr. Scott made it clear that this was to be their home for a lifetime. The plan must provide for a growing family and possible changes in family make-up. At present, his two small sons, Adam, aged five, and little William, need space to shout and bang around, and separate sleeping quarters. The boys' rooms, therefore, have a slender partition that can be removed, if necessary, to make one large room.

There are many individual touches in Orchard House. Mood lighting, for instance, which the Scotts designed, has a variety of combinations—with ceiling spotlights directed on important pictures. A switch panel in the kitchen has colour-coded rockers. Walls are plain to show to advantage several striking abstract paintings.



A studio, inches deep in paint but peaceful, is isolated behind the garage. Here, Michael Scott, who through the week runs the family worsted mill near Bradford, experiments with paint and canvas. Sometimes Adam and William express their artistic ideas, too.



A new farmhouse in traditional stonework lies hidden behind a belt of trees. The old lamp once lit a Bradford street.

A Farmhouse, Burley-in-Wharfedale

LOOKING NORTH over the Wharfe Valley, south to Ilkley Moor and away to Almscliff Crag, famous climbing spot, is a new one-floor farmhouse, lying long and low behind the trees.

A century ago, prosperous wool families were building "shoddy mansions" all over this district. Today, it is often necessary to pull down something solidly Victorian before you can get permission to build again. The owners of this farm were obliged to do just that, making use of some of the rubble masonry for the new house. All that remains of the Victorian past is an old loose-box (called locally a "mistle") which is now an attractive garage.

The house is built to last. The stone structure, which gives an immediate impression of "belonging," is second-hand, random stone. The roof is covered in cedar shingles. Windows, double-glazed against the winds that howl across the Brontë country, are framed in teak, projecting so far out that sills are not required. These, like many other features of the building, were custom-made by building contractors, John Crossland Ltd., of Cleckheaton.

The design, by Ronald Thackrah, A.R.I.B.A., of Chippindale & Edmondson, of Bradford, is essentially rational and makes ample provision for a growing family. Total floor area is 2,800 sq. ft. Accommodation is arranged in two separate wings, set at a slight angle to each other and linked through the children's playroom and sunroom (opposite).

On the east side is the bedroom wing. The master bedroom has bathroom *en suite*—with shower and sunken bath. Built-in hanging space forms the bed-head on one side and partitions off a small dressing area on the other. A second bathroom with concealed

Continued on page 62

Opposite: through folding doors in Western Red Cedar the sunroom is seen from the sitting-room. Robert, four, and Carol, three, like the cork floor and their own Cornish cane chairs. Sliding, double-glazed doors open to a terrace



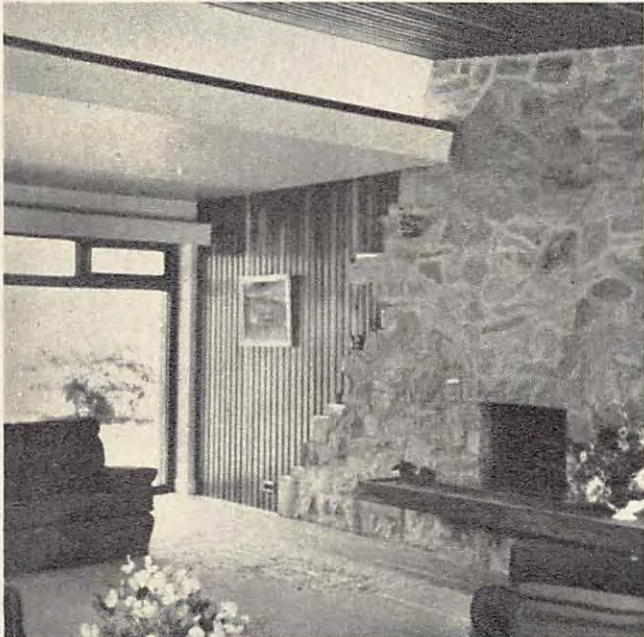


HOMES IN YORKSHIRE *continued*

strip lighting serves three other bedrooms, which are all uniform in size.

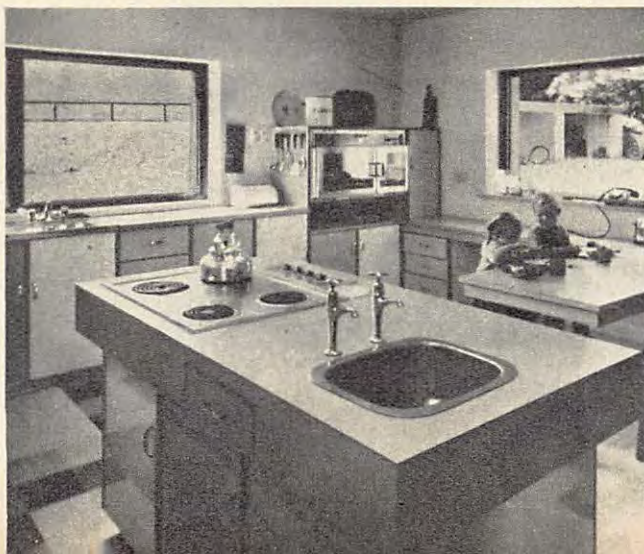
The other, and larger, wing contains family living-rooms. Entrance hall and dining-room are divided by a low stone wall containing a plant trough lit from above. When not in use, the metal trays are concealed below a teak shelf. The sitting-room has a fireplace wall of several different materials carefully selected from quarries around Bradford, Leicester, York and Settle, and green slate from Westmorland and a pinkish stone from Clitheroe, as well. On one side, this wall is bounded by vertical boarding in Western Red Cedar, on the other, by folding doors to the sunroom.

Beyond the kitchen, sensibly large, warm and homely, are well arranged utilities: a walk-in larder and wine store, a laundry and a warm-air cupboard (where the children are currently incubating baby chicks), and a heat chamber for the Afos space-heating system. From this point, warm air is ducted to outlet grilles in every room. The system incorporates a Honeywell electrostat precipitator air filter.



Trough lighting in a sloping ceiling of ribbed Western Red Cedar; fireplace wall of variegated stone and a painting of the 1860 mansion that once stood on the site of this modern farmhouse

A blue and white kitchen, spacious and well equipped. In the centre, an island grill and worktop; in corner, space for breakfast



Church Farm looks south to Drighlington. Mrs. Bradley leads a Connemara mare, ridden by her grandchildren, and its foal

Church Farm, Tong Village

AT THE HUB of the world's wool trade, a stone's throw from the great industrial and commercial centre of Bradford, lies the peaceful little village of Tong that once belonged to the Tempest family. Here, opposite the parish church built in 1727, is a row of cottages as charming as any in the West Riding.

Two of these cottages belonged to Mr. and Mrs. Humphrey Bradley, well known in the cloth trade. As well as owning a mill, they owned a farm in the area, and Mr. Bradley was once Mayor of Morley, close by.

But Tong is in green-belt country, which means controls on building are tough—some say too tough. Before they were allowed to build, they had to pull down one of the farm cottages. They then had their new one-floor home, shown on these pages, erected on the site. Its design is by Leeds architects Walker & Biggin. The T-shaped plan appears on page 66.

The bungalow is set back on a new building line several feet from the road. From this point, one sees little more than just another simple cottage. Yet the total floor area is 1,900 sq. ft., living-room and bedroom wing stretching back to look out across green pastures down to Cockers Dale.

To harmonise with the adjoining cottages, they used secondhand stone, mellowed by age. The old Delph stone, used extensively for a century in the West Riding, is random-coursed with raked joints and gives the effect of permanence. Stone slates for the roof were taken from an old barn. Paintwork is gleaming white.

Inside, all is light and colour. Although shut away from the road on the north, the rooms are as open as possible to the pastures on the south. The hall opens on to a long, interesting room seen at first

Continued on page 64

Dining-area, opposite, is papered in gold. Plywood ceiling panels repeat the warm colour of missanda blocks of the floor



HOMES IN YORKSHIRE *continued*



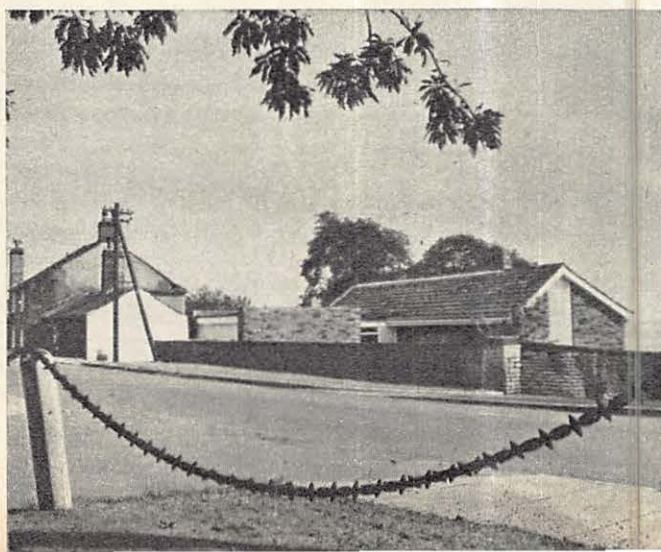
through a room divider designed to do a dozen jobs. It acts as a display cabinet; incorporating a cupboard for drinks, housing the television, radio and record-player, and storing records. There is a wide ledge for the telephone, a metal-lined trough for plants and a suspended glass shelf, lit from underneath, to hold an elegant time-piece and shapely Finnish blue glass.

The room itself is on three levels: dining area (page 63) has a serving hatch and swing door to the kitchen. The sunken area, ideal for relaxing before and after a meal, is covered with a shaggy white rug. On two sides is a raised surround carpeted in sage green Wilton.

Focus of this open-planned living-room is the chimney breast—a mirror of burnished copper soaring to the ceiling. A gas heater stands on the raised hearth but behind it is an open grate ready for occasional use.

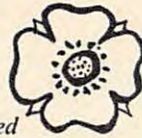
Light fittings and much of the furniture comes from Denmark. Teak-framed chairs upholstered in sharp or

Soft lights, sensible seating and shaggy rug in the well, above, provide the right sort of environment for conversation, playing records, watching television. Behind the gas heater is an open grate used in winter. In summer, the slatted doors, opposite, open to the garden. From the street, below, the house appears as just another little cottage





HOMES IN YORKSHIRE *continued*



subtle colour and entirely absent of pattern are set against walls covered in natural-coloured grass paper. Plywood panels on the ceiling are warm and very practical since they avoid the hairline cracks that tend to appear in all new plaster. They also have the effect of off-setting a too-high ceiling above the sunken area.

The heating chamber, reached from the hall, houses an efficient gas-operated warm-air unit made by Parasheet. The flue carried through the garage wall provides slight warmth for the cars. There are air vents positioned above skirtings in all rooms and return ducts in the ceiling.



Mrs. Bradley's bedroom has coffee-coloured grasspaper, timber dado in place of bedheads; cream wool curtains and covers from the family mill and twin mirrors mounted on a long dressing bench



Warm, cream-coloured stone from Bowes Moor; sage green fascia board; complete glass walls link rooms with garden

House in Guisborough Road, Nunthorpe

OUTSIDE THE INDUSTRIAL CENTRE of Middlesbrough, on the River Tees, is a residential district with wide tree-lined roads and prosperous-looking houses. In one of them, Major and Mrs. Ian Wallace had been living with their teenage daughter, Sara. When she married two years ago, they decided to sell the big old house in Guisborough Road with the front half of the garden. That still left them with a good plot for a small modern bungalow and the tennis court.

The Wallaces have been on the move for most of their married lives—grass huts in Kenya and baronial mansions in Nairobi. But Major Wallace had given up "soldiering around the world" to work for I.C.I. This was to be their thirty-third home.

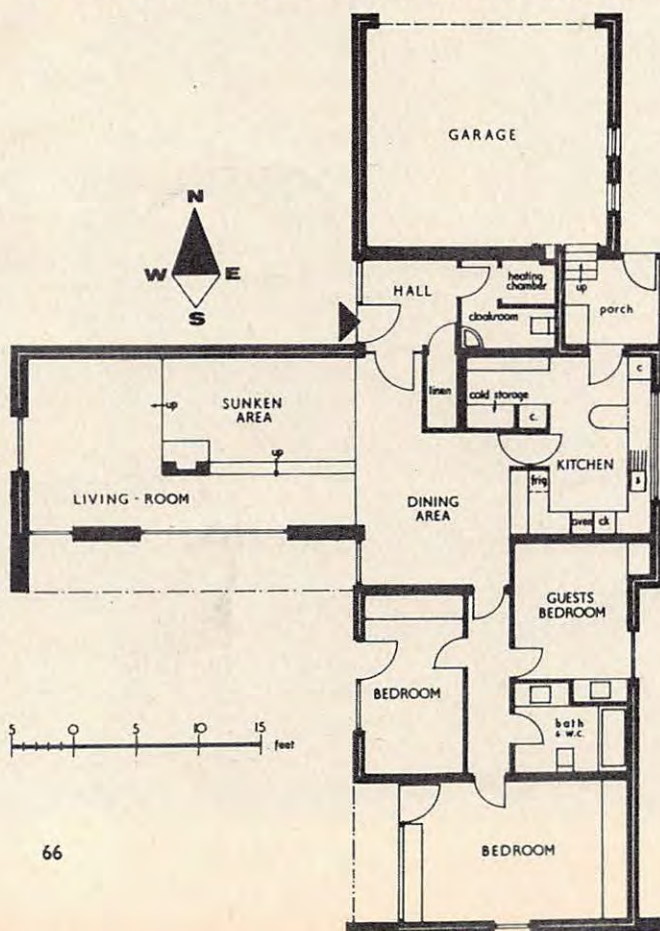
Designed by Mortimer Partners, Northallerton architects, it makes the best use of a restricted site, lying hard against the boundary fence on the north and open to a trim little garden on the south.

The stone is Stainton stone from Bowes Moor—comparatively inexpensive. The roof is flat, felt-covered and emphasised by a wide fascia. The hall, living-room and main bedroom all look south through large window walls. To bring sun to rooms at the back (see plan on page 68) three Perspex roof lights are used—one in the kitchen, another in the central lobby and a third in the bathroom. The spare bedroom has a shower-room adjoining.

The house is heated by electric underfloor cables, plus an open fire with a fireplace created from old marble washbasin tops.

Furniture shows a sympathetic mixture of antique pieces and early Victorian, with Persian rugs and

Continued on page 68



Opposite page: a Yorkshire stonemason knows just how to work random stone into a handsome arch. There is a view through the living-room to the entrance court on the far side. Note how joists are carried out over the terrace





HOMES IN YORKSHIRE *continued*

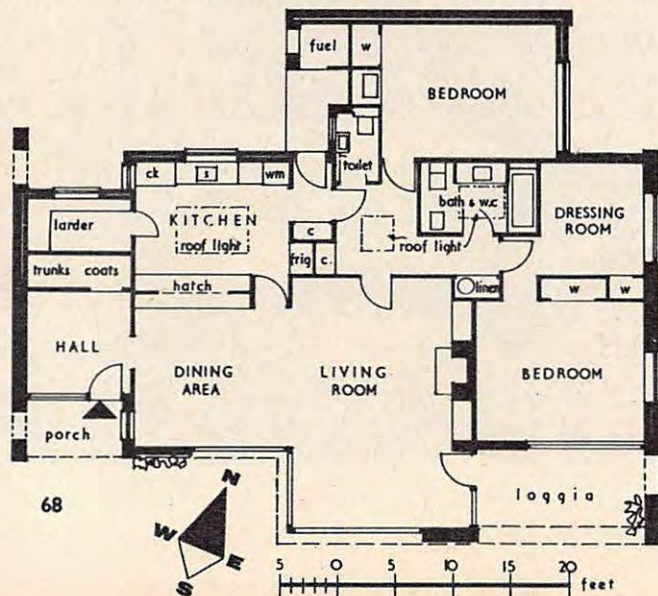
petit-point chair seats worked by Mrs. Wallace herself. All the curtain fabrics are free of pattern and, therefore, timeless—white needlecord in the living-room, lime green wild silk in the bedroom (dress weight because it's so much cheaper) and mustard velvet in the hall.



Roof light, largest of three in the Wallaces' bungalow, makes a gaily decorated kitchen even brighter. Window looks north to a wall



Recessed shelves are neatly built-in each side of the fireplace in the living-room. Ceiling is painted blue, joists are white. Track for white needlecord curtains is hidden behind a continuous cornice



Entrance to Westgate Close, sheltered by rock face. On right is the chamber for the Waterbury gas-fired, blown-air system

Westgate Close, Brighouse

CLIFTON, A SMALL VILLAGE outside Brighouse, which straddles the River Calder south of Bradford, is in green-belt country, so building sites are precious. Occasionally, you can spot a site in some out-of-the-way place which promises so many problems that everyone else has passed it over. The late Mr. Ben Bentley did just that. Against the advice of all his friends, he bought a disused stone quarry, less than 1,000 square yards in area, and built a house in it. It was completed in February, 1963.

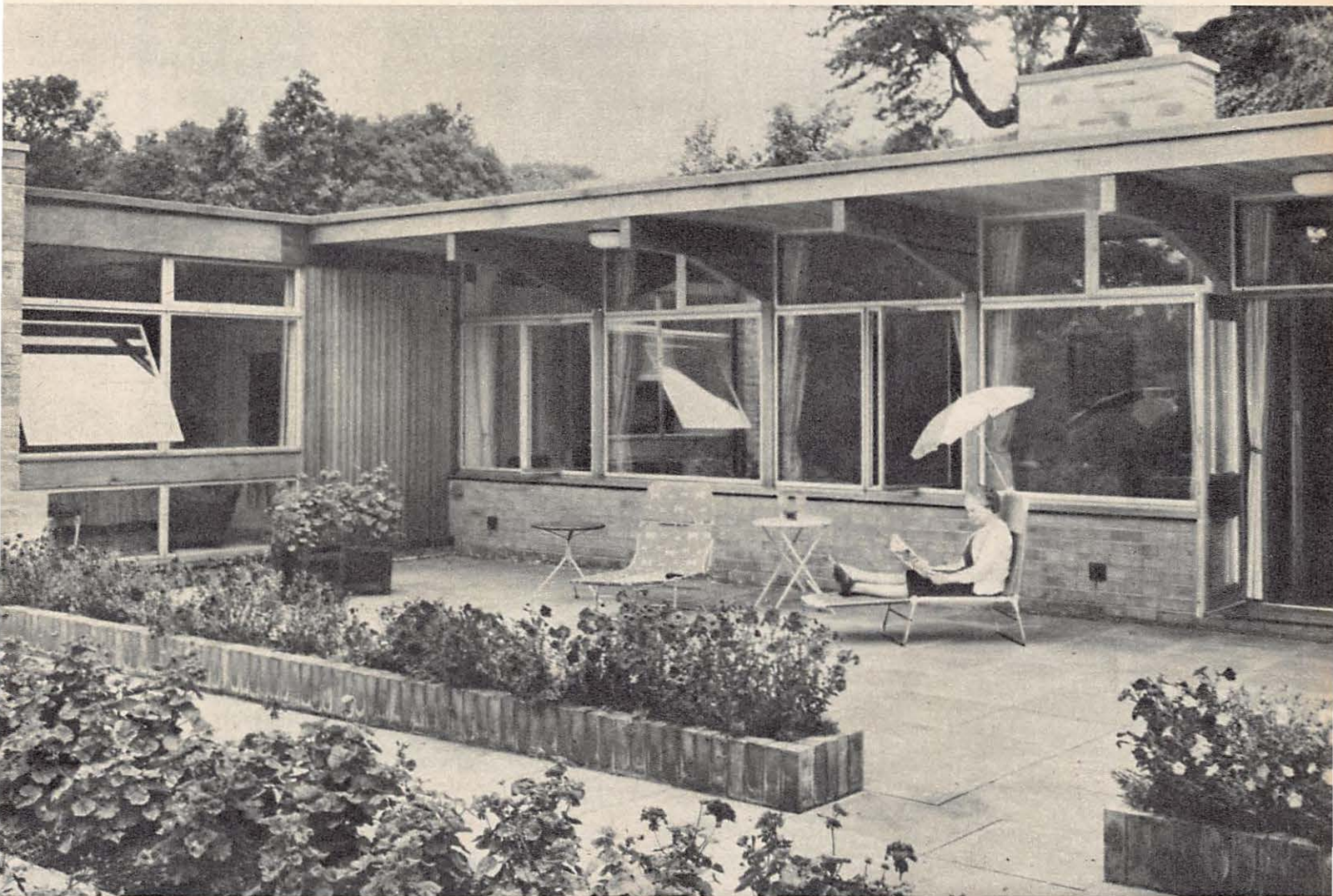
Mr. and Mrs. Bentley's previous home was wind-swept—perched on the highest point in the district. The quarry, therefore, wonderfully sheltered, secluded and quiet, rather appealed to them. Today, Mrs. Gertrude Bentley, now a widow, lives there; and alongside in a modern caravan, connected to the house by inter-com., live a daughter and grandchild.

Westgate Close was designed by Kenneth Turner, Dipl. Arch (Leeds), F.R.I.B.A., of Batley. It is on one level and built of silver-grey brick, Crosland moor stone and cedar boarding. A flat green-felted roof has a wide overhang above the terrace. Plyglass double-glazed swing windows are framed with anodised aluminium, requiring no maintenance.

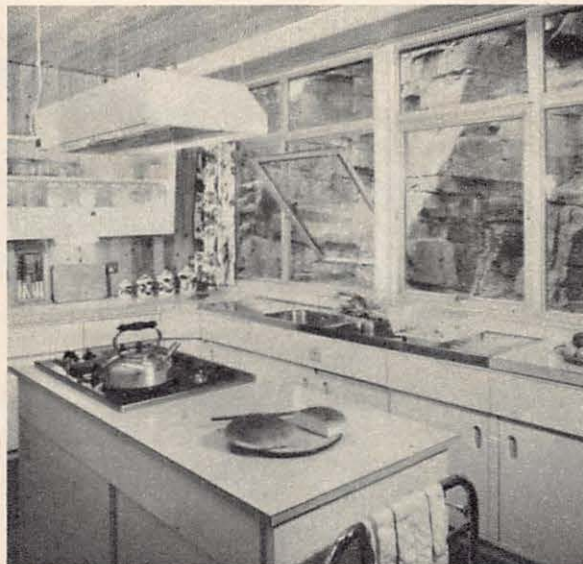
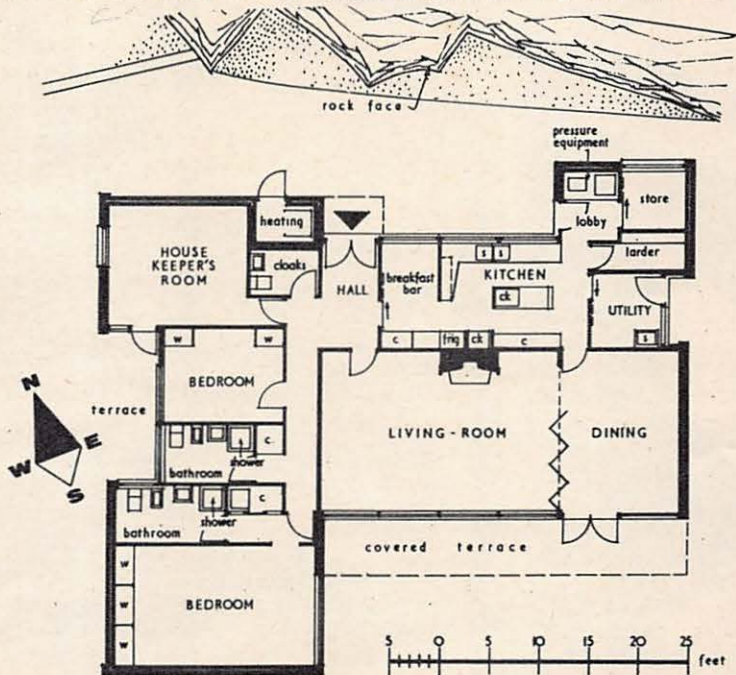
The rock face was made secure and trees sprouting from it cut back to reduce the risk of damage should rock fall away. The drive was constructed on the original quarry access road and the house, set back against the rock face on the north-east side, is open to the south. The Bentleys preferred a "concrete" garden that would take care of itself, rather than a "tiresome" lawn. Long narrow beds set into the paving are planted with floribundas and geraniums.

The water supply is pressurised by electric pump to save housing the cistern above roof level, where it would be likely to freeze.

All light switches have luminous surrounds, easily located in the dark. All the door locks can be opened by one master key. Upkeep is cut to a minimum.



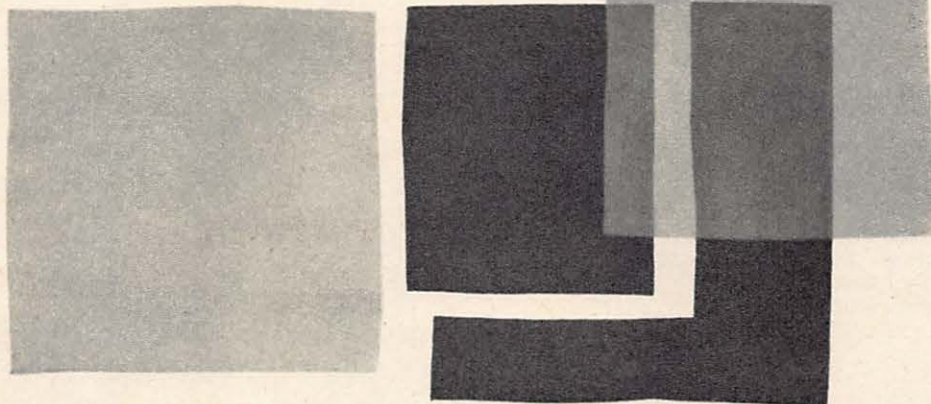
Mrs. Gertrude Bentley in her lawnless, concrete-paved garden. She can telephone by plugging-in to a socket under terrace canopy



Knotty pine, stainless steel and yellow Formica. Over the island hob, a Gold Star charcoal filter fume-extractor



DECORATION STUDIO NO.2



The sophisticated blending of patterns demands confidence and understanding to create a visual effect that is soothing to live with. Sue Bartley evolved seven schemes with this spring's patterns to illustrate how to handle them with skill

PATTERN ON PATTERN

IF YOU USE A PATTERN in a room, it is usually advisable to keep it to a minimum. The safest rule is to stick to just one patterned material, be it wallpaper, carpet, or curtaining, and to reflect, or contrast, the colours in the rest of the decoration scheme. That's the rule, but if you are gifted you can use as many patterns as you like . . . and come up with something unique, individual, breathtaking. The other side of the coin is pattern run rife—a glut of different patterns that makes the mind boggle and the stomach turn over.

To get it right, you need an appreciation of shape and form, as well as a feeling for colour. Don't mix geometrics, florals and stripes of every kind. There has to be a strong affinity in the type or shape of the pattern and the colour ingredients that furnish a room. Among the selection of patterns, there must be one with a dominating character that will catch the eye, and hold its attention.

In the room opposite, the curtaining is the strongest ingredient. The wallpaper with its neat patterning is a contrast to the winding floral pattern—but it picks up one of the main colours. The general colours of the scheme and the small geometric design of the wallpaper are repeated in the carpeting. They all add up to a successful blend, each one contributing in some way to the others. The pottery has a growing floral pattern that ties in with the curtains. In this closely toning scheme, the contrast of pattern plays the same part as a contrast of colour does in a scheme based on colour. If the same shape is the basis of all the pattern in a room, you will probably need a contrast in colour as well.

Nature is the most successful mixer of patterns. Study her and you will see leaves, trees, grasses, rocks, in an infinite variety of shapes—yet they are all fused together through an affinity of colour and texture.

Six guiding examples on the next two pages

◀ Four definite patterns are combined opposite and held together by their related colours. Sanderson's curtaining, ZB110/20, Palladio Mondo paper 43199, Tintawn sisal carpeting in "Toast," G-Plan's light oak furniture, copper lamp from Liberty, Spode's Indian Tree pottery

DECORATION STUDIO *continued*

Pattern in duplicate—a colour scheme for a bedroom. A wide choice in matching wallpapers and textiles offers a chance of giving greater unity to a scheme. Wallpaper: Palladio Mondo 43261, 7s. 11d. a roll, 11 yd. long, spongeable, fully-trimmed. Curtains: Bevis' glazed chintz 191 EG/9731-3, 9s. 11d. a yd., 49 in. wide. Courtisette white voile, 8s. 11d. a yd., 48 in. wide. Carpet: Kosset Bronze label 0002 Ivory, 59s. 6d. a sq. yd. Occasional upholstery and bedspread: Seker's Tanjong 119, 33s. 9d. a yd., 48 in. wide. Accent colours for accessories: sage, pink and lilac are in small cuttings



Patterned with texture—a room scheme for a study. The three patterned surfaces are linked by a geometric feeling in the texture. Wallpaper: Crown's

L 49485, 8s. 11d. a roll. Curtains: Tibor's Cleopatra 168/026, 26s. 11d. a yd., 48 in. wide. Carpet: I & C Steele's Banbury carpet, Barford 170, Mushroom, 66s. 9d. a yd., 27 in. wide. Upholstery: Donald Brother's Arisaig, 100 per cent wool, colour 702, 57s. a yd., 50 in. wide. Accent colours are black and white, sharp pink, flamingo, hazel nut and sky blue

Pattern from the garden—with a leaf motif in the carpet echoing the foliage design of the wallpaper. Wallpaper: Three walls in Sanderson's plain 73222, 8s. 5d. a roll; one wall, Sanderson's Shal'mar Rose 42724, 27s. 4d. a roll. Curtains: Sanderson's matching BP 5232/2, 19s. 9d. a yd., 50 in. wide. Courtisette white voile, 8s. 11d. a yd., 48 in. wide. Carpet: Firth's New Leofric wool Wilton 40/LE 839, 82s. 6d. a sq. yd. Upholstery: Sekers Agra 1323 45s. a yd., 47/48 in. wide. Accent colours: bronze, persimmon, biscuit, old gold



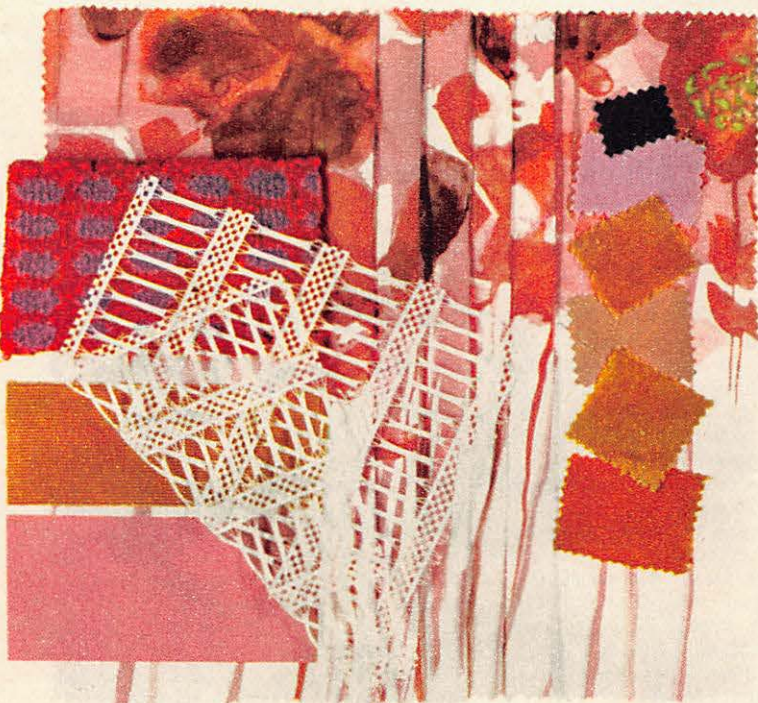


◀ **Pattern formal and natural**—a square-design carpet offsets the natural shapes of the paper and curtains. Wallpaper: Sanderson's Triad Plum Pie 23895, 16s. 10d. a roll. Curtains: Sanderson's Plum Pie, cotton BP 5183/6, 17s. 6d. a yd., 48/50 in. wide, and Courtisette voile, 48 in. wide, 8s. 11d. a yd. Carpet: Stockwell's Equerry Wilton in green/kingfisher, 65s. 9d. a yd., 27 in. wide. Upholstery: Heal's Munster 1430, 41s. a yd., 48 in. wide. Accent colours, to be used in small quantities, are purple, smoke blue, pale lilac, pale green, and pale turquoise. The ceiling and paintwork in this room should be white and the accent colours could be used for lampshades, vases, cushions and pictures

Pattern on the square—a dappled colour scheme, using a square motif as its theme, offers several variations. Wallpaper: Palladio Mondo 43196, 15s. 9d. a roll of 11 yd., spongeable, fully-trimmed. Curtains: Sekers Maestro 1301/D, brown/green, 42s. a yd., 47/48 in. wide. Carpet: Shildon's 100 per cent Bri-nylon Ocelot, 79s. 6d. a yd. (including foam underlay), 48 in. wide. Upholstery: Sekers Agra, green, 45s. a yd. 47/48 in. wide. Ceiling and woodwork white. Accents: lime green, olive, jasmine yellow, mustard, black, gold and white for accessories



◀ **Pattern in curtains and carpet alone**—a vibrant scheme using colour rather than design as its main emphasis. Walls: Permolaze plastics emulsion, 9s. 4d. a pint; one wall Cyclamen, and three white. Curtains: Bevis Fiesta 188/9501, 17s. 11d. a yd., 48 in. wide, and Dennison's Vision net T. 8099, 15s. 11d. a yd., 60 in. wide. Carpet: Stockwell's Equerry Wilton Thumbprint 65s. 9d. a yd., 27 in. wide. Upholstery: Gainsborough Silk Weaving Co's 100 per cent Cotton cord, 34s. 11d. a yd., 50 in. wide. Accent colours for table tops cushions, lampshades, bibelots, flower vases and other accessories are pale cyclamen, terracotta, light tan, golden brown, black and orange. Woodwork, white



When you see all the latest developments in specialised fields, compare them for price and quality. You are then in a position to know what are the best buys. Here's an up-to-the-minute guide

EXHIBITION ROUND-UP

Exhibitions are the forcing houses of future trends. New products, introduced to both consumers and the trade, create new demands; tentative prototypes testing public reaction are indicative of developments to come; and the exchange of ideas, often international, speeds up the advancement of techniques.

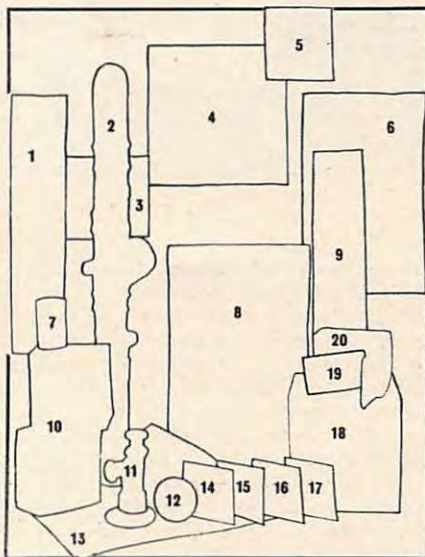
Building materials, exhibited during the last year, showed, in particular, a greatly increased use of plastics in place of conventional materials and a dramatic growth in the scope and number of industrialised building methods. Plastics, rather in the position of the poor relation who has made good, are, in many cases, demonstrated to possess qualities superior to the materials they replace. Polypropylene and polythene, for instance, used for plumbing fixtures, are durable, non-corrosive, do not need painting and the moving parts are silent in operation. It is hoped that the flood of time- and, potentially, money-saving industrialised building methods shown to be available will soon be in large-scale and economic production for building houses.

The lead given at furnishing exhibitions in the past by the more forward-looking designers is shown to have influenced a mass break-away from tradition. The use of clear colours and natural woods is now commonplace and the most recent displays show a swing in favour of concentrated pattern. New dyes, synthetic materials and protective finishes, first seen in isolation, have been combined and now make it possible to have practical, labour-saving carpets, curtains and upholstery with the maximum of decorative appeal.

Smaller exhibitions also make their impact. It is often through local showings of the work of craftsmen that their designs become known and appreciated.

These and the following pages show a selection of exhibits that are or have recently been on show at exhibitions both in Britain and on the Continent.

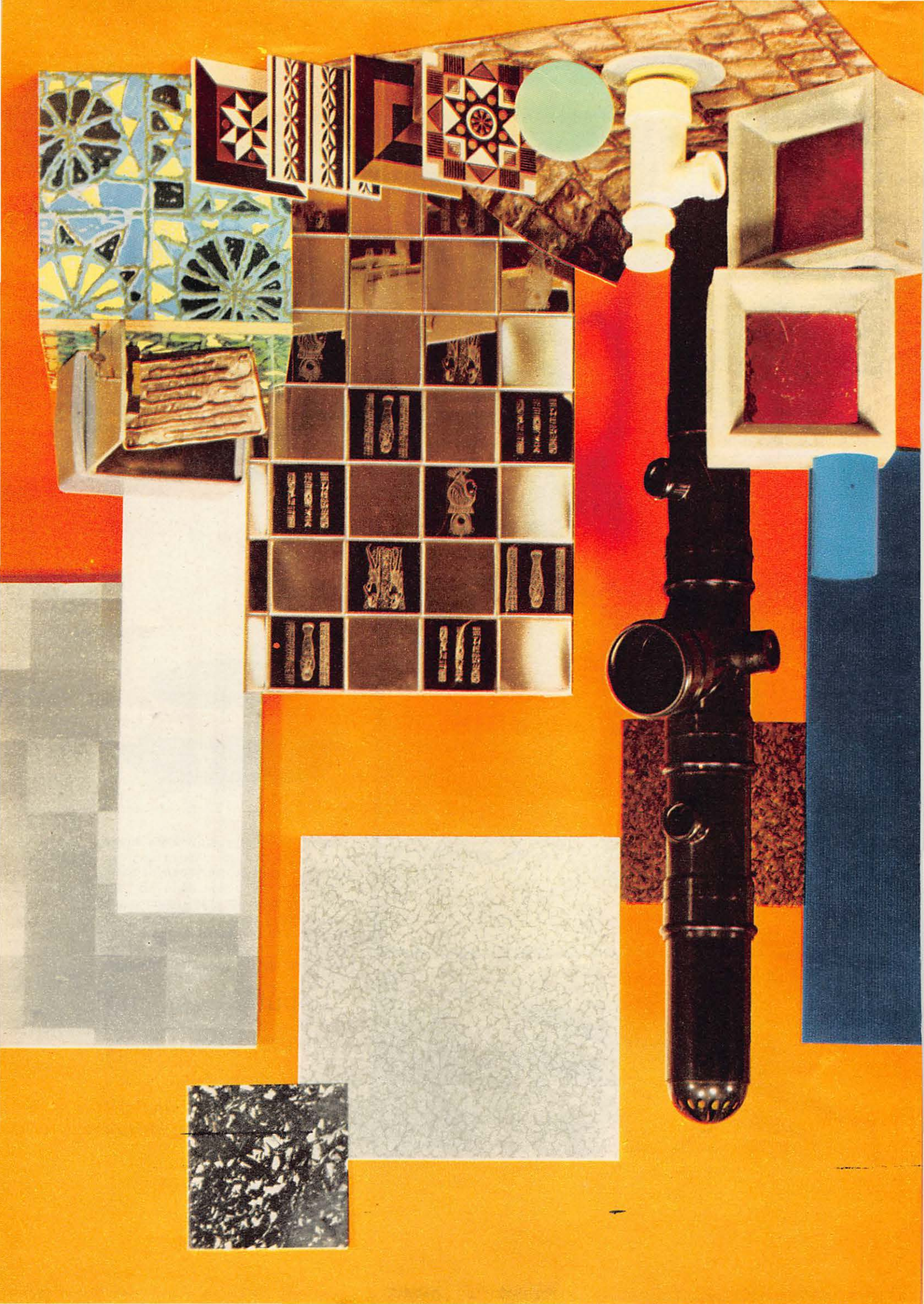
Exhibitions continued on page 76



This year's new building materials (*in colour opposite*)

1. Weatherproof Hyprene fluted matting, 48 in. wide, about 35s. a square yard
2. Marley's 4-in. soil pipes and accessories made from Corvic p.v.c.
3. Gerflex gold-flecked Pompei vinyl tiles cost about £3 a square yard, laid
4. Armstrong's Montina vinyl Corlon sheet flooring. About £9 a square yard, laid
5. Semtex's Vinazzo high-vinyl flooring in six colours. About £3 a sq. yd., laid
6. Vitrobond glass-reinforced plastics panel with spun-glass tile surfacing
7. I.C.I.'s Propathene plumbing piping can be made in pretty colours
8. George Wostenholme's etched stainless steel tiles. Etched tiles, 7s. 6d. each
9. Marley's vinyl shiplap siding provides cladding that needs no maintenance
10. Whitefriars coloured glass and concrete blocks, 9 in. square. 25s. each

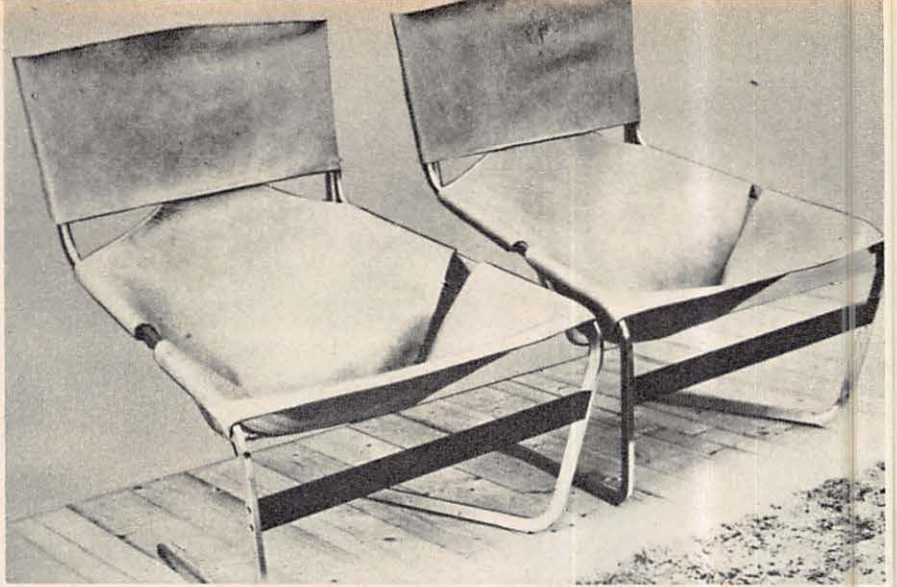
11. Folkard's bottle trap in polypropylene is easily unscrewed. 1½ in., 12s. 9d.
12. Circular eggshell glazed tiles by H. and R. Johnson. About 1s. to 2s. each
13. Vynolay floor covering in cobblestone photographic design. 12s. 11d. a sq. yd.
14. Carter's Classic range of tiles cost about £5 5s. a square yard, fixed
15. Pilkington's brown and black screen printed wall tiles. 65s. a sq. yd., supplied
16. Pilkington's blue and black screen printed wall tiles. 65s. a sq. yd., supplied
17. Another Carter's Classic design, in brown and black. About £5 5s., fixed
18. Exterior grade Waverite board for cladding. 8s. 4d. a square foot
19. Bronze door pull, imported by Alfred G. Roberts, costs £7 10s.
20. Yale wall safe can be fitted in place of two bricks. It costs £5 1s. 4d.



EXHIBITION
ROUND-UP *continued*

New ideas from
the Netherlands

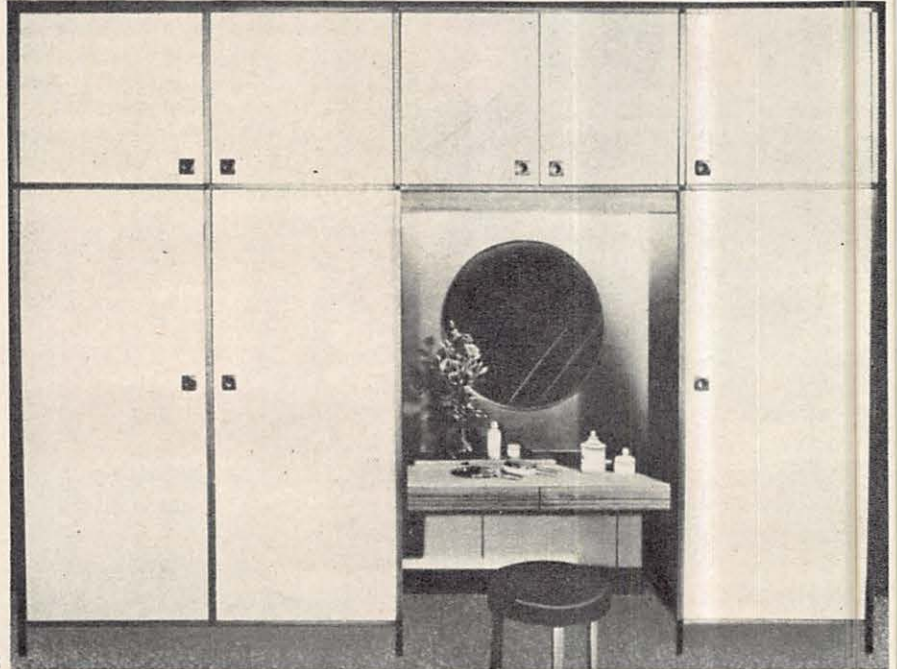
IDEAS HAVE NO FRONTIERS and the newest Dutch furniture, seen at the Utrecht Furniture Exhibition, will soon be over here. The Dutch value craftsmanship and durability as much as we do. They, too, are using new construction ideas allied to traditional materials and, like us, have to think of practical ways of saving space without reducing comfort.



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1. Comfortable lounging chairs, with heavy hide stretched on preformed metal frames, are an example of the combination between new techniques and the best of traditional materials. Chairs are by Jaarbeurs

2. From Artifort's Meander range comes a club chair known as "Gamma." The back is semi-circular and upholstered

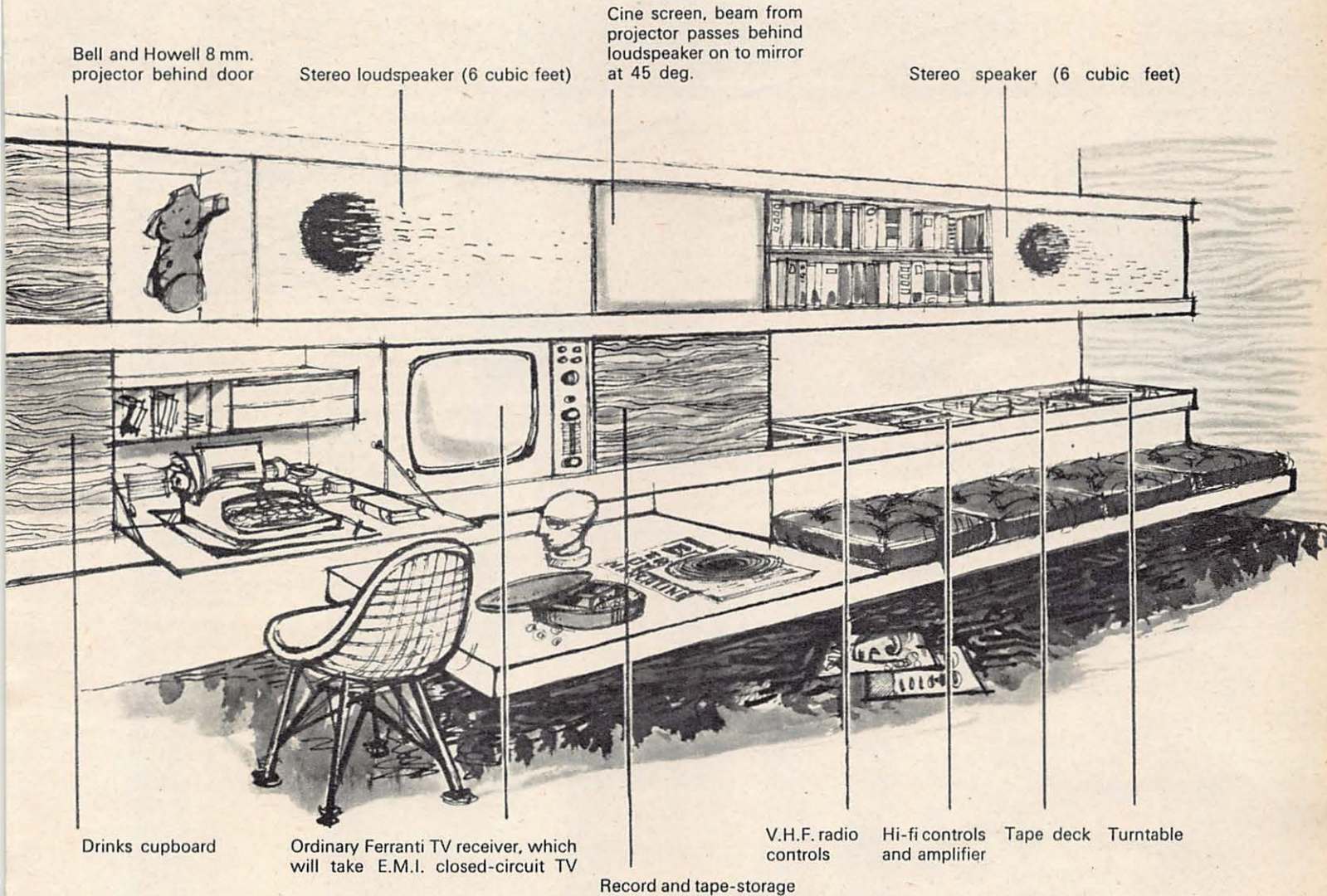
3. Part of Kemkes Meubelfabrieken's new Formule unit range, a modular system in wood or white finish suitable for home or offices. Cupboards or free-standing units combine

4. Double bunk beds by Auping have spring mattresses, metal frames and fitted cupboards and shelves on the frames. The right-angle fixing is a new idea

5. Wooden battens with top and bottom "hook fixtures" are made by Brabantia—until recently a metal-working firm. The circular top to the "hook fixture" takes the weight of a coat better than the usual type of hook

Exhibitions continued on page 78

Entertainment—up the wall!



IF ALL THE HOME-ENTERTAINMENT equipment now available were dotted round the average living-room, there would hardly be space for the furniture. Designer Frank Guille has produced this clever solution to a present-day problem—a unit construction that gives flick-of-the-switch amusement *and* looks attractive. It is not merely a paper dream, it can be seen on the IDEAL HOME stand at this year's Ideal Home Exhibition at Olympia.

Reflected viewing

Starting from the left in our drawing and immediately above the drinks cupboard, is a concealed 8 mm. home-movie projector, by Bell and Howell. The picture image is bounced from a mirror, also concealed, on to the screen in the

centre of the unit. Immediately next to the drinks cupboard is the let-down writing-desk, complete with shelves.

The TV set, by Ferranti, performs a dual function. It can be used both for normal scheduled programmes and closed-circuit TV within the house. A separate camera, by E.M.I., can be rigged in, say, the children's room or by the front door. At a touch of the switch the normal programme is turned off and the closed-circuit picture comes on to the screen.

Farther along the unit, above the luxurious couch, are the record-player and tape-deck controls. Speakers are in two cabinets, each six cubic feet in capacity, for hi-fi quality reproduction. All hi-fi equipment is supplied by Largs of Holborn.

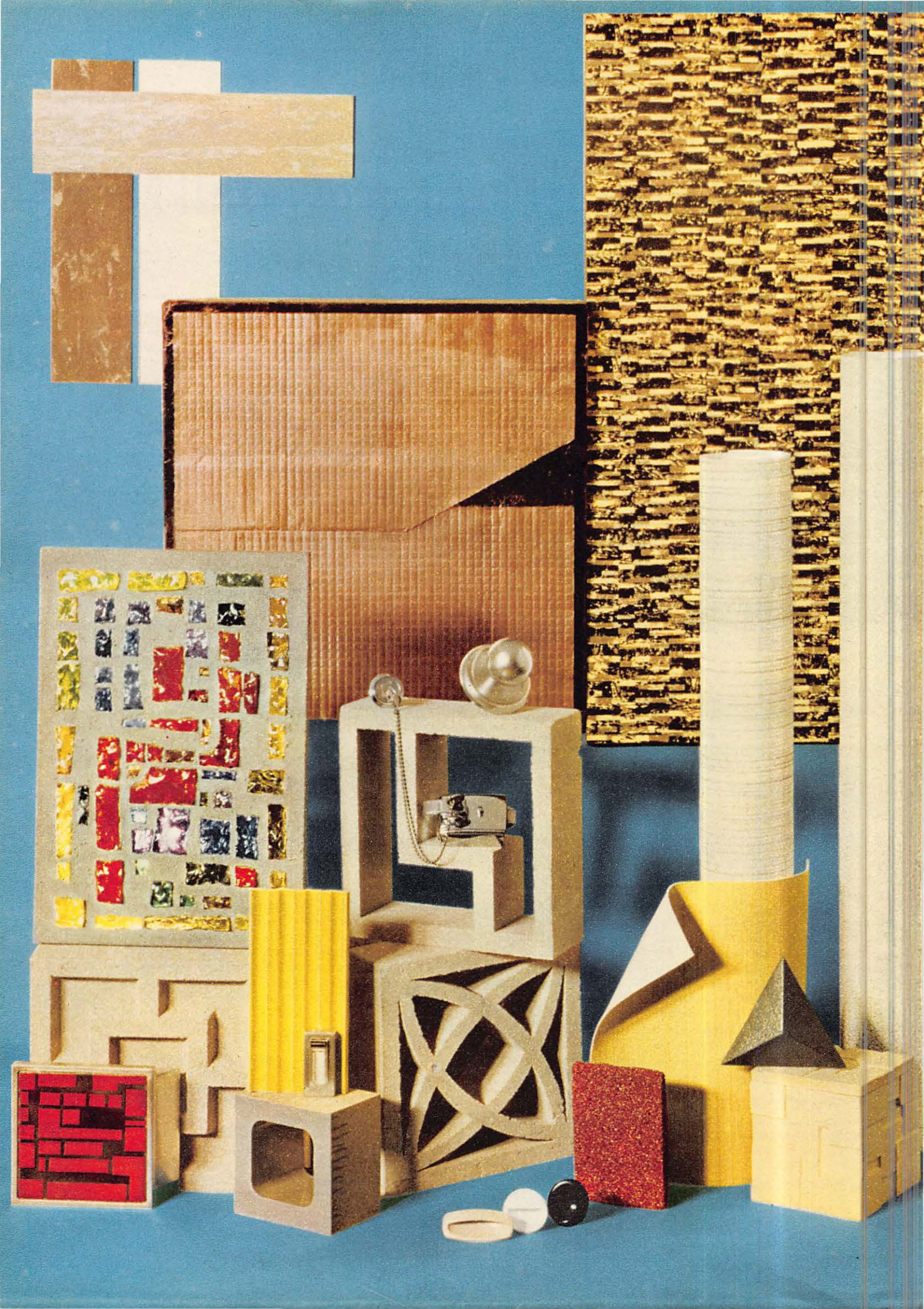
One of the attractions of this unit is

that it has plenty of space for favourite ornaments, books and records and its classic simplicity of design fits it for almost any room setting. The unit is constructed from Airscrew-Weyroc chip-board, finished in various wood and synthetic laminates.

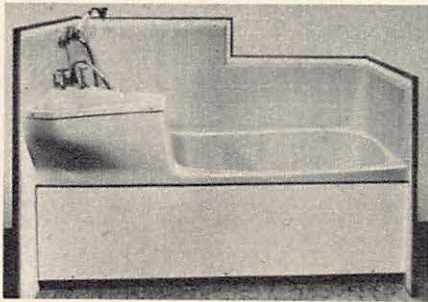
Amusement kit

There is a minimum of knobs and buttons on view, too, which disguises the fact that this eminently practical piece of furniture is a complete amusement kit for the family.

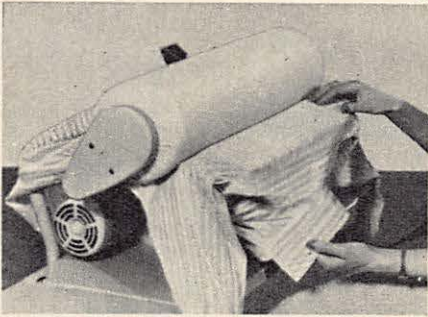
It also does away with the necessity of having a collection of mechanical boxes spread, like children's bricks, around the living-room . . . and the little tables on which to stand them.



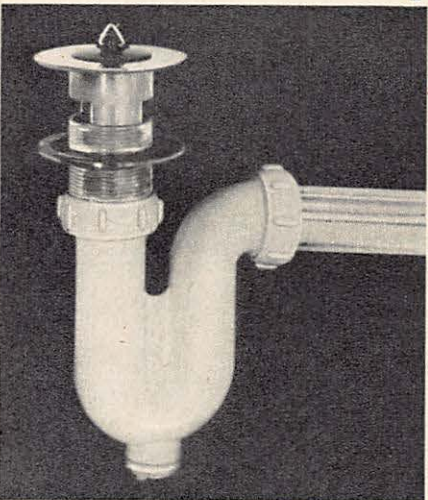
EXHIBITION ROUND-UP *continued*



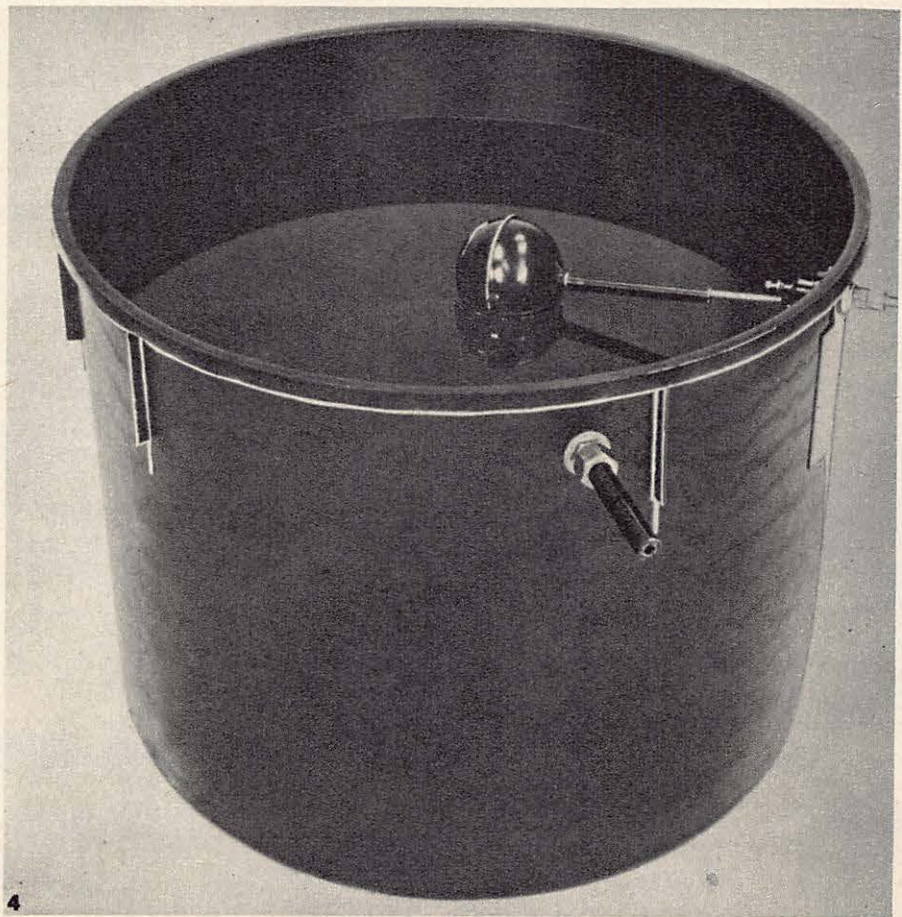
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1. Combined bath, shower and handbasin unit, the Kinns "Suzette" is made from glass fibre and comes in pink or white. Price, £72 9s. For primrose, ivory, green, blue and turquoise, it is £3 extra. Prices include all fittings, moulded tiling surround and front panel

2. Rotary ironer, the Pfaff Ironrite, is 27 in. wide in folded position, 15½ in. deep and

36 in. high. It has a 45-Watt motor and costs £98

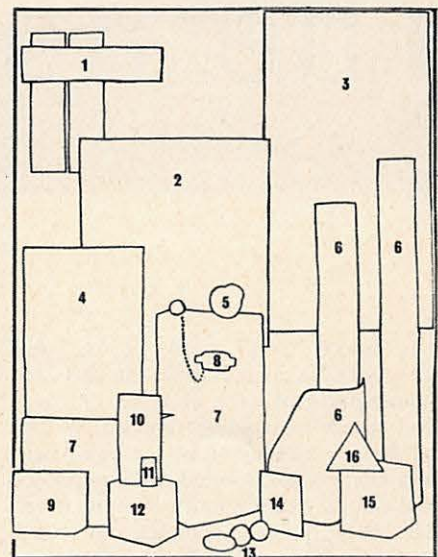
3. Moulded from white polypropylene, Folkard domestic waste trap is not affected by boiling water or corrosives from waste water. For ½-in. tubular trap, 10s. 4d.

4. With an actual capacity of 50 gallons, the Aspect plastics frost-proof, non-corrosive cold water tank is £6 10s.

◀ More building materials and accessories

1. Marley vinyl asbestos planks, 18 in. by 4 in., cost about 25s. a square yard, fixed
2. Langley's Veral bitumen roofing, surfaced with copper, costs 28s. a sq. yd., supplied
3. Architectural range Formica in Suntone yellow Brickbat design, 4s. 3d. a sq. ft.
4. Concreted stained-glass panel, made at Whitefriars Stained Glass Studios. Cost is from £5 5s. to £7 7s. a square foot
5. New silver-anodised aluminium centre door knob. From A. G. Roberts, £1 4s. 6d.
6. Marley plastics wall covering has foam plastics insulation backing. 14s. 9d. a sq. yd.
7. Californian screen blocks for partitioning in several designs, solid or open, cost from 39s. 8d. to 44s. 11d. a square yard. Solid designs, 8s. extra
8. Yale deadlock provides good security as it is a five-lever lock. 37s. 6d.
9. Robert's push pad is of ceramics set

- in an aluminium frame, and costs £12
10. Langley's fluted profile, yellow Buchtal, glazed ceramic wall-facing. £5 a sq. yd.
11. Bell-push that incorporates light, up to six bells. Single unit, £1. Roberts
12. Shaw Hathernware's hollow, blue-glazed screening bricks. £8 10s. a sq. yd., fixed. Other designs available
13. Danish plastics door and drawer pulls in grey, white and black. Imported by Roberts, all shapes cost 2s. 3d. each
14. Phenolic foam is a lightweight plastics thermal insulating material by Expanded Rubber and Plastics Ltd. It is rigid and heat- and flame-resistant
15. Malkin Tiles Aztec range of high relief tiles have stone-like glazes in soft colours. 6 in. square, they cost £5 a sq. yd.
16. Dark green pyramid cladding tiles by Shaw-Hathernware, £5 10s. a sq. yd., fixed





The heart of a home

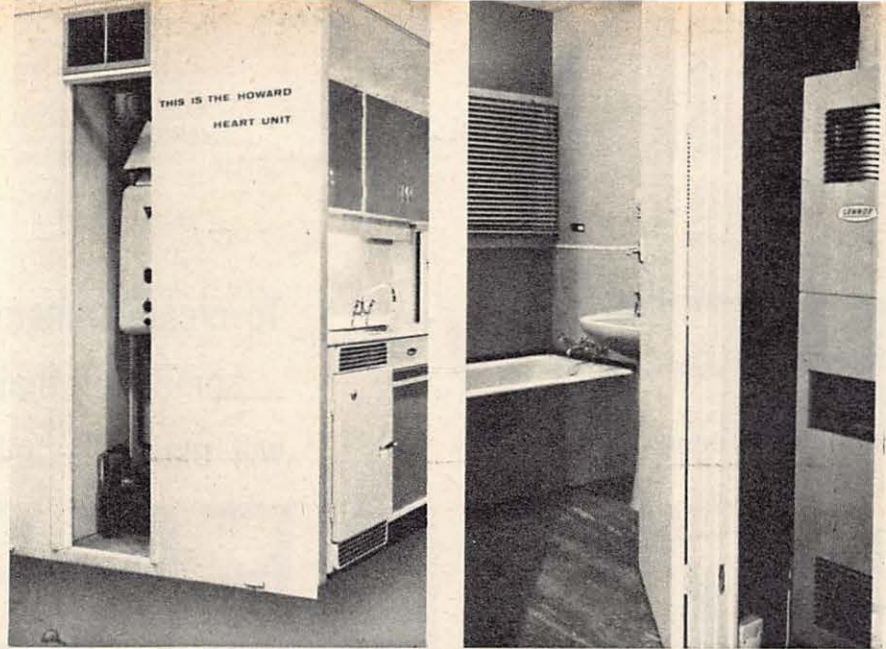
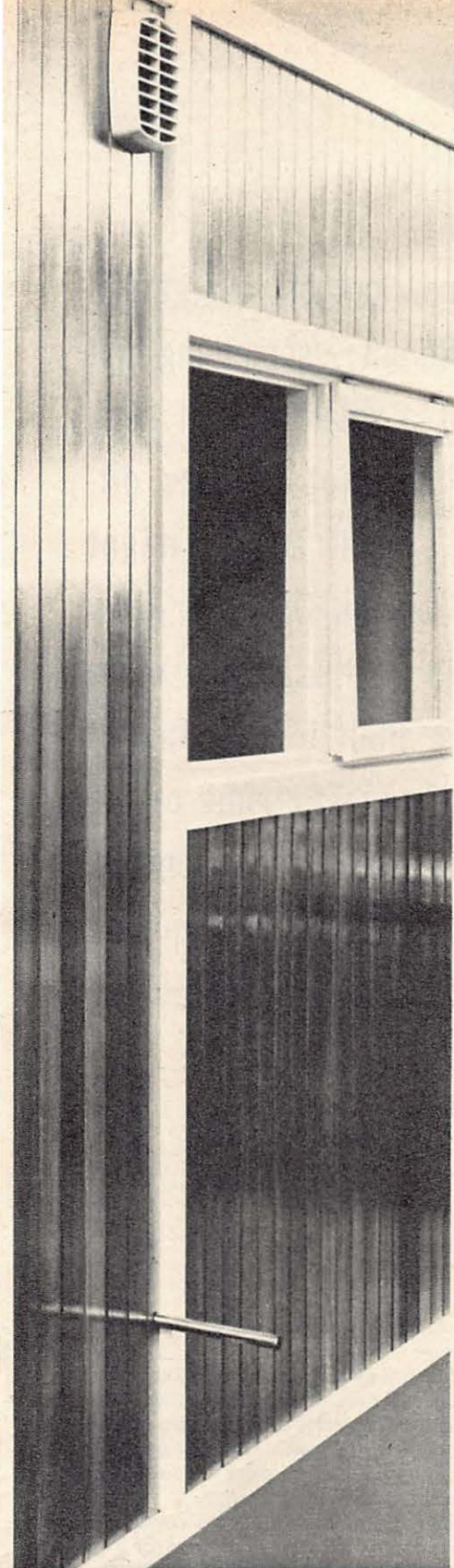
THE "HEART UNIT" is one of the latest developments in prefabricated parts for houses and flats. The idea is to cut costs and speed up building time on the site by factory assembling of the equipment of a kitchen, bathroom, hot-water service and central heating into one unit, which can be delivered complete in itself. It only requires connecting to the mains

services. The version shown here is the "Henley" by C. A. E. C. Howard Limited. It is suitable for bungalows and flats and is 10 ft. 11 in. long, 8 ft. 2½ in. wide, about 8 ft. 2 in. high. Weight is just under a ton, which means that it can be easily handled by normal building machinery; even under muddy conditions.

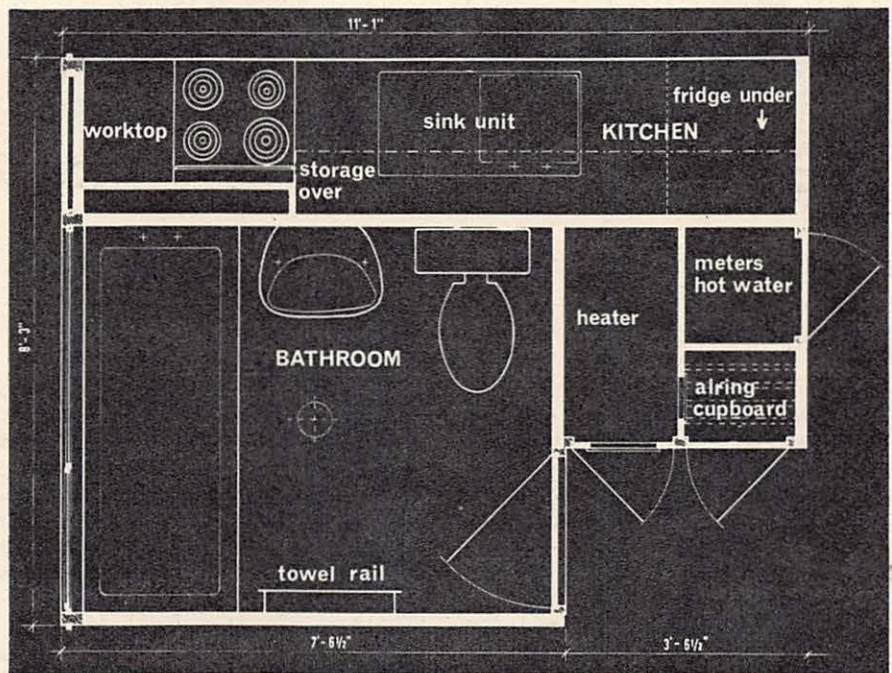
The "Henley" has a strengthened floor

that is specially made to go straight on top of the structural slab of the house. It is only two inches deep, so it can form a surface continuous with other flooring in the house.

The bathroom with its adjacent cupboards for the central heating appliance, water heater, gas and electricity meters and airing cupboard is divided from the



Left, kitchen is arranged along one wall. Electric or gas cooker and refrigerator are installed as standard, but may be omitted or replaced with extra cupboards. On right of picture, extractor fan mounted on the external wall (shown clad with weather boarding) ventilates the food cupboard in this case, but may be connected to bathroom when the unit is installed internally. Top left, cupboard at right angles to kitchen contains gas multipoint water heater (can be electric immersion-heated cylinder) and gas and electricity meters. Next, out of picture, is airing cupboard. Top right shows warm-air unit that will provide full central heating for the average three-bedroom house. Door opens to bathroom, which has coloured bath, basin, low-flushing lavatory and marbled vinyl floor covering. To help prevent condensation, ceiling is of expanded polystyrene tiles. A towel rail, looking-glass, paper holder and shaving-socket are also included. All necessary electric points come as part of the unit. Below is floor plan of the "Henley" heart unit showing positions of equipment



kitchen by a "sandwich" wall, in which pipe work, plumbing, soil stack and electric wiring are concealed.

Plastics are used extensively in the construction of the "heart unit." Rigid, lightweight walls contain fire-resistant plastics foam. Kitchen and bathroom walls are faced with Waverite, which is also used for bath panels and kitchen

work tops. All plumbing is frost-proofed and there are no pipes to outside walls.

The external walls of the unit will take the roof weight of conventionally designed bungalows, and the kitchen/bathroom wall can also be made to carry loads.

The "Henley" costs £650. Delivered to anywhere within 100 miles of Bedford, the price is £662, and elsewhere in the

country, transport is slightly higher. The window and weather-board cladding shown above left cost £20 extra.

An alternative design, of about the same weight, is available for two-storey houses. It is on two floors and is 8 ft. long by 6 ft. 8 in. wide.

Other units are made, without heating, for one-bedroom flats and bungalows.

NEW GARDENS FROM OLD

To create something new out of your garden ... something that's different... something that will make the most of a small area of land, is not half as difficult as you might think. Once you know what you want, it will be hardly any more difficult to convert it than to maintain it as it is. Leslie Johns suggests some of the more unusual approaches to garden planning, which pay off, once established, by requiring very little effort in the way of maintenance

THE NESTING IMPULSE, which so often strikes women at this time of year and sends them scurrying about the house rearranging the furniture and redesigning the home, never seems to hit the gardener. A new garden, once it has been planned and built, tends to stay that way for ever—or until a new owner takes over.

Yet, there's much to say in favour of an occasional complete and revolutionary replanning of a garden. The work involved can sometimes be considerable and some garden features such as old established trees cannot, of course, be moved. But new beds can be dug... new vistas created... new emphasis given to new sections of the garden—with little more trouble than is required for the normal, routine maintenance.

There is, in fact, a two-fold advantage to be gained from starting the garden afresh on entirely new lines. In the first place, it becomes new territory, seen through new eyes, with different aspects and revolutionary appearances. As the

transformation takes place, you are presented with an entirely new picture of existing plants. A shrub which is habitually viewed from the west may very well look entirely different when looked at from the east or the north, not because of any difference in the shrub itself but rather because of the change in background.

All changes should be made, in fact, with future backgrounds in view. A garden is not on one plane: it has perspective, and changes in background can sometimes be more important than alterations in the foreground. Sections of the plot which are further away from the viewing point come more forcibly to the eye than those immediately before you.

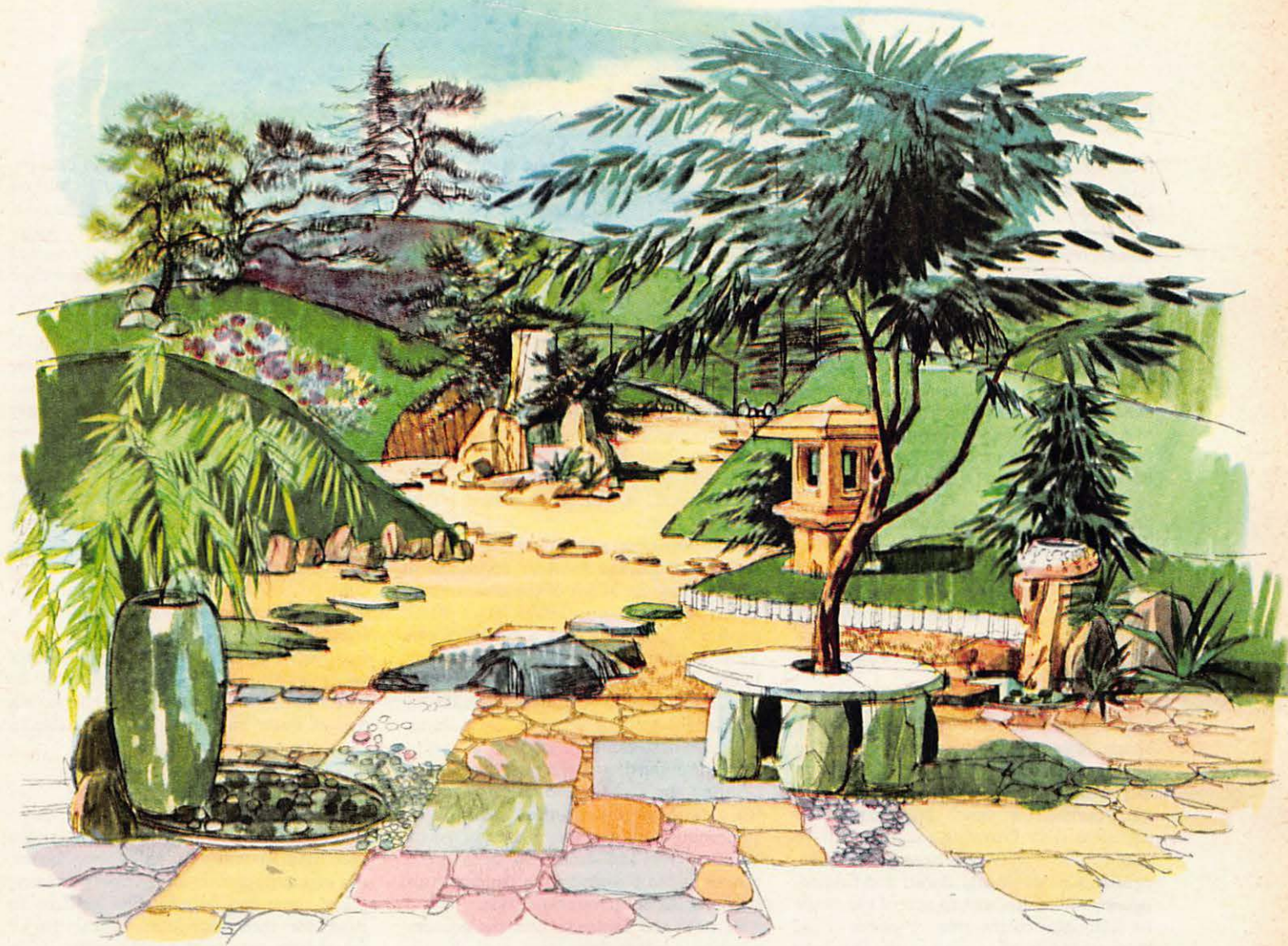
Unfortunately, it is hardly practical to replan or remake a garden on a trial-and-error basis. The planning must be carried out thoroughly in the first place before any of the physical work takes place. It is best, too, to decide on an overall plan or theme rather than to make

haphazard changes merely for the sake of change.

Illustrated here is one possible major change of plan that can be carried out to transform a typical British garden into an exotic Oriental one. Other suggestions for altering garden plots are also discussed, though more briefly.

The typical British garden contains a central area of lawn with one or two specimen trees growing from it and a single garden ornament, perhaps a sundial, bird-bath, or piece of statuary. The whole of the surrounding area is built up of trees and shrubs, some flowering, some berried, some grown for the beauty of their foliage. The general feeling is one of peace, privacy, solidity—and dullness.

Let us transform it into a Japanese garden, a complete and utter revolution that makes it entirely different from almost any other garden in the country. Japanese gardens are by tradition bound by certain laws or conventions. They must all contain water—or pretend that



These two originally identical gardens are now completely different in material, character and mood. A typical English garden, right, depends for its effect on a central vista half-concealed by borders of trees and shrubs. The Japanese garden, above, is first dug and lowered to provide soil for the "hills." Special boulders are imported, twisted pines selected and it is then merely a question of working out proportions to comply with the traditional conception of the Japanese garden. There must be five "mountains," the most distant one at the back, two side hills and two front. The space between is now a river, real or counterfeit, over which a bridge must pass, fed by a suggested waterfall half hidden by the "guardian stone," centre. The "beach" or foreground leads to the "viewing" or "contemplation" stone near the "river-mouth," winding behind the miniature temple to the right. The general effect depends upon the plant materials selected, the creation of new vistas, and the fine interplay of light and texture. Lower hills, dwarf trees, small stones, can all be used to give just the same final effect, for today's Japanese gardens are all smaller than ours



NEW GARDENS FROM OLD *continued*

they do. There are, in fact, only two types of garden in the old tradition—a hill garden or a flat garden.

A Japanese hill garden must have five hills. The central and highest hill must be in the background with foothills on either side in front of it. This gives perspective, and proportions, particularly in height, are vital. From the hills and winding through the foothills comes the water, the stream, real or simulated. If the water exists only in the mind, there must still be a bridge of attractive design, which need not, nevertheless, actually be capable of bearing a person's weight. Stone is important, and large, smooth boulders are dotted about on the borders of or actually in the "stream." If water is not really used in this stream then the bed is made of smooth raked sand, shingle, marble chips or similar material. Another necessity in the Japanese garden is a touch of religion in the form of a miniature temple or offering-stone.

Again, like Japanese flower arrangements, the materials in the garden are sparse, almost ascetic. There will be no herbaceous border—in fact, no flowers at all, except perhaps a single blossom tree and perhaps a small bog garden of Japanese iris. Growing material will be confined to a very few trees and shrubs, probably pines mainly, dwarf and twisted, pruned and cultivated to accept the shape or silhouette of the tree. Flowers could be provided by a few azaleas, the Japanese or Kurume types, dwarf and bushy.

Japanese ablutions

The Japanese are an exceptionally clean race, and at one place in the garden, at least, there will be an attractive bowl or basin containing water. This will have in it a long handled ladle which is used for pouring a few drops of water over the hands to cleanse them. The Japanese view with horror the dirty and wasteful Occidental habit of immersing the hands completely in a basin of water—and so polluting it all.

In essence, the above requisites are all that are demanded by a Japanese garden. It is not difficult to build and, once made, requires little attention. Under existing conditions in this country, we are apt to find weeding one of our major problems. This is easily dealt with in the "stream" area, for a single careful application of a total and permanent weedkiller such as Weedex will ensure that nothing grows there for 12 months or so. This material, being a solid suspended in water, does not creep in the soil and may be used quite close to growing material without harming it.

Where, in Japan, the hills will grow little grass, though they may be moss-covered,

this crop is probably a necessity in this country. The furthest hill—the focal point—could well grow dwarf and creeping heathers, which would serve well to give the impression of misty distance. The grass that covers the other hills will have to be clipped by hand and seed should be selected of a dwarf and slow-growing kind. Trees and shrubs should be chosen personally from a nursery with a view to the shape of the plant. They can be trained gradually into attractive shapes by bending branches very slightly into position, held by means of soft copper wire. As the tree gradually adapts itself to the bend, it can be increased bit by bit each year.

The Japanese garden is not radically different from the modern approach to garden-making. Much of the area in these is paved and a considerable part of the garden is taken up with a garden room. This garden is designed for outdoor living. It contains a built-in barbecue unit, surrounded on at least two sides by permanent seats or benches and possibly tables. There can be a games area with a miniature putting green, a dart board, a target for archers and perhaps one of the static tennis games. Nor is a swimming pool any longer an impossible dream. Trees and shrubs can be grown in spaces in the paving and in concrete tubs designed in contemporary style.

If both the Japanese and the contemporary gardens are too radical, too extreme, too austere, consider making a wild garden from your plot. Two essentials here are a careful choice of materials and an apparently random or haphazard planting of them in thick clumps or groups with informal paths. Materials are comprised nearly entirely of trees and shrubs of an informal nature: silver birch rather than magnolia, pyracantha rather than cotoneaster. These should be underplanted with dwarf shrubs such as azaleas and with glades of little bulbs, like crocuses and aconites. The path should meander through the rather dense woodland and be made of flat slabs of tree trunks, or unevenly shaped stones.

Sometimes, changes in garden design have to be made for reasons of pure utility. A family with young children may move into a house with an entirely unsuitable garden, or an elderly couple may require something more labour-saving. These "purposeful" gardens should first have the features chosen and then fitted into the overall scheme. For young children, there should be play features such as a sand box, paddling pool, climbing rack, swing, wendy house and, where possible, these should be grouped in one area—then lawns won't be battered by the thunder of tiny feet or

herbaceous borders smashed and broken. A good plan where very young children are concerned is to make a complete pool but fill it with sand in the childrens' early years. The sand can easily be emptied out when the children have reached an age of discretion, and the pool filled with water and planted with aquatics.

Once the considerable labour of building it has been completed, there are few gardens more labour-saving than one composed largely of water. An elderly couple might do well to consider making a formal pool of rectangular shape the major part of their garden. If the surround is paved for easy walking and to escape grass cutting, then labour is reduced almost to the limit. Remember that planted pools should be in the sunlight and not under trees and that moving water, possibly aerated by a fountain, keeps cleanest. It is quite feasible to make a swimming pool into a water garden, for some nymphaeas or water lilies grow happily under some six feet of water and it is always possible to raise other plants from the base.

Thinking of the future

Plant specialists or enthusiasts, those who have a passion for roses or rockeries, the vegetable grower or gourmet gardener, all of these can rebuild their gardens to cater for their individual tastes. In all rebuilding or remaking, however, it is wise to look to the future, to consider the time when the muscles will weary a little earlier and the back find a little more difficulty in straightening up again after a bout of bending. One of the best ways to make gardening easier is to raise some beds to waist height. This is also a help to an invalid who gets both enjoyment and therapeutic value from gentle gardening. Raised beds require some sort of retaining wall and the necessarily rather stark appearance of these can be softened by growing one or two wall plants such as ivies or *Cotoneaster horizontalis* against them. Consider also a pond or pool at waist height. Water plants and fish amply repay the closer examination that raised pools make possible.

And a few final tips . . . When altering soil levels, always guard the top soil as if it were pure gold and replace it for plants to grow in. If there is digging to be done, think carefully whether it might be a good idea to put in a much-needed drainage system at the same time. It might also be the right occasion to bury special quality electric cable to a greenhouse, for soil warming, or to spotlight a special tree or statue. Never cut down a tree in the garden without planting at least one in its place. Always plan projects fully in advance—it pays off in the end.



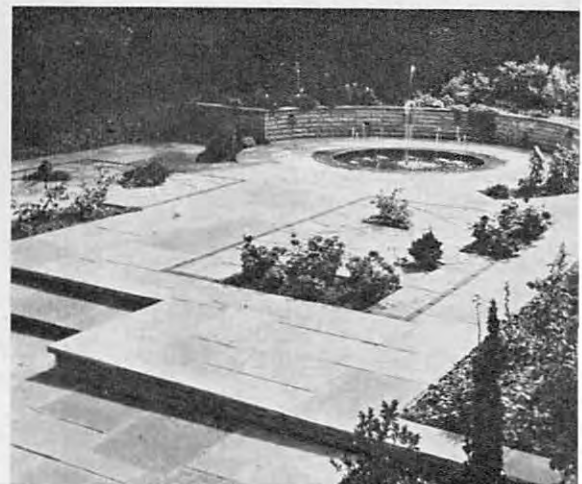
Left, formal in shape but not in materials and texture, this round pool fits comfortably into an artfully "wild" garden. Below, a grid of paving separates different varieties in their own beds. Each plant can get attention without the soil being trodden on. At the end, against the wall is a built-in barbecue which doubles as an incinerator. The garden, below centre, is a design in the round. It has a circular summer house and curved flower beds flow into a semi-circular patio



Tree trunks cut into slabs make excellent paving, and larger pieces will do well as individual garden seats. Pieces of timber of this size are tough, durable and clean



An easily-made and permanent garden barbecue which is attractive in appearance—even when not in use. The round stone base contrasts pleasantly with the square bars



Paved areas are always dry and clean underfoot. A little fountain-splashing pool and raised borders make this an attractive garden that is labour- and muscle-saving



VIVA PASTA

Pasta is the food of the Mediterranean, filling, delicious, cheap, and, surprisingly, it offers endless recipes to suit northern palates in the spring and all through the year

Pasta is made basically from Durum semolina and water mixed to a paste, shaped and dried slowly sometimes for as long as 24 hours. Cooking tips: allow two to three ounces per head. Cook in plenty of boiling salted water for 10 to 15 minutes. When ready, the pasta should be

firm and slightly opaque. Strain and toss in hot oil or melted butter to prevent the pasta sticking together. To keep hot, put in a colander over a pan of gently boiling water. Any sauce should be well seasoned and thick enough to coat the pasta. Allow one pint to six ounces.

THE PASTA FAMILY

Bucatini: Very thin macaroni.
Cannelloni: Small sheets of pasta, stuffed and rolled.
Capellini: Almost as fine as fideline.
Cappelletti: Cone-shaped pasta, stuffed.
Cavatelli: Cave-shaped pieces.
Ditali: Largest macaroni size cut tubes.
Ditalini: Small macaroni size cut tubes.
Farfallette: Bows in all sizes.
Pettuccine: Long, wide egg noodles.
Fideline: Finest spaghetti. Comes "nested."
Fusilli: Twisted macaroni with hole through it.
Gnocchi: Small semolina dumplings, eaten with cheese.
Green Noodles: Spinach flavoured noodles.
Lasagna: Ribbons of pasta, used in baked dishes.
Linguine: Flat, ribbon-like spaghetti, often served with fish.
Macaroni: Generic term for larger pasta varieties.
Mafalde: Crimped and wavy like a ribbon.
Maruzze: Large shell macaroni.
Mezzani Rigati: Grooved quills.
Pastini: Very small round forms, used for soup and baby feeding.
Ravioli: Stuffed pasta squares.
Rigatoni: Ribbed macaroni, sometimes stuffed.
Semini: "Little seeds", used in soups.
Spaghetti: "little strings".
Spiedini: Chewy horn-shaped, grooved, designed to hold sauce.
Stelletta: Little stars, used in soups.
Tagliatelle: Thin noodles.
Tortellini: Doughnut-shaped rings with filling in centre.
Verdi: "Green" pastas which have been mixed with spinach.
Vermicelli: Long, thin round pasta used in soups.
Volanda: Twists of noodles.

Farfallette with Cottage Cheese Sauce

2 oz. butter; 3 shallots, finely sliced; 3 medium size red peppers, seeded and cut in thin strips; 1 oz. flour; $\frac{1}{2}$ pint milk; salt; freshly ground black pepper; 1 lb. cottage cheese; 6 oz. farfallette; $\frac{1}{8}$ pint single cream; $\frac{1}{2}$ teaspoon paprika; 1 lemon; parsley.

Melt the butter, add the shallot and sauté 3 minutes. Add the red peppers and continue cooking gently a further 5 minutes. Add the flour and make a roux. Gradually add the milk and bring to the boil, stirring all the time. Season. Slowly stir in the cottage cheese. Cook very gently for 7 minutes. Cook the farfallette in boiling salted water for 10 minutes. Drain well and add to the sauce. Add the cream, paprika and lemon juice to taste. Correct seasoning. Serve in a deep dish, garnished with parsley.

Tagliatelle Bolognese

1 oz. butter; 3 tablespoons olive oil; 2 medium size onions, chopped; 1 clove garlic, crushed; 6 oz. freshly minced beef; 8-oz. tin Italian peeled tomatoes; $\frac{1}{2}$ pint red wine; $\frac{1}{2}$ teaspoon basil; 1 stick celery, diced; salt; pepper; 8 oz. tagliatelle; 2 oz. finely grated Parmesan cheese; chopped parsley.

Melt the butter and 2 tablespoons oil in a small pan. Add the onion and garlic and cook until transparent. Add the meat, tomatoes, wine, basil, celery and seasoning. Bring

to the boil and simmer 20 minutes. Correct seasoning. Cook the tagliatelle in boiling salted water for 12 minutes. Drain. Toss in the rest of the oil and place on a hot dish. Pour the sauce over and sprinkle with cheese and parsley.

Chicken and Mushroom Soufflé Surprise

2 oz. bacon, finely chopped; 1 small onion, chopped; 4 oz. mushrooms, peeled and chopped; $\frac{1}{2}$ oz. margarine; 1 pint milk; 3 oz. fine semolina; 4 oz. cooked chicken, finely chopped; 3 eggs; 1 round teaspoon mild mustard; salt; pepper.

Fry the bacon until crisp. Sauté the onion and mushrooms in the margarine. Drain. Heat the milk. Sprinkle in the semolina and cook, stirring all the time until the mixture thickens. Separate the eggs. Add the yolks, mushroom mixture, bacon and chicken. Season well. Whisk the egg whites until stiff and fold into the mixture. Turn into a lightly greased 6-inch soufflé dish or small straight-sided casserole. Cook 380 deg. F. (gas No. 5) for 30 minutes. Serve garnished with parsley.

Italian Rigatoni Ratatouille

2 medium size green peppers, 2 medium size aubergines, 4 large tomatoes, 1 large onion, all peeled and sliced; 1 clove garlic, crushed; 4 tablespoons olive oil; salt and pepper to taste; 10 oz. rigatoni; 2 oz.

finely grated Parmesan cheese. Cut the peppers in half lengthways, remove the seed core and any white pith. Cut into thin slices. Heat 3 tablespoons oil, fry the onion until soft. Add the peppers, aubergines, tomatoes and garlic. Add seasoning and continue to cook over a low heat, stirring occasionally for about 30 minutes. Cook the rigatoni in boiling salted water for 12 to 15 minutes.

Drain. Toss in the rest of the oil. Put into a deep serving dish. Pour over the ratatouille and sprinkle with cheese.

Green Noodles

8 oz. green noodles; freshly ground salt and black pepper; 1 tablespoon olive oil; 4 oz. mushrooms, sliced; 3 oz. butter; 2 lemons; 1 oz. flour; $\frac{1}{8}$ pint milk; $\frac{1}{2}$ pint single cream; 1 egg yolk; $\frac{1}{2}$ teaspoon grated nutmeg; 2 oz. finely grated Parmesan cheese; parsley.

Cook the noodles in boiling salted water for 12 minutes. Drain, toss in the oil and keep hot. In the meantime sauté the mushrooms for 7 minutes in 1 oz. butter, seasoning and lemon juice. Make a roux with the rest of the butter and flour. Gradually add the milk and bring to the boil, stirring all the time. Remove from the heat, add the blended egg yolk and cream. Cook gently for 2 minutes without boiling. Add a squeeze of lemon juice, seasoning, nutmeg and the mushrooms. Add the noodles and toss lightly. Turn into a serving dish. Sprinkle with cheese and garnish with lemon and parsley.



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¼ teaspoon cinnamon, ¼ oz. butter

Cut grapefruit in half, separate segments with grapefruit knife, turn out on plate. Mix with sugar and cinnamon, replace in skin, sprinkle top liberally with sugar and cinnamon. Add knob of butter to each half, place under medium grill for 10-15 minutes until heated through. Serve hot garnished with a cherry.



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VIVA PASTA

continued

Garlic Spaghetti

2 cloves garlic, cut; 4 oz. butter; 12 oz. spaghetti; salt; freshly-ground black pepper; 1 tablespoon oil; 4 oz. finely grated Cheddar cheese; parsley. Rub a deep serving dish with a cut clove of garlic. Put the rest of the garlic, butter and pepper into a small saucepan over a very low heat to infuse for about 10 minutes. Cook the spaghetti in boiling salted water for 10 minutes. Drain

and toss in the oil. Strain the garlic from the butter and pour over the spaghetti. Toss well. Turn into a deep serving dish, sprinkle with cheese and garnish with parsley.

Tomato Spaghetti

4 tablespoons corn oil; 2 oz. butter; 4 shallots, finely sliced; 1 lb. ripe tomatoes, skinned and sliced; 1 teaspoon caster sugar; 1 heaped teaspoon basil; salt; freshly-ground black pepper; 2 large green peppers, seeded and sliced; 8 oz. spaghetti; parsley. Heat 3 tablespoons of oil and the butter in a saucepan. Add the shallots and sauté 3 minutes. Add the tomatoes, sugar, basil and seasoning and cook gently

for 10 minutes, pounding the tomatoes occasionally. Add the green peppers and continue cooking gently for a further 7 minutes. Correct seasoning. Cook the spaghetti in boiling salted water for 10 minutes. Drain well and toss in the remaining oil. Turn on to a serving dish. Pour over the tomato sauce and serve garnished with parsley.

Macaroni with Chicken Livers

6 to 8 oz. chicken livers; flour; 1 tablespoon oil; 1 oz. butter; 1 medium onion, sliced; 2 rashers streaky bacon, diced; 1 clove garlic, crushed; 1 chicken stock cube, dissolved in $\frac{1}{2}$ pint water; $\frac{1}{2}$ pint dry sherry

or red wine; freshly-ground salt and black pepper; good pinch summer savory; 12 oz. Quick Macaroni; 4 oz. coarsely grated Gruyère cheese. Wash and dry the livers, cut in pieces. Toss in flour. Heat the oil and butter. Add the onion and cook until transparent. Add the livers and brown them over. Add the bacon and garlic and fry lightly. Add the stock, wine, herbs and seasoning. Bring slowly to the boil and simmer gently 10 minutes. Cook the macaroni in boiling salted water for 7 minutes. Drain. Add to the sauce. Turn into a 2-pint size ovenware dish. Cover the surface thickly with grated cheese. Brown under the grill. Serve with watercress salad.

SPRING MEATS

There is no need today to confine the traditional spring meats—spring lamb, chicken, veal and hot and cold pork—to the spring. But it is an apt time to enjoy these delicacies

After the casseroles, hotpots, pot roasts and stews of the winter, now is the time for lighter and more piquant meat dishes and different methods of cooking. Grilled, fried or poached meat or poultry requires little preparation, retains the full

flavour of the meat and can be cooked in individual portions. Meat marinated in wine before cooking or steeped in a cider pickle gives a fresh flavour to the dish. Serve with crisp tossed salads, a sharp sauce and garnish with mint or watercress.

Roast Fillet of Pork with Bigarade Sauce

1 fillet of pork, about 2 lb.; 1 teaspoon dried sage; salt; pepper; 1 oz. butter. Sauce: 1 small orange; 1 lemon; $\frac{1}{2}$ pint espagnole sauce; $\frac{1}{2}$ pint claret; cayenne pepper; salt; caster sugar. Garnish: Parsley. Open the fillet. Sprinkle with sage and seasoning. Reshape and tie with fine white string. Dot with butter and cook 335 deg. F. (gas No. 3), allowing 30 minutes to each pound. To make the sauce: put the thinly peeled orange rind and a strip of lemon rind into the espagnole sauce. Bring slowly to the boil and simmer 10 minutes. Strain. Add the strained orange juice, 1 teaspoon lemon juice, wine and seasoning to the sauce. Reheat gently but do not boil. Add

sugar to taste. Slice the cooked fillet and arrange overlapping down the centre of a serving dish. Mask with some sauce and hand the rest separately. Garnish with parsley.

Grilled Chicken with Wine Sauce

One-2 $\frac{1}{2}$ lb. roasting chicken; salt; freshly-ground black pepper; $\frac{1}{2}$ teaspoon marjoram; 2 tablespoons oil; 2 oz. butter; $\frac{1}{2}$ chicken stock cube, dissolved in $\frac{1}{2}$ pint water; $\frac{1}{2}$ pint dry white wine; watercress. Divide the chicken into portions. Lift the skin of each and sprinkle in salt, pepper and marjoram. Paint with oil and dot with half the butter. Line a grill pan with kitchen foil. Put in the chicken portions skin side down. Grill under a gentle heat for 12 minutes. Turn the portions. Dot with the rest of the butter. Reduce the heat a

little and continue cooking for a further 15 minutes. Put the chicken on to a serving dish. Without removing the foil, add the stock and wine to the grill pan. Bring the contents slowly to the boil and boil rapidly 5 minutes. Pour round the chicken. Garnish with watercress and serve with boiled rice flavoured with saffron.

Prune-Stuffed Shoulder of Lamb

12 oz. prunes; 6 oz. fresh white breadcrumbs; 2 tablespoons grated orange rind; 1 onion; finely chopped; salt; pepper; 1 boned shoulder of New Zealand lamb; 2 tablespoons dripping or lard. Just cover the prunes with water. Bring to the boil and simmer gently until soft. Drain. Remove the stones and chop the prunes. Put into a basin with the breadcrumbs, orange

rind, onion and seasoning. Mix well until the ingredients bind together. Place the stuffing in the shoulder and secure with skewers or fine white string. Weigh. Place the meat in a roasting tin with the fat. Cook 335 deg. F. (gas No. 4). Allow 40 minutes per pound. Serve cold with crisp lettuce and tomato salad.

Fillets of Veal with Pimento Cream Sauce

8 oz. veal fillet; salt; freshly-ground black pepper; $\frac{1}{2}$ pint dry white wine; 2 oz. butter; $\frac{1}{2}$ pint single cream; 4 $\frac{3}{4}$ oz. can Spanish sweet red peppers; 2 oz. black olives, stoned; parsley. Get the butcher to beat the veal until thin. Cut into 4 portions, sprinkle with seasoning and marinate in the



SPRING MEATS

continued

wine for 3 to 4 hours turning occasionally. Drain the fillets and fry gently in the butter until golden brown on both sides, about 12 minutes altogether. Lift on to a serving dish and keep hot. Déglace the pan with the marinade and cook until the liquid is reduced by half. Remove from the heat and gradually add the cream. Return to the heat and cook gently without boiling, stirring all the time. Drain the peppers. Cut half into strips, and add to the sauce. Heat through. Pour the sauce round the fillets and garnish with black olives, strips of red pepper and parsley.

Fillets of Lamb in Red Wine

2 lb. fillet end of leg of lamb; 1 each: large carrot and onion, thinly sliced; salt; freshly-ground black pepper; sprigs of mint; $\frac{1}{2}$ pint red wine; 2 oz. butter.

Remove the bone and cut the meat into thick slices. Put into a deep dish with the vegetables, seasoning and 2 sprigs of mint. Pour over the wine and leave to marinate for 24 hours, turning occasionally. Lift the meat from the liquid. Melt the butter in a large sauté pan, add the meat and fry a few minutes on both sides. Add the marinade, bring slowly to the boil, cover and simmer gently for 10 to 12 minutes. Lift the meat on to a serving dish, keep hot. Boil the liquid rapidly until reduced by half. Correct seasoning. Strain round the meat. Garnish with mint.

Stuffed Lamb Cutlets with Soubise Sauce

6 lamb cutlets, boned, stuffed with kidney and rolled; little oil; salt; freshly-ground black pepper.

Sauce: 2 large onions, chopped; $\frac{1}{2}$ pint thick béchamel sauce; $\frac{1}{4}$ pint single cream; pinch each: caster sugar and ground mace; seasoning.

To Serve: $1\frac{1}{2}$ lb. potatoes; $2\frac{1}{2}$ oz. butter; about $\frac{1}{4}$ pint milk; 1 lb. carrots, shredded; $\frac{1}{2}$ oz. caster sugar; 12 oz. sprouts.

Garnish: paprika; parsley.

Get the butcher to prepare the cutlets. Paint with a little oil and sprinkle with salt and pepper. Put on one side.

Prepare the sauce; blanch the onions. Drain and put back into the saucepan with salt and sufficient water to cover. Cook until tender. Drain well and reduce to a purée. Heat the béchamel sauce. Add the purée, cream, sugar and mace. Season to taste. Reheat gently in a double saucepan.

Cook the potatoes in the usual way. Dry and mash with 1 oz. butter and warm milk. Season. Keep warm. Cook the carrots in salted water until barely tender. Drain and return to the pan with 1 oz. butter and $\frac{1}{2}$ oz. caster sugar. Leave over a low heat, tossing occasionally until slightly caramelised. Cook the sprouts in boiling salted water until just tender. Drain well and toss in the remaining butter.

Grill the cutlets under medium heat for 5 minutes. Turn, reduce the heat slightly and cook a further 5 minutes. Using a forcing bag with $\frac{1}{2}$ -inch rose nozzle, pipe the potato into a high oval shape on a hot serving dish. Pour the sauce into the centre. Place the cutlets against the potato and arrange the vegetables round the dish. Dust sauce with paprika, garnish with parsley.

Pickled Pork

2 lb. thin flank of pork; coarse salt; 1 each, large carrot and onion, sliced; 6 peppercorns. Pickling liquid: $\frac{1}{2}$ pint dry cider; 2 shallots, sliced; 8 peppercorns; $\frac{1}{2}$ teaspoon dried sage. Well cover the pork with salt. Leave on a flat dish on a cool place for 24 hours. Turn occasionally. Rinse the meat under cold water. Put into a pan with the carrot, onion and 6 peppercorns. Just cover with water. Bring slowly to the boil, and simmer about one hour or until tender. Lift the meat from the liquid and leave to cool.

Put the cider, shallots, 8 peppercorns and sage into a pan. Boil rapidly 15 minutes, remove the peppercorns and pour over the sliced meat. Leave 3 to 4 hours turning the meat from time to time. Serve with jacket potatoes.

Poached Chicken with Cream Sauce

3 lb. roasting chicken; salt; freshly-ground black pepper;

1 chicken stock cube, dissolved in $\frac{1}{2}$ pint water; $\frac{1}{2}$ pint dry white wine; 2 shallots; 2 medium size carrots, 2 sticks celery, all finely shredded; 1 lemon; pinch each thyme and mace; 2 oz. mushrooms, sliced; $\frac{1}{4}$ pint single cream; 2 egg yolks.

Joint the chicken and lightly season with salt and pepper. Put the stock, wine, vegetables, 2 in. strip of lemon rind and some seasoning into a sauté pan. Bring slowly to the boil and simmer 5 minutes. Add the chicken portions, again bring to the boil. Cover and simmer 20 minutes, turning the chicken occasionally. Remove the lemon rind. Add the mushrooms and a squeeze of lemon juice. Cook a further 10 minutes. Blend together the cream and egg yolks. Add a little of the hot liquid and return the whole to the pan. Cook gently without boiling for a few minutes. Serve at once with boiled rice and lettuce tossed in French dressing.

Steak Envelope

$1\frac{1}{2}$ lb. grilling steak; 2 tablespoons each: made mustard and sweet chutney; 3 tomatoes, skinned and sliced; 4 oz. mushrooms, sliced; salt; freshly-ground black pepper; oil; 1 large croûte bread; parsley; $\frac{1}{2}$ pint espagnole sauce. Get the butcher to beat the steak until really thin. Spread the steak with the mustard mixture. Cover with the tomatoes and mushrooms. Season. Fold the steak in two and sew together with fine white string. Rub over with oil and sprinkle with salt. Cook 400 deg. F. (gas No. 6) for 20 minutes. Fry the croûte in oil. Drain well. Place on a serving dish. Remove the string and put the steak on top. Garnish with parsley and hand the sauce separately.

Roast Duck with Pineapple Lemon Sauce

3 lb. duck; $8\frac{1}{2}$ oz. can pineapple rings; salt; freshly-ground black pepper.

Stuffing: 1 oz. butter; duck's liver, chopped; 1 medium size onion, blanched; 1 teaspoon dried sage; $1\frac{1}{2}$ oz. fresh white breadcrumbs.

Sauce: duck's giblets; 1 each: small onion and carrot, sliced; $\frac{1}{2}$ pint sherry; $\frac{1}{2}$ chicken stock cube, dissolved in $\frac{1}{2}$ pint water; $\frac{1}{2}$ pint pineapple juice; 1 lemon;

$\frac{1}{2}$ oz. soft brown sugar; $\frac{1}{2}$ oz. cornflour; pineapple rings, cut in pieces.

Garnish: watercress; few maraschino cherries.

Rub the duck all over with a little pineapple juice. Sprinkle with salt and pepper. Leave in a cool place to dry.

Lightly fry the liver in the butter. Remove from the heat. Mix in the onion, sage, bread crumbs and seasoning. Stuff the body of the duck with this mixture and truss with fine white string. Weigh. Place on a grid in a baking tin and cook 355 deg. F. (gas No. 4). Allow 30 minutes per pound.

Chop the giblets and put into a saucepan with the sliced onion and carrot, sherry, stock and seasoning. Bring to the boil and simmer 30 minutes. Strain. Return to the rinsed saucepan with the pineapple juice, 1 teaspoon grated lemon rind, 1 teaspoon lemon juice and the sugar. Bring slowly to the boil. Add the blended cornflour and cook for about 2 minutes, stirring all the time. Add the pineapple pieces and heat through slowly.

Serve the duck garnished with watercress and cherries and hand the sauce separately.

Fried Chicken with Curry Sauce

1 oz. sultanas; 4 oz. butter; $\frac{1}{2}$ pint oil; 2 shallots, finely chopped; salt; pepper; a $2\frac{1}{2}$ lb. roasting chicken, cut in four portions; 1 level teaspoon curry powder; the chicken liver chopped; 1 light teaspoon cornflour; 1 chicken stock cube dissolved in $\frac{1}{2}$ pint water; 1 dessertspoon brandy; watercress.

Cover the sultanas with boiling water and leave to soak for $\frac{1}{4}$ hour. Strain. Heat the butter and oil. Fry the shallots until transparent. Remove from the pan and put to one side. Season the chicken and fry the pieces slowly (approximately 45 to 50 minutes). When the chicken is cooked and golden brown on the outside, remove the pieces and drain on kitchen tissue. Pour off half of the fat and to the remainder in the pan, add the shallot, curry powder, chicken liver and cornflour. Cook for 3 to 5 minutes. Add $\frac{1}{2}$ pint of chicken stock and bring to the boil. Strain and add the sultanas and brandy, correct seasoning and pour round the chicken. Garnish with watercress.



taste the fish...

thank the Twirl!

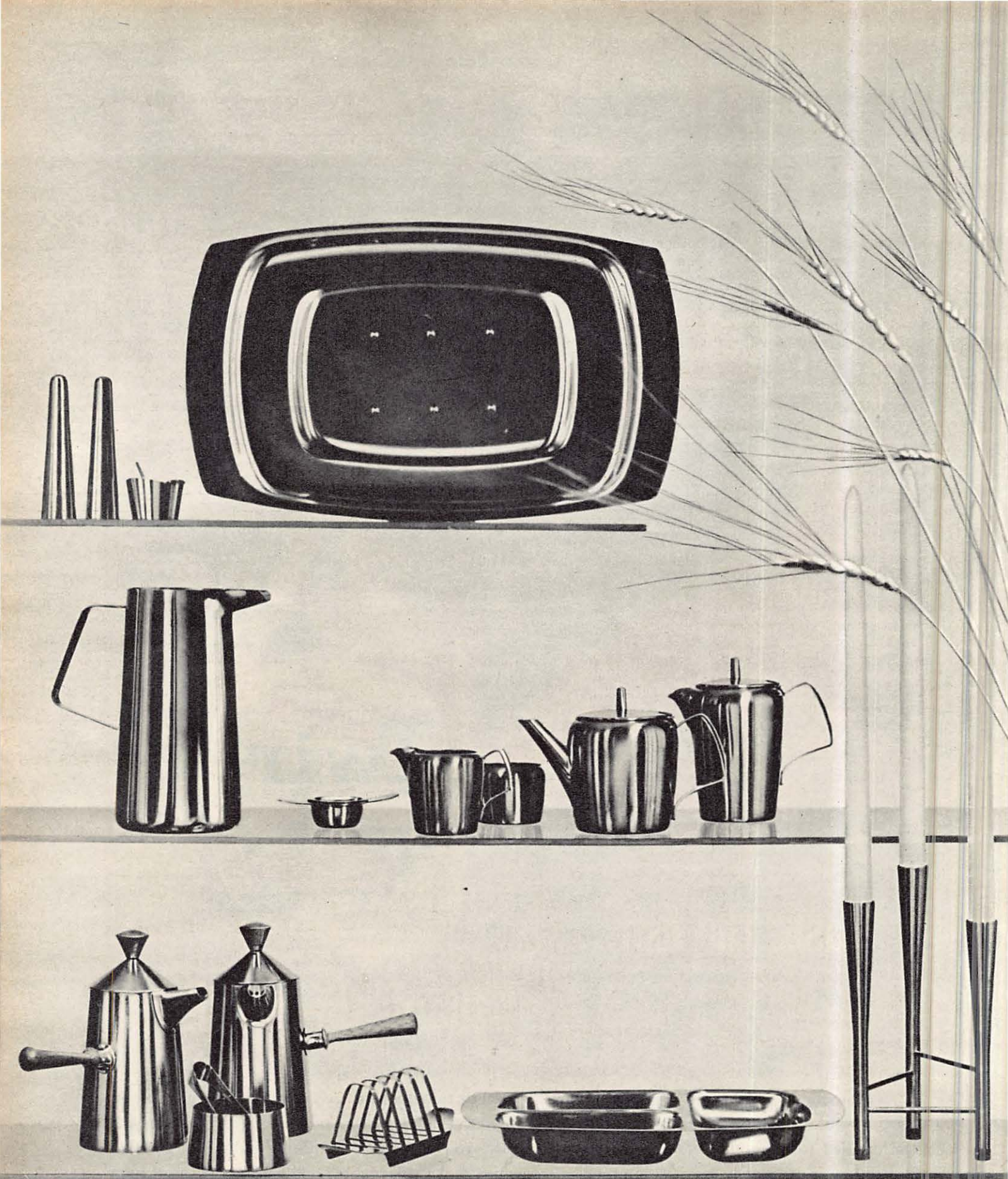
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ADDITION CAN BE EASY

The family increases and a home seems to get smaller. Yet extra space need not be too expensive to provide—as this detailed survey of small house-extensions shows

THERE CAN HARDLY be a house in the country that is tailor-made to fit a whole family's needs. An extra room is often regarded as an impossible dream, and the expense of having it built prohibitive.

But, provided that you can use a screwdriver and a hammer, it should be quite easy to put up an extension made up of panels fitted together. An extension with component parts that have to be assembled into panels takes longer to erect, and is a little more difficult to fit together.

Some extensions can be built to window height in brick, such as Thorn's Rockleigh, King's or Bath's Spacemaster type G. Others are walled in wood—for example, Toogoods home expansion, Medway Cedarrooms, and Blacknell home extension. Prefabricated concrete units are used for the walls of some other

models, such as Banbury's Penthouse and the Marley home extension.

If you want to make your addition very easy, you could use a King's conservatory, for each unit is built individually for the customer—and costs are still below those of an average builder. First, the surveyor discusses the extension, then he draws up plans, free of charge, and submits them to the local authority. When quotation and plans have been accepted, a team of craftsmen arrives to erect the conservatory.

Average examples of cost for a King's conservatory 9 ft. by 6 ft. is £94 10s., and a 16 ft. by 6 ft. size about £148, or 15 ft. by 8 ft. about £180.

Hall's house rooms have four basic panels, 4 ft. wide and 7 ft. 6 in. high. The panels are of clear cedar, treated with

Medway Cedarroom Rio extension has p.v.c. sloping roof. Made in four widths and lengths from 5 ft. 1½ in. Costs from £35 5s. on cedar base

Continued on page 95





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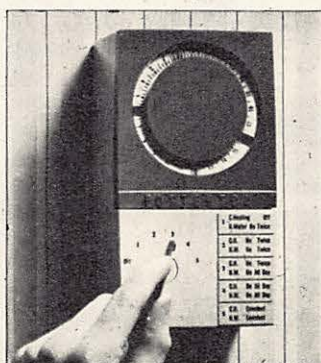
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ADDITION CAN BE EASY *continued*

a water repellent, but one design can be fitted on to brick half-walls built by the householder. These conservatories can be erected on a concrete floor, made by the householder, or on a timber floor, supplied by the makers.

Ring the changes

Toogoods home expansion range is made in a traditional and a modern design to suit both old and new houses. Although the panels are all made to a standard size, it is possible to obtain 800 variations in the design of the conservatory. The edge between the building and the wall of the house is sealed with a bituminised foam strip called Compristrip, which prevents any rain water running down inside and yet enables the extension to be moved to a new site if a family changes homes. For greater privacy, one or both ends of the conservatory can be fitted with complete cedar or plywood walls.

Bitmore buildings are sectional timber buildings, and three sections can be used to form an extension. Standard sections are designed upon a floor-plan module of 8 ft. internally and 7-ft. floor-to-ceiling height, or 7 ft. 6 in. if specified. The frames are of planed softwood, and the cladding Western Red Cedar.

Blacknell home extension consists of components that are clipped together with a patented secret bolt fix to form a watertight joint. All the main vertical supports are sealed before leaving the works. These extensions come in four widths: 10 ft., 8 ft. 2 in., 6 ft. 9½ in. and 4 ft. 11½ in.

The Marley home extension has walls

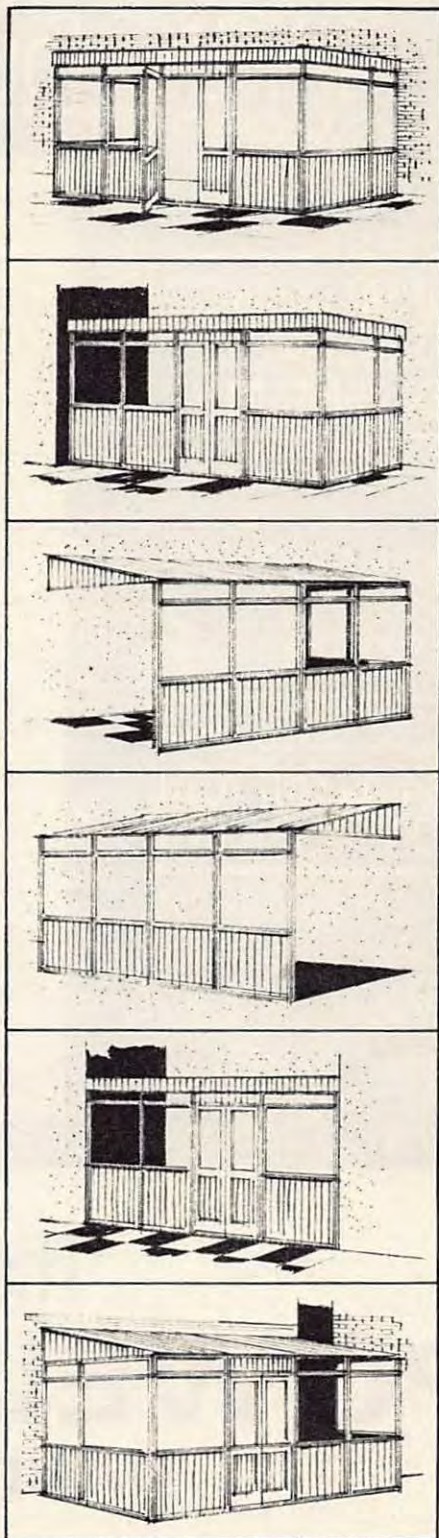
of reinforced concrete to sill height, finished with Sparlite stone finish, which needs no maintenance. Available in 60 different designs, it costs from £64 10s. for a 4 ft. 11 in. by 7 ft. 0½ in. unit.

Banbury's Penthouse is made from concrete units, which are pre-cast and reinforced with mild steel rods. The units interlock and dovetail together, and are clamped into position with zinc-plated clamping plates, bolts and nuts. The Banging window frames are of galvanised metal and can be fixed or will swing from a central pivot. The concrete sections of the Penthouse are available in two textured finishes—Rockstone and Rockwall. The interior of the concrete piers is lined with softwood, faced with wallboard. The door is of mahogany.

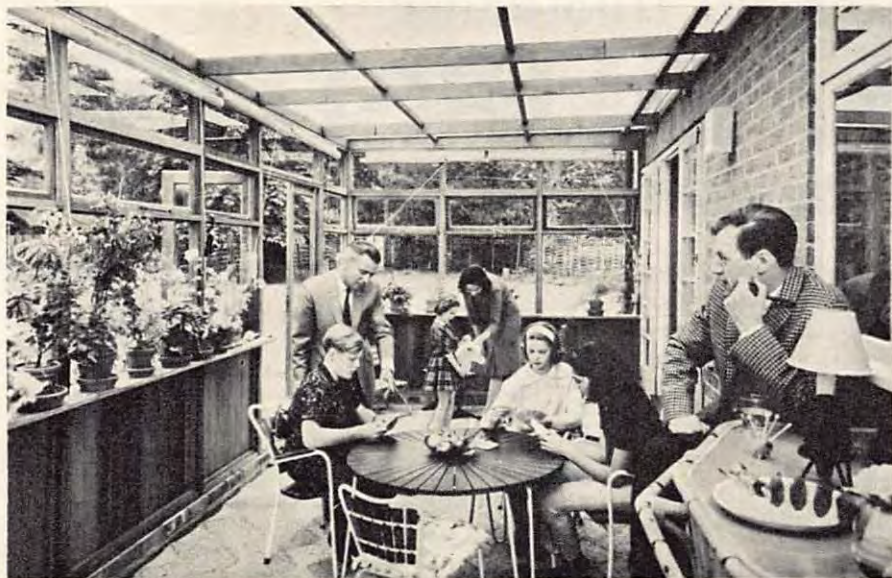
Taking a closer look

When buying a house extension, don't rely entirely on catalogues. Ask local representatives to call, and go to look at extensions on site, or, if this is not possible, ask the manufacturer if any other extensions have been erected near your home. Look carefully at the finish of the materials used. Cedarwood is available in two qualities, so make sure that the wood used for the extension you choose is tough, thick and knot-free. It should also be well sanded to a smooth finish. Door and window furnishings, screws and hinges should all be of good quality to provide a durable finish.

When you consider buying an extension, it is wise to find out what planning permission or bye-laws have to be complied with, as they may affect the siting of the extension and the materials used.



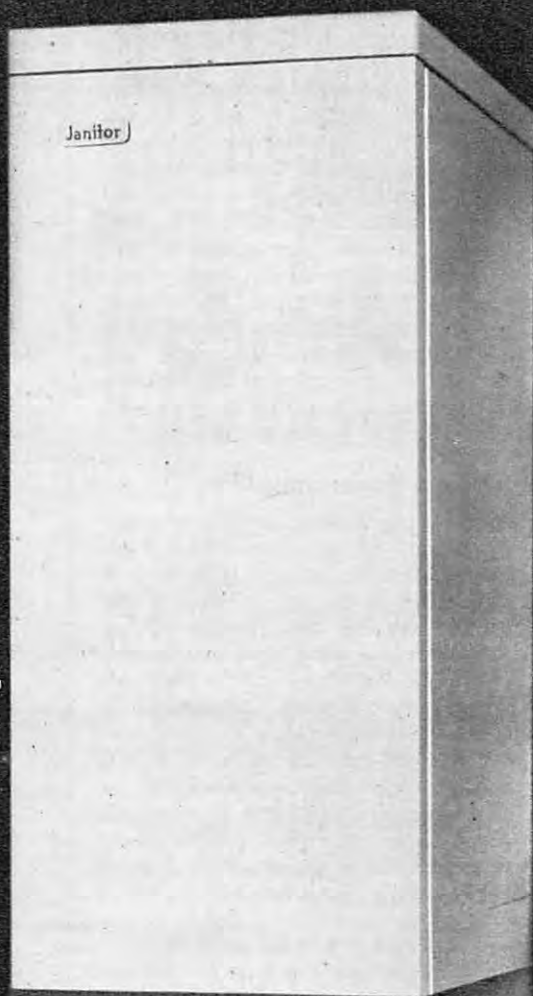
Blacknell System One extension. Many sizes, from 4 ft. 11½ in. long by 5 ft. ½ in. wide, £58



These drawings of Toogoods home expansions show how they can be used to fit different site conditions and meet varying family needs. From top to bottom, they are shown in a corner between walls, on a straight wall, open one end to provide a sheltered drying or play area, open both ends as a covered way or car port, in an alcove and in a shallow corner. There are over 800 variations. From £38 15s. with cedar walls and from £32 15s. built on a brick base

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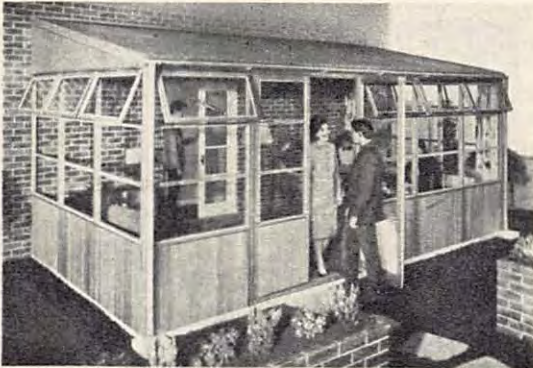
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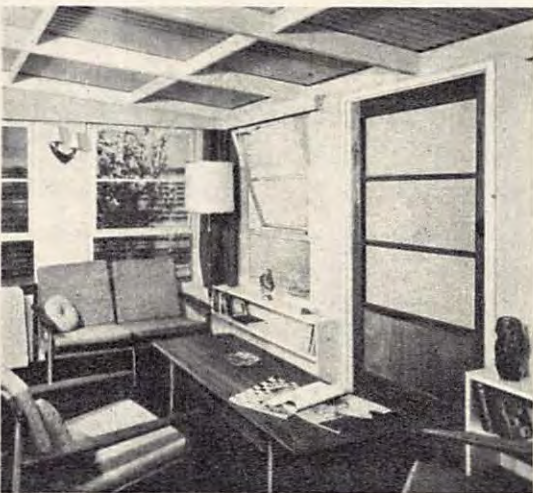
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ADDITION CAN BE EASY
continued

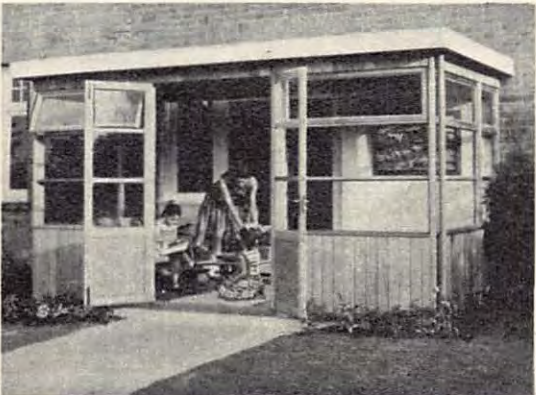


Medway Rio Cedarroom has cedar cladding on the outside, polyvinyl guttering and pipes. Prices are from £35 5s. for a unit 5 ft. 1½ in. long by 4 ft. 11½ in. wide, to £184, for an extension 34 ft. by 9 ft. 9¼ in.



Interior of a Banbury Penthouse extension, which has concrete walls and swivelling metal windows. An extension 10 ft. 2 in. by 9 ft. 9 in. with a sloping roof costs from £103. With a flat roof, it costs from £121

Bath's Spacemaker extension type F has a flat roof and incorporates built-in guttering, insulation cavity and hardboard ceiling. A unit 4 ft. 2½ in. long by 4 ft. 3½ in. wide costs from £41 5s. with cedar base



Continued overleaf

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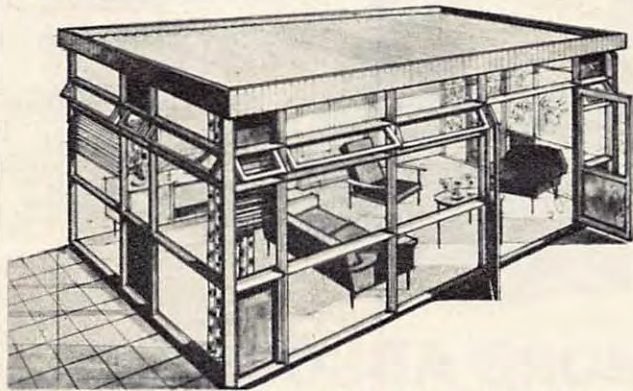
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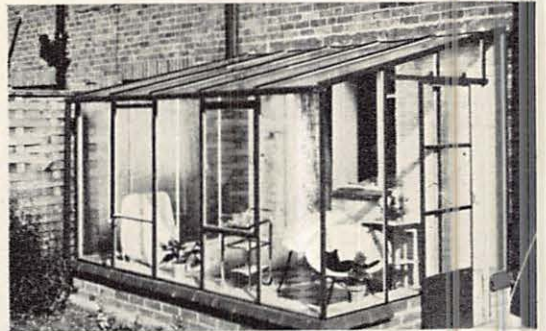


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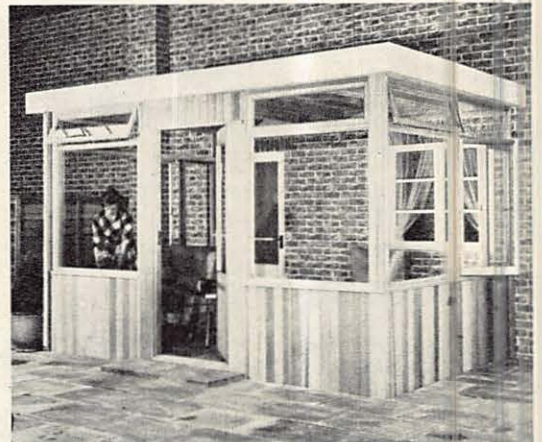
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ADDITION CAN BE EASY *continued*



Sadler and Clayton's sun-lounge consists of glass windows set on a brick base, with a metal and glass sliding door on the outside of the brickwork. Model 56, 10 ft. 2½ in. long by 7 ft. 3½ in. wide, costs £78 1s.



Chester extension by Robert H. Hall is made of cedar and is shown in the 12-ft. by 8-ft. size. 7 ft. 6 in. high, it costs £118 5s. Other sizes range from 8-ft. square to 20 ft. by 12 ft. They are all 7 ft. 6 in. high.

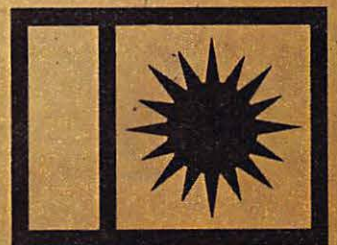
Marley home extension combines the use of cedar-wood and reinforced concrete panels, which have a maintenance-free finish. They come in 60 sizes, from 4 ft. 11 in. wide by 7 ft. ½ in. long at £64 10s.





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ABROAD with the CHILDREN

by Sebastian Cash

The Continent and the Mediterranean sun call the young as well as the young at heart. Choose the time and place with care and you'll give the whole family an unforgettable time



THEY STOOD exchanging stares, two sun-tanned toddlers on the Dover-bound ferry. "Hullo," said the he-toddler, "Hullo, girl." Getting no response he paused, puzzled; then, in a burst of inspiration, tried again. "Bonjour, girl!" he said.

I left them to it. Clearly here was a cosmopolitan character in the making. And he set me thinking again about the whole business of foreign holidays with tots.

Is it, in fact, a sensible idea to take small children abroad? The average child under eight could scarcely care less what country he is in. Given regular meals and a sandy beach, he will be equally happy at La Baule, Benidorm or Blackpool. And, on several counts, there is a case to be made for Blackpool.

For parents, it is less simple. No young couple with an infant family and a taste for foreign travel can relish a wait of eight or ten years for a chance to cross the channel again. And such parental self-sacrifice is needless. Taking children abroad today can be almost as straightforward as taking them to the South Coast. But some intelligent foresight

and a little pioneer work may be needed.

Few British children—and few enough British adults for that matter—feel at their best in the gruelling heat of a Mediterranean August. Unless you have sun-proof children, where you go may largely depend on when you go. If you are not tied to school holidays you can take your pick.

In the months of May and June, Majorca or the Mediterranean coasts of France, Italy or Spain can be no more than agreeably hot. But make a careful check on the nature of the beach when you choose resorts in these parts. Not all have sand and some described as "sandy" are, in fact, of a coarse, gritty substance that no self-respecting toddler would look at twice.

In high summer, the coasts of Holland, Belgium, Brittany and the west of France are in every way a better bet, with wide, gently sloping beaches of top-quality sand and the added advantage of short distance travel. Scandinavia, too, has fine beaches and uncomplicated menus. Many Danish resorts, in particular, are entrancing for children of all ages.

For any but the shortest journey, air

travel wins as a way of getting children transported with maximum speed—and minimum wear and tear. The next best thing is probably to take your own car. This way, you can travel at your own pace and stop when you want. A car also accommodates bulky items like potties, favourite dolls, cricket bats and picnic gear. You can bed down a small child on the back seat or change a nappy across the front one. But don't attempt to exceed 200 miles a day when you are touring abroad unless you have something like a motor-caravan with beds and cooking facilities laid on. Otherwise, your journey will turn into a long, hard haul between meal stops.

Long train trips are best made overnight when the ten-year-old will find sleeping in a couchette an adventure, and dinner in the restaurant car excitingly sophisticated. But do book both in advance and take some picnic food for emergencies. Couchettes are not suitable for very young children. If you must take them on a long train journey, pay extra for a sleeper.

With small children, or a family of mixed ages, a self-catering holiday in a rented



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ABROAD with the CHILDREN *continued*

villa, flat or chalet has powerful advantages. This way you can make your own routine to fit the family and sidestep those aspects of social life or cuisine that do not suit you. The larger the household, the more economically a villa holiday works out. Chief drawback—mother will inevitably have to cope with domestic chores, although the maid service offered by most villa renters will considerably lighten the load.

OUTDOOR HOLIDAYS

For a family holiday on a shoestring, camping or caravanning is the best bet, but really suitable only when the children are older—say from nine or ten years upwards. The best Continental camping sites are excellently organised, with washing, shopping and, sometimes, restaurant facilities laid on.

An alternative, with fewer chores attached, is a holiday village with chalet-type sleeping accommodation which you tend yourself, but with meals served in a central club house, which generally includes a bar, a village shop and other facilities.

A village holiday can be a money-saver. One such settlement on the French Riviera sets out to cater for families with small children. Facilities include a supervised nursery and playground, a swimming pool with an instructor in charge and evening entertainment for adults. Cost for a ten-day holiday, including rail travel from London, is around £31 for adults;

but it is only £5 for children under four years old.

There are similar holiday villages on the French and Belgian coasts. At one near Biarritz, the charges for a fortnight are £35 per adult and from £21 per child, with rail and sea travel included. At a Belgian centre, prices are from £13 a week for adults and from £5 to £9 per child, travel included.


For maximum comfort and minimum effort, however, a hotel holiday will always remain top favourite with most families. Since the whole success of such a holiday depends on finding the right hotel, it is important to look hard before you leap.

FINDING HOTELS ABROAD

There are agencies that specialise in family holidays abroad at an all-in price, but the average travel agency shows a stupefying ignorance in the matter of finding hotels "catering for children." If you are the independent type, and like to make your own arrangements, a letter to the local Tourist Information Office of the district in which you want to spend your holiday may bring you a list of possible hotels. For the addresses of these local offices apply to the London headquarters of the National Tourist Office of your chosen country, some of which are listed at the end of this article.

Rates vary widely according to country and season, but for approximate budgeting purposes

Continued on page 106



They handed me a bathroom
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By 'they' I mean, of course, the Westminster Bank. We wanted another bathroom at home a lot, and under their Personal Loan Scheme I was successful in getting it. What's more, I could choose where to buy. The Manager asked me some questions, of course. Wouldn't you in his place? But he's known me for a while and reckons (my wife would laugh at this) that I'm a fairly responsible sort of chap. You know ... I think he's right. Anyway one good trust deserves another.

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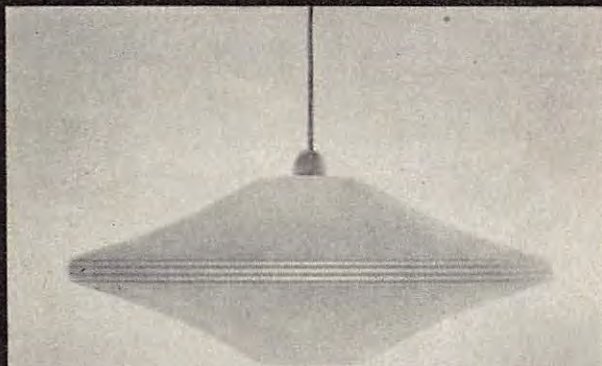
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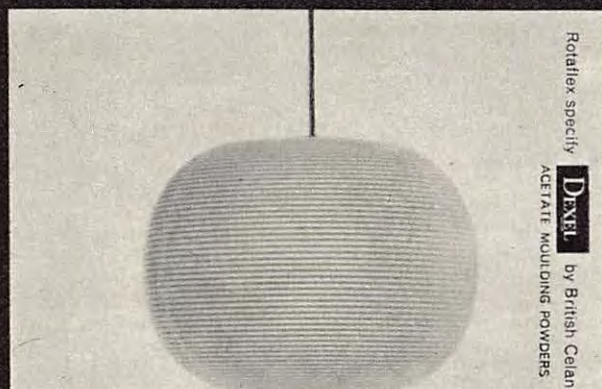




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ABROAD with the CHILDREN

continued

£2 to £3 per day per adult for full board is a realistic figure, with reductions for demi-pension and for children according to age. Do not expect substantial reductions for children over seven.

Apart from the initial difficulty of tracking down family hotels, take courage from the fact that foreigners do have children themselves and do take them on holiday. Facilities are there, but they are organised rather differently and rather less than in this country.

Hotels abroad tend to provide small beds for toddlers in the parents' room rather than cots. But the cots can be found, particularly in large family resorts such as Dinard in Brittany or Blankenberghe in Belgium. High chairs for the youngest holiday-makers are elusive, but a car seat hooked over an ordinary chair in the dining-room makes a good substitute. And, likely enough, a hotel waitress will rush up with cushions for a small child's chair before you have a chance to ask.

CHILDREN'S FOOD

Special meals—scrambled eggs, for example, instead of *sole bonne femme*—will be provided without difficulty by the majority of hotels abroad, but may be charged separately. Where children under five are concerned, most hotels make a basic charge for a bed or cot and add the cost of any special meals provided. Such charges may be nominal if you take your own sieved baby foods from home in tins or jars for heating and need only hot milk for drinks and the odd portion of potato or bread.

Among older children, some take quickly to foreign-tasting foods, others view with suspicion a hint of garlic or a mayonnaise-tossed salad. For this reason, it is wise, if staying in an hotel, to book bed-and-breakfast or dinner-bed-and-breakfast so that your child can have at least one meal out daily at a restaurant—where he can pick what he likes. Eggs and chips, steak, cold ham, omelettes and so on can be found anywhere. Picnic meals for the beach are fun and money-saving. So take a picnic basket with you. You will also find it useful to have a tiny cooking stove so that you can make tea or coffee and heat soup to eke out the sandwiches.

BABY-SITTING

In France, Spain or Italy, it is not uncommon to see tiny children toddling round with parents late into the evening or dining with adults up to ten o'clock at night or later. Baby-sitting is not yet highly organised on the Continent. But something can generally be arranged. Out of season, a chambermaid or waitress can often be persuaded to oblige, when she is not busy in the evenings. In season, the best plan is to write, well in advance, to the local information office of the resort, asking about facilities for baby-minding.

Often enough, the office will have a register of young people who will sit-in with children during the evenings for a modest fee. At the larger resorts in Brittany, you can pop your youngster into the local "Beach Club" during the day, where, in an enclosed

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ABROAD with the CHILDREN

continued

area of sand, he plays games and has fun on swings and slides under adult supervision at charges around 6s. for two hours.

LAUNDRY

Washing and ironing may be problems and it is best to be realistic about this from the start. Take changes of clothes that, barring accidents, will see the children through the holiday, and use disposable nappies for babies. Hotels *will* send clothes to the laundry for you but, especially in the peak season, the turn-around period can be slow. Some hotels forbid washing in the bedroom basin so the drip-dry idea may be no solution. Again, you may solve the problem by mentioning, when you write to the local tourist office, that you want a hotel that caters for the laundry problems of very young children.

ALL-IN FAMILY HOLIDAYS

If you prefer the simplicity of a hotel holiday organised for you, you can take your chance with your local travel agent or, better still, go to an agency that specialises in family holidays. One such agency runs party-holidays abroad, for families, in Normandy, Switzerland, Austria, Italy, Yugoslavia and the north of Spain. A hostess will do baby-sitting at night or child-minding in the morning and there is evening entertainment for adults. Adult price for fortnight's holiday, all-in, is from £40, depending on place and season, with generous reductions for children.

NATIONAL TOURIST INFORMATION OFFICES

Austria: Austrian State Tourist Dept., 16 Conduit Street, London, W.1.

Belgium: Belgian National Tourist Office, Belgium House, 66 Haymarket, S.W.1.

Denmark: National Travel Association of Denmark, Danish Centre, 2-3 Conduit Street, W.1.

France: French Government Tourist Office, 178 Piccadilly, London, W.1.

Germany: German Tourist Information Bureau, 61 Conduit Street, W.1.

Holland: Netherlands National Tourist Office, 38 Hyde Park Gate, S.W.1.

Italy: Italian State Tourist Office, 201 Regent Street, W.1.

Norway: Norwegian National Tourist Office, 20 Pall Mall, S.W.1.

Spain: Spanish National Tourist Office, 70 Jermyn Street, S.W.1.

Sweden: Swedish National Travel Association, S.A.S. House, Conduit Street, W.1.

Switzerland: Swiss National Tourist Office, 458 Strand, W.C.2.

Yugoslavia: Yugoslav National Tourist Office, 143 Regent Street, W.1.

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GETTING THE RISK OUT OF YOUR SYSTEM



Britain's first fully industrialised system built block of flats, at Kidderminster, is remarkable in that it was completed by 41 men in only seven months—but it is totally lacking in exciting relief and the play of light and shade

Technically Speaking by Eric Ambrose, F.R.I.B.A.

IN LAST MONTH'S IDEAL HOME, Cynthia Ellis, reviewing the problem of system building, wrote, "Many architects resent the coming of system building. They see it not as a challenge, but as a way of cheating them out of a living." She added, "Developers of building systems feel that they have to woo architects to use them by assuring them of a choice of 30 different facing panels and a score of colours, as if that kind of choice made for good architecture."

Was it but yesterday that architects were being attacked on the grounds that their buildings were all "matchboxes?" Now, it seems, we are to be robbed even of our varying matchbox covers and so must return to "the dingy monotone of architecture" I so scathingly castigated in 1948—and which I hoped had gone for ever.

It is, of course, heartening to be told that if we, as a nation, lag behind the rest of Europe in the technique of building, it is not due to any resistance on our own part, or that of the builders, manufacturers or financiers, but because that self-centred, axe-grinding scapegoat—the British architect—believes that the choice of colour and varied texture "can make for good architecture."

Architects need assurances

We architects *are* difficult to woo, not because we want the colours and a choice of textures, to which we are certainly entitled, but because we must have information and assurances about the new materials and techniques we are offered. We want what any other architect in most European countries receives by right.

We would like, for example, a decision on the Module (the unit of length which Miss Ellis tells us is unlikely to be resolved)—a decision that would enable us to fit the parts of our buildings together without chopping bits off or filling in gaps.

But above all, we would like the new materials, which the manufacturers say we view with suspicion, tested as to their ability to do the job claimed for them . . . and tested by a properly qualified body. We would like to be assured that the new techniques will

not result in our finding ourselves defending a claim for negligence of, say, £50,000 if some new roofs blow off.

But before we deal with this problem of testing, let me tell you about my visit to Kidderminster to see what was billed as "The first fully-industrialised multi-storey block of flats in Britain." It was a joint venture by the builders, Bryant, and the developers of the Bison wall-frame system.

As a piece of rapid building, it is certainly a credit to all concerned, and I include in the plaudits my old friend, architect Miall Rhys-Davies. The 12-storey block of 44 flats was completed in seven months with 41 men in 13 trades as against a calculated 79 men in 19 trades for 52 weeks with traditional methods.

Those who wish to criticise any architect who demands colour and a choice of cladding, should go to Kidderminster to see what happens when an architect is told to cut the cost to the bone.

The Press hand-out told me that the flats provided "Underfloor heating, sink units, Formica tops, thermoplastic tiles, pram recesses, immersion heaters, refuse chutes, and"—the capital letters are not mine—"ALL THIS, AND A HIDDEN TV AERIAL TOO, for 38s. 7d. a week."

What a pity they hid the TV aerial—it might have afforded a little exciting relief to the elevations when viewed from a couple of hundred yards away.

Rhys-Davies told me, "Of course, this is only a prototype. By varying the cladding finish and colour, using balconies, you have an infinite variety of attractive possibilities." Have we? Certainly not if the manufacturers and the bone-cutting merchants who instruct architects have their way.

The facts about colour

The truth is, of course, that colour and texture are an integral part of architecture, and when the balance of the masses, the light and shade, the colour and the texture are "right," the architecture is "good." Anyone who does not understand this, is not really competent to judge a work of architecture,

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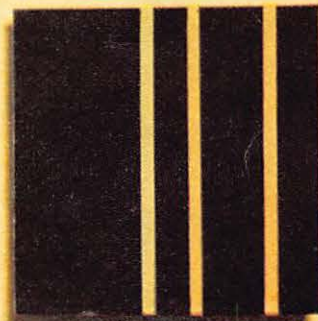
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hers I can just see a Crane 20A in our smart little kitchen. It's so beautifully designed and I love its attractive colour combinations.* No wonder it's displayed in London's Design Centre. And it's so clean and easy to operate, with its hinged, comfy-to-handle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

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Getting the risk out of your system

continued

and so the criticism voiced by the manufacturers and cited in my opening paragraph is scarcely valid. Architects have known this from time immemorial; these are the "mysteries" they labour to learn—and you won't discover how to use them in any text book. We pay lip service to the firm of Ictinus and Callicrates, the Greek architects who produced the perfection of the Parthenon at Athens, but our manufacturers would like to forget that these architects used rich, primary colours to adorn the marble.

And now, I want to return to the other aspect of the problem which Miss Ellis raised—the use of new materials and techniques—the natural caution of the architect under present conditions when dealing with innovations.

The threat of negligence can never be absent from the architect's thoughts. He is expected to see every part of the building as it is erected. This is impossible even on small contracts. In the case of large building operations, a clerk of works is employed, usually chosen by the architect, his salary paid by the employer. *But his presence does not relieve the architect of his responsibility for the quality of the work and the materials.* The clerk of works may be incompetent, dishonest or ill; if the builder sets out to catch the architect, the architect will be responsible. I have never understood why his responsibility should not be shared with the contractor, who ought, when applying for his certificates, to state that he has properly complied with the drawings and specification.

How the French go about it

In France, they do things differently; indeed the responsibility is shared between the designer and builder for a period of ten years following completion. But the architect is in the position of knowing what he is using, he can insure against the risk of a claim for negligence and his drawings will be examined by the insurance company before building can begin.

For 18 years, the French have had the *Agrément* system as part of the strong method of control that has prevented shoddy building since the war. Recently, at a meeting of the Royal Institute of British Architects, it was spoken of enthusiastically by many architects from the floor. Since architects are almost certain to be accused of trying to quash it later on, when the manufacturers object to it behind the scenes, it is as well that the public know what an excellent system it is.

The French word *Agrément* simply means a "consent" or "approval," and it is the name of the certificate granted to manufacturers of materials or techniques to show they have

Continued on page 117

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Getting the risk out of your system *continued*

passed the tests of the French Scientific and Technical Building Centre—the C.S.T.B. We have no testing station in Britain for building innovations. There is, of course, the Building Research Station—a *research* body, as its name implies. It will undertake tests for manufacturers, but its reports are privileged and it must, therefore, proceed with caution.

Seekers after such knowledge must use tact. Those with a reputation for gentlemanly behaviour are sometimes given wisdom over a cup of tea, with the warning that it is a personal opinion.

The *Agrément* system has spread in the last five years since the formation of a European Union, to the Netherlands, Portugal, Belgium, Italy and Spain. West Germany sends an observer to meetings.

Because architects and builders cannot insure themselves unless the building control offices, set up by the insurance companies, accept the drawings and insist on seeing the relative *Agréments*, it is virtually impossible for a new, untested product or technique to be used on a large scale.

The cost of testing

The manufacturers, therefore, have to apply to the C.S.T.B. for an *Agrément*. This costs them about £200, but the true cost of testing averages something like three times this figure, and is paid by the government—that is to say, by the people of France as a whole. C.S.T.B. has to know about such matters as chemical composition and practical experience with the material. Reports of what has happened with it in other countries will always be considered. Drawings and detailed descriptions have to be supplied to the testers, and when eventually the *Agrément* is issued, it defines the way the material, component or technique should be used, and *it is not valid where any other use is made of it.*

The Certificate lasts for three years, and can be renewed if it has a clean record for about £75.

Every two months the C.S.T.B. issues its descriptive *cahiers*, and, from time to time, 10,000 copies of the Lists of *Agréments* are distributed free. A selection of Reports is also published in the building profession's journal *Moniteur*. The interested firms themselves buy from 500 to 2,000 copies. So, one way or another, the good news gets about.


When the R.I.B.A. discussed the applicability of the European *Agrément* system for our country, Mr. Geoffrey Rippon, the Minister of Public Building and Works, was present. He gave the suggestion a warm welcome and said

Continued on page 119

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Getting the risk out of your system *continued*

that, if we resisted improvement because it was an innovation, we might find ourselves faced with innovation that was not improvement. But he added a little ominously that if the industry wasn't prepared to pay the bulk of the cost, it would be a poor advertisement of its value, and he made it clear that the Government wouldn't be prepared to bear the cost.

Nobody had asked them to. But just as the French Government took the lead in advancing money for such industrialised systems as the Camus, and so enabled France to forge ahead and repay "the government" in many ways—even the original capital—so, in this country, the first step of Cabinet Ministers when faced with improvements is to issue a warning that "they" are not going to pay for them.

While this attitude of mind exists, there can be no real progress, because the magnitude of the problem is not comprehended. Building has changed, and the old haphazard approach of yore is gone for ever. Even the shoddiest jerry-builder produced houses that could stand up simply because the traditional building methods had a delightfully uneconomic factor of safety, so that the most serious defects were evident in poor finish and resistance to the weather.

Now that we have to build in an entirely different way with new materials and according to a system that will ensure economy of time and labour, the old methods and materials just will not wear.

Of course, some architects are sorry. I, too, am sorry. I was sorry to see the last of the bull-nosed Morris cars; they were wonderful in their age.

What I would have liked to hear Mr. Rippon say, was, "We *must* have this kind of system in Britain if system building is to work. It is essential for the welfare of the country. You and I have got to get down to it, and work out what it will mean and what it will cost, then we shall decide how it is to be paid for."

Yes, we architects regret the passing of an age of elegance—but we would like even a Module to be getting on with.

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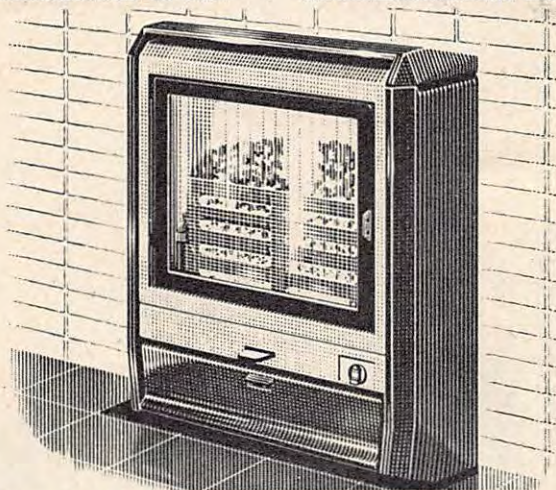
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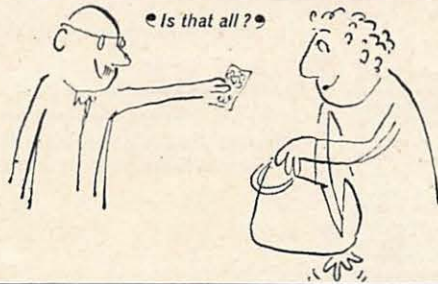
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In many households gas fuels several appliances—the cooker, the hot water boiler, the refrigerator. And as the bill for central heating is included on the money-saving two-part tariff with all the rest, it's not always too easy for a neighbour to give you an accurate estimate of running costs.

All the more reason for you to know before you commit yourself!



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Suppose yours is a small, two-bedroom house; you plan to use gas for cooking, water heating and central heating. In most areas you will qualify, automatically, for payment on the two-part tariff—that is, at a 'package' rate very much cheaper than you would ordinarily pay. On this system of payment, cooking, water heating and central heating can cost you as little as £1 per week. If your house is larger—say a three or four-bedroom house—you may expect to pay from 30/- to 40/- a week for the same services.

In practice, your central heating bill will mount up in the cold winter months, and dwindle to nothing in the spring and summer. Some Gas Boards will help you to budget your running costs in equal monthly amounts by giving you an estimate for an entire year. The difference, if any, between the estimate and your actual running expense is adjusted at the end of the year.

High Speed Gas for easygoing central heating!

There are several serious reasons why High Speed Gas has become one of the most popular forms of central heating in British homes. Please send me full details.

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DHC3

It all evens up in the end



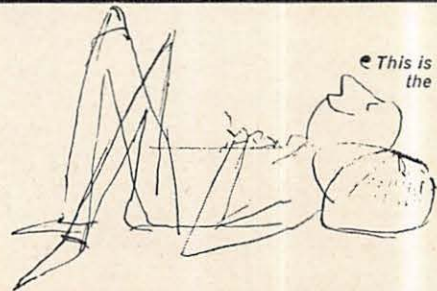
A little careful management can keep your costs down in all kinds of weather. You can 'programme' the system to turn off during the night and whenever the entire family is out of the house. Your central heating can be designed to confine itself to the two or three rooms you must keep heated all the time.

INSULATION IS IMPORTANT

No need, either, to warm up the immediate neighbourhood with your central heating. Proper insulation (a typical roof insulation costs £10) will make sure that the heat you pay for stays indoors.

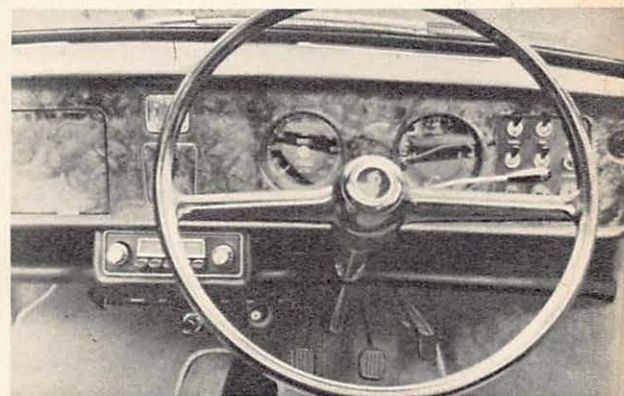
IMPORTANT QUESTION

Ask yourself what other system, for the money you expect to pay, can improve on High Speed Gas. Think about it as long as you like, the answer is the same—none. No other system can improve on High Speed Gas for efficiency and simplicity at a cost you can afford. For the full story of High Speed Gas central heating, send for the free booklet.





The Princess 1100 has a luxury finish—Vanden Plas grille, see left, comfortable seats front and back, below left, and walnut dashboard with a full range of instruments, below



MOTORING BY PATRICK MACNAGHTEN



The little Princess and the Supremo, the super versions of the B.M.C. 1100, will satisfy all those who want a luxury car in a small package

The lady of quality

IT IS A HUMAN CHARACTERISTIC to be fascinated by beauty in miniature. Carefully detailed models and toys—and, as a zenith, the exquisite figurines of the jeweller Fabergé—have always been sought after. And it's the detail and the workmanship that mark the most distinguished.

This applies to small cars, too. People have always wanted them because they like compact things—quite apart from the fact that on today's crowded streets they take up less room.

In the past, unfortunately, small cars tended to be not so well finished as large ones from the same stable—and to a small extent this is still true.

However, there are a few examples of small cars that are built to exactly the same standards of precision and luxury as their big sisters. Such a one is the Princess 1100. The big Princess Limousine and the three-litre, which is based on the Austin A1100, have long since established an enviable reputation for quality.

They will soon be joined by their little sister. The Princess 1100 was shown, in prototype form, at the Motor Show last autumn and the cars will be in customers' hands this spring. The firm of coachbuilders who finish the cars—Vanden Plas—have been building bodies of the

highest class since 1923 and they have cleverly adapted themselves to modern conditions. Nowadays, except on the big limousines, they do not build the bodies themselves but they trim the interiors and design various modifications to the exteriors of the B.M.C. range.

The Princess 1100 is based on the M.G. variant of the B.M.C. 1100. The M.G. 1100 costs £713 9s. 5d. The Princess 1100, £894 14s. 7d. What do you get for nearly £200 extra, and is it worth it? The answer—or at least my answer—to the second half of the question is yes.

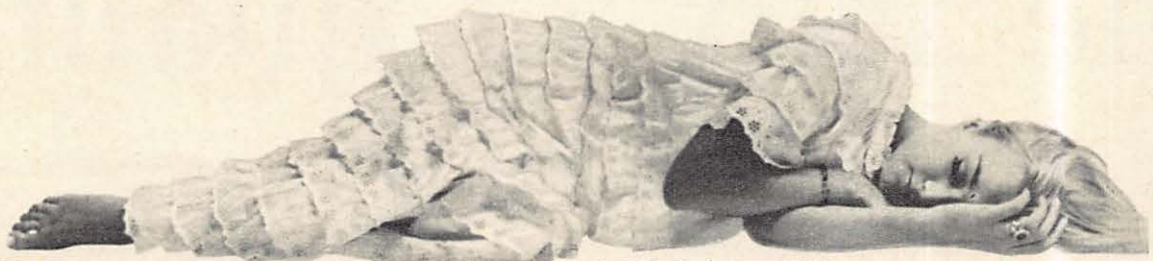
The answer to the first half can be summarised by a list of what Vanden Plas do. They fit their own front grille, which in itself gives the car a distinctive air of dignity and grace. To accommodate the new grille, the bonnet line is altered somewhat and this gives a pleasing view from the front seats. Twin foglights are neatly recessed into the front and there are different sidelights and direction indicators. The car is finished in a wide range of Vanden Plas colours and has a fine gold line down the side—the hallmark of the craftsman-coachbuilder. From outside, the car looks subtly different from the standard model. But it is inside where the change is greatest.

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Myer's comfortable beds

The lady of quality

continued

a winding handle to adjust the rake of the back to exactly the position required) upholstered in the finest leather, deep carpeting on the floor and a riot of walnut on dashboard and door cappings. There are individual armrests to the front seats, a wide central one in the back and the ones on the doors incorporate doorpulls as well as pockets. There is a full range of instruments, just as on the Princess three-litre, and the same fresh-air vents, with their outlets adjustable to any angle.

Padded visors—the passenger's has a mirror on the reverse—are a valuable safety feature. Not only are there folding walnut picnic tables on the backs of the front seats but the lid of the lockable cubby-hole opens to form a table.

The 1100 is famous for being an astonishingly roomy car and the twin-carburettor M.G. engine gives it a brisk performance.

Extensive research has been carried out into the question of noise and the Princess has so much sound-deadening material that the occupants can float along in the acme of comfort with a degree of silence that is not always found on much larger cars.

The Princess 1100 is one of those very rare cars that people will buy in preference to more expensive ones, even though they could afford to pay more.

Another variation on the same theme is the Supremo, but, here, the emphasis is more on performance than luxury, although there is a considerably higher standard of comfort than on the basic 1100. The modifications are carried out by the Folkestone Motor Company Limited, 137 Sandgate Road, Folkestone, Kent.

For the modest inclusive price of £105, they offer a dual colour scheme with a fine gold line, a veneered dashboard and wooden fillets to the doors, special foam padding on the seats, rubber-backed carpets, sound-dampening, a "console," fitted with a tachometer, oil pressure gauge and clock and a full engine conversion. They also, very sensibly, offer additional extras such as wood-rimmed steering wheel, cigarette lighter, fire extinguisher, anti-mist panel for the rear window, first aid kit and so on.

While the Supremo cannot, at £697 12s. 10d., reach the high degree of luxury that the Princess provides, it is an extremely interesting car for those whose ambitions are limited by the amount of money they can afford to spend. It makes a very useful halfway house between the basic 1100 and the superlative, but costly, Princess.

The Nerus Stage Three engine conversion, as fitted to the Supremo, comprises an individually prepared, polished and "airflowed" cylinder head, a three-branch exhaust manifold and twin S.U. carburettors. The compression ratio is raised from 8.5 to one to 9.3 to one.

Two things struck me immediately I started to drive the Supremo—things that I had not expected. First, the flexibility at low speeds is considerably improved and second, the level of noise has been substantially reduced. Both these factors add tremendously to the car's charm and neither of them could be guessed from reading the specification. The

Continued on page 127



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The lady of quality

continued

1100's Hydrolastic suspension provides very fine roadholding and cornering, so there is no need to do anything about that when performance is increased.

With its maximum speed raised by over 10 m.p.h. and its acceleration times significantly lowered, the Supremo is a fast car and can be driven fast with every confidence. Acceleration times are better throughout the range—40 m.p.h. can be reached in eight seconds as against 9.7 for the basic 1100; 50 m.p.h. in 12.3 instead of 15.1—but it is at the higher speeds where the gain is most impressive. From a standing start, it takes only 17.2 seconds to reach 60 m.p.h. as opposed to 21 for the standard engine. The time from a standstill to 70 m.p.h. has been cut by over 10 seconds—from 33.1 to 23 seconds. These figures are impressive in themselves, but they do not tell the whole story. The performance is achieved without any fuss and one is never made aware that the engine is doing anything exceptional. Consequently, besides being able to make astonishingly quick journeys, the driver of the Supremo emerges at the end of the run feeling untired and with none of that buzzing in his ears that usually goes with hard driving.

Of course, neither the Princess nor the Supremo would be any good if they were not built upon a basically excellent design. But the B.M.C. 1100's are fine cars with an enviable reputation and lend themselves ideally to adaptation and conversion.

In the Supremo, below, the emphasis is on performance rather than luxury. Yet it has a dual colour scheme with fine gold line, veneered dash, wooden fillets to the doors, special padding on the seats, rubber-backed carpets—and the additional price for this is only £105



Child's Play



What excitement!—siren blaring, the fire engine dashes by. Where's the fire—Mary's dolls house or Peter's railway station? But it's not child's play if the fire is real and in your own home or business premises. What will it cost to put things right? Thank goodness for *Yorkshire Fire Insurance* which will provide the money for you to begin again, whether it's house or factory, furnishings or machinery.

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plete care of your central heating and hot water supply. Its famous makers have thought of everything. Result? The Autostat *does* everything. Once you set it—forget it: this is the boiler that will keep you happy, and warm ever after! But find out more about the full Autostat range by filling in coupon.

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PLACES A MAN CAN CALL HIS OWN



No need to stop the world . . . when John Pudney wants to get away from it all, he just retreats to one of the sheds in his back garden

AT THE MOMENT, I possess three sheds. The most noble of these is a converted horse-bus which, in living memory, plied between Nutley and Uckfield. It is still decorated with its hackney carriage licence to carry 14 persons. The passenger seats have been converted to make apple racks, in which my apples, if any, regularly go bad. This gives it a faint smell of cider, which is most agreeable when one goes there on wet afternoons. Its drawback is that it must have been built for the carriage of midgets. If I am suddenly alarmed and stand up, I bang my head. It is a good vantage point, however, if one is the kind of sportsman who shoots sitting birds sitting down, and from the conductor's seat, and occasionally from the driver's seat, I shoot marauding pigeons in winter.

Spacious and pleasant

My next best shed has standing room only. It is a very solid pigsty. It belonged to the former bassoon player in the village band who never actually kept pigs, but used it as a rehearsal room. He was not a small man and, when he took his bassoon inside with his music stand, he needed a good deal of space. So this shed is built up high with a brick wall, and you can stand about in it very comfortably. Officially, it is my tool shed and there is nothing more pleasant than leaning over its half-door on a wet afternoon with all the garden tools, snug, idle and uncomplaining.

My third shed has no long history. It was purchased as a sectional building and was run up as winter quarters for our goat—now, alas, like the bassoon player, enjoying celestial pastures. This is my oil and fuel shed, but no amount of oil and fuel mitigates its perfume of goat. This alas, nostalgic smell is not too disagreeable. It makes me feel at one with nature and I sit there on wet afternoons . . . my experiences of sheds seem to be connected with wet afternoons. Yet, in fact, there are frosty mornings, mellow summer evenings and even moonlight nights when a shed has a very special appeal as a retreat.

A shed is, I think, a British obsession. A masculine obsession. You rarely, if ever, hear a really feminine woman refer to "my shed." If she happens to be a dominating and dedicated gardener, she might refer to "our shed" or just "the shed." A man will say firmly "my shed." The thing is a sign of maturity. To possess even one shed is as important to most men as the possession of a home. What would an allotment be like without its shed? I can

think of few stately homes that are not enriched by a discreet shed or two, to which even the noblest of owners (their pockets perhaps crammed with half-crowns) retire for a bit of pottering.

Some people envy me my three sheds: but my current complaint is that I am "under-shedded." When I protest that I have nowhere to put anything, it causes indulgent laughter from my family.

You may well ask, "How can you possibly want another shed?" Yet, I find my sheds are always full of other people's clutter. There are toboggans, for instance, which I have long since had neither the desire nor figure to use. There are disused motor-bikes, parts of which might come in useful (I gave up motor-cycling 20 years ago). There is the top half of a double bunk bed. There is a wicker chair with one leg missing.

There are also a number of items of my own that I can never quite make up my mind to disturb.

My green bicycle, which I always intend to use when on a diet. Six copies of each of my children's books, translated (for all I know immaculately) into Portuguese. A Nazi steel helmet. A box of seeds I brought back from George Washington's garden in Washington . . . I do not dare to go on. I possess many miscellaneous articles that cry out for shedding (I mean keeping in sheds) if only I could hit on a fourth shed.

This fourth shed will be a discreet work of art. It will be a modern affair with glass doors facing south. At one end, I shall put my secretary with the typewriter, the files, the recording machine, a telephone extension, and so on. This will relieve all the pressure of workaday life indoors. At the other end, I shall have myself with my dictionary, reference books, my gun, gun-cleaning apparatus. It will be an immaculate, sophisticated shed.

Simple and elegant

I am always looking at things like this in catalogues. It will be simple and rather elegant. I might even paint it white. There might be room to have a few meals there, and possibly a camp bed or so to put up unexpected guests.

From this, you will see that I am a great planner of sheds. Though, in my heart of hearts, I accept that they are basically utensils for putting things into, I insist, like most of the male population of these islands, that it must also be an edifice that you can get into on wet afternoons, to avoid

HOW TO FIND THE BEST CARPET FOR YOUR MONEY!



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



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People who take a pride in their homes—people who find it *fun* to furnish—are discovering a new way to choose a carpet from *the best selection in London*.

You simply go to the Carpet Selection Centre in Oxford Street (opposite Bourne & Hollingsworth) where there are no fewer than eight lavish rooms of carpets on two floors.

The Centre is a new shopping service idea. It gives you a unique service that the ordinary store couldn't possibly provide. First, you can see—and compare—almost every manufacturer's range in any quality, pattern, colour etc., that you could possibly want. Secondly, you get completely *objective* advice—with 'no strings attached'.

Are you worried about the choice of carpet to give adequate wear in the hall? Which underlay you need? How to colour co-ordinate a new carpet with your drawing room decor? Whether to go for close fitted carpeting or a 'square'?

One of our consultants will take you round to find *exactly* what you want—in *exactly* the right shade. Or you can just wander around and choose on your own.

And what a dazzling display—what a glorious choice you get! Wilton and Axminster, nylon and mixtures. Persian, Indian, Chinese and Continental. Plus a really helpful pattern and colour

service. The Centre has provided carpets for everything from a Doctor's bathroom to a Ducal Palace.

You get a skilled measuring and fitting service, of course. Estimates are free for the asking, throughout the U.K. Delivery free.

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

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

Normally 96/3 quality—available at 75/- per yard.

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And if you can't call, write for the FREE CARPET GUIDE, a lavishly produced brochure with the kind of information you need.

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Places a man can call his own *continued*

domestic bliss, family wrangles, economic stresses . . . and many of the hard facts of life.

I sit in my hackney carriage shed when I want to turn over the apples, doze or pot at pigeons. I stand in my tool shed when I want to lean over the door. I retire to my goat shed to cut kindling wood and give the impression that I am busy. In these three havens, I am temporarily removed from the outside world.

It sounds easy and rather complacent: but a shed is a place of conflict between what ought to be done and what is not being done. Its contents suggest activity past and present. Besides the more or less useless things, there are hoses, spades, saws, apple racks, chopping blocks and oil cans, which demand immediate action. There are also in sheds, bless them, a sense of indolence, an air of procrastination and a feeling of concealment, which combine to provide a very special sort of peace or licensed idleness.

A shed's enchantment

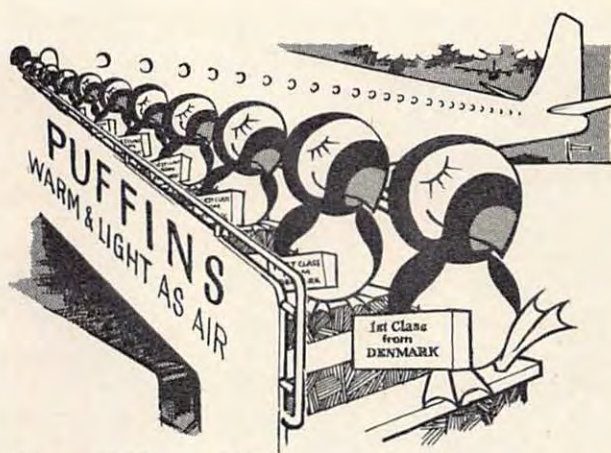
That concealment is the magic of sheds for the young. That and the smell. Was there anything more magic than hiding in the shed at the bottom of the garden? (The best sheds are always at the bottom of the garden.) The shed of youthful memories was a bit musty. It had the feeling that somebody had worked there and would one day work there again. For the moment, however, it was a secret place, cut off from the life of the home, cut off in fact from all life, a desert island reeking of wood, flower pots, stale tobacco, oil, apples and everything different from home. Whoever smoked who did not first try out smoking in a shed at the bottom of a garden? Whoever dreamed of love, power, fame and fortune who did not, on some wet afternoon, enjoy these dreams through the door of a shed? What father has not cried, "Who's been mucking up my shed?" and been answered by furtive looks and suppressed giggles? For the young, undoubtedly, the shed is an institution of importance.

How can I manage with only three of the things? I can answer that later when I have a fourth. Meanwhile, I have this advice to offer. The shed-lovers of this country are born, not made. They are men who make sheds to their own fancy. You see sheds everywhere made from odds and ends, incorporating railway carriages, motor coaches and lifeboats.

Their owners are men who are happiest in sheds. They never know quite how they built them or for what reason. I salute them because of their act of achievement. Other people, like myself, acquire sheds. They say to themselves, "That would be a useful thing to have." In that way, I acquired my hackney carriage and my bassoon player's pigsty.

Then there are those more decisive people who buy sheds in cold blood. I bought my goat shed as a stable—but now spend Sunday afternoons in it. There is a boom in sheds. You buy them for a goat or a bicycle and live in them to sulk or chop wood. Every shed has a useful purpose and every shed is used as a glorious excuse for idleness.

Sheds to buy on page 133



Puffin Downlettes

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Plan now for winter warmth with **DOUBLE GLAZING**

In countries where they know how to deal with winter cold, windows in homes and offices are always double glazed. Double glazing is essential for modern living. It is easy to have installed—makes such a difference to winter comfort. Get to the head of the queue. Make your plans for double glazing now.

HOW DOES DOUBLE GLAZING WORK?

Double glazing uses air enclosed between two panes of glass as an insulator. It is so effective at reducing the transmission of heat between the interior of a room and the atmosphere outside that it cuts heat losses, when compared with single glazing, by as much as a half.

WHAT ARE ITS BENEFITS IN THE HOME?

The modern home's comfort is incomplete without double glazing. By cutting down heat losses it banishes down draughts, eliminates cold zones and reduces the annoyance of condensation. A double-glazed picture window makes a room the most comfortable, as well as the lightest and brightest in the house—and it saves fuel too.

IN THE OFFICE?

Double glazing is considered essential for very tall buildings. In large office blocks, as well as giving home comfort, the use of double glazing means smaller central-heating and air-conditioning systems, thus reducing capital expenditure on this equipment, and operating costs. Wherever there is a noise problem double windows can be suitably designed to give effective sound insulation.

IS DOUBLE GLAZING ONLY FOR NEW BUILDINGS?

Although it is more economical to install double glazing when a building is being erected, the wide range of types of installation includes many suitable for conversions to existing windows, and some of these do not need any structural alterations. Types of double glazing range from a wide variety of double window frames to the up-to-the-minute 'Insulight' unit, made by Pilkingtons, in which the insulating layer of air is permanently sealed. And there are double glazing techniques for the do-it-yourself householder.

WHAT IS THE COST?

As a rough guide a single window can be converted to double glazing by low cost methods (suitable for do-it-yourself) for as little as 2/6 per square foot of window. Costs vary considerably according to the type of double glazing chosen, and the work involved in installation. Factory-made sealed units, professionally installed, cost from about 15/- per square foot.

FOR MORE INFORMATION

Ask your architect, glass merchant or builder about double glazing, and the form most suitable for your purpose. For an illustrated guide, just fill in this coupon and post to Pilkington Brothers Limited, Dept. 25, St. Helens, Lancashire.

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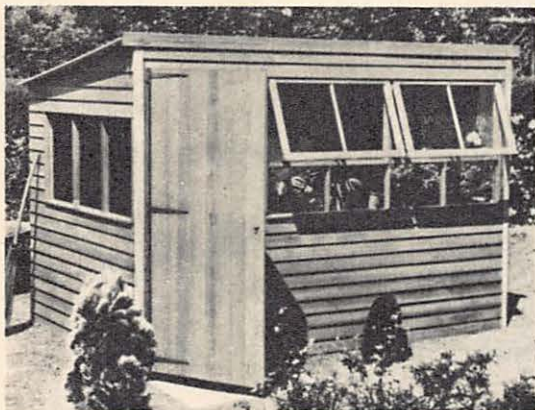
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'Insulight' is a registered trade mark of Pilkington Brothers Ltd. Supplies are available through the usual trade channels.

Places a man can call his own *continued*



Columbian cedarwood workshop-shed by Bath, above, is rot-resisting and lined with bitumen paper. Height is 6 ft. 5 in. at front and 5 ft. 7 in. at back. Length from 6 ft. 5 in., width, 4 ft. 8 in. From £29, with floor

Two garden units in one—the Universal cedarwood shed and greenhouse by Bath, below. The potting shed is 6 ft. long and the greenhouse, 6 ft. 6 in. Height to eaves is 4 ft. 2 in. Internal partition is glazed. £50 15s.



Hall's Acme small lean-to shed, above, is in tongued and grooved waterproofed cedarwood. The shed is 4 ft. square, 6 ft. high at front and 5 ft. at back. The window will open. Price is £18 10s., with floor, or £16, without

Continued on page 135



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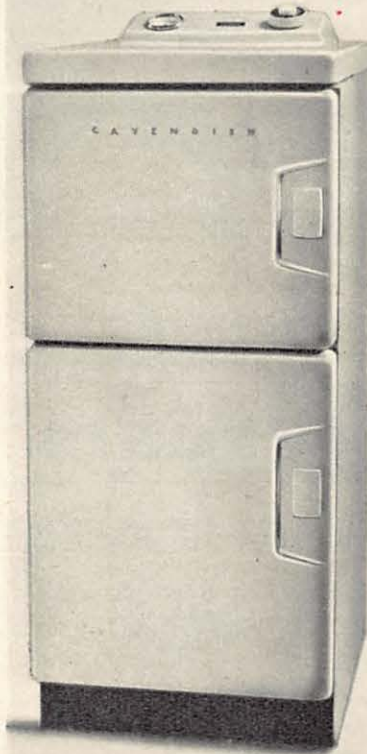
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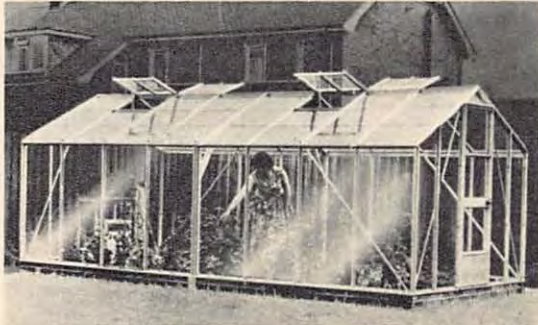
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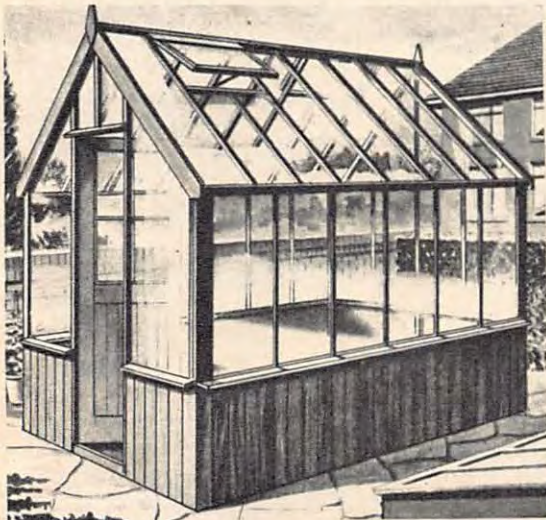
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Minibrite greenhouses are made in standard multiples of 8 ft. The one illustrated below is 8 ft. by 16 ft. It comes complete with glass. Glazing clips are made from aluminium alloy and stainless steel. £94 15s.



Cedarworth garden shed, above, of Western Red Cedar weather boarding on a seasoned oak frame, with damp-proof lining. From 7 ft. by 5 ft. (5 ft. high to eaves), at £31 5s., to 8 ft. by 6 ft. (5 ft. 6 in. high to eaves), at £39 19s. These prices include wooden floor

The Dencroft Sunbridge timber-framed greenhouse, below, is 8 ft. 2 in. long and 6 ft. wide. Height to eaves is 4 ft. All glass, clips, putty and so on are included. It costs £28 in this size, or £36 for 11 ft. 3 in. long



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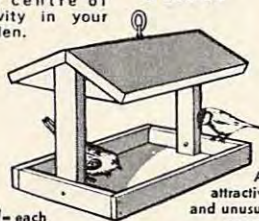
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Gardeners' Diary

by Leslie Johns and Violet Stevenson

A FEW MONTHS AGO, we promised to report on our house plants during their first winter with central heating.

Frankly, we never believed it could make such a difference. We are sometimes away from the cottage for considerable periods and, in spite of 18-in. Cotswold stone walls and double-glazed windows, it can get very cold. Although we have very rarely lost a plant in the past, they have done little but tolerate the conditions under which they are expected to grow. This winter, they have made fantastic growth and we have had to learn some new techniques of watering.

Those plants that should never get dry are plunged in larger containers filled with peat. This is kept moist at all times and gradually releases the moisture through the pot to the plant. At the same time, in order to give some degree of humidity to the plants we have dotted pans of water about in various places.

WITHOUT EXCEPTION, every plant has done well, some fantastically well. Indeed, one relieved a very real fear. We had recently completed another book on house plants (*House Plants in a Nutshell*, Collins, 5s.) and in it had described a tetrastigma. When we wrote the book, we didn't own a plant and our only experience of one was from some 10 years before. We said that a tetrastigma was a very rapid grower that needed plenty of space.

A week or two after finishing the book we bought a tetrastigma, set it up at the cottage and waited for it to grow to the ceiling . . . and waited . . . and waited. It remained perfectly healthy—but absolutely static.

Then we installed the central heating. Almost over night it started to shoot. It grew 35 inches in three weeks. As we pinched out the top shoot to avoid the ceiling being lifted, we heaved a sigh of relief. We were right after all.

OUTDOORS, one of the things the winter has taught us is that we must install or erect a much more efficient system of growing our vines and climbers on the walls of the house. The winter gales blow them down or break them nearly every year. The answer, we think, is to fix some of the new Gro-Mesh panels to the walls and see if this does the trick. These panels, available in large or small sizes, are of heavy gauge galvanised wire, which is plastics-covered. The squares are six inches. They should last practically for ever and give all the support the plants need.

THIS MONTH we hope to: sow seed of most vegetables; continue planting trees and shrubs, including roses; prune roses; divide overgrown herbaceous perennials; spray fruit trees.

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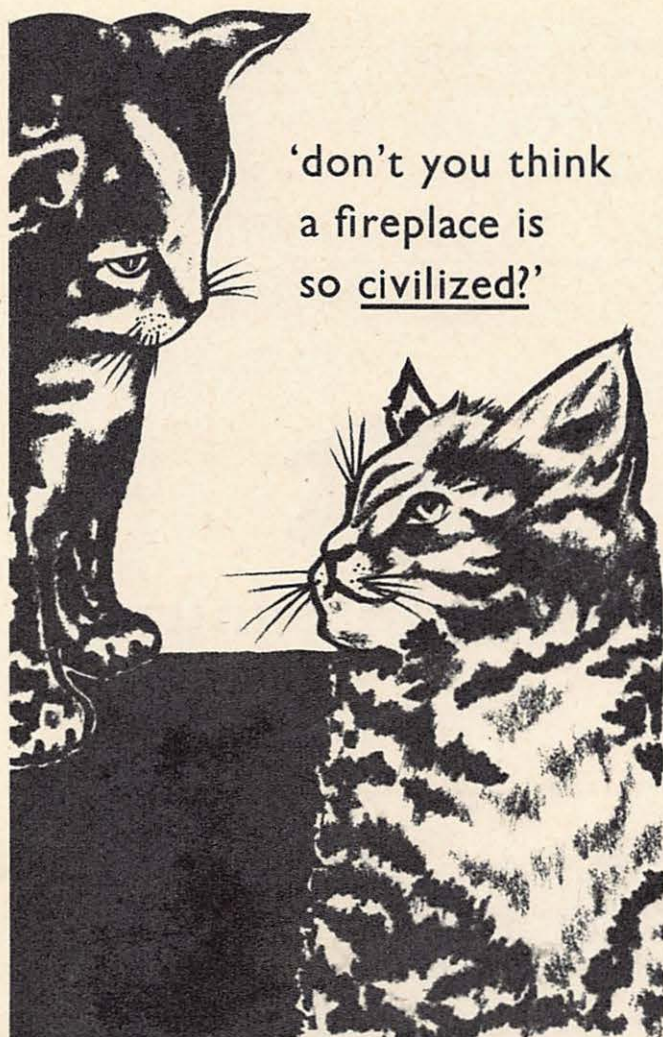
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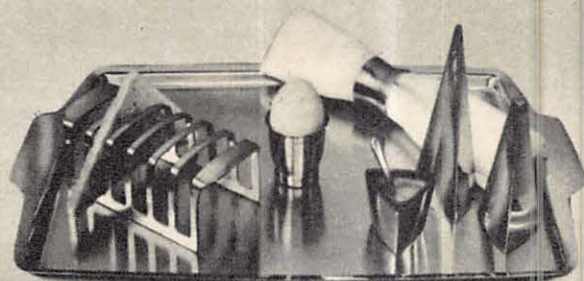
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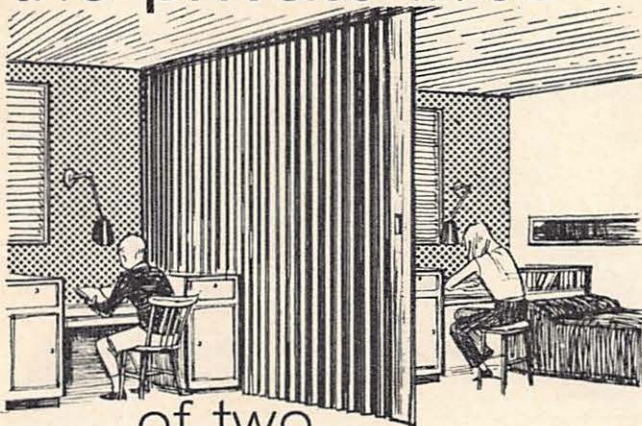
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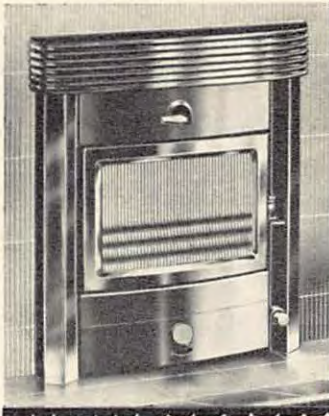
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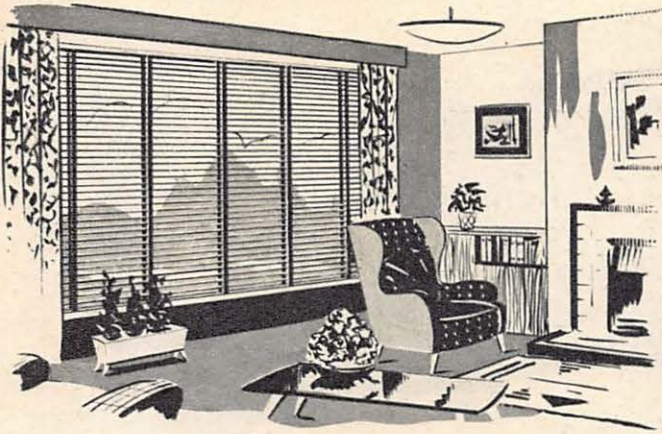
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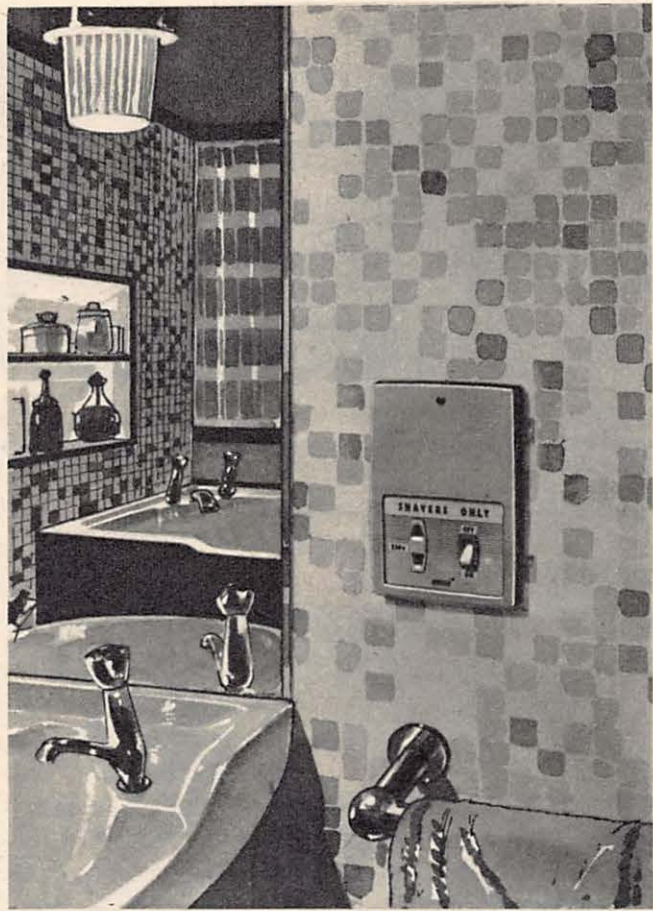
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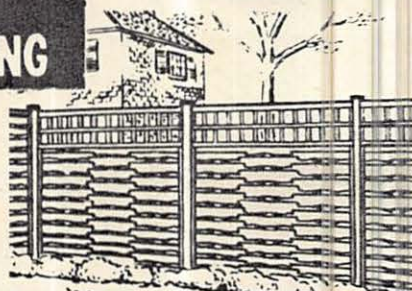
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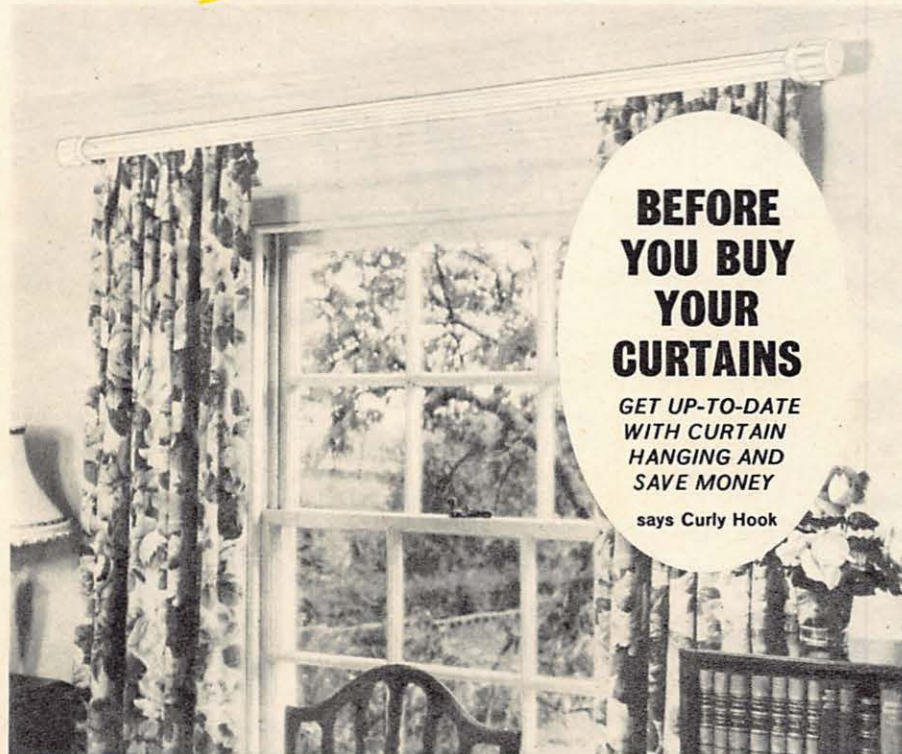
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IH1



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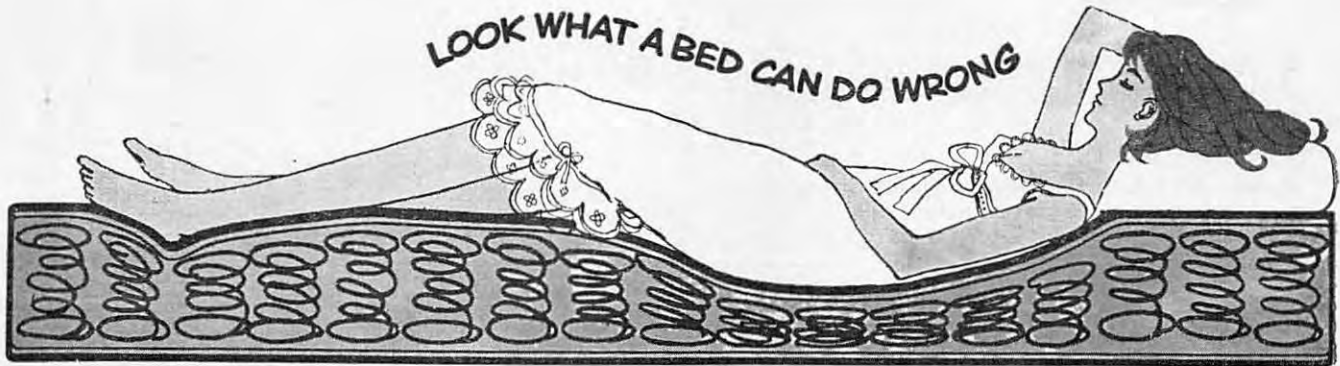
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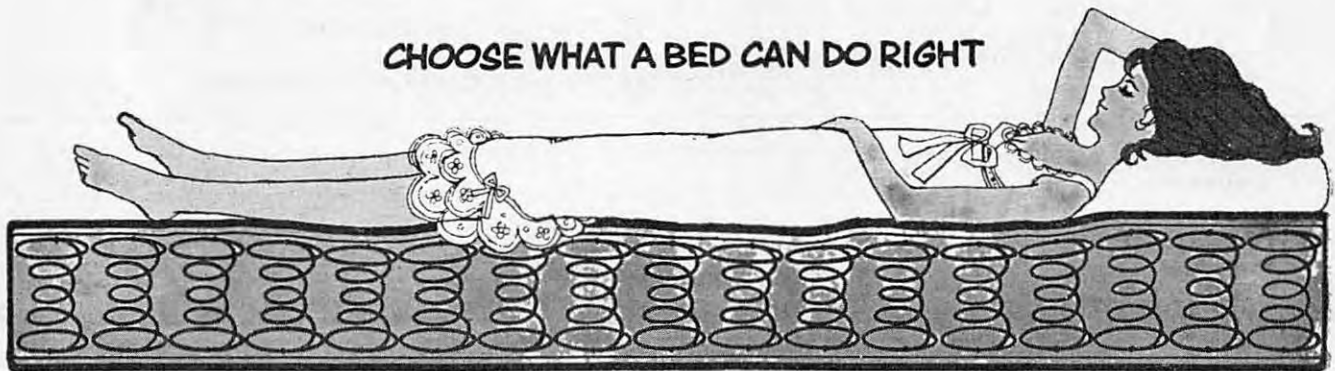
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NAME.....

ADDRESS.....

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L.H.1.

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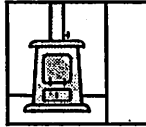


To: ESSO PETROLEUM CO. LTD., ADVANCE HOUSE, BOOT ST., LONDON, N.1.

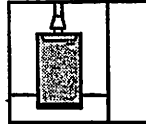
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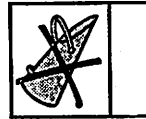
1 We wish to convert our existing boiler to oil to supply constant hot water only.....



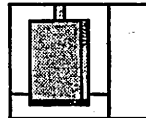
2 We wish to install a new oil-fired kitchen boiler to give constant hot water and some additional heating.....



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



6 We live in a bungalow.....



detached house.....



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PLEASE FILL IN THE BLANKS

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

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

9 We are a family of.....adults and.....children

NAME.....(BLOCK LETTERS PLEASE)

ADDRESS.....

COUNTY.....

Tel. No.....Business Tel. No. (if convenient).....

IT/1473

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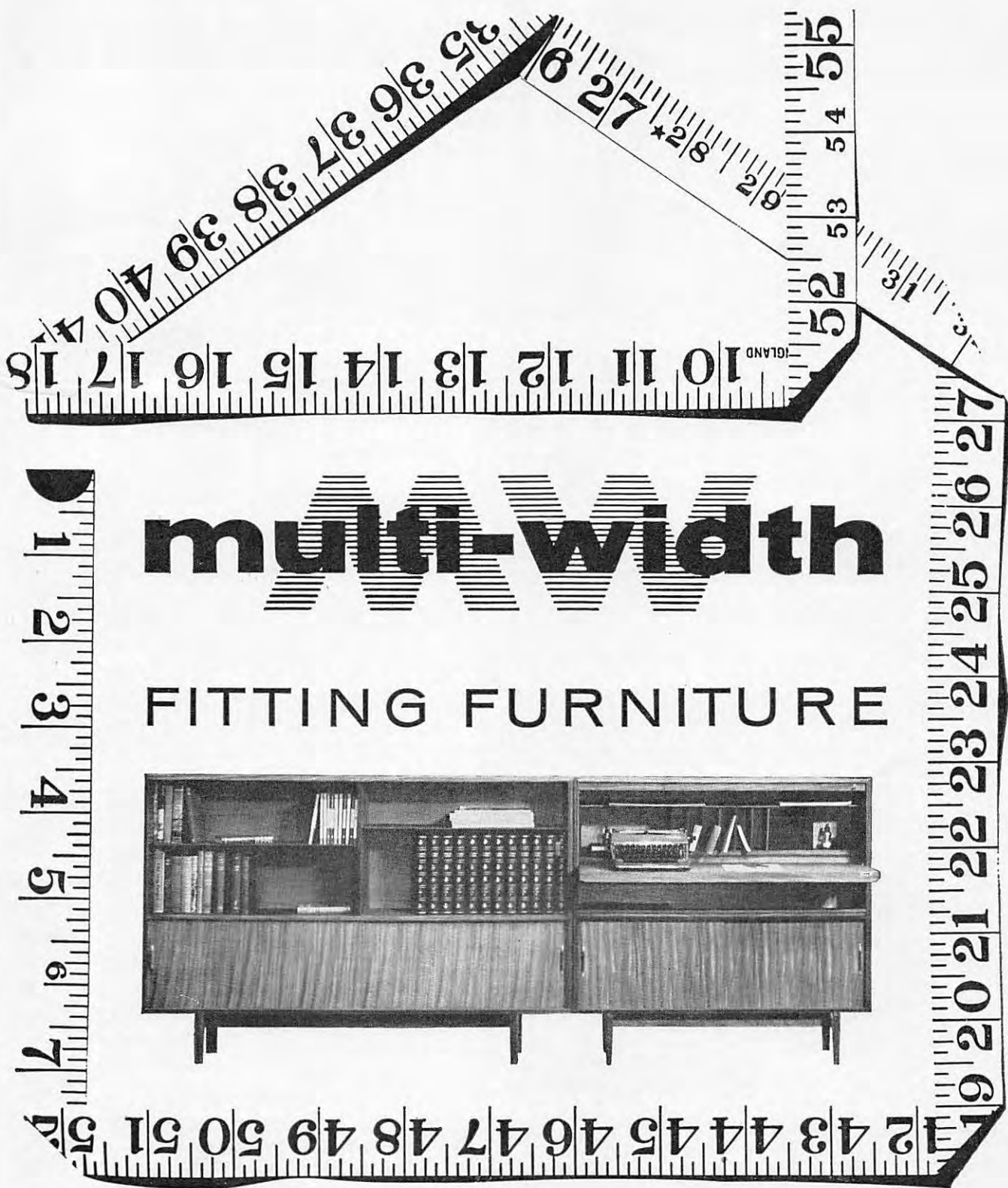
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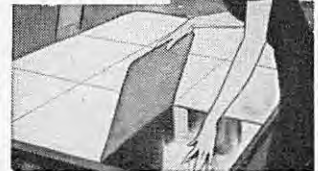
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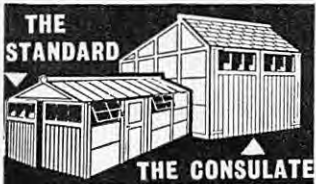
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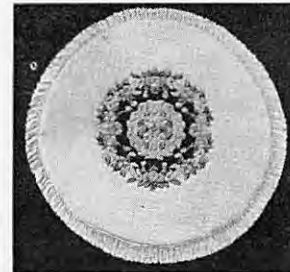
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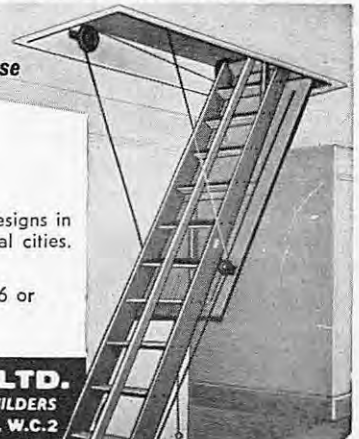
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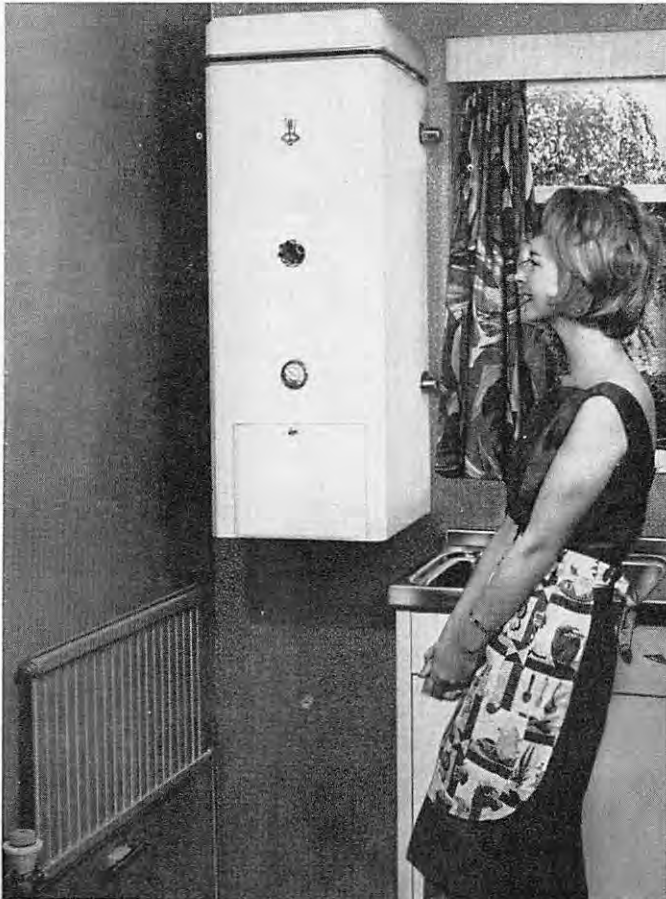
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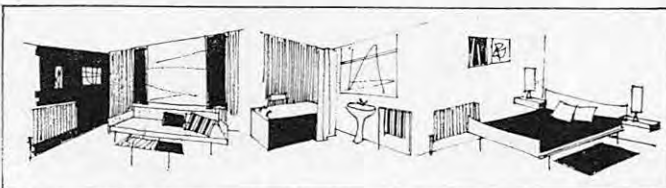
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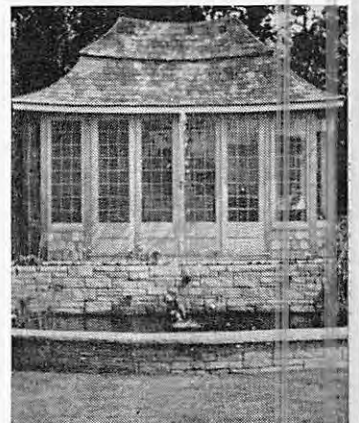
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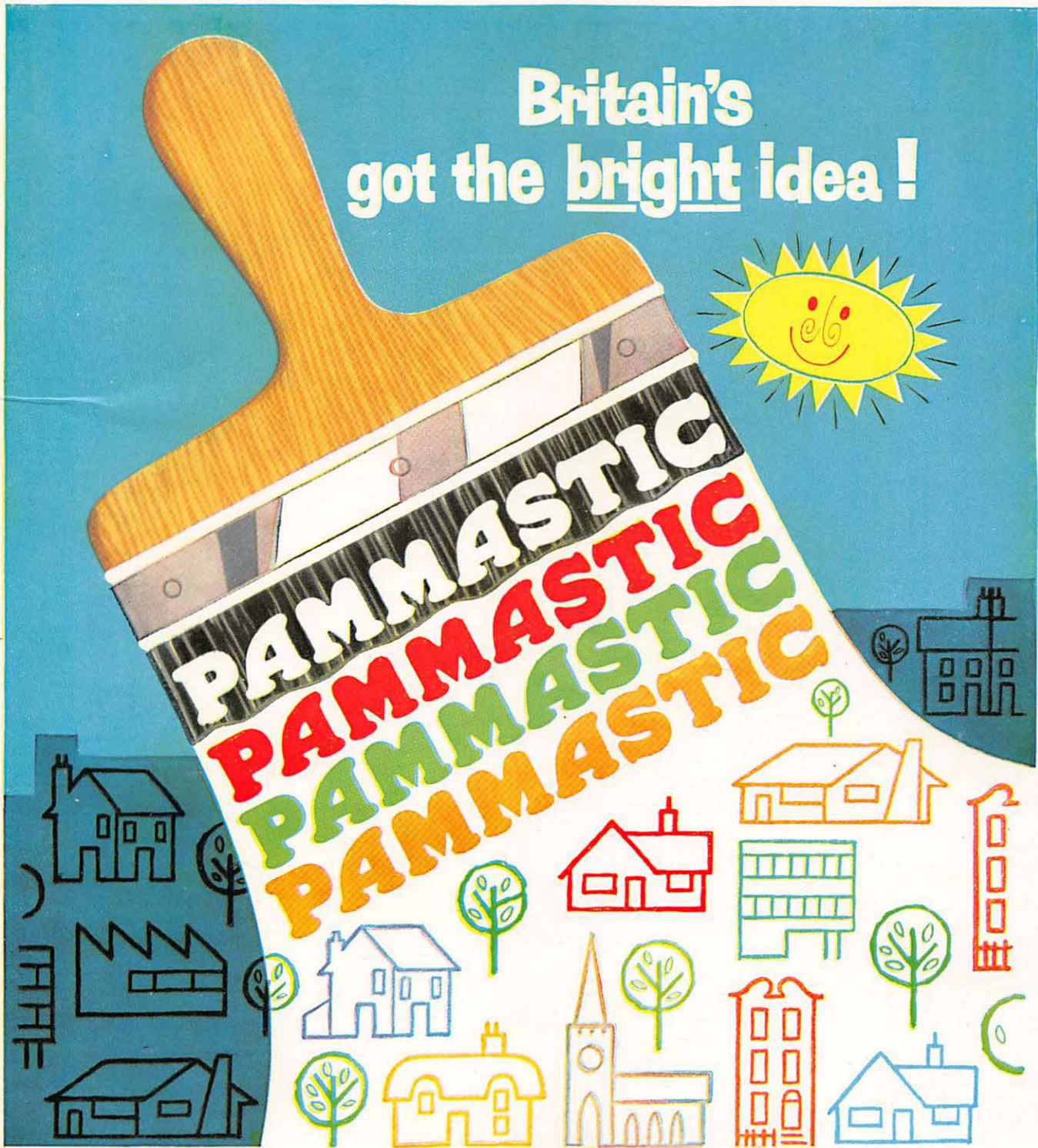
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