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A specially commissioned oil painting on canvas by our principal artist Liu Yingjie, interpreting "The Guillaume Tell in action with HMS Penelope" by John Christian Schetky. The painting has been stretched and framed in England.

The original painting's full title is "The Guillaume Tell in action with HMS Penelope, with HMS Lion to starboard and HMS Foudroyant coming up astern, 31st March 1800" and was painted by Schetky in 1834. It depicts the capture, off the coast of Valetta, Malta, of the 80-gun Guillame Tell - the last surviving French ship of the line to escape the Battle of the Nile. The British squadron comprised the 80-gun Foudroyant, the elderly 74-gun Alexander, 64-gun Lion and the 36-gun Penelope, all supported by the big Minorca. Both Foudroyant and Lion were too battered to provide an effective tow to the dismasted French ship, leaving Penelope to bring the shattered Guillaume Tell into Syracuse, Sicily where it was eventually repaired sufficiently for the journey to Britain, and there was added to the Royal Navy under the name HMS Malta.

Width 61¾" (157cm) | Height 37¾" (96.5cm) £2,350 Bespoke sizes to order

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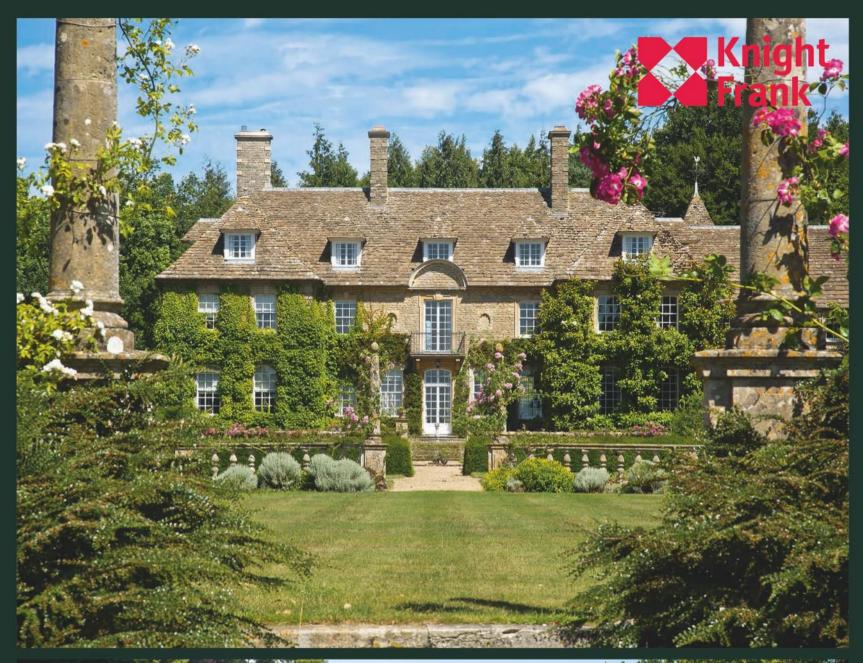
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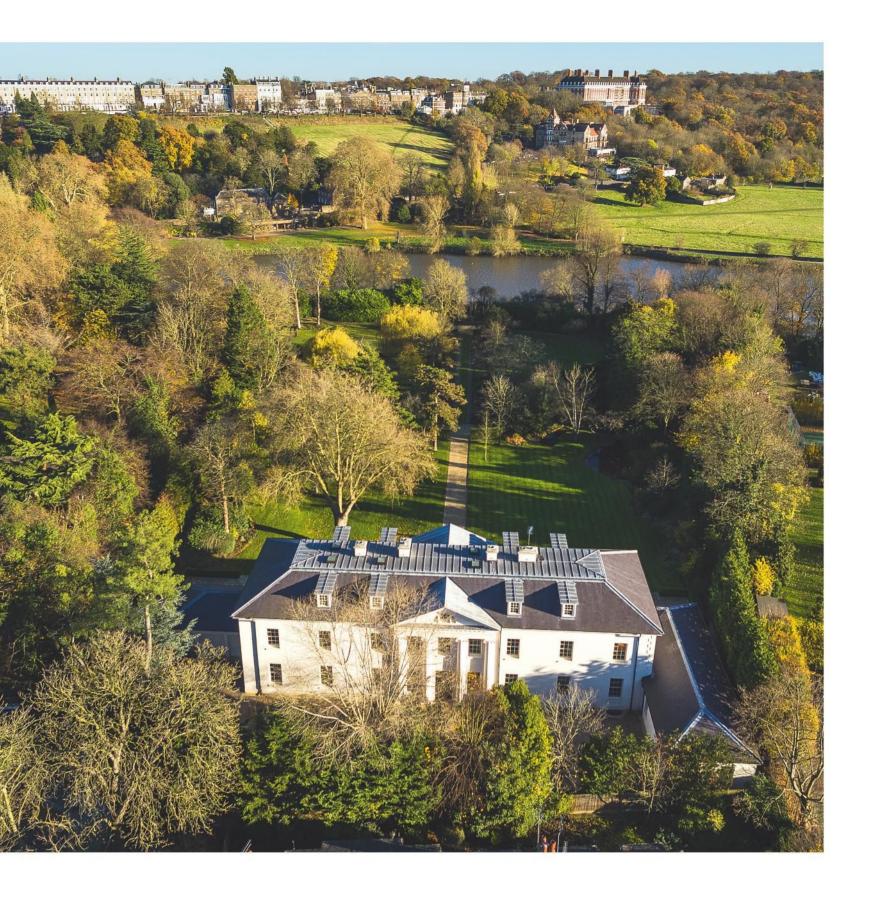
Quinlan Terry masterpiece

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About 3.2 acres

STRUTT&PARKER

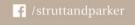
Guide Price £3,500,000

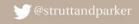




Mark Rimell
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Countryside views

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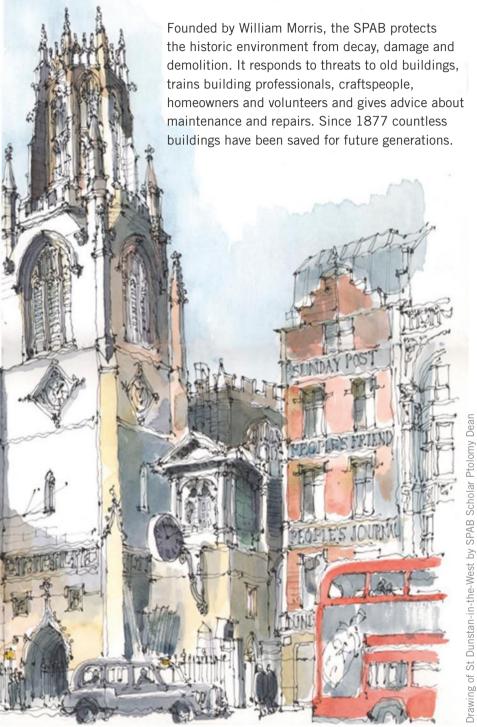
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property showcase

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£895,000

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Contact: West Bridgford office 0115 774 9003



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Contact: East Preston office 01903 906642



South Hykeham, Lincolnshire

£575,000 guide price

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Contact: Lincoln office 01522 397787



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£1,000,000 guide price

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Contact: Twyford office 0118 443 8926



Thurton, Norfolk

£417,500 guide price

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Contact: Loddon office 01508 338955



Upton-upon-Severn, Worcestershire

£1,100,000 guide price

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Contact: Cheltenham office 01242 354758



Bishops Nympton, Devon

£295,000 guide price

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Skelton, York, North Yorkshire

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Whiteparish, Wiltshire

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Kidwelly, Carmarthenshire

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Contact: Carmarthen office 01267 312988



Churt, Surrey

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Hexham, Northumberland

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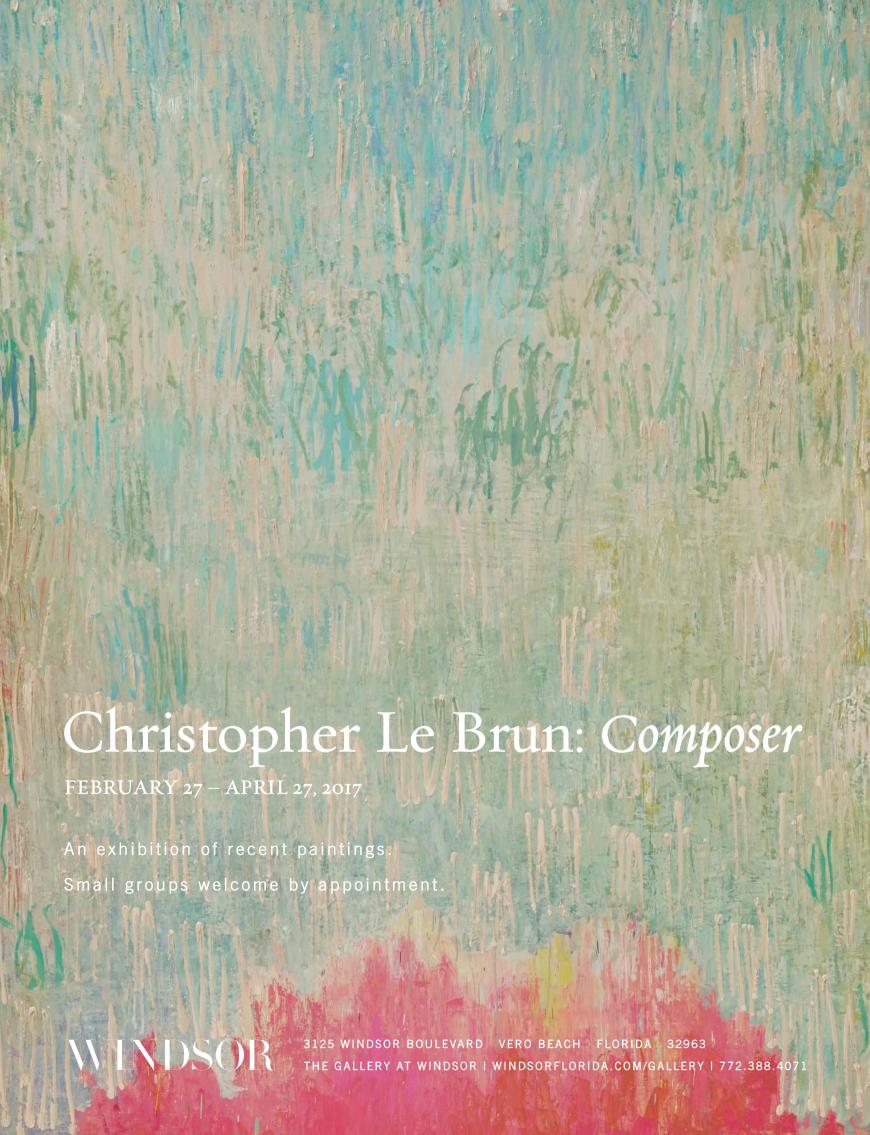
Signed, dated and inscribed lower left: Trouville . / E. Boudin 96 / 15 Oct Oil on canvas: 21 % × 36 % in / 55.6 × 92.4 cm

Eugène Boudin is best known for sparkling beach scenes painted in the Normandy resorts of Trouville and Deauville, a motif which he explored with great subtlety from the early 1860s to the mid-1890s. The fishing village of Trouville was 'discovered' by artists and writers in the 1820s and developed as a fashionable bathing place, especially when the opening of the railway in 1863 put it within six hours' reach of Paris. It boasted elegant hotels, villas and a casino. In this panoramic view Boudin evokes the bracing breeziness of the Normandy coast, the vigour of the waves rising up to meet clouds scudding across a deep blue sky.

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david blackburn



GREEN LANDSCAPE II, 1995

pastel $61 \times 50 \text{ cms}$ $24 \times 19\% \text{ ins}$

His paintings give the impression of light streaming through small accents or windows of colour – rather like the experience of looking at stained glass in a sunny church. There are the same feelings of order, serenity and spirituality, the same striving for a timeless beauty.

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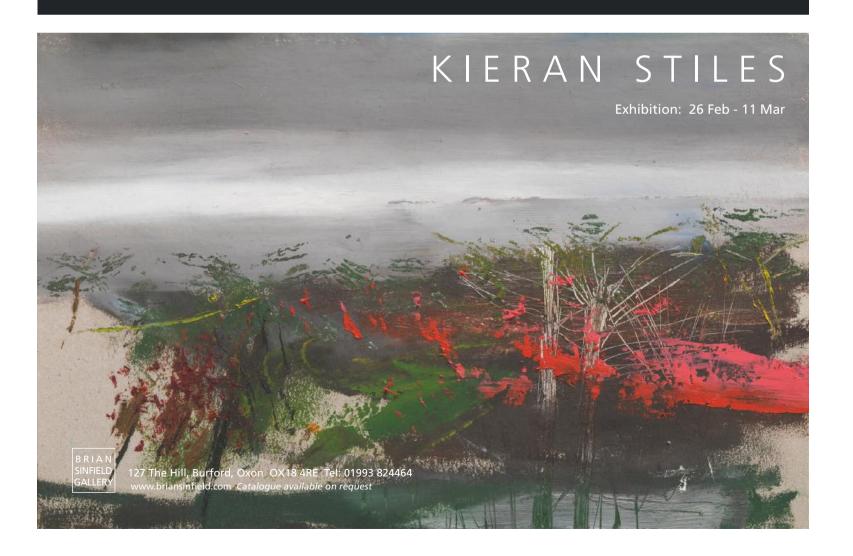
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Percy Williams Gibbs - active 1895-1937

"A Playful Pekingese"
Oils, 18 x 15 inches

A genre, portrait and landscape painter, Percy William Gibbs studied art at the Royal Academy Schools, where he won the Creswick prize for landscape painting. He went on to exhibit frequently at the Royal Academy, thirty six times in all, and also at other leading galleries. Gibbs lived at East Molesey in Surrey, often painting and exhibiting views of the Thames.



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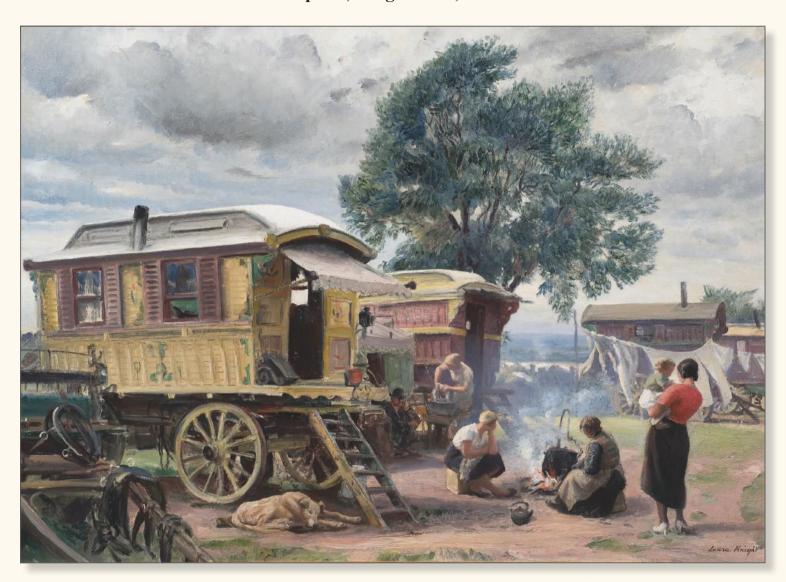






The Taylor Gallery, London

We will be exhibiting on stand B2 at the BADA Fair from March 15th to 21st Duke of York Square, King's Road, London SW3 4LY



DAME LAURA KNIGHT, R.A. (1877 - 1970)
"Gypsies at Home"
Oil on canvas, 30 x 38 ins (76 x 96 cms)

Laura Knight was the first female artist ever to be elected to The Royal Academy (1936). Her husband, Harold also an artist, had to wait until the following year before he was also elected.

This superb painting was executed at approximately the same time.

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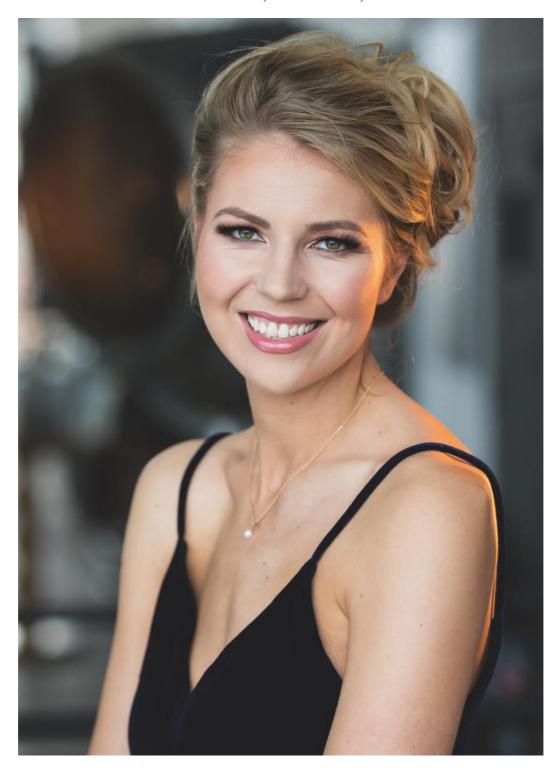
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COUNTRY LIFE

VOL CCXI NO 8, FEBRUARY 22, 2017



${\it Miss Lorna Hollings}$

Lorna, third daughter of the late Mr Peter Hollings and Mrs Peter Hollings, is engaged to be married to Harry Chase, eldest son of Mr William Chase of Ledbury, Herefordshire, and Mrs Sarah Chase of Dilwyn, Herefordshire. They will be married at St Mary's Church, Dilwyn, in September.

 ${\it Photographed\ at\ Chase\ Distillery,\ Hereford,\ by\ Justin\ Harris}$

Contents February 22, 2017



The Sun Hat by Dame Laura Knight (1910) (Reproduced with permission of The Estate of Dame Laura Knight DBE RA 2017. All Rights Reserved/Private Collection/ Bridgeman Images)

Winsor and Newton

'Dexterous fingers perform actions I can't see without a magnifying glass'

Handsomely handmade paintbrushes, page 62

Hyacinths

'The hyacinth went from cult to craze to commonplace'

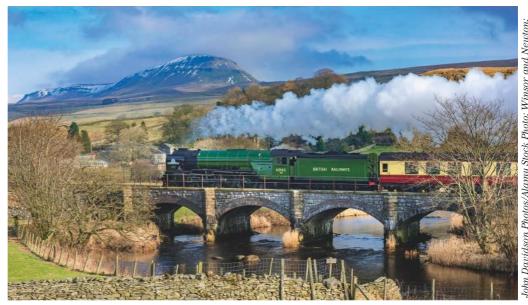
It's time to put these spring beauties back on their pedestal, page 46

Archivists

'We may be the only ones who can tell these stories and it's

important we remember them'

The secrets of British brands, page 80



Fifty years after the last scheduled steam-hauled services in Britain ended, the service is reborn as *Tornado* began operations on the Settle to Carlisle railway last week

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Pinehurst II, Pinehurst Road, Farnborough Business Park, Farnborough, Hampshire GU14 7BF Telephone 01252 555072 www.countrylife.co.uk

Look, look and look again

HO knew that it might take 300 hours to create a delicate little wood engraving? After closer inspection of this eccentric but charming and delightful artform (page 70), however, it cannot come as a surprise. Light in all its intimate detail is cut from the darkness of the wood by the subtle knives of these dedicated artists. Once admired and appreciated, this is an artform to send a shiver down your spine.

Great art is worth looking at slowly, in small parcels. It is possible to gallop around the National Gallery in a day, but will any of it stick? Look a little (and often) at art and you will learn a lot; look at a lot and you learn only a little. Enjoy a few paintings and then leave. It takes discipline, when faced with room after room of splendour, but will be worth it.

Similarly, the British countryside can be looked at as a series of intricate tapestries woven together from the fine details of field, hedge, copse, stream, hill and dale to form a national gallery of masterpieces. These landscapes are also national treasures, rural museums sculpted from chalk, clay, limestone and grit.

Real pleasure can be gained from them by knowing the intimate detail of Nature itself: recognising birds by their songs, understanding how well a farmer's crop is growing, inhaling the scent of the first shoots of wild garlic, spotting the first pom-pom flowers of the yew or watching violets flower on a bank and brassy yellow celandines light up a ditch.

Observing—rather than looking—has the ability to turn an ordinary walk into an ever-changing art gallery. Better still is to understand each of piece of flora, fauna and crop: to know why they are there and what they can tell you about the season, the soil and the sunlight. Add knowledge of local history, myth and folklore, and your walk will be even more immeasurably enriched.

Seeing Stonehenge

TUCK in a traffic jam, one has no Choice but to stop and stare. This is why the decision to build a tunnel-at a cost of more than half a billion pounds so far—underneath the A303 at the point it passes Stonehenge is so cruel and depressing. Regular travellers on this pastoral route to the West Country know that, already, the altered road layout there, built to accommodate English Heritage's visitor centre, has, inexplicably, worsened congestion.

How much more soul-destroying it will be to spend that jam time incarcerated in the dark, barred from looking at the henge—and the sheep and pigs that graze the surrounding farmland—playing I-spy or pondering what on earth the stones were used for in the first place.

Protests about disturbing sensitive archaeology are spurious—the tunnel will cause far more upheaval than merely widening the road, a cheaper and certainly more cheerful option. It must be resisted.

British Society of Magazine Editors Scoop of the Year 2015/16 PPA Specialist Consumer Magazine of the Year 2014/15 British Society of Magazine Editors Innovation of the Year 2014/15 British Society of Magazine Editors Columnist of the Year (Special Interest) 2016

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N the dog days of 1967, hundreds of thousands of people dressed in psychedelic colours converged across the globe, particularly in London and San Francisco. They bought kaftans and floral minis on the Kings Road, they listened to Pink Floyd, The Beatles, Procul Harum and The Doors. They couldn't get enough of *Lucy in the Sky with Diamonds*; half the members of The Rolling Stones got arrested. They called it the Summer of Love.

To mark the colourful counterculture's 50th anniversary, the Royal Albert Hall, London SW7, has announced a major new season, 'Summer of Love: Revisited'. The series, which starts on May 1 and will run into July, includes screenings of iconic performances and lost recordings, as well as live concerts and talks, featuring the likes of Nick Drake, Jimi Hendrix, Arthur Brown and Peter Whitehead.

Visit www.royalalberthall.com for information and to book; keep an eye on the website as new events are being added all the time.



Cutting quite a dash

TWO hunts are hoping to capitalise on the resurgence of side-saddle riding (Country Life, October 2, 2013) by holding side-saddle dashes at their point-to-points. At the Bicester meeting on March 12 (Whitfield) and the Southdown and Eridge on April 9 (Godstone), racegoers will enjoy the sight of ladies flying down the racecourse in traditional dress.

'We've been inundated with requests,' says Victoria Jewson from the Bicester. 'The only prerequisite is that riders must have hunted; our huntsman and hounds will lead the runners down to the start.' The winner will be given a mink gilet, donated by V Furs of London.



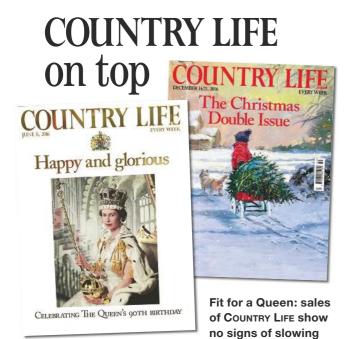
Dianas of the chase: the popularity of side-saddle dashes is providing a boost to point-to-point meetings

At the Godstone meeting, members of the Side Saddle Association will give a demonstration before the race and riders are invited to parade with hounds.

Sue Webb, whose idea it was to incorporate the dash, has had 'enquiries from all over the country—including one man'. She hopes that the spectacle will bring in new people. 'Side saddle is such a crowd-pleaser. The numbers of people that come around the ring when we do the historical display at the South of England Show are huge.'

The Bicester is also hoping that the dash will boost its gate, with organisers moving marquees to look out over the racecourse.

Entries for the Bicester dash are now closed. For the Southdown and Eridge, contact point-to-point secretary Sally Marks (sally.marks36@btinternet.com). Flora Watkins



W E are proud to announce a rare accomplishment, for which we thank our loyal and inspiring readers: last year, Country Life achieved its seventh consecutive annual ABC (Audit Bureau of Circulation) increase, bucking all industry trends.

It appears that the glimpse behind the scenes into the world of Country Life, in last year's three-part BBC documentary TV series, didn't put readers off—quite the contrary. Also of note, The Queen's 90th birthday issue was up 23% year-on-year and the 2016 Christmas special generated the highest revenue of any issue in the brand's history.

CPRE
head
to chair
environment
think tank

Long-time chief executive of the CPRE Shaun Spiers has announced his departure; after 13 years at the helm of the charity, he'll leave in June to head up independent think tank and charity Green Alliance, which is coordinating the environment sector's response to Brexit.

'I have loved working with CPRE's terrific team and volunteers across England,' comments Mr Spiers, 'but Brexit presents the biggest challenge and the greatest opportunities the environment and countryside have faced in Britain for at least a generation. The opportunity to lead Green Alliance was too good to resist.'

During his tenure, the CPRE has played a vital part in resisting major assaults on the planning system and green-belt policy, promoting affordable rural housing, winning designation of the South Downs National Park and securing a charge for carrier bags, among other initiatives.

Good week for Healthy living

Our spending on alcohol and cigarettes has almost halved in 15 years with UK households forking out four times more on hotels and eating out

Scottish tourism

Footfall at Scotland's heritage sites is up 13%, with a record-breaking visitor tally of four million over the past year

Welsh cattle farmers

Preparations are under way for a cull of TB-infected badgers on farms in Wales, a move long overdue, say farmers who have been in lockdown

Bad week for Rail commuters

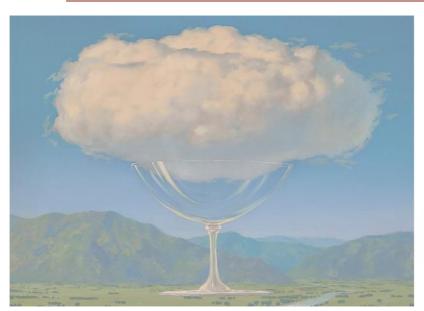
Hundreds of thousands of passengers will be disgruntled to hear that drivers' union Aslef has rejected Southern's deal; strikes continue.

Shopping

Companies continue to add a sterling premium to their prices and the cost of some car models, for example, has gone up by 12% since June

Sea birds

Some 53 billion nurdles—small plastic pellets—escape into the UK's environment each year, affecting 73% of beaches. When birds eat them, they create a false feeling of fullness, which leads to starvation



Estimated to sell at between £14 million and £18 million at Christie's King Street, London SW1, 'The Art of the Surreal' sale on February 28, *La corde sensible* (*above*, 1960) is one of the largest oils created by René Magritte. It shows an enormous crystal glass standing incongruously under a blue sky in a verdant valley, topped with a cloud, and 'exemplifies the artist's lifelong quest to reveal and revel in the mystery that he perceived to exist within the real world'

An apple a day

Ever eaten a Pig's Nose or a Sugar Bush?
What about a Grand
Sultan? Some two-thirds
of England's orchards
have been lost since the
1960s, with many apple
varieties becoming extinct.
The future of some of those
remaining is at risk and, as
such, the RHS is planting a 'mother
orchard' of 45 local cultivars at RHS
Rosemoor in Devon.

Britons buy 482,000 tons of apples per year, but just two varieties, Gala and Braeburn, both natives of New Zealand, make up almost half of British sales. This is despite the fact that, according to the National Fruit Collection, you could eat a different variety of British apple every day for six years and still not manage to try them all.

Eating, cooking and cider apples will complement the existing trees at Rosemoor. The fruit will be used in the garden's restaurant, made into cider or juice or sold as a 'taste of the past'.

Town & Country









Almost in defiance of the 25th anniversary of *that* devastating fire, a new set of stamps (*above*) has been issued to celebrate Windsor Castle, Berkshire. The oldest inhabited castle in the world, Windsor has been a family home to British kings and queens for nearly 1,000 years.

The 10-stamp issue comprises three external views, three internal and four of St George's Chapel in the grounds. They are available at Post Office branches across the country, by visiting www.royal mail.com/windsorcastle or telephoning 03457 641641.

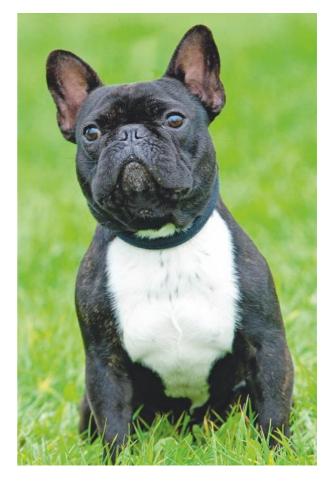
Sacré bleu, the French are coming!

THE latest Kennel Club (KC) figures show that the French bulldog is set to overtake the labrador as Britain's most popular dog.

Rarely seen in this country as little as a decade ago, but now hugely popular thanks to adoration from a growing number of celebrities, Frenchie registrations have increased by 47% from 14,607 in 2015 to 21,470 in 2016—up from 670 in 2007. The KC predicts another 7,000 this year, which means that, by 2018, the trusty labrador could be knocked off the top spot—which it took from the Yorkshire terrier in 1990—for the first time in 27 years.

However, the KC is urging would-be owners to consider their choice carefully. 'It is very unwise to buy one simply because it's a fashionable choice,' says KC secretary Caroline Kisko, who also reminds buyers how crucial it is that they go to a responsible, KC-assured breeder.

'People need to do their homework,' adds Jackie Mavro-Michaelis, secretary of the Pennine and Scot-



Top dog: French bulldogs could take top spot in Kennel Club registrations by 2018 tish French Bulldog Association. 'French bulldogs are companion dogs and don't take well to a solitary existence. If owners need to leave them alone at home for hours on end, it's not a good idea to get one.'

Back against the wall

THE iconic mosaics at Tottenham Court Road Tube station by 'godfather of Pop Art' Sir Eduardo Paolozzi have now been reinstated, thanks to a petition.

Six years ago, it became apparent that work on the Crossrail intersection with the Central and Northern Lines necessitated the removal of the mosaics, with Transport for London (TfL) insinuating that the whole decorative scheme would be demolished.

Following a public outcry, TfL changed track. It donated the large mosaic arches to the Edinburgh School of Art and the rest of the 1986 mosaics were dismantled, cleaned, restored and, now, are reinstated and ready to be admired once more. TfL claims that 95% of the artwork is back in public view.

Art historians, curators and conservation experts of the Edinburgh College of Art will meet tomorrow to discuss what to do with the archway mosaics.

For even more Paolozzi, the Whitechapel Gallery, London E1, is hosting the first major retrospective of the artist in 40 years, featuring more than 250 works, from post-Second World War bronzes to Swinging Sixties prints and 1990s 'Cool Britannia'. Until May 14 (020–7522 7888; www.whitechapelgallery.org).



After being restored, 95% of Paolozzi's Tube artwork is back on display



A masterpiece from the golden years of Gustav Klimt's career, *Bauerngarten*, with its joyous profusion of poppies, daisies and roses, will be offered at auction for the first time in more than two decades. The painting is set to lead Sotheby's highest-value Impressionist & Modern Art Evening Sale on March 1 at its New Bond Street, W1, premises.

'Most of the artist's oil paintings of this calibre are in major museums around the world,' says Helena Newman, Global Co-Head of Sotheby's Impressionist & Modern Art Department. *Bauerngarten* is estimated at in excess of £35 million; visit www.sothebys.com for further information



Twelve houses and their dolls will be on display, including these from the 1760 Tate Baby House

A new exhibition at Norwich Castle Museum & Art Gallery invites us to peer behind tiny closed doors. Twelve of the V&A Museum of Childhood's most treasured dolls' houses will be on display, which span 300 years and include country mansions, a Georgian town house, suburban villas, council estates and high-rise apartments.

Of particular note is the 1760 Tate Baby House, which has original wallpaper, Adam-style painted panelling and a lying-in room for a pregnant doll; another from the 1830s has a four-poster bed and liveried servants. A Modernist 1930s Hampstead home includes chrome furniture, a cocktail bar, artworks by British Futurist Claude Flight and a swimming pool and a Second World War-era family home appears in intricate detail, the figures poised for an air-raid with miniature gasmasks, ration books and torches for blackouts.

The exhibition, which runs from March 4 to June 25, incorporates a doll's-house play area and an accompanying show at sister museum Strangers' Hall displays an extensive toy collection. Visit www.museums.norfolk.gov.uk or telephone 01603 493625 for further information and details of accompanying events.

Country Mouse

A muddy meander

FOLLOWING in the footsteps of those who had gone before us along the muddy track—pheasants, sheep—and the zigzag imprints of huge tractor tyres, we embarked on a three-mile walk from our home in Dorset to the Queen's Arms at Corton Denham in Somerset.

With our sights set on a cold glass of Sauvignon Blanc (me) and a pint of Legless Liz, an ale brewed for Her Majesty's 90th birthday (my husband), we picked our way down the lane, marvelling at the discreet crimson flower of the female hazel catkin at the base of the male's blousy yellow tails and noting that, although February is a bare, hungry month, buds are forming on barren twigs and celandines appearing in hedgerow bottoms.

Passing a graveyard of rusty farm rollers and harrows, we admired a herd of Belgian Blue cattle chewing contentedly on silage and delighted in a skylark trilling high in the sky. Not long after I'd asked 'are we nearly there yet?', the pub hove into view.

Pleased with ourselves for having trekked all that way, we shared a ploughman's—pork pie, local Montgomery cheese and chutney—before making our way home. I can't say the return journey was easy, but we arrived ruddy cheeked, mud-splattered and encouraged that it won't be long until the countryside bursts back to life. **PL**

Town Mouse

Oranges, sunshine and flamenco

WE took the opportunity of half-term for a long family weekend in Seville. Exchanging the February gloom of London for warmth, sunshine and orange trees was an unmitigated delight, but it wasn't just the weather that amazed. Seville felt such a calm and friendly city and its cultural riches are astonishing. In pursuit of them, we ruthlessly trudged our way around the Alcázar, numerous palaces, churches and the cavernous cathedral, the largest medieval church in the world. All clearly reflect the New World wealth that poured into the city.

The children finally mutinied at the Hospital de la Caridad, which one of them—unjustly, considering the ravishing Baroque chapel with its paintings (several of the Murillos are copies, the originals having been looted by Marshal Soult during the Napoleonic occupation)—declared to be 'so boring that I would rather have visited a museum'. Their reward came in ice cream and an electrifying performance of flamenco. They were uncertain as to whether this last was a treat or a trick, but their response was enthusiastic. Ever since, it has been impossible to move without the accompaniment of stamping, clapping, slapping and finger snapping. It certainly enlivened the journey back, but I'm inwardly hoping the enthusiasm is short-lived. **JG**

ctoria & Albert Museum; Gustav Klimt/Sotheby's; Ferlap/Alamy; TfL Images; Royal Mail

Town & Country Notebook



Edited by Victoria Marston

Quiz of the week

- 1) What does a spelunker explore? 2) In which decade were parking meters introduced in the UK?
- 3) If a creature is edentulous, what does it lack?
- 4) How many valves does a trumpet have?
- 5) Camulodunum was the Roman name for which Essex town?

100 years ago in COUNTRY LIFE February 24, 1917



THE enclosed photograph shows one more way in which a woman can help on a farm at the present crisis. It is important to keep down rabbits, as the amount they will eat if allowed to get out of hand is simply appalling! And in this case the 'Feminine Rabbit-catcher' has helped to account for nearly 200 couples since Christmas. The dark ferret shown, which has caught a good proportion, is a half-bred polecat, his father being a wild polecat from the Welsh hills.—Frances Pitt



Gearing yourself up to complain to the waiter, before telling him it was the best meal you've ever had

1) Caves 2) 1950s (1958) 3) Teeth 4) Three 5) Colchester

The nature of things Long-eared owl

PRING approaches and the birds are pairing up, including one of the most enigmatic of our native avians, the long-eared owl. Even its name is a misrepresentation—those remarkable 'ears' that somehow increase its appearance of sagacity are not the real ears, but feather tufts that can be raised or flattened at will, having a role in communication, as well as assisting its camouflage when hanging out in the treetops.

Roosting is something this owl does a lot, but it's still one of the most difficult owls for birders to spot, for the plumage—broken-up dabs of charcoal, tobacco, fawn, burnt-umber and grey—is a perfectly brindled disguise up in the branches, where it will sit silently snoozing or watching for hours at a time. The species is more abundant in northern regions than the south, largely due to their preference for coniferous woods. It's also because tawny owls, widespread in southern counties, aggressively drive out their tufted cousins.

Long-eared owls are not given to nesting in tree cavities, but choose open accommodation,



such as the abandoned nests of magpies and other corvids or a former squirrel's drey. If no such nests are available, open baskets fastened in the trees may attract *Asio otus* to raise her family near you; helpful directions are shown in the projects section at www.wildlife-research.eu. **KBH**

Illustration by Bill Donohoe



Unmissable events

Exhibition

February 25–June 11 'Constable at Gainsborough's House' and 'Julian Perry: The County of Elms', Sudbury, Suffolk. Works of art, painting materials and family memorabilia associated with John Constable will be on show alongside a collection of paintings by landscapist Julian Perry that is described as a 'contemporary response to Constable's work' (www.gainsborough.org; 01787 372958)

Talk

March 2 Neisha Crosland in

Conversation, Fashion and Textile Museum, Bermondsey Street, London SE1. The internationally acclaimed designer talks to Fiona McCarthy about her distinctive use of geometric patterns. Includes a signing of Miss Crosland's new book and entry to the 'Josef Frank Patterns–Furniture–Painting' exhibition. Tickets £15, 6pm start (www.ftmlondon.org; 020–7407 8664)

Beer festival
February
23–25 Craft
Beer Rising,
The Old Truman
Brewery, Brick
Lane, London E1. The
best British beers and ciders, with
street food and music. Tickets from
£12.50 (http://craftbeerrising.co.uk)

Family day out

Until February 24 Notorious Navvies (top) at the Royal Armouries Museum, Fort Nelson, Hampshire. Fun and educational events for children aged 3–12, including 'navvy challenges' based on the construction of Fort Nelson, Victorian crafts and insight into the work of Florence Nightingale. Visit the website for times and prices (01329 233734; www.royalarmouries.org)

Art fair

February 24–26 Oxford International Art Fair, Oxford Town

Household hints from 90 years ago To keep a sponge

To keep a sponge cake new

Put a small slice of bread into the box or tin where you keep the cake. The bread will go as dry as a brick, but the cake will keep its fresh, spongy condition for several days. From '500 Household Hints by 500 Housewives', published by COUNTRY LIFE in 1926. We cannot vouch for the accuracy of any advice given



Hall, Oxfordshire. Contemporary art including paintings, sculptures, photography, illustrations, jewellery and crafts to admire and buy. Entry £10 for Friday's Champagne preview, 6pm–9pm. Free entry Saturday and Sunday, 11am–6pm (www.oxford internationalartfair.com)

Point-to-point

February 26 Countryside Alliance Club (Wessex) at Badbury Rings, Dorset. First race at 12pm. Other fixtures include Cottesmore at Garthorpe, Leicestershire (first race at 12pm), East Cornwall at Great Trethew (first race at 12pm), Tynedale at Corbridge, Northumberland (first

race at 12.30pm) and West of Yore at Askham Bryan College, North Yorkshire (first race at 12.30pm). For weather reports and form guide, telephone 09068 446061 or visit www.pointtopoint.co.uk

Film festival

February 24–March 12 Borderlines Film Festival, various venues in Herefordshire, Shropshire and the Marches. Now in its 15th year, the programme offers audiences the chance to see a range of fantastic films before they're released to the general public. Visit the website for more information (01432 340555; www.borderlinesfilmfestival.co.uk)

What to drink this week Australian whites



The climate down under is just right for Italian grapes, discovers Harry Eyres

The annual Australia Day tasting is a great opportunity to take stock of this most dynamic of wine countries as the New Year starts rolling. This year, the trend that struck me most was the developing love affair between Australian wine growers and Italian grape varieties.

Why you should be drinking them

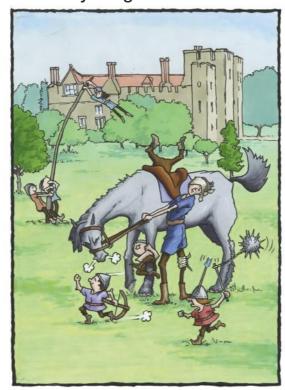
This relationship makes perfect sense as the climate in many of Australia's best wine regions is closer to that of southern Italy than central or south-western France: pretty hot and dry in the summer. Southern Italian white grapes seem to do especially well in Australia and not only is this a welcome break from Chardonnay and Sauvignon Blanc (the latter is rarely successful in Australia, in my view), but possibly the start of something significant.

I'm not surprised the southern

What to drink

Italian white grape Fiano stands out-I've long been a Fiano fan, admiring this variety's combination of full-bodied vinosity, decent acidity and scent of dry grass and herbs. Fox Gordon Princess Fiano 2015 (below, £17.95; www.leaand sandeman.co.uk) has a fascinating aroma that reminds me—in a good sense—of cheese straws, with lots of body and fresh acidity. Hancock & Hancock McLaren Vale Fiano 2016 (£12.95; www.halifax winecompany.com) is in a different style, cleaner and more modern, with floral aromas. Laissez Faire Frankland River Fiano 2014 (£23.95; www.bbr.com), from one of the rising stars of Western Australia, Larry Cherubino, is richer and more complex, with grapefruit, lime and lanolin notes on -00 the nose and a full, waxv

Knight Time By Margaret Noble



Knight School

flavour. Lovely stuff.

Dreamst



Letter of the week

A handshake from a hero



EGARDING the art of handshaking ('Navigating R the pecking order', February 8), this letter dated August 6, 1914, written to my grandfather as he left for active service, might be of interest:

My dear old Lal,

I now understand that you leave the old country for foreign service to Egypt. I shall not be able to come up to town to see you off. I can only repeat that I am proud of my sons fighting for their country, wives and sweethearts. I wish you all success, and that the 'Flag of England' will still continue to rule the world.

If we never meet again, remember the last and fondest wish of your loving father is 'God bless you,' and, in due course, may you return to England crowned with victory.

With the heartiest of hand grips, I remain, your loving father Louis F. Rooke

Lal—or Leonard Rooke—(my grandfather) was the eldest of three boys who all joined the King's Own Scottish Borderers at the outbreak of war. He was the only one to survive.

Sarah Saunders-Davies, Hampshire

The writer of the letter of the week will win a bottle of Pol Roger Brut Réserve Champagne

Contact us (photographs welcome)

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To his dogs, every artist is Napoleon

THOUGHT your readers might be interested to see this most remarkable painting (above), which was commissioned by American clients from one of the UK's leading dog painters, Paul Doyle [the Kennel Club Arts Foundation artist in residence]. I have been handling dog paintings, both modern and old, for more than half a century and have never seen one on this scale. Sally Mitchell, Nottinghamshire



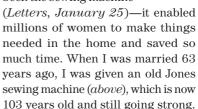
Lethargic ladybirds

T HAVE a number of ladybirds **L** hibernating between the double windows in my house. Some are active, some are comatose and some seem to be dead. When should I open the windows and let them out? Janice Robertson, Somerset

The RSPB advises: 'If you should happen upon ladybirds in your house in winter, the best thing to do is to gently encourage them into a jar or box and place them outside either under a hedge or in a suitable sheltered place, during the warmer part of the day.'

Sew useful

URELY the best household invention before sliced bread must have been the sewing machine



Recently, one of my sons used it to mend the canvas on an ancient army camp bed-there's no way my lightweight, 20-year-old electric machine would have been up to the task. $Patricia\ Willmott,\ Bedfordshire$

Expert knowledge can save Ombersley

THE obvious solution for Ombersley Court in Worcestershire (Town & Country, February 1) is for the executors to vest the freehold of the property—including the house, the stables and the park—and its chattels in the Ombersley Conservation Trust. This was set up by the late Lord and Lady Sandys and already owns some houses in the village and the estate.

If the trust has concerns about presenting and preserving the building, then it could lease the property to a separate charitable trust for a minimum of 90 years. The trustees of this latter body could be appointed for their expertise in relevant fields.

Such an arrangement would honour the wishes of Lord Sandys and help secure the future of the house.

John Martin Robinson, by email

COUNTRY LIFE ISSN 0045-8856, is published weekly by Time Inc. (UK) Ltd. Blue Fin Building, 110 Southwark Street, London, SF1 0SU. United Kingdom, Country Life Subscriptions; For enquiries and orders, please email: help@magazinesdirect.com, alternatively from the UK call: 0330 333 1113, overseas call: 00 44 330 333 1113 (Lines are open Monday—Friday GMT, 8:170; Europe/Eire €350 (delivery 3–5 days); North America \$425 (delivery 5–12 days); Rest of World £330 (delivery 5–7 days) Periodicals postage paid at Jamaica NY 11431. US rates: 1 Year (51) issues. UR £170; Europe: Eiro easot (delivery 3-3 days); north America 342 (delivery 3-12 days); nest of worth £330 (delivery 5-7 days); Periodicals postage postag Articles and images published in this and previous issues are available, subject to copyright, from the photographic library: 020–3148 4474. INDEX: Half-Yearly indices, listing all articles and authors, are available at £40 each, and the Cumulative Index, listing all articles on country houses and gardens since 1897, at £40 each (including postage and packing) from Paula Fahey, COUNTRY LITE Picture Library, Blue Fin Building, 110 Southwark Street, London SE1 OSU. Cheques should be made payable to Time Inc. (UK) Ltd. If two Half-Yearly indices from a single year, and the Cumulative Index, are required, the total price will be \$20.

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Isle of white

THE letter concerning letterboxes and the white-robed Canons of Prémontré (January 25) gave the impression that the order was extinct—far from it. This picture is living proof and Fr Hugh Allan is just such a canon. The looks of the bystanders are priceless. Fr Hugh is not only the gifted superior of a thriving community in England, he is also the Apostolic Administrator of the Falklands, which will be the explanation if there is an outbreak of white letterboxes there.

Fr Sebastian Jones, Cardiff



A holy day's hunting

A T a meet of our hunt yesterday, we were surprised and charmed to be joined by the local vicar, who first blessed hounds, then us and our horses. He announced himself to be a keen countryman and said he was about to take delivery of two spaniel puppies so that he could go rough shooting, this being what his salary could afford. We rode off feeling very fortunate and had a safe and happy day.

The hunt secretary said that he doubted any of us had ever been blessed at a meet before, but surely there must have been other hunts as blessed as ours? Rothes Miller, South & West Wilts Hunt

COUNTRY LIFE MARCH 1

Raptors: the masters of the skies; the man who made mazes; chess sets; bluffer's guide to education; the top 10 girls' schools; and Carla Carlisle

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Why everything returns to land

6 We should

remember that

property provides

security only where law prevails

AND has always held a special place in men's hearts. Land to settle, to till and to own. Holding land and fighting for it is a constant theme of history and a continual cause of conflict. It is, therefore, Britain's greatest good fortune that we haven't been fought over for more than 250 years.

What an uncovenanted advantage it has been not to have been invaded or occupied since Bonnie Prince Charlie fled and the Hanoverian succession was secured. Since then, the security of property has been entrenched by the rule of law. No wonder that the right to own property is one of the fundamental human rights delineated both in the European Charter and that of the United Nations.

None of our neighbours has had our good fortune. The quest for territory continues to convulse countries on the continent of Europe even today. Napoleon, the Prussians, the Kaiser, Hitler, the Soviets: the battles over land have been constant. They still continue in Ukraine and the threat

is palpable in the Baltic states and Moldova.

It's easy to see all this aggression in the simple terms of political ambition—individuals and nations seeking wealth and power—yet it's never merely been the simple quest for power. It's the territorial imperative expressed in terms of imperialism, *Lebensraum* or the search for an ethnic homeland. Beneath it all is the search for security that possessing land gives to nations and to individuals alike.

For generations, the British have spent the money they made in the towns on buying land in the countryside. Land has given a solidity to achievement and established roots for the trader and the entrepreneur. The ebb and flow of commerce or of a profession has found its stable state when a man has become lord of all he surveys.

All of this has been, for we British, part of the natural order of things for nearly three centuries, so much so that we take it for granted and hardly recognise the important part it plays nor how unthreatened it has seemed to be. It must have been much like this for the Romans in the comfort of the Pax Romana immediately before the world as they knew it collapsed. Property, security and stability: these formed their bedrock. However, these were things that much of the world lacked and longed for. Ultimately, they were the things from which the dispossessed were no longer willing to be excluded, the things they finally took by force.

We are at such a turning point today. Global communication lays bare our privilege for the

whole world to see. Our very stability portrayed on television, the internet and social media is a constant reminder to three-quarters of humankind of what they lack. However, it's at this time that the institutions that protect our society are under siege.

Donald Trump sidelines the United Nations, draws

back from NATO and threatens the Paris agreement. The British media attacks overseas aid, glorifies Brexit and belittles the rule of law. France, Germany and the Netherlands entertain populist nationalist alternatives and Benjamin Netanyahu pushes for more settlements on other people's land.

All the apparatus of international law and liberal democracy is under attack by the very people it most defends. Instead of redoubling our efforts to build a world in which more and more can enjoy what we take for granted, we sabotage the institutions that ensure our stability. We should remember that property provides security only where law prevails. We should never forget just how fragile is our good fortune and how important are the institutions upon which it depends.



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Fred van Deelen; Courtesy of the David King Collection

We can still learn lessons from the

EVOLUTIONARY fever has gripped London. Indeed, Athena has noticed that London is marking the centenary of the Russian Revolution with much more zeal than Moscow. It's not hard to see why. The revolution may have created the Soviet Uniona great empire that Vladimir Putin's Russia now apparently wants to reassemble—but it saw the death of millions in prison camps. It also witnessed the destruction of the Russian Orthodox Church, an institution once again close to the state. As a result, the official position on marking the centenary this year, is, well, not to.

President Putin has made some mumbled references to holding 'academic conferences', but there is nothing at state level equivalent to the grand show at the Royal Academy, 'Revolution' (page 114). Rather more surprisingly, there is instead a proposal to raise a monument to the victims of Stalin's terror—specifically to those who died in the labour camps or gulags.

6 Today, London is home again to political exiles from Russia and proudly so

This humility is unusual for the president who recently erected a 56ft-high statue of Prince Vladimir of Kiev, the founder of the Russian Orthodox Church, outside the Kremlin walls, thus identifying himself with the Prince (his namesake) and wedding Russia and Ukraine in a way that many Ukrainians would find offensive.

Yet where the Kremlin has faltered, private initiative has stepped in. Project1917 is a Russian social-media project founded by independent journalist and writer Mikhail Zygar. This shows how the events of the revolution unraveled by releasing dayby-day excerpts from the letters and diaries of hundreds of figures involved a century ago. Through this project, we have recently heard Lenin mistakenly exclaim in frustration 'We oldsters won't live to see the decisive battles of the impending revolution' and the writer Andrei Bely writing of leaving Moscow, but being concerned that he has a slight cold. We also experienced the concerns of those close to the Emperor and Empress as they felt the political tremors coming and the structures around them loosening.

Pushkin House in London, founded by Russian émigrés some 60 years ago, is the English-language partner for this ambitious project. From the middle of February, and 100 years to the day, it's possible on https://project1917.com to follow these nerve-wracking changes and relive Russia's 1917 in English on your smartphone as you make your daily commute.

It could be argued that, in some ways, the UK gained culturally from the revolution: it became home to some extraordinary émigrés. Not as many as Paris, but a good number, who went on to enrich our own culture and help us better understand Russia. Today, London is home again to political exiles from Russia and proudly so. Through them and thanks to them, and in spite of the threats of leaders on the global stage, we can deepen our understanding of the country. Athena considers that this has never been more necessary.

What to see this year: Russian Revolution centenary



Red Star Over Russia at Tate Modern, Bankside, London SE1, from November 8 to February 18, 2018 (020-7887 8888; www.tate.org.uk) will show photographs, posters (left: Fascism, lithograph by Nina Vatolina, 1941), and other printed media, spanning 1905 to Stalin's death in 1953

Revolution: Russian Art **1917–1932** is at the Royal Academy, Burlington House, London W1 until April 17 (020-7300 8000; www.royalacademy.org.uk) Reviewed on page 114

Russian Revolution: Hope, Tragedy, Myths at the British Library, Euston Road, London NW1, from April 28 to August 29 (0330 333 1144; www.bl.uk) will re-examine the revolution through posters, maps, letters, postcards, newspapers, photographs, Nicholas II's diary and a draft of Trotsky's speech. Accompanying book of the same title (£25)

Avant-Garde Russia at the Sainsbury Centre for Visual Arts, Norwich, Norfolk, from October 14 to February 11, 2018 (http:// scva.ac.uk), will be focused on a model of the iconic project of the Soviet era, Tatlin's Tower, which was designed to rise 1.310ft above the River Neva, but was never built

Imagine Moscow: architecture, propaganda, revolution at the Design Museum, Kensington High Street, London W8, from March 15 to June 4 (020-3862 5900; http:// designmuseum.org) will explore the unrealised vision for the post-revolution Soviet capital. Plans, models and drawings for six unbuilt landmarks are placed alongside propaganda posters, textiles, porcelain and magazines. Includes a room dedicated to Lenin's Mausoleum

The Currency of Communism at the British Museum, London WC2, from October 26 to May 2018 (020-7323 8299; www.britishmuseum.org) will explore how Communist states radically restructured their economies through visual records as coins and banknotes, as well as barter, voucher systems and the black market





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Carry on cruising

I've run away to sea. It was the chickens that tipped me over the edge. Hens tend to look permanently furious, but two months' enforced incarceration, thanks to bird flu, and they were regarding me more balefully than a haystack. Then the papers announced a Ten Day Killer Freeze. Then Tara (P-T) died. Then my nephew was robbed of acres of snowdrops by conmen.

February's a beastly little month. St Valentine himself was beaten, stoned and finally decapitated. I was starting to feel the same and when Kate suggested that we buy a football to alleviate their boredom because chickens allegedly enjoy playing football, something in me snapped.

It's a grab-bag break. Self-employed, one never dares book a holiday because a gig may come in, but it dawned on me that it had been six years. The mighty Eddie from Iglu.com does up-to-the-wire unsold cruises at silly prices; you pack your holdall, shut your eyes and pick—like Scrabble. Three days ago, it was to have been India, but the Indians demand tiresome visas, so I missed that boat—or they missed mine.

I'm in Uruguay. At \$80 a day all in, including flights, it's cheaper than heating the house: 27°F in Norfolk, 27°C here.

edical advances within one Mgeneration have evolved an entire human sub-species: the unretiring retired, although you won't have met many as they're more or less permanently offshore. You glimpse them in the ad breaks for Midsomer Murders: men called Ken, guffawing in their Specsavers two-for-ones, and their ladies (who do not look like Barbie) going large on the duty free. (For scent, that is, not alcohol: the clouds of Opium are enough to send you to the lifeboats.)

the clouds of Opium are enough to finish. I may join the to send you to the lifeboats.) to finish. I may join the unsexy samba class never be able to shake like Ricky Martin singing delson or Sir Philip Green might



6 Both parents and all siblings have, at some time, been on staff at the BBC

welcome sharing their passages; they've merely been conscientious with their pensions. They aren't particularly highbrow—they're more excited by *Gavin & Stacey* on the onboard TV channel than by the cathedral at Montevideo—but they attend the morning's 'Enriching Lectures' and they're very, very nice.

Norwegian Cruise Line runs an exemplary and extremely comfortable ship. Is there some curious historical link between Norway and Uruguay, like Patagonia and Wales?

I'll stay in my beautiful balcony cabin, gazing at frigate birds and porpoises. I'm not being stand-offish; I have a novel to finish. I may join the (oddly unsexy) samba classes. I'll never be able to shake my booty like Ricky Martin singing *Livin' La Vida Loca*, but I'm hoping

that an East African childhood has given me a head start, as well as a love of long sea voyages.

In my case, retirement is academic: cabaret singers never retire. However, if medicine is creating Methuselahs (my father has already outlived his own by two decades), then there's only one logical answer to this purported crisis in the NHS. If 60 is now the new 40, if we're still samba-ing at 80, then, of course, we are now capable of working longer, to pay for the genuine coffin-dodgers.

Nudge the retirement age up by three months each year, until the books balance, and we will feel nary a twinge. One can take only so many cruises, although mighty Eddie is, I've noticed, offering a corker: a Captain's Mystery Cruise out of Harwich on which you genuinely have no idea where you'll land up.

You might never see me again, were it not that Nicholas Coleridge is about to collect his own bus pass and there's a whopping great thrash to get back for. As a Cambridge under-

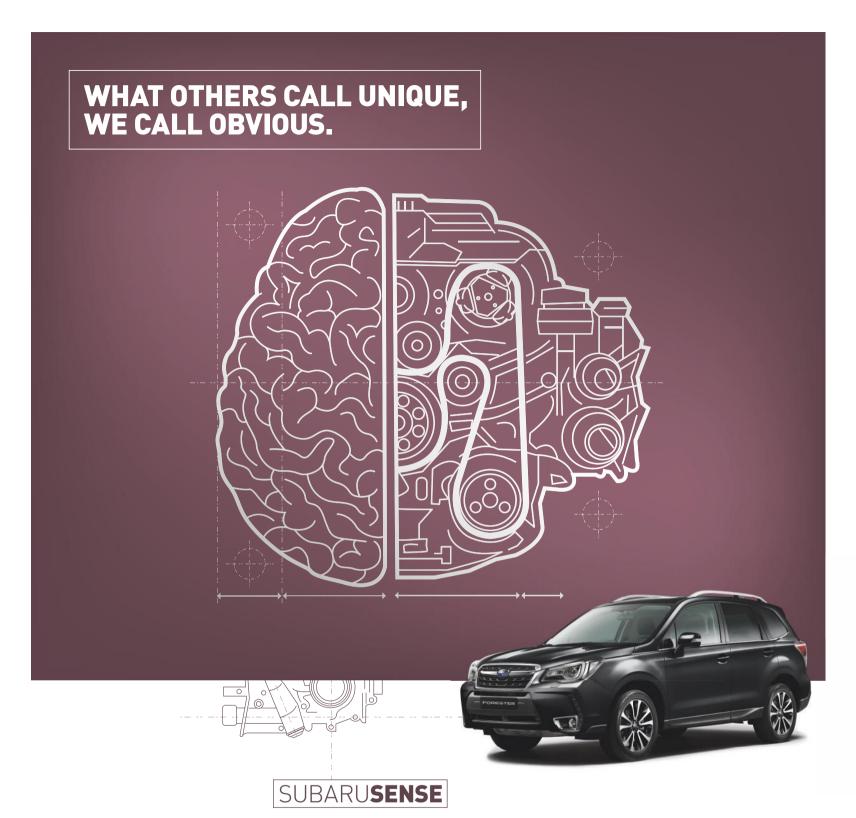
graduate, he (unlike the rest of us) knew exactly what he wanted to be: editor-in-chief at Condé Nast. Having achieved just that within a few years, he's been there so long that, rather than being chairman of the V&A (as he has now been appointed), he should be its chief exhibit.

Another editor, my little sister, Sarah Sands of the *London Evening Standard*, made the news herself this week when she took the helm of Radio 4's *Today*. Cue fluttering trepidation at the Beeb because her experience was in newspapers rather than in broadcasting, but she completes a singular family flush.

Hear these comfortable words: every one of us, both parents and all siblings, has, at some point, been a staff member at the BBC. For what reassurance it may offer, broadcasting is in our DNA. Anchors aweigh!

Kit Hesketh-Harvey is a Society cabaret entertainer, lyricist, opera translator and regular BBC broadcaster (www. kitandmcconnel.co.uk). He lives in Norfolk

Next week: Jason Goodwin



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My favourite painting Henry Goodman

Monet in his Studio Boat by Manet



Monet in his Studio Boat, 1874, by **Edouard Manet** (1832-83), 321/2in by 39½in, Neue Pinakothek. Munich. Germany



Henry Goodman is an actor. I, Claude Monet is released in cinemas nationwide from February 21

6 This painting really conveys Monet's passionate need and determination to capture Nature in the moment. I admire the fact that he made many different studies of the same view in order to capture the rapidly changing light and textures of his surroundings. I've always felt that his and Manet's work embodies a revolution in feeling as well as in form. The process of narrating Monet's personal letters-which are extremely poignant and full of feelingfor the film *I*, *Claude Monet* only made me admire him even more ?

John McEwen comments on Monet in his Studio Boat

HE critic Clive Bell with hindsight called Manet a 'sale bourgeois' only interested in 'honours', perhaps envious of the artist's private income and social superiority. Manet's father was a judge, his mother the goddaughter of the Swedish Crown Prince Charles Bernadotte. For Monet and his generation of *plein air* Impressionist painters, Manet, their elder, was a leader: a painters' painter and force for change. But Manet would not exhibit with them. For him, the battle had to be won in the official Salon.

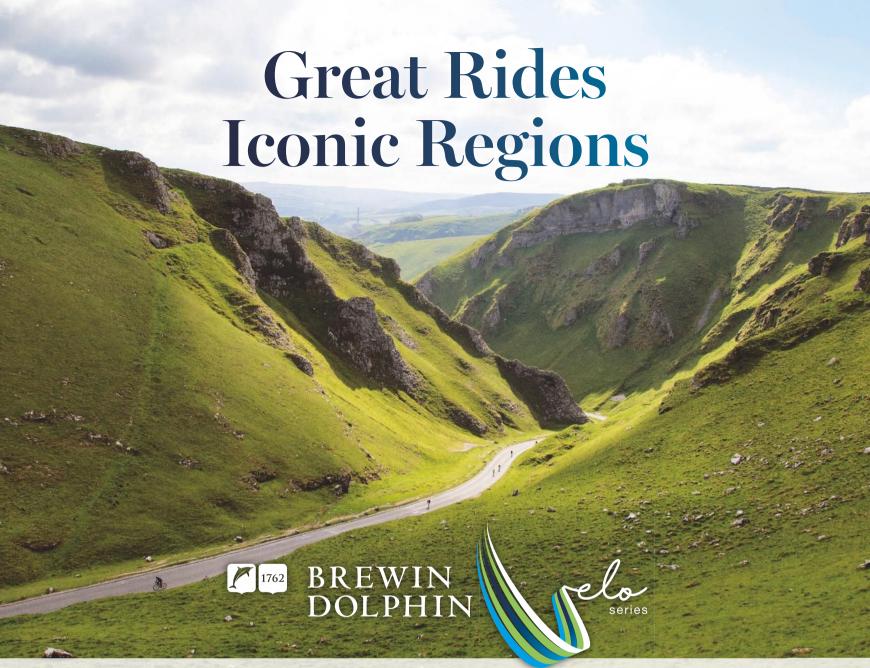
The similarity of Monet's name to his could be infuriating. He was once congratulated on two Monet seascapes. 'Who is this rascal who pastiches my painting so basely?' he exclaimed. But his resistance softened, especially with regard to Monet's continuing penury. He became a financial port of call and even

exhibited Monet's pictures in his studio to help find buyers. In the summer of 1874, soon after Manet's refusal to be included in the first Impressionist show, he and Monet sometimes painted together at Argenteuil on the Seine.

Landscape convention was to sketch outdoors and paint in the studio. Metal paint tubes enabled Monet to be the champion of painting en plein air. Water was a lifelong challenge and he hired a second-hand boat, which he used as a studio, capturing the ever-changing river 'from one twilight to the next'. Manet now called him 'the Raphael of water'.

In this painting of Monet with his wife, Camille, Manet paid him the compliment of adopting Impressionist technique to paint the water. He was particularly fond of it, calling it 'Monet in his Studio'.

Neue Pinakothek, Munich, Germany/Bridgeman Images; David M. Benett/Getty



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In praise of a cult classic

The hyacinth was one of the most celebrated flowers in the Classical world, but later, like its compatriot the tulip, it 'went from cult, to craze, to commonplace'. Mark Griffiths traces the rise, fall and rise again of an anciently revered bloom and Jacky Hobbs visits a remarkable National Collection

Photographs by Clive Nichols

YAKINTHOS (in Greek, or Hyacinthus in Latin) was a princely youth from Sparta. Apollo became infatuated with him and, setting aside his customary pursuits such as poetry, joined him in some Spartan athletics. The god threw a discus; it landed, rebounded, hit Hyakinthos and killed him. From his spilt blood, there arose a new plant: the hyacinth. Grief-stricken, Apollo inscribed letters on its flowers. These were either AI (alpha, iota), as in the cry of lamentation 'ai, ai', or YA (upsilon, alpha), the first two letters of Hyakinthos when written in the Greek alphabet.

In another myth, this same plant sprang from the blood of Ajax when he committed suicide. Here, the AI >

Fragrant rainbow: some of Alan Shipp's National Collection





marks on its petals were both the aforementioned wail and the first two letters of Aias, the Greek spelling of Ajax.

The ancients were in no doubt that such plants existed; they knew, gathered and grew them. Theocritus, Virgil, Ovid, Pliny the Elder, Columella, Pausanias and Palladius are among many Classical authors who mentioned them in poems and works on natural history, horticulture and geography. Here's a profile I've assembled from such sources.

These hyacinths were found from South-West Europe to the Near East. Their leaves were sword-shaped. Opening in spring and summer, their flowers were deep purple, bright crimson or blush and trumpet- or funnel-like, described as similar in general shape to those of *Paradisea liliastrum* or *Lilium candidum*, but smaller than the latter. Their petals bore markings that resembled A, I or Y, formed either by actual veins or by vein-like streaks of colour.

Associated with Apollo, they were one of two plants that were awarded for excellence in poetry, his favoured art, the other being laurel. Hyacinth flowers were also woven into crowns and garlands for religious rites and holidays. The Spartans were said to have started this practice, celebrating the death and transfiguration of Apollo's darling—their famous son—in the Hyacinthia, an annual festival that fell in early summer.

The Romans called these plants hyacinthus and sometimes identified that name with another: gladiolus. In its modern botanical sense, Gladiolus contains European and Middle Eastern species that fit the profile:

6 Hyacinths fell victim to their own success. The market grew and choice diminished 9

the flowers of *Gladiolus communis*, *G. italicus* and *G. atroviolaceus* are magenta, rosy blush and dark amethyst respectively and each has petal markings that could pass for A, I, or Y. To the Romans, however, *gladiolus* signified not just the plants we still know by this name, but also some *Iris* species with sword-shaped leaves. They appear to have regarded these, too, as Apollo's hyacinthus.

The *Iris* flowers in question were rarely crimson or pink or much like a lily's in shape, but many were mauve or purple and the letters of mourning were legible in the veins on their petals.

In the Renaissance, botanists termed this fabled flower 'the Poets' Hyacinth' (as it often appeared in Classical verse) and debated its true identity. Some concluded that it was a *Gladiolus* species; others, an *Iris*. In London, in 1571, for example, Pierre Pena and Matthias de l'Obel published the name *Hyacinthus poetarum* for the plant that we now know as *Iris latifolia*: this species, they asserted, was the hyacinth of ancient renown.

More recently, other candidates have been proposed—the larkspur *Consolida ajacis*, Turk's cap lilies, various orchids and fritillaries—but none fits the template handed down from Antiquity so neatly as *Gladiolus* and *Iris*. I suspect that Apollo's beloved flower, the hyacinth of Graceo-Roman myth, poetry and reality, could be any of several species in either of these

Occurring naturally from south-west Europe to the Near East, hyacinths have developed over the centuries into rich variations of colour and petal density. Below left: pink Double Delights. Below right: bluebell-like **Perle Brilliant**

two genera, depending on where you were in the Classical world and when.

In the 16th century, Europe's plant experts were pitched into this literary sleuthing by the arrival of a strange species from Turkey. A bulb with spikes of starry, waxy and lavishly fragrant flowers in sky to lapis blue; it was very like something described by the Imperial Roman physician and botanist Dioscorides some 1,500 years earlier. He had called it *hyakinthos*.

As they scoured other Classical sources, our Renaissance men found related plants that were called the same or hyacinthus, but, they realised, none of these could be the hyacinth that was associated with Apollo's Spartan companion: there were no letter-like markings on their petals. Rather, it seemed that the ancients had attached this name to such unlettered plants simply because hyacinthus was also a general term for purple or blue things.

And so the quest began for the true identity of the legendary flower that sprang from the felled youth's blood, the Poets' Hyacinth.

Meanwhile, on the basis of Dioscorides's authority, botanists gave the name *Hyacinthus* officially to the Turkish newcomer. It became *Hyacinthus orientalis*, reflecting its origins in the Near East, then deemed the Orient.

Its relations also became *Hyacinthus* species; these included plants that are now classified as *Scilla*, *Muscari* and *Hyacinthoides*.

By the 1590s, the original azureflowered introductions of *Hyacinthus* orientalis had been joined in elite English gardens by forms sent from Turkey that were variously white, >









Singular beauty: spikes of simple, single-layered flowers have a charming simplicity and often, arguably, more elegant demeanour that their more heavily laden relatives. Farleft: simply radiant Queen of the Blues. Left: an old **Dutch cultivar** Professor de Hertogh

Right: One of Mr Shipp's collection of historic hyacinths: delicate shell-pink Chesnut Flower, dating from 1880.
Far right: The deservedly popular and deeply fragrant H. orientalis Pink Pearl



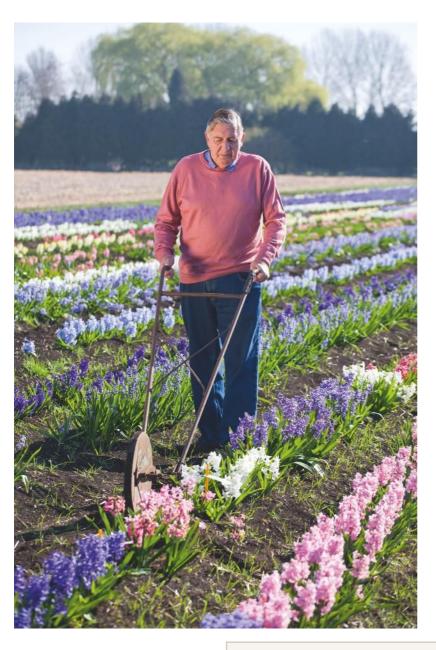








Little wonder: creamy-white and compact Sun Flower



Alan Shipp, custodian of many of the rarest hyacinths in the world, at work in his hyacinth field at Waterbeach, Cambridgeshire. From the mid 1980s, hyacinths began to take over from potato crops on his farm. The colourful crops gained a further boost in 1989, when he took over an existing National Hyacinth Collection of some 60 cultivars

with tennis balls and racquet. Classical authenticity was one thing; fashionable modernity was all.

And, by now, *H. orientalis* cultivars were very fashionable indeed. Madame de Pompadour, for example, had legions of them forced for winter blooming inside Louis XV's palaces.

It's little wonder that connoisseurs paying a premium for bulbs wished to credit this species with the mythic and literary glamour that rightly belonged to the unrelated Poets' Hyacinth.

As their availability increased, hyacinths fell victim to their own success. The market grew and choice diminished. In the 20th century, bestsellers with ever more corpulent and congested blooms displaced stately old styles and graceful ingénues. Like its compatriot the tulip, the hyacinth went from cult to craze to commonplace.

Happily, however, its story does accord with its namesake's in one vital respect: the hyacinth is undergoing a rebirth. We are rediscovering the enchantment of vintage varieties and learning to appreciate them with the art lover's eyes of their earliest admirers.

In large part, this is due to the vision and efforts of Alan Shipp, holder of the National Plant Collection of Hyacinths. No letters of lamentation mark the flowers that paint his Cambridgeshire fields; nor should they.

purple and early-blooming. In the next century, Europeans received others and began to develop their own cultivars, 'amongst which,' wrote an early aficionado, Sir Thomas Hanmer in 1659, 'the rarest is the DOWBLE WHITE'.

Double flowers became the hyacinth beau idéal and the specialty of the Voorhelm family of Haarlem who, from the 1680s onwards, were Europe's leading breeders. In 1753, George Voorhelm published A Treatise on the Hyacinth. It listed 244 double- and 107 single-flowered cultivars offered by their company.

That same year, Giovanni Battista Tiepolo completed his painting *The Death of Hyacinth*. Like another 18th-century artist, Nicolas-René Jollain, he depicted double white *H. orientalis* at the youth's side, not *Gladiolus* or *Iris*. But then Tiepolo also replaced Apollo's lethal discus

Where coloured ribbons create fragrant fields

Alan Shipp's hyacinth collection speaks volumes and more than 100,000 flowering bulbs decorate his one-acre field at Waterbeach, Cambridgeshire

Their planting began as an unusual commercial venture. In 1985, Alan Shipp was, and remains, the only post-Second World War hyacinth grower in England. He initially planted 440lb of just five varieties, but quickly became hooked on hyacinths, seeking out and collecting rare and heritage specimens.

In 1989, he absorbed the National Hyacinth Collection (of some 60 cultivars), held by Wycliffe Hall Botanical Gardens, gaining his own National Collection status four years later.

The collection now comprises some 240 varieties, including some that are so rare, they were once thought to be extinct. In 1998, Mr Shipp acquired a handful of unidentified bulbs from a Lithuanian collector, since when the bulbs have been verified as Ophir (about 1770), the world's first double-yellow hyacinth, which was thought to have perished 150 years ago.

He is also custodian to the world's oldest existing hyacinth cultivars, including Grande Blanche Imperiale (1798), and Gloria Mundi (about 1767). The collection spans four centuries and Mr Shipp's personal favourites are the near-black

Menelik as well as Sunflower and Goluboj Elektron.

The collection is also proving invaluable for providing a gene pool for the development of his own unique hybrids, such as Snowblush and Miss Molly, the latter being named after his granddaughter.

The National Hyacinth Collection is open to the public from March 25–26, 11am–5pm. Please telephone Mr Shipp for directions to the hyacinth fields near Waterbeach, Cambridgeshire on 01223 571064 or email him at alan.shipp@virgin.net

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How to beat the pundits' rules

WAS busy planting tulips well into January. You may think that's a bit late for bulbs—all the pundits say this is a job for September—but I always delay getting tulips into the ground until the New Year. There are two reasons for my tardiness.

First, and most important, the bulbs don't like winter wet and they may rot off if planted in the autumn. I learned this the hard way when I gardened on heavy clay soil in a damp climate. That caution no longer applies now that we're making a garden on free-draining chalk downland, but I do so all the same.

Which means that I have a second reason for being so late in planting: I bought a mass of leftover bulbs in December, because they were very much cheaper than when they were first offered for sale. In fact, I do this every year. Retailers are keen to get on with selling next season's plants and start to discount tulip bulbs from November onwards.

The pundits who insist on early planting are wrong. My tulips will bloom as well as anyone's, although the early-flowering *T. kaufmanniana* hybrids such as Stresa and Johann Strauss won't open quite as early as perhaps they do for you.

The moral is that it's always best to try things out for one-self. Many are the myths of horticultural orthodoxy: experience is usually better than book-reading. Every volume on gardening will tell you that *Hamamelis*—the winter-flow-



Graham Stuart Thomas's incomparable advice was based on years as a nurseryman and an adviser to the National Trust

ering witch hazels that are such a joy from January onwards—won't grow in alkaline soil and certainly not in chalk. The same is true, they say, of their relations, the corylopsis, liquidambars, fothergillas and parrotias, yet my neighbours in Hampshire have one of the country's largest specimens of *Parrotia persica* growing on a chalk slope in the parkland below their house.

Many years ago, I planted its evergreen relation *Sycopsis sinensis* in the middle of Salisbury Plain. It flourished and my guess is that other family members, and indeed *Hamamelis* itself,

6 No writer about gardens and plants can know everything 9

will thrive if planted where there is an accumulation of leafmould, even if the underlying soil is still chalk. It's time to make some more experiments.

Here's another myth: potbound trees and shrubs don't grow away properly. People say that their roots just go round and round within their rootball and don't venture out into the surrounding soil. That's not my experience.

I find that that pot-bound plants of all sorts are so starved of soil and nutrients that they respond to being planted out by expanding their roots most greedily. It helps if you tug the roots apart when planting, but this is mainly because the plant is then better anchored in the soil.

More difficult, for quite a different reason, are roses that have just been potted up for sale. Buy one before it's settled into its pot and what you get is a bare-root plant with a few brittle white rootlets and a potful of useless compost. The rootlets break off when you plant them and the rose doesn't always recover.

How do these myths get around? Most of them are handed down, untried and untested, from the writings of earlier authorities. No writer about plants and gardens can know everything. When we're stuck for knowledge, we look up the problem in other people's books. Mistakes get copied unthinkingly from one generation to the next. Who then can be trusted?

The best horticultural boffins are those whose advice is based on personal experience or observation. It follows that you'll probably get the best counsel from someone with many years of practical experimentation behind them

Christopher Lloyd's writings are a good start, because, all his life, he developed and redeveloped his garden at Great Dixter. His lively literary style, albeit rather camp, is a joy to read and he loved debunking myths.

Even better, in my opinion, are the books that Graham Stuart Thomas wrote in his old age, after a long career as a nurseryman followed by many years as gardens advisor to the National Trust.

Thomas lived to be 93 and published all his best books, starting with *Perennial Garden Plants*, when he was past the statutory age for retirement. He was 75 when his masterpiece *The Art of Planting* appeared and even he told us to plant tulip bulbs as early as possible.

Charles Quest-Ritson wrote the RHS Encyclopedia of Roses

Next week: Apples and pears

Horticultural aide memoire

No. 8: Plant shallots

The shallot is a worthy vegetable, always welcome in an educated kitchen. It's simple enough to cultivate, but action must be taken early in the year. Prepare a level bed of a middling tilth and rake a handful of fish, blood and bone into each yard run. Set a tight line and push shallots into the soil individually 1ft apart. Only the tips of their noses should show. Set hoops along the row and fit netting over them to form a tunnel, well secured at all edges and ends, otherwise the birds will have them out by morning. **SCD**

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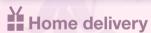




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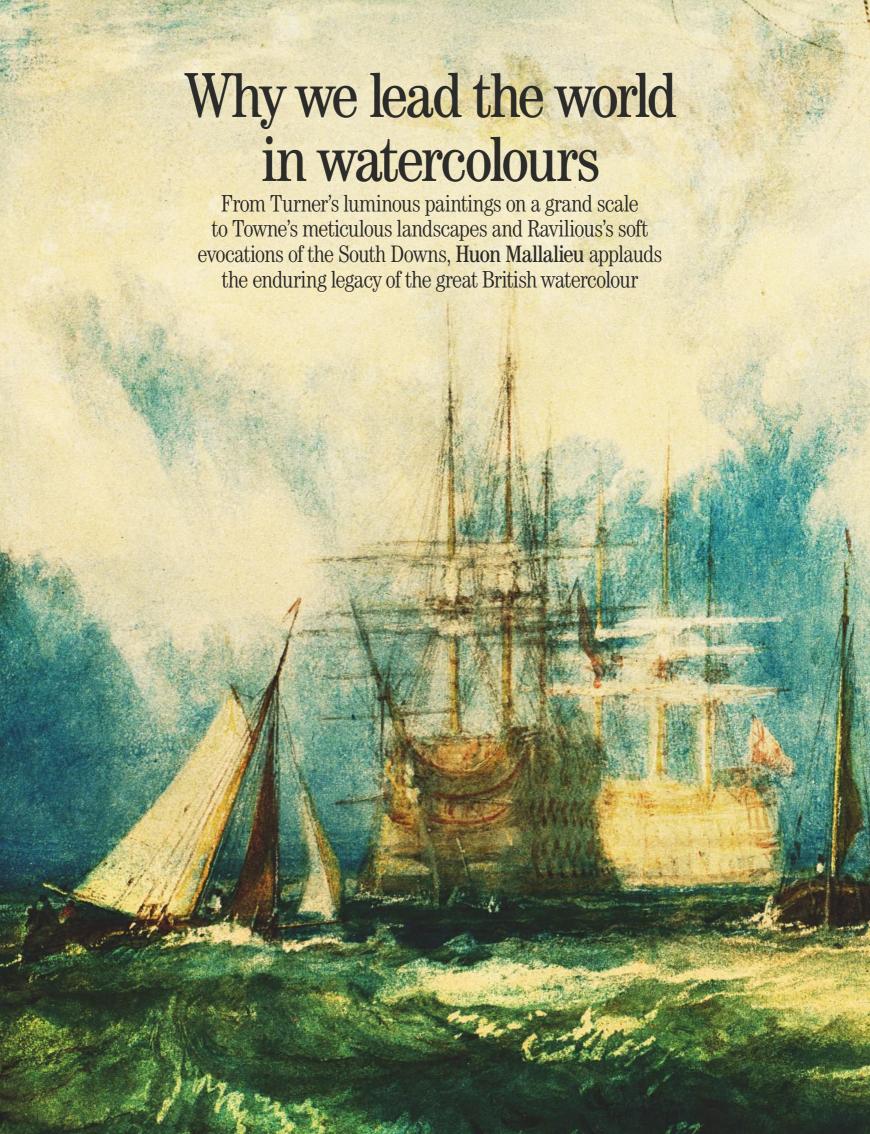


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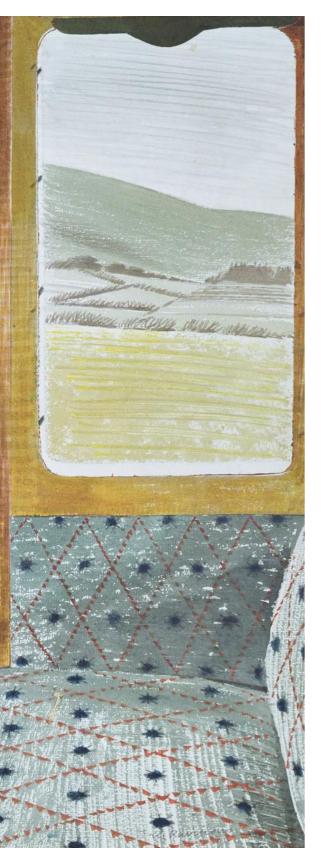


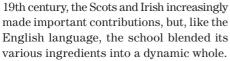
HEN, years ago, I told the great Old Master dealer David Carritt that I was writing on the English Watercolour School, his reaction was: 'Oh, dear—what a dead end!' I've never been certain whether he meant a dead-end for my career or that the school had been one—or perhaps both. I couldn't comment in my own case; as to the school, I take his point, but must disagree.

Certainly, it is true that, with notable exceptions, watercolour painters have never again reached the heights of achievement and influence of their largely English forebears in the century from 1750 to 1850. However, those achievements mean that watercolour stands with poetry and novelwriting as the glories of the country's culture.

Furthermore, the school's direct influence on the Continent and beyond between 1814 and 1850, and then at a distance on the Impressionists and post-Impressionists, is a lasting legacy.

It is traditionally known as the 'English' School, because, although it had Flemish and Dutch roots, and French, Swiss and other draughtsmen played an important part in the 18th century, the majority of its members were English and it developed a recognisable, English, character. In the





Native traditions of illumination, miniature, heraldic and topographical painting were basic to the mix, as, importantly, were military drawings of castles, ports and ships, often with coloured washes, by surveyors and official draughtsmen from the time of



Preceding pages: J. M. W. Turner's A First Rate Taking on Stores (1818) was painted in a morning. Left: Train Landscape (1940) by Eric Ravilious, one of the artists who brought the tradition back to prominence. Above: Paul Nash working on one of the 'Vernal Equinox' oil paintings in 1943/4

Henry VIII onwards. Dürer was one of the first to use pure watercolour to paint land-scape details for their own sake and he did so when travelling as watercolour equipment then, as now, was easy to carry. Little more was needed than a brush—squirrel or sable hair tied in a quill or even just a chewed twig—a second raven's quill as a pen for outline and homemade colours stored in mussel shells, which also served as mixing pans.

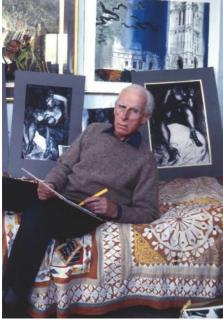
During the later 16th century, artists followed Dürer's example on voyages to the New World, most notably the Huguenot Jacques le Moyne de Morgues and John White, whose images of Native 'Virginians' long afterwards gave Punk Britannia the Mohican haircut.

In *The Gentleman's Exercise* (1612) and *The Compleat Gentleman* (1622), Henry Peacham gave a further reason for the medium

6 The medium attracted amateurs who became patrons and collectors 9

to appeal to amateurs: 'Oyle nor oyle-colours, if they drop on apparell, wil not out; when water-colours will with the least washing'—certainly a consideration for a highborn amateur in an age of silks and lace.

However, although one of the strengths of the school was that the medium attracted amateurs who became patrons and collectors, the later perception that it was a demure pastime for maiden ladies was far from accurate. In the 16th and again in the 18th >



John Piper in his studio near Henley-on-Thames in 1981, surrounded by drawings, prints and stained-glass designs



Dunnottar Castle, Kincardineshire (1984) by John Piper. He typically worked in a mixture of media—this is watercolour, gouache, ink and crayon—but followed in the Romantic watercolour tradition



and 19th centuries, the typical amateur was male and quite probably a military officer.

Wash drawings such as the picture map of Dover dated 1538, probably by Henry VIII's surveyor Sir Richard Lee, which is in the British Library, are already attractive landscape watercolours. So too are those by Dutch artists in Kent in the early 1660s, but the purpose of the Tudor drawings was defence against invasion; the Dutch may have had an opposite motivation, given their attack on the Medway towns in 1667.

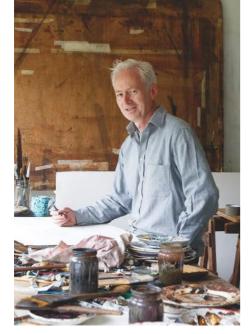
The Drawing Room at the Tower of London was exactly that and the brothers Thomas (1721–98) and Paul Sandby (1731–1809), two of the founders of the Royal Academy, worked there as military surveyors.

By the mid 18th century, it had became apparent that army and navy officers needed professional training and, in 1768, Paul was appointed chief drawing master at the Royal Military Academy, Woolwich. He had a clear, communicable style and his influence on his pupils there and elsewhere was such that even if he was not 'the father of English watercolour' as traditionally dubbed, the idea was not entirely far-fetched.

Travel further boosted the fashion for watercolour, as topographers provided views of antiquities and country houses to owners and print-makers and artists travelling on the Continent paid their way by providing Grand Tourists with souvenirs. Naturally, they didn't have this market to themselves, the German Hackert, the Swiss Ducros, slightly later the Italian Lusieri and many others were quite as accomplished as the English.

The Sources of the Arveyron (1781) by Francis Towne, one of the greatest exponents of watercolour

Private Collection/John Hedgecoe/TopFoto/Bridgeman Images; Aberdeen Art Gallery and Museum Collections/The Pi Estate/DACS2017; Victoria and Albert Museum, London, UK/Bridgeman Images; Douglas Gibb



Hugh Buchanan in his East Lothian studio

—he describes himself as 'a disciple
of Cotman'

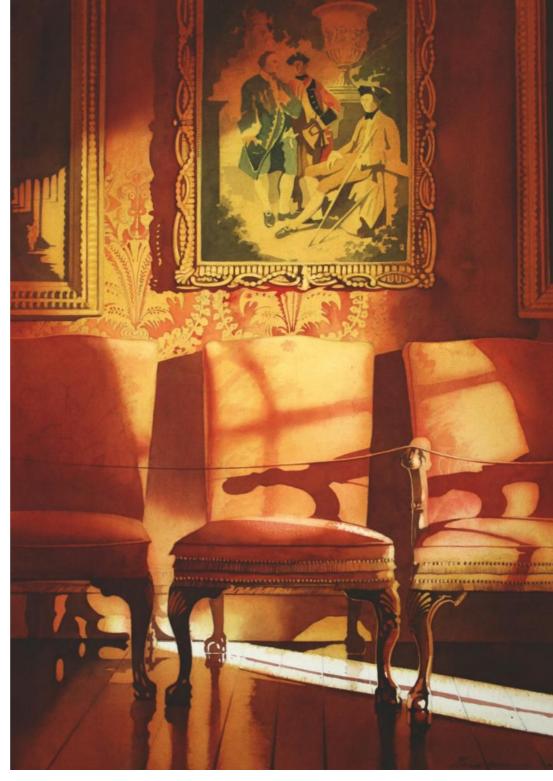
However, very few artists of any nationality raised these equivalents of holiday snaps to the heights achieved by the two greatest, John Robert Cozens and Francis Towne. Cozens, famously described by Constable as 'all poetry', is the master of gentle but heart-stopping melancholy. Often, he achieves his effects with very few details. They are unnecessary; we see what he means us to see.

6 Cozens is the master of gentle but heart-stopping melancholy

In 1781, while returning from Italy, Towne made two drawings of the source of the Arveyron in the Swiss Alps. In his *English Water-Colours* (1933), Laurence Binyon, Keeper of Drawings at the British Museum as well as author of *For the Fallen*, wrote that they are built up of curve against curve and, in the one illustrated here: 'The glacier with its crawling ice and blue-lipped cavern is here the main feature of the design; and the crushed chaos in which it ends, and the dragon-like form of its descent are pictured with a sense of enormous latent menace.'

More than 20 years later, Turner painted the same subject. By comparison, Towne's version might date from the 1930s.

Although there were probably more English than Continental watercolour painters in 1790, the distance between them in technique and achievement was not that great. However, for social and political reasons, by 1814, it was very great indeed. The popularity of watercolours among amateurs—civilian, as well as military—brought patronage and created an enthusiastic market.



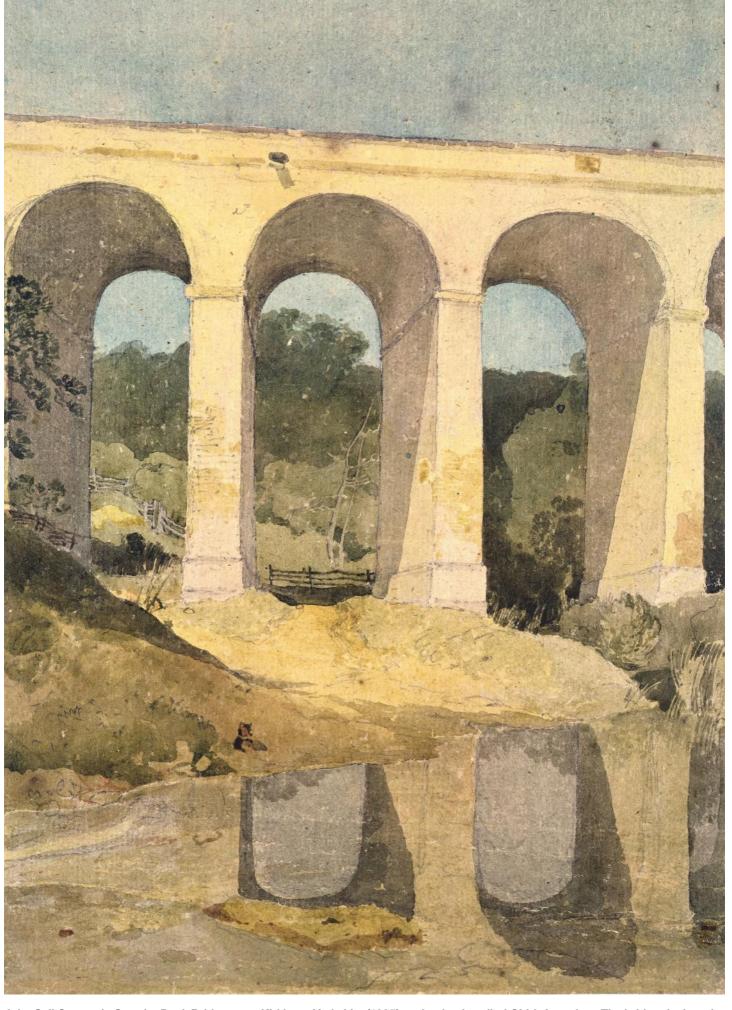
Mr Buchanan's *The Tutorial. Interior at Hopetoun* (2012) in acrylic and watercolour. Highlights are achieved by the use of a rough hogshair brush or fine sandpaper to reveal the paper itself—'nothing is brighter,' the artist asserts

More than two decades of war with Revolutionary and Napoleonic France deprived British artists and collectors of Continental influences. Where the Imperial regime restrained French artists in a Classical straightjacket, the British turned to landscape and nature and transformed jobbing topography into high art. Importantly, the snobbery of the Royal Academy about watercolour and drawing masters led the watercolourists to combine and demonstrate that their medium could be quite as strong as oil painting.

The foundation of what became the Royal Watercolour Society in 1804 was a pivotal

moment, even though it lacked two of the foremost practitioners: the short-lived genius Thomas Girtin had died two years before and his friend Turner preferred to follow his own path.

Known as the 'Old' Society, after a rival, now the Royal Institute, was founded in 1831, it flourishes two centuries on. Turner and Girtin are revered and several names of this period, including Rowlandson, the Varleys, Cotman, Cox and De Wint are well remembered, but, at the time, they were not regarded as far superior to many colleagues whose names are no longer common currency.



John Sell Cotman's *Crambe Beck Bridge, near Kirkham, Yorkshire* (1805)—mistakenly called *Chirk Aqueduct*. The bridge designed and built by John Carr, was only 20 years old, but some of the rendering he had specified had already fallen off, revealing the long slabs of local stone beneath. In this small drawing, Cotman gives it both the grandeur of Rome and the power of modern technology



Welsh Landscape by John Nash, who has been rather overlooked compared to his brother Paul, but his reputation as a very fine watercolour landscape painter is growing fast

During the 18th century, in Britain as on the Continent, it had been usual to use gouache, otherwise bodycolour—effectively poster paint—to make drawings seem as robust as oil paintings. The results tended to be rather characterless and, by the beginning of the 19th century, bodycolour—even Chinese-white heightening—was frowned upon and highlights were created by allowing white paper to shine through translucent washes of colour.

Turner was said to tear up the sea 'with his eagle-claw of a thumbnail', which tallies with an account of his completing the wonderful *A First Rate Taking In Stores* between breakfast and lunch. Unusually, he allowed a witness. He soaked the paper, then 'scrabbled at it in a kind of frenzy... gradually and as if by magic the lovely ship with all its exquisite minutia [sic] came into being'.

When the Continent became accessible again in 1814, British artists, and particularly watercolourists, flooded across the Channel, bringing with them an exhilarating freedom that powered the new Romanticism. As so often, the shock of the new, represented by the youthful Bonington, Delacroix and their Anglo-French School, rapidly became the establishment art of the Restoration monarchies. Later in the century, along with Turner, it helped form

the Impressionists. Arthur Melville converted to watercolour in Paris in 1873; later, Wilson Steer and Sargent painted some of the best Impressionist watercolours of all.

The artistic revolution of the 20th century seemed to sideline watercolour

The artistic revolution of the first decades of the 20th century seemed to sideline watercolour, but great artists were less defined by medium than previously. Gradually, the tradition re-emerged in the work of D. Y. Cameron, the Nash brothers, Edward Bawden, Eric Ravilious and others, and illustrators such as Leonard Squirrell never abandoned it.

Edward Ardizzone stood in the line of Rowlandson, Hugh Buchanan and Ian Gardner acknowledge themselves as Cotman's disciples and many others of the best recent and contemporary practitioners—among whom I would rank Leslie Worth, John Ward, Jane Carpanini RWS and Simon Palmer—ensure that the great tradition is maintained.

Huon Mallalieu, Hon RWS, is the author of 'Understanding Watercolours' (1985) and 'The Biographical Dictionary of British Watercolour Artists' (3rd ed. 2002)

'Turner and the Age of British Watercolour', an exhibition of some of the greatest artists of the great period, is on show at Petworth House, West Sussex, where Turner enjoyed so many happy and productive stays. It runs until March 12 (www. nationaltrust.org.uk).

As well as Turners from the house itself, now a National Trust property, there are 36 exhibits from the Cecil Higgins collection, Bedford, including *A First Rate taking in Stores*, illustrated here, and a powerful Francis Towne of the Colosseum in Rome.

There are additional works from Martyn Gregory, the leading London gallery, some of which are for sale, as are paintings and watercolours by two contemporaries, Charlie Cobb and Mike Chaplain RWS.

Opening tomorrow is: 'Places of the Mind: British watercolour landscapes 1850–1950' at the British Museum, Great Russell Street, London WC1 until August 27 (www.britishmuseum.org.)

A brush with history

Carefully crafted and a favourite of Queen Victoria, a Winsor and Newton paintbrush is a work of art in itself, says Clive Aslet, as he reports from the firm's factory



ORTNUM & MASON, Morecambe and Wise, steak and kidney—these are some of the great partnerships of British life. Another, to those of artistic bent, is Winsor and Newton (www.winsornewton.com), the firm that began in 1832 as a clever collaboration between a chemist, William Winsor, and an artist, Henry Newton.

Their development of paint in tubes arguably changed the course of art: could there have been the *en plein air* of Impressionism without it? 'Your business, Winsor, is to make colour. Mine is to use them,' replied an ungracious J. M. W. Turner after it was observed that some of his tints might prove fugitive and museum curators have been regretting his stubbornness ever since.

Colour, however, was not the only thing the company made. It also supplied Queen Victoria with brushes. They had silver ferrules and ebony handles. Her favourite size was 7. This came to be produced in a range called Series 7. Series 1–6 may have gone by the wayside, but Series 7 remains a crown jewel among brushes. And best of all, it's made in England.

Originally, Winsor and Newton operated from Rathbone Place, off London's Oxford Street. Then in an artists' quarter, this was where Newton lived. Since 1946, the brushmaking business has been located in Lowestoft in Suffolk, in what had previously been a Victorian brewery, although the site is also remarkable as having been that of the Lowestoft Porcelain works, active from the 1750s.

The reason the brush enterprise transferred from London was labour. It was difficult to find workers after the Second World War and brush-making is still a craft in which

6 Dexterous fingers perform actions I can't see without a magnifying glass 9

many processes are done by hand. It can take 18 months before a recruit has mastered the stages involved in producing a Series 7 brush. A stable workforce is, therefore, essential.

Happily, Richard Llewellyn, originally from West Wales and now Operations Business Development Director of Crown Artist Brush Ltd, whose parent company, ColArt, owns the Winsor and Newton brand, has found it. A decade's service is little more than an eye-blink. Several employees have been at their benches for 25 years and 40 is not unknown: the supervisor, Bob Harrod, has been at the factory since 1969. However, at the other end of the age spectrum, the company also runs an apprenticeship scheme to attract new blood.

The appeal of the job probably doesn't depend on the charms of the shop floor, which has something in common with the cigar factories of Havana, except for the absence of a desk for the reading of revolutionary literature. There are few frills, only an atmosphere of intense concentration as the ladies (nearly all the brush-makers are women) work their magic. Dexterous fingers perform actions that I sometimes can't see without the help of a magnifying glass. Magic? I'd be inclined to call it a miracle.

A really good brush is fat in the middle, so that it can carry plenty of colour, but comes







Most of the steps to create a Winsor and Newton brush are performed by hand: selecting suitable hairs from an Asiatic weasel (far left), sorting the hairs for length (centre left) and tying them ready to be placed into their ferrule (left)

to a fine point at the top, allowing the artist to apply the most delicate of dabs. These qualities are the property of animal fur; synthetic filaments may be all very well for some purposes—painting with acrylic, for example—but the finest watercolour requires kolinsky sable, so each Series 7 starts with a tail.

There's a bag of them—washed, but still smelling a bit ferrety—at the beginning of the process. Each once adorned the rear of an Asiatic weasel—*Mustela sibirica* (which, despite the name, isn't at all the same animal as *Martes zibellina*, the pine marten used for sable coats). The kolinskies come from Siberia and Manchuria, where they're trapped during the spring, under a regime that is CITES (an international treaty drawn up in 1973 to protect wildlife from over exploitation) accredited.

Sable brushes are still made from the same ingredients as in Queen Victoria's day (except for improvements to the adhesive), using identical methods.

Michelle is grading the hairs, which involves cutting the fur off the tail, as close to the root as possible, then combing out the wool that lies next to the skin—only the guard hairs are used in brush-making. Hairs that are blunt or turned must be discarded and the good hairs must be separated into lengths. This is done by gathering them up and rolling a ruler over them—hey presto, they're lined up in order. Obviously, big brushes need long hairs—but don't think that it would be any good cutting them down for the little brushes. Each size of brush must be made from hair at its natural length.

The hairs leave Michelle's desk in small cardboard tubes about the size of a cigarette and will pass across five further desks

6 I imagine you were singing in your heart when you made this particular brush 9

before leaving the factory as finished brushes. However, that only happens after they've been boiled, ironed and left to sit for some while to remove static.

Some very small hairs have reached Sandra's desk, which has a big magnifying glass to one side and a powerful lamp to the other. She's making size 00—not the very smallest the company makes, but, at 7mm long, a little shorter than some eyelashes.

Try as I might, my eyes cannot see—or my mind compute—how she can, with a practised twist, get the hairs to go obediently into the metal tube (not actually the ferrule at this stage) known as the cannon. Those of us who find it difficult enough to put a single thread through the eye of a needle can only watch in awe as these many hairs obediently slide into the cannon, without a single one going astray.

This isn't the only piece of dazzling dexterity that Sandra will perform on each of the couple of hundred brush heads that she makes each day. There's an enormous spool of linen thread on her desk, one end of which she holds in her teeth. Having rolled the hairs to form a domed middle and tapered tip, she'll take a length of the thread and neatly tie her minute bundle of hairs. A quick lick brings the brush to a point, the brush head is checked for length and it's ready for gluing.

Note: some grades of brush are only glued, but the very best are tied as well.

It would be wrong to say that machines are absent from this factory. There are some, which are small and specialised, often specially made for the company or otherwise cunningly adapted. Gluing—the application of blobs of adhesive to the end of the nickel-plated brass ferrules (only Queen Victoria got silver) that now contain the hairs—is done in batches. There is also a machine that crimps the ferrule onto the birchwood handle by means of a sharp squeeze.

Finished brushes, in their livery of lacquered gloss black, are shuffled onto a little conveyor belt, like soldiers on parade, before being stamped with their size number and logo in gold. There's little point in taking mechanisation further: the numbers in which the different types and sizes of brush that are made here are too small. Besides, Bob is firmly convinced that old methods are the best. 'I've been here 47 years and we've tried many, many ways of making brushes—shaping canons, machines, all sorts of things,' he explains, 'but when it comes to the premier product, Series 7, we just can't do it any other way.'

Would Turner have approved? David Lamarche did. Some years ago, he wrote a letter after acquiring a Series 7 size 12, whose spring was 'very much like a small feather skipping on water... I imagine that you were probably singing in your heart when you made this particular brush as it seems to have been blessed in some way'.

The framed letter now hangs in a factory that confers a blessing on every brush that it sends out into the world—that of tradition, experience and skill.

HE royal estate at Queluz, 10 miles north-west of Lisbon, was established as a seat for the younger sons of the kings of Portugal in 1654. When, in 1747, the Infante Pedro—who became Pedro III 30 years later—began work on a new summer palace here, it was conceived as a personal expression of contemporary taste.

Dom Pedro's original architect, Mateus Vicente de Oliveira, was called back to Lisbon to work on the city's reconstruction after the great earthquake of 1755, so his erstwhile assistant Jean-Baptiste Robillion took on more responsibility for both palace and garden, adding the west wing, known as the Robillion Pavilion, a great external staircase and many garden features between 1760 and 1787.

For British visitors, Queluz is, above all, notable as the repository of the best surviving collection of English 18thcentury lead garden statuary. Most of it was imported from the workshop or 'statuary' of John Cheere of Hyde Park Corner in the years 1756 and 1757. Twenty Cheere statues and groups can still be enjoyed in the gardens of Queluz today, a number of them restored (2003–08) by Rupert Harris in London thanks to a grant from the World Monuments Fund.

Lead statuary was historically regarded as a low-status artform (in contrast to stone or marble sculpture) and is notoriously vulnerable to theft. Relatively few pieces survive in British gardens, but that is not the only reason that this collection is remarkable.

Cheere's accounts show that most British clients bought lead pieces in ones and twos; the biggest single commission for a British garden, for example, was 19 lead statues (including a 'Highland Lassie') for Blair Castle, ordered by the 2nd Duke of Atholl. This makes Queluz—with nine statue groups, 57 figures and 72 urnsseem prodigious indeed. Conveyed from London to Lisbon in two consignments, the order was authorised by the Portuguese ambassador in London, who had earlier sent Cheere's catalogue back to Portugal.

A detailed inventory made at Queluz in 1763 reveals that many of the lead statues were painted in different colours >

Fig 1: The main façade and the Neptune Garden. The façade's upper storey, its balustrade enlivened by statues, was lost in a fire of 1934. The blue is reconstructed from fragments of glass cobalt found in the mortar



Queluz, Portugal In the care of the Parques de Sintra

Celebrated for its 18th-century English lead sculpture, this superb Rococo garden has been rejuvenated since 2012 by a major restoration project. Tim Richardson speculates on the symbolism of this magnificent creation Photographs by Paul Highnam



for a lifelike appearance—for example, a shepherdess is recorded as having a white hat and dress, with a redand-green bodice—but it appears they were last repainted in the 1830s.

The sheer range of themes—from the Seasons to animals to goddesses to Commedia dell'Arte figures—would seem to preclude any notion of a symbolic rationale. The generally accepted view of the sculpture at Queluz is that it was always intended to be used enmasse as an integral element of an overall formal design, lending animation, drama and a sense of human scale to the garden as it unfolded episodically to the enrapt visitor. Such usage would have seemed old-fashioned to British observers, redolent as it was of the way sculpture was used in earlier Baroque gardens such as Versailles. This reading of the sculpture as almost randomly arranged is reinforced by the fact that the sculptures were quite often moved around the garden. But perhaps an iconographical reading ought not to be discounted altogether.

Many of the surviving lead statues at Queluz are congregated on the parterres south of the palace. A Dutch head gardener named van der Kolk, who started work at Queluz in 1755, tended these formal gardens and there is a record of 1,450 cherry laurel bushes being imported from Amsterdam in 1758, as well as hundreds of box and yew topiaries in the years before. As box blight has been a particular problem recently, a decision has been made gradually to replace all the box with myrtle.

The palace's south façade, built in the 1760s, but reduced by a fire in 1934 **(Fig 1)**, overlooks a parterre known as the Neptune Garden or as the Hanging Garden, as it forms the roof of a great hidden cistern created by

Robillion. Its eponymous Neptune Pool, one of four in the overall layout, is surrounded by Cheere statues of the seasons (Fig 4) and two groups: Vertumnus with Pomona (Fig 5) and Meleager with Atalanta (Fig 6). A pair of small fountains centred on monkey statues flanks the parterre and the Fountain of the Nereid (probably installed after Robillion's period of influence) contains one of Cheere's most ambitious ensembles.

6 This realm can be understood as a celebration of the raw power of God's creation 9

Beside this is a smaller parterre based on a cruciform pattern, known as the Malta Garden. It is laid out in proportion with the east wing of the palace (which incorporates the Throne Room) and is enclosed by an elegantly formed platform of five steps. Among its sculptural ornaments are six delightful putti ensembles of stone acquired in Genoa between 1757 and 1765 and a central fountain with an exquisite scallop-shell base. This detail may be drawn from contemporary silverware design; there is evidence that Robillion, a Huguenot, began his career as a silversmith. The fountain is adorned by a pair of putti ensembles and surrounded by statues representing the Arts.

The central axis of the Neptune Garden leads out into the lower park through the Gate of Fame, an open gateway with twin statues on pedes-



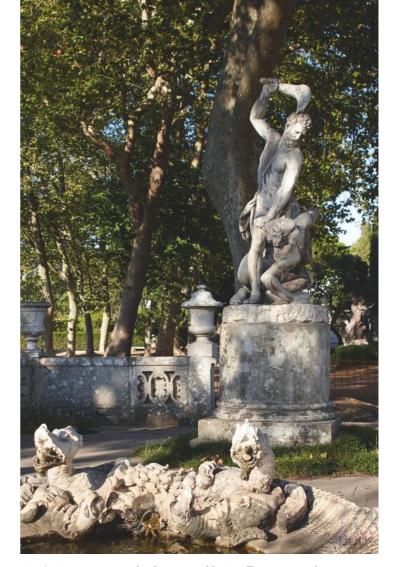


Fig 2 above: In the gardens near the canal, Cain slavs his brother Abel with the jawbone of an ass. This statue group was originally on the balustrade of the palace. Fig 3 below left: The shallow, scallop-edged Pool of the Medallions. presided over by Cheere statues of Diana and ollogA

tals of a trumpet-blowing Fame mounted on Pegasus, made in 1771 by Manuel Alves and Filipe da Costa. Beyond is a typical Baroque arrangement of carriage rides and intersections, with the remains of woodland bosquets (mainly limes and elms originally) set within palisades in the areas between (Fig 3). These features are among the current restoration priorities at Queluz: the palisades are being replanted to a consistent 5m (about 16ft) height, the new gravel is grey-yellow granite sand and the gutters are of basalt.

The main axis terminates at a great free-standing cascade of 1770, which was restored to working order in 2007, although an unfortunate side effect was that the water turned the stonework black. The cascade is today a difficult feature to read, lacking its balustrade with statuary and also its intended grove-like setting, which incorporated 18 busts on plinths forming an exedra to complete the circle. The discovery of flanking foundations suggests the original intention may have been for a more substantial feature, which would have been more in the spirit of Italian originals.

Tucked away in the north-west corner of the estate is the Botanic Garden, which was created between 1769 and 1776 >





John Cheere's lead figures: Fig 4 top left: The figure of Summer with his sickle and sheaf of corn. Fig 5 top right: Vertumnus removes his disguise of an old woman's face to seduce Pomona. Fig 6 left: Meleager presents the huntress Atalanta with the Calydonian boar







and has recently been the subject of a restoration project. Four rectangular hothouses for pineapples (*Ananas comosus* Cayenne) bookend a geometric arrangement of botanical 'order beds' and a central pool with dog statues at the corners. Each hothouse contains fruits at a different stage of maturation. A 'Chinese house' is mentioned in several accounts, but no archaeological evidence has been forthcoming, so a decision has been taken not to rebuild it according to a conjectural design.

The area to the north-west of the palace was a festive zone that was used chiefly for *fêtes champêtres*. Dom Pedro had a passion for fireworks while lantern shows were another amusement, sometimes designed in conjunction with fountains and cascades. There were many diversions in this part of the garden, including a menagerie—its lions and tigers caged beside the (newly restored) Shell Cascade are recorded as late as 1833—a miniature wooden palace known as the Barraca Rica, a billiards pavilion, gilded aviaries and even a small bullring.

Robillion also built an expansive external stair here that offered an appropriately regal descent from the palace to a grand canal, the focus of entertainments in the garden (*Fig 8*).

Today, the 375ft-long canal—which is, in fact, a spur of the River Jamor—is confined to a small rill (Fig 7). In the 18th century, however, this spectacular tiled trench was filled on special occasions to form a 'lake' for pleasure boats. Musicians were placed in a 'Chinese building', which formed a bridge over the canal. Music was, for a long period, an important part of life at Queluz, with operas and concerts performed in the palace's own opera house (later replaced by the Doña Maria Pavilion (1789) at the southern end of the palace complex).

Finally, an avenue of sycamore trees directly north of the palace shades the most dramatic and dynamic of the surviving Cheere statue groups, including Cain and Abel (Fig 2) and The Rape of Proserpine. An axis leading north from here, up a gentle hill, leads first to the Pool of the Medallions, a deliciously low, scallop-edged pool that is perhaps the most attractive of all Robillion's pools at Queluz. A pair of Cheere statues—*Diana* and *Apollo*—lends the scene even more elegance. This area was designated a flower garden, the Jardim Novo, in the 1760s, but no trace of this survives.



Fig 8:
Robillion's expansive stair sweeps down from the palace to the grand canal, offering an appropriately regal descent

Further along this axis is another fountain dedicated to Neptune (1677), which is not original to Queluz, and, beyond that, the stables of the Portuguese School of Equestrian Art.

It is possible to tease out underlying symbolic themes in the garden. The emphasis in the Malta Garden on the Arts and on innocent children safely playing among wild animals could be understood as a kind of paradise around the motif of the cross. The Neptune Garden might symbolise the harnessing of Earth and the Elements for the benefit of humankind—the maritime theme being the most apposite for Portugal in this regard—as well as fallen humanity, represented by the mischievous monkeys dressed in human clothes.

Certain figures on the balustrade dividing this enclosed garden from the park dramatically presage the 'chaos' of the wilderness beyond, most notably Pan.

Another layer of symbolism might be expressed in the park and farther reaches of the estate, whose glades and *allées* are replete with animal statuary as well as—historicallymany real animals in aviaries and menageries; dark or violent figures such as satyrs; capricious and cruel pagan deities or those associated with woodland, such as Pan and Diana; and physical intimations of wilderness including the cascade and the canal.

This realm can be understood as a celebration of the raw power of God's creation and its incipient danger, but also the unlimited potential of its bounty. Beyond this, there was formerly a large working estate that extended many miles in each direction.

The garden might be seen to move from the chaos of untamed nature, through its divinely sanctioned exploitation by humans, to a higher state, which might be equated with Paradise or Heaven, overlooked by the Throne Room (Fig 9). Such a cosmic hierarchy would have been familiar from the Italian Renaissance garden tradition—a very similar narrative can be discerned at Villa Lante, for example. It is a journey that, thanks to the recent restoration work, the modern visitor can once more begin to imagine.



Fig 9: The
Throne Room
is adjacent
to the Malta
Garden, which
can be viewed
as a version of
Paradise or
Heaven and
the conceptual
apogee of the
garden's
symbolism



ociety of Wood Engravers (images scanned or photographed by

Cutting it fine

The ancient art of wood engraving requires introspection and secrecy in order to create intriguing and intricate pieces of work, discovers Clive Aslet

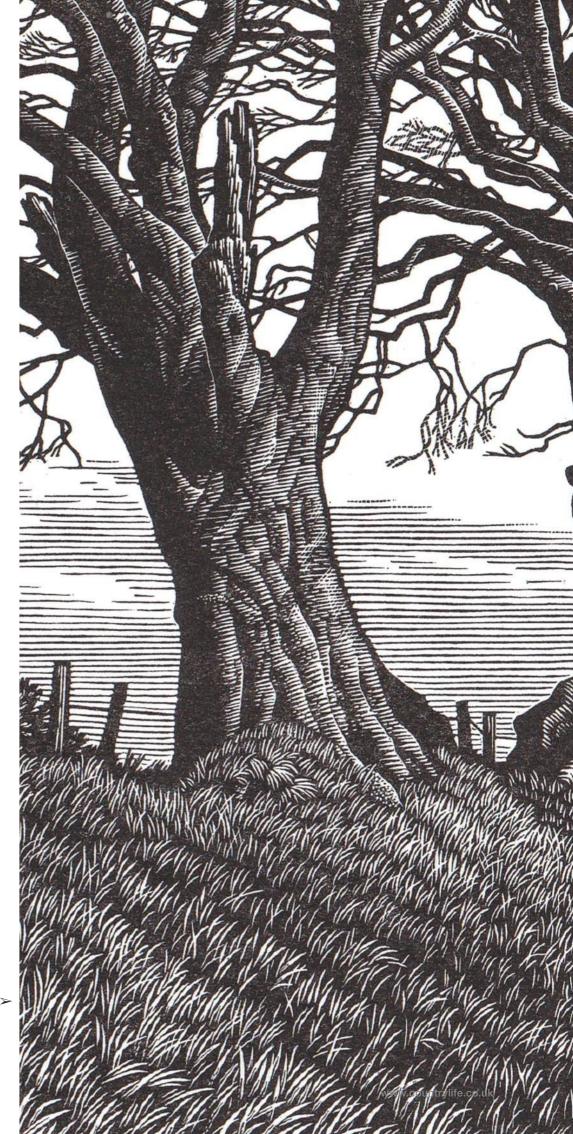
F you want an antidote to the computer screen, turn to wood engraving. 'We've reached 1790, with dashes of the 1920s,' discloses one practitioner, who would rather not be named for fear of incurring the wrath of other artists. This is an art, with a strong admixture of craft, in which it routinely takes days, if not weeks or months, to produce works of unassuming dimension—so small that they're sometimes best appreciated with the help of a magnifying glass.

6 This is an artform in which people think small and in black and white 9

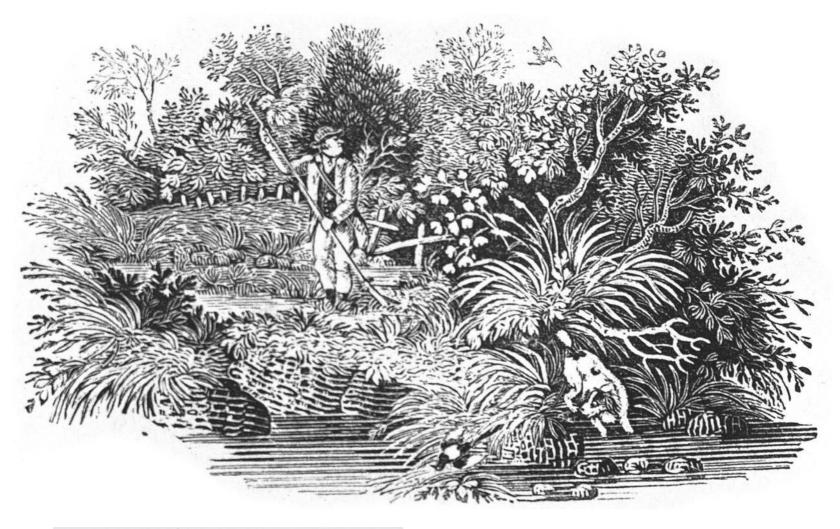
'OCD,' declares another exhibitor at the annual show by the Society of Wood Engravers (SWE), of the temperament required. 'It's ridiculous,' admits Peter Lawrence, whose work is given pride of place as this year's featured artist, of the amount of labour involved. 'I like to include humour. That becomes difficult when you may be working on the same piece for 300 hours.'

For the collector, however, the obsessiveness of the artists yields a glorious reward. In relation to the amount of time spent in producing them, these modestly priced works—they rarely cost more than a few hundred pounds—are the steal of the century. Produced not in warehouse-sized studios, but often on kitchen tables, the works are intimate, if not always in subject, then in the mode of creation. This invites introspection, even secretiveness, and I'm told that artists >

Howard Phipps's subjects, such as Lewesdon Hill Beeches (right), are drawn from the British countryside









"THOMAS BEWICK," BY SIR JOHN MILLAIS
The Frontispiece to Mr. Millais' New Book, "Game Birds and Sporting
Sketches" (See page 149)

Thomas Bewick (left, in a portrait by Sir John Millais of 1892 made into a lithograph by Bewick) popularised the use of metal-engraving tools to cut hard boxwood across the grain, making durable printing blocks that gave high-quality illustration at a low cost. He was known for his charming engravings of natural subjects (above, Looking for the shot), most notably for A History of British Birds

are often astonished to discover what their peers have been working on and the methods involved.

For strangely, as the SWE exhibition, now touring the country, demonstrates, this ancient technique can be used to create of-the-moment effects. Some works are bold, even gritty. Every day, thousands of people pass the wood engravings that David Gentleman made for London Transport in 1978, which have been enlarged to platform scale.

These much loved images of the building of the medieval Eleanor Cross-that is said (incorrectly) to have given Charing Cross its name—have an equivalent in Newcastle upon Tyne. To celebrate the 250th anniversary of Thomas Bewick's birth in 2003, the Metro there commissioned a suite of wood engravings for its stations from Hilary Paynter (01237 479679; http://hilarypaynter. com). With the subject 'From the Rivers to the Sea', the artist was careful to include plenty of detail at the bottom of the panels to interest children as they wait for trains. However, these are exceptions. The natural condition of wood engraving is to be small. It opens a peephole into a private world.

Take out your spectacles. Like wildflowers, wood engravings are best seen up close. They invite contemplation. This medium is the antithesis of throwaway consumerism and internet-induced short attention spans. Its natural home is, to many people, the countryside—the British countryside at that.

Although the exhibition includes artists from as far away as Russia, China and Japan, wood engraving is still somewhat under the enchantment of Thomas Bewick, who effectively invented the technique in the late 18th century. Those closely observed little depictions of snipe and bulls, old oak trees and river scenes placed wood engraving firmly in the English pastoral tradition. There was a strong element of nostalgia to the revival that took place, under the hand of Eric Ravilious and others, in the early 20th century.

It can still be said that a medium that requires immense patience and a variety of extremely sharp, peculiarly named tools (spit-sticker, scorper) doesn't produce front runners for the Turner Prize, but we live in a fallen age.

Let's clear one thing up straight away. A wood engraving is not a woodcut, let alone a linocut. Lino can be worked like butter (or so wood engravers tell me), but although it lends itself to being printed in colour, it won't take the same almost microscopically fine lines. Woodcuts are also relatively crude, because, as the block is taken from a vertical section of tree, the artist has to work around the grain.

The wood engraver works on the end grain, typically on a section of slow-growing box (sometimes lemon). As these trees don't

grow to a great size, the blocks that the engraver can use are necessarily small. Over the years, ways have been found of getting around this restriction. Sections can be joined together to form a larger block and it's possible to find modern alternatives made from resin—indeed, certain types of kitchen worktop have been employed.

Even so, this is an artform in which people naturally think small—and in black and white. Which means, as Leonie Bradley (www.leoniebradley.com) tells me, 'it's all about the light'.

6 Humour is difficult when you might be working on the same piece for 300 hours 9

She shows me the studio that she shares with her husband, David Robertson, in a house overlooking Bath. It contains work benches and two old presses—one of them, a Victorian Hercules, being much as Caxton would have used. However, Leonie is as likely to work upstairs in the kitchen. Simplicity is part of the medium's appeal. 'All you need is a decent light and five tools

and you're away,' she elaborates. 'You can burnish a print from a block using the back of a spoon to press down the paper.'

This artform also requires a self-imposed discipline. Every wood engraver talks about the excitement of seeing light emerging from the darkness of the seemingly primordial block. Unlike etching or steel engraving, where each mark will be printed black, every gouge, scrape or dot made by the wood engraver comes out white—it's the wood left behind that stays black.

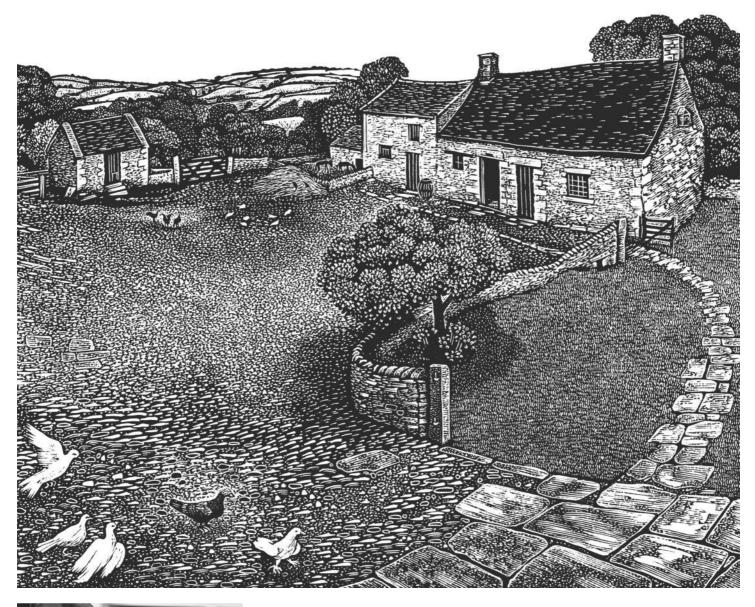
Some artists disregard the obvious limitations and produce works that look as if they could be pencil sketches, although it will have taken hours of patient labour to isolate each seemingly spontaneous black line. For Leonie, the challenge is different. 'Light and shadow are what really excite me. How do you achieve the dark grey tones?' The answer is by many, many, many little lines and—as demonstrated by several artists in the show—an almost mesmerising level of skill, to which the word 'virtuoso' only does half justice.

It would be an outrageous stereotype to suggest that printing is a masculine activity, but it tends to be in the Bradley-Robertson household. David is by training an engineer and, in another life, worked on oil rigs. He has a natural affinity with the presses,



Winter Colour by Rosemary Fahimi, who says: 'Returning to a farm in Wales has allowed me to continue to work in the environment that I love and paint the landscape that surrounds me. Printmaking has given me a new dimension to my art and, after getting a degree as a mature student, I have continued to work in both etching and lithography'

ociety of Wood Engravers (images scanned or photographed by Leonie





as well as the Columbia and the Albion that Leonie's mother, the wood engraver Hilary Paynter, has in Devon.

We won't even mention inks. 'They're a whole world of their own. There are men who get very excited about inks.'

Arcane mysteries such as these may seem far removed from Leonie and David's other interests—they're both filmmakers. There is, however, a common theme: photography and films are equally dependent upon light.

6 Every wood engraver talks about seeing light emerge from the darkness 9

Wood engraving is also a natural partner of the written word. Although art prints are now produced in limited editions, the hardness of the block also allows a huge volume of impressions to be made as required, hence the illustrations that adorn 19th-century periodicals such as *The Illustrated London News*, *Punch* and *The Field*. Now, it's more likely to be seen in conjunction with beautiful typography, perhaps printed by means of letterpress.

'This is how books have been made since the Renaissance,' explains Merlin Waterson, former regional director, East Anglia, of the National Trust, who took up wood engraving on his retirement a dozen years ago. He now makes powerful architectural studies, which are sometimes accompanied by his own texts, and David Gentleman recalls with affection the covers that he made for

Cherry Burn (above) by Hilary Paynter (left), the birthplace of Bewick and a place of pilgrimage for all wood engravers

the 'New Penguin Shakespeare' editions in the 1970s. Long-standing readers of Country Life will remember the images of hares and fields by Howard Phipps that we commissioned in the 1990s. Phipps's subjects are drawn from the Wiltshire countryside where he lives. 'When I drove to his house,' recalls Geri Waddington, chair of the SWE. 'I thought, I'm in Howard Phipps country—I recognised the lanes.'

Appropriately, one of Geri's own wood engravings in the show is of a waterwheel, to accompany a book on papermaking. Another shows a greenhouse at Great Dixter for a book on the garden created by Christopher Lloyd. Enough said. Find the exhibition if you can and let it cast its spell. For more details about wood engraving, contact the Society of Wood Engravers (01900 267765; www.woodengravers.co.uk). The SWE's 79th annual exhibition runs from March 4 to 25 at the Zillah Bell Gallery in Kirkgate, near Thirsk, North Yorkshire (01845 522479; www.zillahbellgallery.co.uk)

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T'S all too easy to overlook the humble woodpigeon, but how many of us stood on a peg last season and watched a crack shot tumble a small grey speck from the sky with quite the best effort of the day? The feat is usually pulled off in front of a captive audience waiting for the first long tails to appear through the treetops and is quickly forgotten amid the hurly-burly of a driven shoot day.

Although woodpigeons—together with the ubiquitous rabbit—are no longer the bread and butter of even the roughest modern shoot, woodies can provide superb sport over decoys during spring and autumn and, on moorland, grey raiders hug the high contours like driven grouse when flighting in to feed on purple July bilberries.

Most sportsmen single out February as their favourite month to chase woodpigeons, for game shooting has finished for another season and thousands of hitherto forbidden acres are suddenly accessible. At this time of year, huge flocks cause serious damage to agricultural crops and, in hard weather, badly hit fields of oilseed rape look as if they've been ravaged by a plague of locusts. Although some keen sportsmen jump on an aeroplane to extend their season by



shooting doves in Cordoba, others will have been waiting patiently for this moment throughout winter.

In my corner of Yorkshire, shooting pigeons coming home to roost at dusk is a sport in its own right, with Friday afternoons throughout February religiously set aside for an activity that benefits every arable farmer in

Facing page:
George Thompson takes aim.
Above: A 'grey raider' in full flight. Below:
Nick Marwood waits patiently

the county. As local gamekeeper George Thompson explains, this is also an opportunity for many to enjoy exciting sport in a landscape they have been closely involved with all season. 'Pigeon shooting offers a chance to repay those who've helped with the shoot during the year—not only the beaters and picker-uppers, but also





the lad that mends a puncture or drives a tractor. Everyone loves a Friday afternoon at pigeons,' he enthuses.

Pigeons prefer to roost in woods that are both warm and sheltered, with stands of thick green pines being a favourite sanctuary. According to George, 'the best wood is a dark wood', although the leafless canopies of ash and oak can be equally attractive if they occupy a sheltered position. Strong westerly winds provide ideal conditions, yet a gale from any quarter is preferable to still evenings when birds fly much higher and are considerably warier than in wild weather.

A small plantation of dense pines within three fields of my home is a favourite roosting site—and not just for pigeons. To stand at its edge on a blustery winter's evening is to witness wave after wave of woodies approaching low and fast along their regular flight line above the course of a tiny beck. No sooner have they settled down for the night than half a dozen buzzards soar quickly and silently into the pines on dark, purposeful wings. The observer must wait until last light for a grand finale presented by immense black trails of cackling jackdaws, crows and

A tough bird to crack: although not seen as valuable game anymore, woodpigeons are still notoriously difficult to shoot rooks that pour into the treetops with a hullabaloo to waken the dead.

6 On this first Friday in February, someone with a gun is manning a wood for miles around 9

The corvids would never be turned from their winter roost inside Ings Plantation. However, unless the wind is steady from the west, the pigeons will find somewhere else to sleep. Harome Whin, a 10-acre covert of mixed woodland surrounded by arable farmland at the Helmsley end of the Sinnington Vale, is a likely alternative and I meet former terrierman, Keith Preston, and farmer, Nick Marwood, there on an afternoon when the wind cuts like a knife from the east.

The whin has been managed by the local hunt for as long as anyone can remember, with Keith acting as its unpaid caretaker throughout the past half century. He lays thorns in spring, cuts out rides in summer and keeps

a watchful eye on this rarely disturbed wildlife haven.

We enter the covert through a hunting gate made by retired joiner and Harome man Tange Pickard. I know this because his trademark T, fashioned from the tin of a baked-bean can, has been fixed to the wooden top beam. We're in good time, as pigeons start to come in at least an hour before the onset of darkness. With a thick stand of evergreen pines behind us and a protective strip several trees wide along the western boundary, this is a warm and sheltered wood, which also offers the advantage of open clearings between tall trees of oak and sycamore that have escaped the forester's saw.

Keith and Nick have been shooting together for more than 20 years and each man falls quickly and quietly to his favourite position, with their backs to the cold easterly as, like most other birds, pigeon prefer to land into the wind. Keith cradles an old English shotgun that was left to him by the late Father Walter Maxwell-Stuart of Ampleforth fame—during his time at the school, generations of pupils shot roosting pigeons in this very wood.

The woodland floor is a soft tawny mess, splattered with random pale

droppings beneath the favoured roosts. Brambles sprout energetically through the debris to twist and turn into prickly nets that trapped and held flimsy brown leaves when they fluttered earthwards before Christmas. Elsewhere, clumps of green bracken stand as testament to a mild winter and huge pines bow low in deference to the prevailing westerlies—some have their fall broken by the boughs of mighty oak, others have toppled over altogether to lie like skeletons on the forest floor with bleached brittle branches for ribs.

It's 3.45pm and we can hear fluid notes of birdsong from the undergrowth, then the sudden shrill and unexpected hoot of an early tawny owl. Jackdaws are cackling boisterously from the far side of the wood and a crow caws harshly from an unseen treetop before vanishing. Given half a chance, either man would have shot the murderous predator ahead of any pigeon.

The first woodies arrive soon after the crow's departure, some in large flocks that fly high and purposefully on faint whining wing beats towards another bed for the night, but others circle like flighting duck before folding their wings and plummeting into the treetops. The guns are busy







Top left: Joiner Tange Pickard's trademark T. Above and top right: In winter, large flocks can cause serious damage to crops such as rape. Below: Nick Marwood (left) and Keith Preston with the evening's bag



camouflage or build elaborate hides to avoid detection. 'The secret is to stand completely still until you're ready to fire, preferably with your back to a thick tree trunk,' explains Keith. 'They won't see you that way.'

Several shots ring out from a nearby thicket to keep birds on the move

thicket to keep birds on the move and remind us that, on this first Friday in February, every wood for miles around is manned by someone with a gun.

We draw stumps on the evening 20 minutes before nightfall, by which time a steady flow of birds has reduced to a small trickle, and gather up the bag before it's too dark to find them. Pulling out early allows the late arrivals to settle undisturbed, for there are further outings planned before roost shooting is done for another year. The bag and spent cartridge cases are counted outside the wood: 80 shots for a dozen grey marauders whose crops are either full of hard green ivy berries or soft shredded rape leaves.

An average of more than six shots per pigeon is no slur on the standard of shooting—I've seen enough of Keith this evening to realise he's a wasted talent in the beating line—but rather an endorsement of the sporting qualities of a bird that many find much harder to hit than the high \$40 pheasant.



Country Life, February 22, 2017 79

Inspired by the past

A brand's heritage is the building block from which it may reach new heights. Nick Hammond meets the archivists cataloguing, preserving and proudly protecting our nation's retail DNA

Photographs by Richard Cannon

DON'T normally show people the originals,' confides Andrea Tanner in the fifth-floor offices of Fortnum & Mason, Piccadilly W1. She hands over a parchment-thin, typewritten inventory from 1914. It lists a bottle of mint bull's eyes, a dozen bottles of Carlsbad plums in brandy, game-pâté truffles, Black Leicester mushrooms and a tin of vanilla caramels among its contents. It's from Shackleton's 1914 transarctic voyage aboard HMS *Endurance*,' she says with a smile. 'It's one of many special things I'm here to look after.'

Dr Tanner is among a handful of professional archivists working in retail in the UK. She's a brand guardian, a keeper of the flame, a ruthless haggler and a studier of dusty tomes. Judy Faraday is another. She's the head of heritage services for the John Lewis Partnership. 'I think the best way to describe our job is that everyone has a box of things from their past that they don't necessarily look at every day, but which they wouldn't want to throw away,' she says. 'I look after a very big box, which holds the corporate memory of the partnership. Mine is much more than a commercial role—it highlights the cultural value of our heritage and charts the constant development of the business.'

The John Lewis Partnership was a revolutionary experiment in commercial democracy from its founder, John Spedan Lewis. He realised his own salary, and >



Cable Address "FORTNUM, LONDON." FORTNUM & MASON, Ltd., 184, Piccadilly, London EXPORT DEPARTMENT. 191 30th July G. A. Maclean Buckley Esq. , G.A.Maclean Bunkley Esq., Imperial Transantartic Expedition, FFING MARKS AND NUMBERS. S.Y. "Endurance" South West India Dock (Shore Party) NET WEIGHT DESCRIPTION QUANTITY. The following goods addressed 42/-Botts, Cresca Figs Doz. botts, Carlabad Plums in Brandy 90/-Doz. botts. Strawberries in Brandy 72/-30/-Doz. botts, Stoneless Cherries 42/-Botts. Apricots in Syrup 42/-Botts. Pears in Syrup 12/-Doz. tins Figs in Syrup Doz. ting Loganberries 9/-Doz. tins Blackberries Doz. tine Pate de Foie Gras Doz. tina Game Pate Truffles tins Black Leicester Hushrooms Doz. ting Imperial Plums 36/ 12/ **Fortnum** & Mason's archivist **Andrea Tanner** (facing page) holds the original typewritten inventory from Ernest Shackleton's voyage aboard **HMS Endurance**





Some heavy-lifting required: order from Harrods by camel- or boatload

that of his father and brother, were roughly equivalent to all the other employee's salaries combined and spent the rest of his working life redressing the balance. 'Without understanding their past, it's very difficult for our Partners to understand why we do the things we do,' says Mrs Faraday. 'How the business has developed and the long-term ethos is important for today and for the future.'

What exactly does a retail archivist do each day? Paper records are now being replaced with digitised ones, so a lot of time is spent organising and dispatching documents to specialists in the field. Archivists are also responsible for storing and protecting valuable works of art that may belong to the company and for buying back long-lost memorabilia. They lead induct-



Sebastian Wormell of Harrods, one of two full-time archivists employed by the department store

On the record

 Sir Charles Hilary Jenkinson, 'the father of British Archiving', worked for the Public Record Office (PRO) and his *Manual* of Archive Administration, first published in 1922, set the industry standard

The PRO moved from Chancerv

- Lane in WC1 in the 1990s into the new National Archive at Kew. Here, 1,000 years of records and award-winning research resources for teachers and students are brought together under one roof. The National Archive is a non-ministerial Governmental department
- Marks & Spencer has a state-of-the-art facility within Leeds University, in which documents and merchandise from as far



back as 1884 are preserved, catalogued and displayed

• Huge archives for Unilever—the global supplier of consumer goods—are kept in Port Sunlight near Liverpool. The oldest documents date back to the 13th century and well-known brands such as Persil, Lux, Marmite and Wall's all feature

Retail archives are increasingly

recognised as important tools for modern marketing departments. In industries such as whisky—in which traditional arts, time and patience are crucial components of making a successful product—the benefit of old photos, characters, documents and machinery has resulted in several brands

launching their own archives

ions for new starters, record the memories of former staff members and work alongside current designers and curators to craft modern marketing campaigns. Most of this work goes on backstage, away from the ringing cash tills.

Harrods has two full-time archivists, who have recently moved from the grand store in Knightsbridge to more modern premises in Hammersmith. 'We had to make way for a new shoe department,' says archivist Sebastian Wormell with a twinkle in his eye.

However, the move means extra space and Mr Wormell leads me into several rooms of Harrods treasures: catalogues for ordering by the cameldonkey- or boatload; bizarrely, a single drum from a complete kit; samples of every Harrods Christmas Bear ever made; and an old-fashioned wooden knife-cleaning machine, made obsolete by the invention of stainless steel.



memorabilia. 'We may end up being the only ones who can tell these stories and that's why it's so important we remember them.'

6 We may end up being the only ones who can tell these stories and it's important we remember them

Stories such as the bet between Harry Selfridge and Woodman Burbidge, MD of Harrods, in 1917. Proud of his up-and-coming department store, Selfridge wagered that his company's revenues would overtake those of Harrods in a few years. It didn't happen. Burbidge's prize was an utterly remarkable, custom-made rendition of the Harrods building in solid silver. The model even had a hidden lid that revealed a cigar humidor inside.

It was proudly displayed for many years in the store, on loan from the know what happened to it,' Mr Wormell says, thoughtfully, then brightens. 'Perhaps one of your readers might know where it is?"

This irrepressible inquisitiveness is key to the archivist's role and a penchant for detective work and an eye for design is also useful. 'I've been digitising the entire archive for the past 15 years,' says Anna Buruma, archivist for Liberty on Regent Street, W1 (see page 94). 'We now have a very rich database, which is on my computer that sits in the middle of the Design Studio. I can show the designers the past as I'm cataloguing the present and they're inspired by it to produce designs for the future.

She adds: 'I've had many people coming in to admire our archives, including [Spanish shoe designer] Manolo Blahnik, [English artist] Grayson Perry and [Japanese textile designer] Junya Watanabe.'

As well as Shackleton's list of goodies, there's a wealth of other priceless material carefully kept by Dr Tanner at Fortnum's. One officer's order book from the Second World War is particularly memorable. It lists tinned

Top: A toydepartment catalogue from the Harrods collection. Above:

A Fortnum & Mason officer's order book from the **Second World** War, offering lobster, grouse and cigars

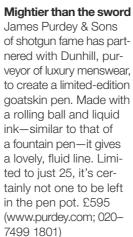
lobster and grouse and even Havana cigars available for frontline servicemen with deep pockets. Of course, the average John Bull had to survive on far less elegant fare, but can you imagine, just for a moment, what must it have felt like to receive a Fortnum & Mason package amid that carnage?

'The time, the place, how society was in those days, all these things can easily be lost,' says Dr Tanner. 'But the fact that companies like ours are still here means we have adapted and changed without forgetting our roots. It's my job to help keep open that link between the past, present and future. Every day is different you never know what you're going to end up doing, who you might speak to or what you might discover. It's endlessly fascinating.

ANCY a cocktail adorned with edible flowers, succulent rye bread, rich and zingy venison tartare and turbot with fiery horseradish? These mouth-watering dishes await you at Scandinavian restaurant Aquavit, part of the new St James's Market development behind Piccadilly. The pièce de résistance is the signature pudding, an Arctic bird's nest of spun sugar with hidden sorbet and a whitechocolate egg with a heavenly centre (right). Dinner and wine for about \$85pp (www.aquavitrestaurants.com; 020-7024 9848)











As good as new

For some Range Rover fans, the latest models just can't compare with the rugged and hard-working originals. They might be few and far between these days, but Land Rover Classic is now offering the chance to snap up one of those originals with Range Rover Reborn. Ten vintage classic Range Rovers, from 1970 onwards, will be restored to their former glory, using original parts from the year they were made, at a price tag of £135,000 each (020–3601 1255; classic@jaguarlandrover.com)







Many claim to have one, but luxury-service provider Capstar has a rather special USP: it actively recruits former servicemen and women, some of whom have suffered life-changing injuries. Primarily a chauffeur service, the company, founded by former servicemen Charlie Bowmont and Rob Bassett Cross, now offers private aviation and security for clients globally. If you're planning a shooting trip, perhaps you'd like a driver with a shotgun licence, suited and booted and ready to load for you? Capstar can provide hampers for elevenses, shotgun storage and even a helicopter for the day. From £95 for an airport transfer in a Jaguar; from £395 for one day in a Jaguar; and from £650 for a Range Rover (020–8568 7902; www.capstar.co)





In the making Emma Willis

LENRY JERMYN has a lot to answer for: without him, $oxed{1}$ London's Jermyn Street wouldn't have been our favourite bustling shopping destination, brimming with topnotch establishments, for the past 300 years. Enter from the St James's Street end, look right and you might catch a glimpse of shirt-maker Emma Willis measuring up her next client. 'I only use the finest Swiss cotton, the shirts are cut by hand and are made with care and attention, which our customers can feel,' says Emma.

A breath of fresh air in the male-dominated world of tailoring, she can guess the hand you write with, accommodate a watch with a wider cuff and tailor to any physique. 'A shirt should show quietly elegant taste,' reveals Emma,



A man spends much of his life in a shirt, so the feel of the cotton, the look and the cut are hugely important for comfort and confidence ?

Emma Willis talks to Hetty Chidwick



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iron when still damp'

A few of my favourite things



David Tang

Educated at The Perse School Cambridge, then King's College London, the Hong Kong-born businessman's career has ranged from gold mining in Africa to creating the fashion chain Shanghai Tang and opening the China Tang restaurant at The Dorchester. Sir David has been a trustee of the Royal Academy of Arts for more than 21 years, is adviser to the London Symphony Orchestra and was knighted in 2008. He lives primarily in Hong Kong with his wife, Lucy, and their dog and has recently written a new book, *Rules for Modern Life*



A few of my favourite things



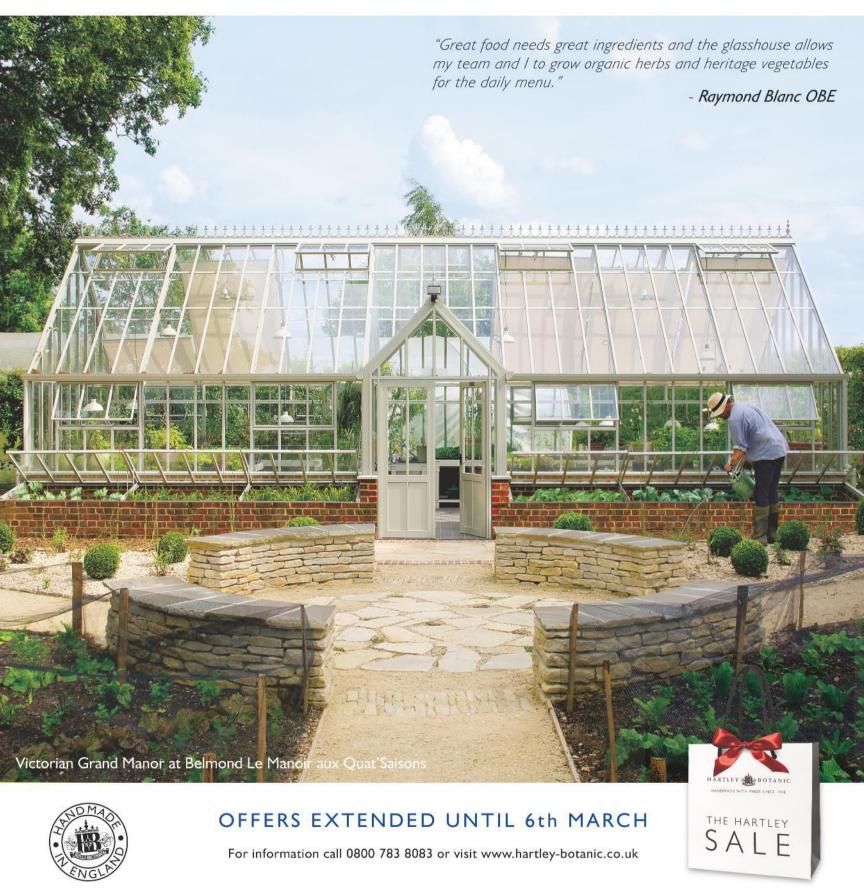
The actress is best known for her role as the feisty, yet vulnerable, nurse Trixie Franklin in the BAFTA award-winning *Call the Midwife*, currently airing its sixth series on BBC1. She has received great acclaim on both the big screen and on stage—particularly as Julie in Patrick Marber's *After Miss Julie*—and reached the semi-finals of the BBC's *Strictly Come Dancing* in 2015 Illustrations by Christian David Moore





HANDMADE WITH PRIDE SINCE 1938

THE HARTLEY SALE HAS GROWN



Art of glass

Styled by Hetty Chidwick. Photographed by John Lawrence Jones



18ct yellow-gold Mythology necklace, £3,900 with charms: mother-of-pearl Beetle amulet £995, Grasshopper amulet £3,500, Fern amulet £3,200, and amethyst and sapphire Beetle amulet £3,900, Annoushka (www.annoushka.com; 020–7881 5829); **Garnet-and-diamond dragonfly brooch**, price on application, Bentley & Skinner (020–7629 0651; www.bentley-skinner.co.uk); **Diamond bee brooch**, with ruby-cabochon eyes, price on application, Bentley & Skinner (*as before*)



Milly Carnivora Ancolia earrings in yellow gold with diamonds, yellow tourmalines and rubellites, price on application, Dior Joaillerie (020–7172 0172; www.dior.com); Jardins Abeille earrings in yellow and white gold with diamonds, tsavorite garnets, mandarin garnets, a pear-shaped peridot and a pear-shaped yellow sapphire, price on application, Chaumet (020–7495 6303; www.chaumet.com); Jardins Araignée ring in white gold, with white and black diamonds and blue and red spinels, price on application, Chaumet (as before); Jardins Abeille necklace, transformable into a brooch, in white and yellow gold, set with diamonds, yellow sapphires, peridots, mandarin garnets and tsavorite garnets, price on application, Chaumet (as before) Glassware all courtesy of Thomas Goode (020–7499 2823; www.thomasgoode.com)



B ORN 4,000ft up amid the high corries of the Cairngorms, in one of Britain's most remote places, the Silver Dee makes its way down from its cold cradle through pines and rowan and royal purlieus for nearly 90 miles until it reaches the North Sea at Aberdeen.

Although I've grassed more salmon from other waters, this remains my favourite of Scotland's larger rivers—not least because, in 1961, I caught my first ever fish here, up at Braemar (Mrs Reel Life thinks the humble Sluggan burn has much to answer for). Since then, I have glittering memories of Deecastle during Easter snow squalls, casting after dinner at Dinnet and Park and nightcaps in the Gin Palace at

Waterside. Dee afficionados tend to love her with a peculiar fervour —Augustus Grimble pronounced it 'the best angling river in Scotland'.

That was back in 1913 and, in its heyday, this was an unparallelled spring river—many estates even hung up their rods in June. One can only imagine what the runs must have been like during those years that Arthur Wood was a tenant at Cairnton—between 1913 and his death in 1934. fishing with a 12ft single-hander, he accounted for 3,490 salmon to his own rod. 'This is a large number of fish,' drily observed the great John Ashley-Cooper, no fan of the man who pioneered greased-line methods here and required his guests to fish 14-hour days.

6 The river is seen as the lifeblood of the community and its pride 9

Largely because it runs clear off granite and offers shallow, streamy fly water, the Dee remains popular with anglers from around the world—including many Scandinavians, who visit before their own seasons open. However, in common with certain other Scottish rivers, there have been recent concerns about dwindling catches. Patterns of loyalty are also shifting.

Partly thanks to the internet, some sportsmen are becoming more picky and the days are gone when parties would arrive at the same beat every year, irrespective of conditions. Some beats are being significantly underfished and the rod returns are therefore in danger of becoming a self-fulfilling prophecy.

This situation was not helped by the *annus horribilis* of 2015, when just 2,500 fish were recorded (an all-time low) followed by the devastation of Storm Frank over the New Year, which caused the worst floods since the 'muckle spate' of 1829, ruining hundreds of local homes and businesses. Is it really a doomsday on Deeside? Last August, I went to find out.

Glun Satterleu







Perhaps more than any other Scottish valley, the Dee seems to welcome you. The river is still seen as the lifeblood of the community and is treated with collective pride by most of the locals—witness the large number of non-angling volunteers who turned out to clear up the bankside in the wake of Frank.

It's not just that the Dee supports some 500 rural jobs (and is worth £15 million to the economy); you really feel its liquid history and the sense of camaraderie that fosters. Also, the surroundings are peerless.

On a brisk August morning, I began at Cambus O' May beat in the excellent company of young Craig McDonald and we soon had a nice sea trout from the Clarich pool (nowadays, the summer sport on Dee can exceed the spring and the healthy sea trout runs are no longer an open secret). In her lively book A Portrait of the River Dee, artist Mel Shand profiled some 51 gillies with an impressive spectrum of backgrounds-quantity surveyor, oil worker, upholsterer, slaughterman—and Craig is representative of the new breed; an ecology graduate from Edinburgh University, he received one of the River Dee Trust's annual bursaries and used it to qualify as a professional instructor. There are others like him and I'd say the sport's future is in good hands.

It also strikes me that the river is very sensibly managed by the Dee Board, whose chairman is the popular and knowledgeable Richard Gledson. Although his day job as Balmoral factor meant he couldn't join us to fish (I have to concede that Her Majesty must take precedence over Country Life's fishing correspondent), I met some of Richard's colleagues over dinner at the excellent Banchory Lodge Hotel and learned something of the issues currently facing the lovely Dee.

River director Mark Bilsby and fisheries development officer Ross Macdonald (the renowned fly dresser) explained that smolt survival was a key issue—their tracking programme seeks to determine why a quarter of tagged smolts never successfully leaves the river—and that funds were

Clockwise from far left: Deep in the Dee; Alexander Armstrong and David Profumo; Richard Gledson opens events

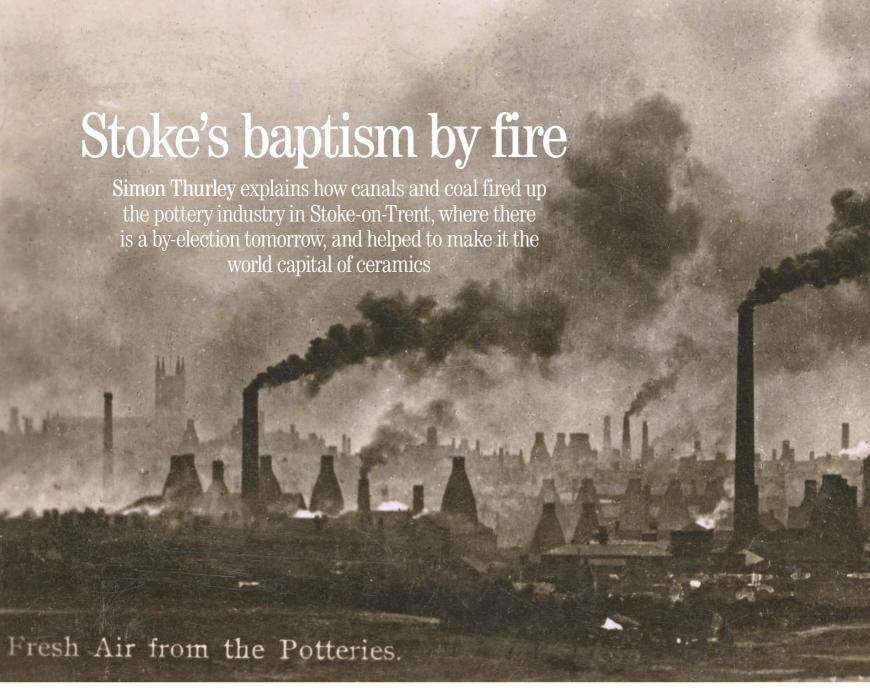
better spent on habitat enhancement rather than any hatchery scheme. The trust has built 37 fish passes and planted nearly 56 miles of native woodland to shelter the headwaters. There are signs of improvement, too: the 2016 rod catch was up by 41% on the previous year, but all concede there is still a fair way to go before the river regains its full potential.

I was invited back for this year's opening-day celebrations. On February 1, in a marquee on the Banchory Lodge lawn, there foregathered some 300 assorted well-wishers to see the river blessed by a libation of Dee dram from a ceremonial quaich and the first official cast being made by comedian and Pointless presenter Alexander Armstrong. (Ross tied me some special flies that I appraised with the star guest; I almost said I hoped the hooks weren't pointless.)

Then, I was off to historic Cairnton itself, where gillie Brian Brogan was just putting his net under a fresh run 8lb springer— a triumphant start. He had earmarked for me the legendary Grey Mare pool, which Wood often kept for himself, and there, in the grey afternoon light, I landed a bright little kelt, thereby modestly opening my own season.

I'm not sure what 'the best angling river in Scotland' actually means, but I do know where I'll be fishing again this year. For information about availability of fishing on the Scottish Dee, visit www.fishdee. co.uk. David Profumo stayed as a guest of the Banchory Lodge Hotel (01330 822625; www.banchorylodge.com). For details about Ross Macdonald's flies, visit http://macdonaldsalmonflies.co.uk

David Profumo caught his first fish at the age of five, and, off the water, he's a novelist and biographer. He lives up a glen in Perthshire.



HERE is no manufacturing town in England more closely associated with its product than Stoke-on-Trent. Everyone has heard of its potteries and few houses are without a cup, mug or plate made there. Stoke was once the world centre of ceramics manufacturein 1925, the industry employed 100,000 people and furnished the dining tables of the British Empire and beyond. It was an industry that took 200 years to develop, yet one that crashed in only 30. During the 1980s, Stoke became a byword for economic failure, social dysfunction and architectural blight.

Before the Industrial Revolution, the Potteries was just one of many places where pottery was made. In fact, due to the cost (and precariousness) of moving ceramics, most were

arnand-

Josiah Wedgwood's many technical innovations totally transformed the pottery industry 6 It was an industry that took 200 years to develop, but was crushed in 30 9

made within a dozen miles of where they were sold. The canals changed all that. In 1777, due to the strenuous lobbying and deep pockets of potters such as Josiah Wedgwood, the Trent and Mersey Canal opened for business.

Ceramics were the perfect cargo, heavy and fragile, they now glided their way to Liverpool for export and down south as far as London for domestic consumption.

As well as plentiful local clay, the canals also brought china clay from

Cornwall to make porcelain that started to be fired in Stoke from the 1790s. You need eight times more coal than clay to make pottery and 17 times more coal for porcelain (as it fires at a higher temperature), so it was coal that literally fired the Potteries' economy.

This was dug out in Stoke's big pits, including the largest of them all, Chatterley Whitfield, the first colliery in the world to produce a million tons a year.

To coal, canals and clay, all natural advantages, must be added the brilliant innovations of men such as Wedgwood, who seized both technical and commercial opportunities, perfecting methods of mass production that turned his business into a global trading empire.

The massive rise in pottery manufacture gave Stoke its unique skyline, dominated by curvaceous bottle kilns.







Feet (and hands) of clay

Kilns have been found in the Potteries dating back to the 13th century. The 16th-century potters of Stoke were so eager to get their hands on the underlying clay that they started to dig up the roads, giving a name to a familiar modern scourge -the pothole.

The first Wedgwood potter was born in 1617 and it was his successor, Josiah, who opened his famous Etruria Factory in the town in 1769. Then, Stoke's population was only 2,500—100 years later, it was to be more than 101,000. Through technological innovation and commercial acumen, the industry massively expanded and, by 1958, there were 298 pottery factories, but this was the peak. Soon, it was cheaper to manufacture goods abroad, Spode moved 80% of its manufacture to Indonesia and the final blow was Wedgwood. the founding firm of the Potteries, outsourcing operations to South-East Asia.

However, Stoke's fortunes as a manufacturing centre are looking up again. Emma Bridgewater is one of the few who have stuck with the town through thick and thin. 'The skills and traditions are all here and we really benefit from that —there's a perceptible plus in the quality of what we make,' she explains, adding that, although quality is important, her customers also want 'Englishness'.

But it's not just such stalwarts who are flourishing—Tristram Hunt, the outgoing MP for Stoke and historian of the Industrial Revolution, comments: 'The firms that stayed and invested in design and quality are doing much better than those who went for offshore production.' He's right. Portmeirion has just repatriated much of its production from China back to Stoke and Mr Hunt says that numbers employed in the industry have now risen from a low of 8,000 to nearly 12,000.

Today, there are 100 or so small producers, as well as the few big names in Stoke and, as such, the Potteries still represents the largest concentration of ceramics manufacture in the world. If you want quality, it is to Stoke that you still go.

Above: Dark satanic mills: the caption 'Fresh Air from the Potteries' aptly described the fug that hung over the Potteries until the Clean Air Act 1956

Right: A 1920s willow-pattern Wedgwood basin, which came with a jug and water carrier



In 1913, there were 1,200 of them; a big factory such as Spode had 20. These bulbous brick bottles of every shape and size remained the architectural signature of the Potteries until the Clean Air Act 1956 shut them down. Today, there are only 47 left.

What you see from the outside is only a skin, a sort of cloche (called a hovel)—the kiln lies inside. This was stacked high with some 2,000 fireclay containers (saggars) that contained the pottery to be fired. Firing was hot, filthy work, with the poor furnace men trapped between the hovel and the kiln shovelling in some 30 tons of coal per firing.

As with so many industrial processes, the gritty horror and heat of the process contrasted very starkly with the elegant refinement of the finished product.

Interiors focus

A glass act

Conservatories might have horticultural roots, yet today they have evolved into light-filled spaces with a variety of uses from living rooms to kitchen extensions.

Amelia Thorpe explores their exciting possibilities









1. Plant lif

Whatever the weather, enjoy the garden year-round from the comfort of a bespoke glass-and-steel-grey-aluminium extension by Apropos. Prices from $\mathfrak{L}15,000$ (0800 328 0033; www.aproposconservatories.co.uk)

2. Entertaining set

Proof that a conservatory can provide invaluable additional living and dining space, adjacent to the kitchen, comes in the form of this elegant Georgian timber design, painted in Porcini, from Vale Garden Houses. Prices from £40,000 (01476 564433; www.valegardenhouses.co.uk)

3.Cotswold charm

A good example of creating more space for dining and entertaining, this orangery has bi-fold doors that open to create an almost seamless connection with the beautiful garden. It's finished in a soft cream shade to complement perfectly the sandy-coloured Cotswold-stone surroundings. About $\mathfrak{L}90,000$, from David Salisbury (01278 764444; www.davidsalisbury.com)

4. Natural selection

An oak structure can blend naturally into garden surroundings and this bespoke orangery with both bi-fold and French doors offers a good sense of flow between inside and outside spaces. From £40,000, Prime Oak (01384 296611; www.primeoak.co.uk)











5. Light flow

Internal bronze doors allow light to flow from the orangery into the interior of the house and double glazing helps keep warmth inside during the winter months. £6,000 for a two-door set, Architectural Bronze Casements (0845 600 0660; www.bronzecasements.com)

6. Approved choice

Adding a conservatory or garden room to a listed or historic property can present its challenges, so it may be worth seeking out a company experienced in statutory consent processes, such as Hampton Conservatories. The bespoke orangery shown here costs £130,000 (020–3613 0511; www.hamptonconservatories.co.uk)

7. Roof top

Previously an open roof terrace subject to the vagaries of the British weather, a lantern roof and full-height glazed doors and windows make this space into an elegant and comfortable orangery, perfect for entertaining and enjoying the roofscape views. Westbury Garden Rooms, prices from £45,000 (01245 326500; www.westburygardenrooms.com)

8. Green view

This classic conservatory is made from solid Sapele hardwood with aluminium cappings and painted a soft green to blend well with the garden surroundings and old stone of the house. Traditional in design, it features modern temperature control, including underfloor heating and thermostatically controlled roof vents that open and close automatically. Made by The Caulfield Company, prices from £25,000 (0113–387 3118; www.caulfieldcompany.co.uk)

Interiors focus

In the garden, glass offers a variety of opportunities, from traditional greenhouses to garden rooms that are awash with the natural light that makes great home offices



Garden room

Not strictly a glasshouse, more of a gardener's bothy, but this structure could double as a home office or spot to write a novel, with its glazed panel and hideaway corner. It costs £15,300 from English Heritage Buildings (01424 838643; www.ehbp.com)

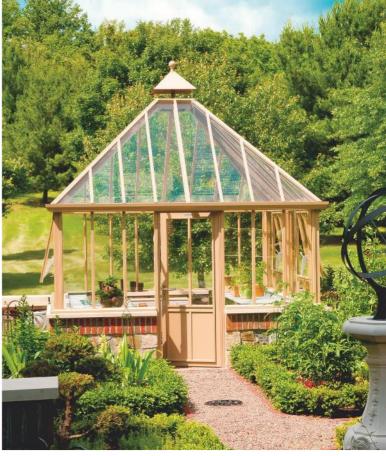


Open garden

The NGS receives 5% of the proceeds from the sale of every glasshouse in Griffin Glasshouses' NGS Collection, including this Victorian-style Fennel design with a steeply pitched roof and traditional ridge fittings and finials. It costs $\mathfrak{L}15,500$ (01962 772512; www.griffinglasshouses.com)

Your choice

White Cottage Greenhouses produces bespoke designs to suit individual requirements, such as this mono-pitch Edwardian lean-to, which was made to fit an existing base wall. It has side vents, cold frames and staging along one side and costs £8,000 (01270 753826; www.whitecottage.co.uk)



Square find

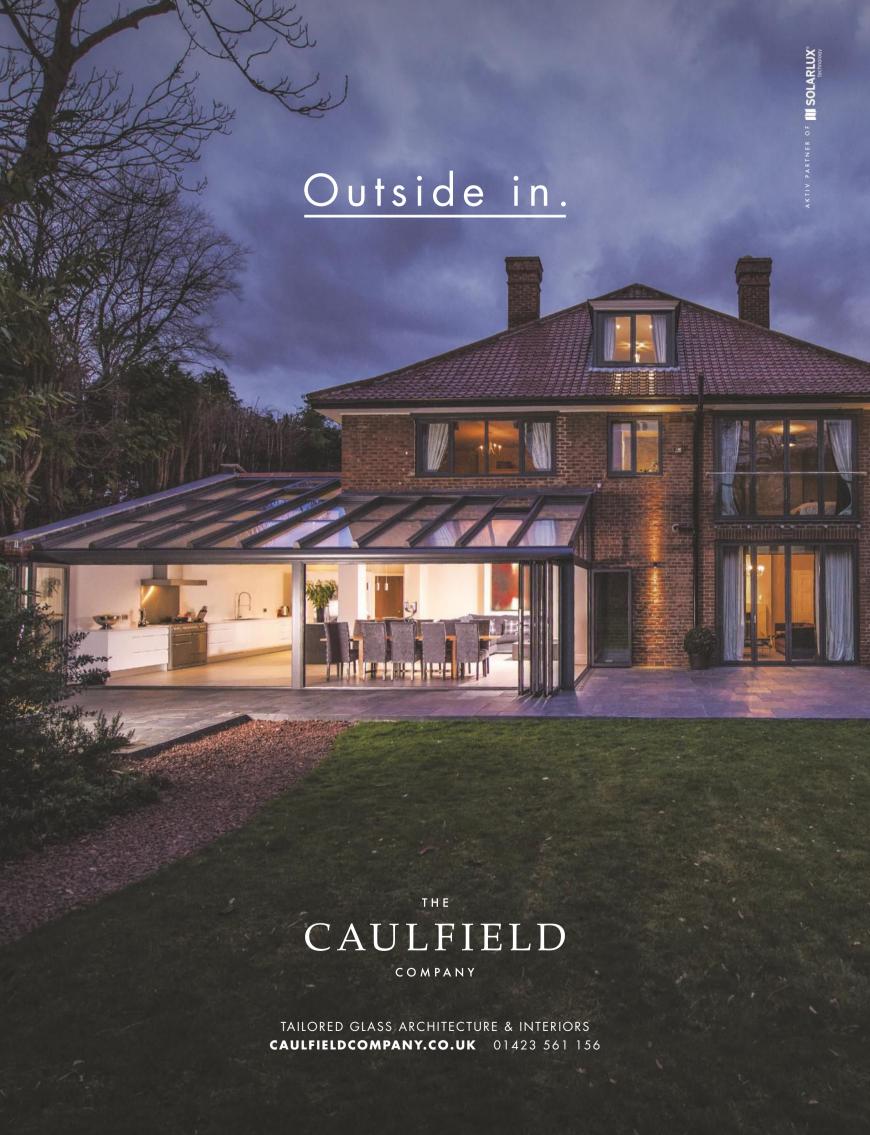
Hartley Botanic has been producing handmade aluminium greenhouses in England since 1938 and today offers a good choice of designs, including The Grange, an unusual square glasshouse with a high four-sided pyramidal roof and spacious interior. It costs £14,800 and is shown here powder coated in Cotswold colour (01457 819155; www.hartley-botanic.co.uk)



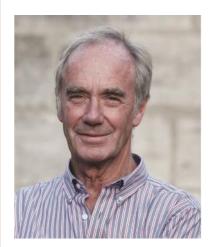
Taken on trust

Designed in collaboration with the curators and gardeners from the National Trust, the compact Hidcote greenhouse in Wood Sage is both timeless and practical, with room for one bench and beds on two sides. It costs £10,250 from Alitex (01730 826900; www.alitex.co.uk)





Interiors focus Askthe expert



Architect Mark Watson tells Amelia Thorpe about the limitless possibilities of glass

When is glass the best solution for adding to the footprint of a building?

To punch light into the heart of a building, glass is ideal. Any extension will increase space, of course, but a glass one can transform the darkest interior and bring a house alive. Glass can also be used to create an almost seamless connection with the garden.

What is the best way to integrate a glass addition into an existing building?

I like to take details of the house and reimagine it in a modern way. The conservatory at the listed regency villa, Sandridge Park (right), has contemporary sliding glass screens within an external structure supported by fluted cast-iron columns, as a reworking of an original verandah. From the inside, the glass creates the modern impact; from the outside, the structure respects the original building. The roof of the conservatory is extended at one end to create an alfresco eating area, with the cast-iron columns running all the way around to continue the rhythm of the design.

What does glass bring to an interior?

By introducing natural light, glass can have major impact on every interior, but the best glazing solution will depend on the style of building. For example, conservation roof lights are generally the only permissible way of getting light into a roof void in a listed building.

A roof lantern works well on a flat roof extension, because it allows light to flow into the heart of the room.



However, beware the 'black hole' at night: lights around the inside perimeter of the lantern opening will address this and allow the lantern itself to become the light source.

Barn conversions are notoriously dark, because few windows are generally permitted by planners, so it's important to make the most of the barn-door openings with maximum glazing.

A conservatory or orangery can make an excellent extension to your kitchen or living space and my preference is for fully glazed walls and doors. Sliding folding doors and subtle means of ventilation make it easy to control the environment, are easier to maintain than glass roofs and glass

The Sandridge Park conservatory may be contemporary in style, but it respects the design of the original listed builiding screens can offer a wonderful sense

Crittall-style windows and French doors can work beautifully by a small courtyard garden, because they contain the space, in contrast to the sense of seamless flow created by a minimalist glazed panel opening up on to a large vista.

In both scenarios, however, it's worth lighting plants, a sculpture or interesting exterior feature to draw the eye and avoid creating the 'black hole' effect from the interior at night.

Mark Watson, architect, Watson, Bertram & Fell (01225 337273; www.wbf-bath.co.uk)



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Through a glass, lightly

Why glazing can be a more sympathetic addition to a house than bricks

HE best-known achievement of Sir Joseph Paxton was not his cultivation of the Cavendish banana (the world's most widely consumed variety), but the Crystal Palace, the shimmering cathedral in glass that towered 108ft above the visitors to the Great Exhibition in 1851 and was constructed from 293,000 panes of glass and 4,500 tons of iron.

As well as demonstrating the possibilities of both materials, the Crystal Palace precipitated a fashion for similar structures on a smaller scale, principally for the propagation of exotica.

Of the many breathtaking aspects of the restoration of Ballyfinone of the pinnacles of Irish neo-Classical architecture—is the painstaking revival of Richard Turner's conservatory, which was reached through a bookcase in the library.

It's not just the design and construction of Turner's addition that is so impressive—it was also an eloquent demonstration of how glass can provide a sympathetic means of expanding the footprint of a building, particularly when compared to extensions that mimic the architecture of the original structure (a particular problem when the source of mimicry is already pretty unprepossessing).

Although conservatories have their origins in horticulture, they quickly evolved to serve all sorts of other purposes. They offer a litany of benefits, particularly to owners of light-starved period properties for whom they offer an opportunity to bring sunshine



The Victorian conservatory at Ballyfin was one of a number of extensions inspired by Joseph **Paxton's Crystal Palace**

to a living space. Carefully designed, they can effortlessly assimilate into almost any architectural context.

However, like any construction project, they benefit from a planning process that addresses not just the exterior appearance, but also the way they will be used, lit, heated and cooled. All of these are minor challenges, except when they're left too late. Any experienced practitioner will be happy to show you the way. As they say in the trade, build in haste, repent at leisure.

New beginnings

Alitex, the Hampshire-based greenhouse manufacturer, has worked with both the National Trust and Royal Botanic Gardens, Kew to pioneer the use of aluminium in the construction of high-quality greenhouses and orangeries, which are sold all over the world. Little more than 60 years after it was founded, Alitex has acquired Marston & Langinger, one of the most established names in conservatories

and has applied its renowned craftsmanship and technical expertise to offer beautiful and bespoke aluminium conservatory structures to complement any property. Telephone 01730 826900 or visit www.marston andlanginger.com



Kitchen garden cook Purple sprouting broccoli



by Melanie Johnson

More ways with purple sprouting broccoli

Purple-sprouting-broccoli gratin (below)

Gently steam 400g of purple sprouting broccoli and arrange in a shallow baking dish. Pour over enough chicken stock to almost, but not quite, cover it. Add a few tablespoons of cream, grate Parmesan cheese over it and place in a hot oven for 5 minutes.



Purple-sprouting-broccoli soup

This soup makes use of the juices and vegetables from the main recipe. Tip the stock and discarded vegetables (carrot, celery and onion) into a saucepan, bring to a simmer and add a few handfuls of purple sprouting broccoli. Once tender, use a stick blender to purée and add a splash of cream. Serve piping hot, with a drizzle of truffle oil.

Salmon and purple-sproutingbroccoli stir-fry

Cut 2 salmon fillets into chunks and sear the edges in a wok with a teaspoon of sesame oil. Add a couple of handfuls of purple sprouting broccoli, 2 chopped spring onions, a tablespoon of light soy, a tablespoon of *mirrin*, a teaspoon of honey and a teaspoon of chilli paste. Mix well and add a splash of water if needed. Sprinkle with sesame seeds and serve.

Purple sprouting broccoli is a welcome harbinger of spring and a move away from all those root vegetables. I serve it quite simply, so as to enjoy fully the sweet and nutty flavour



Pot-roast chicken with walnuts, pomegranate seeds and purple sprouting broccoli

Serves 4

Ingredients

- 1 free-range chicken
- 1 chopped onion
- 2 chopped carrots
- 2 chopped celery sticks
- 1 sprig rosemary
- 3 sprigs thyme
- 150ml white wine 500ml chicken stock
- 1 slice sourdough bread, broken into crumbs
- 1 crushed clove garlic 50g chopped walnuts 100g pomegranate seeds Zest of 1 lemon

400g purple sprouting broccoli

Method

Preheat your oven to $180^{\circ}\text{C}/350^{\circ}\text{F/gas}$ mark 4. Brown the whole chicken in a large, ovenproof, lidded casserole dish, with a splash of olive oil, for about 10 minutes. Remove the bird to a plate.

To the same casserole dish, add the onion, carrots, celery and herbs. You will discard these at the end, so no need to chop too perfectly (but see the recipe for soup, *left*). Fry until the vegetables start to soften, then pour in the white wine and simmer gently to reduce, before adding the stock. Return the chicken to the dish, put the lid on and cook in the oven for about an hour or until the juices run clear.

Meanwhile, gently fry the breadcrumbs, garlic and walnuts in a little olive oil. Once lightly browned, remove them from the heat and stir in the pomegranate seeds and lemon zest. Steam the purple sprouting broccoli gently for a few minutes, so it retains its colour.

When it's ready, remove the chicken from the oven and strain the cooking juices into a jug, discarding the vegetables (but you could eat them, if you wish).

Carve the meat and divide between four plates, with the purple sprouting broccoli on the side. Top with the pomegranate-and-walnut mixture and a little of the cooking juices and serve immediately.

Unpicking the threads of England's past

Although not grand, these three family houses boast a wealth of history

RGLAND'S great houses are not the sole custodians of the country's past. This week, three lesser-known family houses reveal intriguing aspects of the country's rich and varied history.

English history is the stock in trade of royal embroiderer Rhoda Nevins, whose feet have barely touched the ground these past few years, as she's gone from working on one high-profile embroidery project to another. Having trained at London's Royal School of Needlework, what started out as a hobby has led to the creation of a remarkable collection of the embroiderer's art, including her *pièce de résistance*, the magnificent, 12-panel *Magna Carta Embroidery* designed to commemorate the 800th anniversary of the signing of the Magna Carta.

The project, completed in June 2015, involved the participation of 12 volunteers, most of whom she met while working on her *Guildford Embroidery*, which she presented to the city in memory of her late husband, Mike, who was mayor in 2007–8. To date, other career highlights have included being part of the team that embroidered The Duchess of Cambridge's wedding dress and the Jubilee vestments created for the Bishop of Southwark and his area bishops.

6 The Mill House boasts a wealth of original features 9



The same level of creativity and attention to detail is evident throughout The Mill House at Pirbright, Surrey (Fig 1), the Nevins family home of the past 20 years, which is currently for sale through Knight Frank (01483 565171) and Seymours (01483 228723) at a guide price of £1.595 million. Mrs Nevins and her late husband shared a passion for the industrial heritage of their delightfully quirky house, listed Grade II, which dates from the 17th century, with 18th- and 19th-century alterations and additions, and was a working watermill until 1939.

Comprising three distinct parts—the original, central, timber-framed mill building refaced in 1780, the 18th-century, red- and blue-brick miller's

Fig 1 above and below: The Mill House at Pirbright in Surrey reflects the creativity and eye for details of its owners, especially in how they have incorporated the former mill's machinery. £1.595m

house and a two-storey, 19th-century barn extension—The Mill House boasts a wealth of original features, including stone floors, exposed timbers, leaded-light windows and impressive fireplaces, many of them sourced by the Nevinses themselves.

At the heart of the building is the heavily beamed downstairs sitting room, which houses the cogs and wheels of the restored mill machinery, beyond which an inner hall accommodates the huge water wheel bearing the name of the manufacturer, Brooks and Shoebridge of Guildford, one of whose former chairmen was, coincidentally, the great-great-grandfather of the present owner. Still in mechanical mode, stairs rise around the mill wheel to the first-floor drawing room, where the top workings of the mill are another point of interest.

In all, the house offers 4,374sq ft of living space, including three reception rooms, a master suite, three bedrooms, two bathrooms and a mezzanine-level workroom/fifth bedroom in what was probably the original grain store. A further 1,123sq ft of period outbuildings includes a splendid Elizabethan barn, which could be adapted to a variety of alternative uses.

Although the house itself underwent a basic makeover by previous owners in the 1980s, the property's 1.9 acres



of enchanting gardens—a focal point of which is the former millpond, stream and waterfall—are entirely down to years of work and planning by Mr and Mrs Nevins, Tim Harriss of Knight Frank reveals.

6 A sweet carving of a dog and stag on the sill 9

Unlike many rural settlements in Suffolk, which dwindled or disappeared when the glory days of the medieval wool trade fell away, the pretty village of Parham, near Framlingham, 'is thick with timber-framed houses, some much grander than others', wrote the late Candida Lycett Green, who singles out Church Farm (*Fig 3*) on the crossroads as being 'particularly sumptuous', with 'a sweet carving of a dog and stag on the sill of one of its casement windows'.

Years earlier, an article in COUNTRY LIFE (September 25, 1958) commented on the presence throughout the house of a remarkable collection of 17th-century painted over-mantels—something rarely seen in small village houses.

Rarer still is the fact that, since then, little has changed at Church Farm, which has been home to its present family for the past 60 years, and is now for sale through the Ipswich office of Jackson-Stops & Staff (01473 218218) at a guide price of £650,000.

That figure takes account of the additional budget of £200,000 that would probably be needed to fully renovate and modernise the house, says selling agent Jonathan Penn, who maintains, however, that repairs



Fig 2: With 'views to die for', Manstone Farm, at Yattendon, Berkshire, is ideally located for families. £2m

carried out in the 1980s have made the house 'perfectly habitable as it is', at least in the short term.

Built, probably as a dower house, in about 1450 by the Willoughby family, who were lords of the manor of Parham, and embellished by later family members in the 17th and 18th centuries, Church Farm, listed Grade II*, stands in some two acres of secluded gardens and grounds that include a 'spong' (old Suffolk word for a narrow strip of land) of mature woodland running along the bank of the River Ore, which flanks the southern boundary.

The farmhouse's 4,000sq ft of accommodation on three floors includes three ground-floor reception rooms, a large, central, first-floor drawing room with a fine moulded ceiling and wide oak floorboards, four bedrooms and two bathrooms, with a fifth bedroom and bathroom on the second floor. Lying alongside the main house is a range of traditional brick and timber buildings arranged around a covered yard, with potential for conversion to residential or office buildings, subject to listed-building and planning consent.

Surrounded on all sides by the rolling acres of the Iliffe family's Yattendon estate of which it was once a part, historic Manstone Farm at Yattendon, Berkshire (*Fig 2*), dates from the 17th century, when it was reputedly the scene of a Civil War skirmish in the aftermath of the Second Battle of Newbury.

For the past 33 years, the immaculate complex of period farm buildings—which includes the four-bedroom main farmhouse, a separate two-bedroom guest cottage, a magnificent tithe barn with planning consent for conversion to a five-bedroom house and a further open barn—has been the family home of its current owner, who is now looking to downsize.

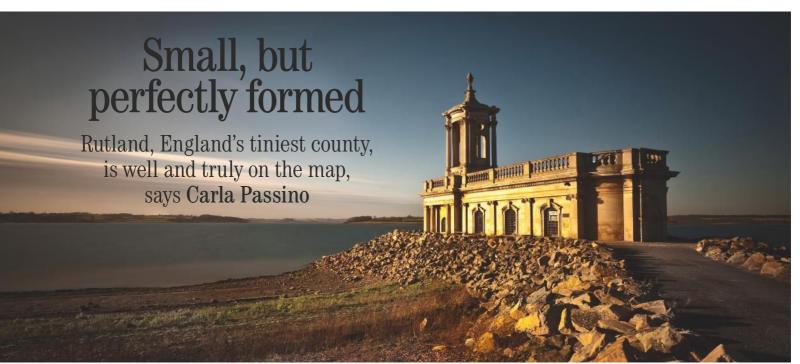
For sale through the Hungerford office of Knight Frank (01488 682726) at a guide price of \$2m, the pretty, 2,720sqftfarmhouse—cleverly extended by the owners—has 'views to die for from every window'.

Its location, within easy reach of Newbury, Pangbourne and Reading, makes it an ideal target for growing families moving out of London for schooling or lifestyle reasons.

Fig 3 left and right below:
Although
Church Farm at Parham in
Suffolk is on the market for £650,000, it will take an estimated £200,000 to modernise it







HEN the sun sets over Rutland Water, etching Normanton Church's graceful tower against the glorious orange blaze, it's easy to see why England's smallest county is fast becoming a property hotspot. 'This is a beautiful part of the world,' says David Crooke of local agents UPP Property (01780 484554). 'I used to live in London and I'm very happy to have swapped the traffic and daily commute for this.'

In January, Rutland made the headlines when the Office for National Statistics revealed that local property prices had gone up by more than 20% in the year to November 2016, against a national average of 6.7%. Part of this sizeable increase is linked to local market conditions: Mr Crooke explains that the area has a chronic shortage of properties for sale and this supports values.

However, there are other factors at play that have propelled Rutland to national attention. Earlier this year, author Bill Bryson shone the spotlight on the county's extraordinary beauty when he nominated Rutland Water—a wetland reserve that's home to the first ospreys bred in England in 150 years—as one of five Heritage Sites of the Year for 2017.

Miles of pristine countryside stretch around the reserve. This is prime hunting country, a place of big hedges, thick copses and sweeping vistas across lush fields—all crisscrossed by footpaths and bridleways. 'If you've got horses, this is a great county to live in,' comments Nicky MacKenzie of SEIB Insurance Brokers, who moved here from Surrey

Rutland Water, the largest reservoir in England, has been nominated by Bill Bryson as one of five **Heritage Sites** of the Year for 2017: the county's property market has also seen a recent boost, due to an improved rail link to London

20 years ago. Even the verges—long, grassy and teeming with wildlife—are beautiful.

The landscape is peppered with stone villages that are as pretty as they are vibrant. 'Within five miles of where I live, lots of small villages hold summer fêtes,' enthuses Miss MacKenzie. 'There are dog shows to attend and a great beer festival where you can get a pint for £1.' Pubs and restaurants are excellent, too: 'I go mostly to The Wheatsheaf in Greetham, but The Olive Branch in Clipsham is also very good, as is the Finch's Arms in Hambleton.'

The local market towns—Oakham, Uppingham and, just over the Lincolnshire border, Stamford—consistently rank among the best places to live in Britain. 'Each has a slightly different inflection,' says Edward Brassey of Strutt & Parker (01858 438723). 'Stamford [home of Burghley] is beautiful and bustling, with all the supermarkets and brand names you could wish for; Oakham and Uppingham are smaller, but lovely and full of independent shops.'

In the recent past, however, the biggest boost to Rutland's property market has come from the improved railway link between Peterborough and London. The

Cambridgeshire station received a substantial revamp in 2014 and, since then, faster trains with a greater number of seats have progressively been introduced to the line, with a further upgrade planned for 2017 and 2018. This has really helped open up the Rutland market to London buyers. 'It's only 50 minutes from Peterborough into King's Cross,' explains Mr Crooke, 'so people are cashing in on their London terrace to buy a four- or five-bedroom house here.'

A lot of incomers are families looking to bring up and educate their children in the country. At a time when finding a place at a good London school is a struggle, Rutland's abundance of options is especially appealing. One of the local primaries, Brooke Hill Academy, is rated outstanding and the county is blessed with easy access to excellent senior schools, from the venerable Oakham and Uppingham to Bourne Grammar, just over the county border in Lincolnshire, and Oundle, half an hour south in Northamptonshire.

Whether local or newcomers, most buyers seem to have a preference for panoramic locations, with villages along Rutland Water commanding a premium. 'Hambleton, in particular, fetches a double premium because of the location and the big houses you can find there,' says Mr Brassey. Although prices have shot up in the past year, the county remains reasonably affordable: large village houses cost in the region of \$550,000–\$600,000, with period country houses fetching between \$1 million and \$2 million.

Need to know

Pub The Wheatsheaf in Greetham
Festival The Birdfair at Rutland Water
Place to visit The yew-tree avenue at Clipsham Hall
Don't miss The quirky collection of horseshoes
at Oakham Castle

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Properties of the week

Love at first sight

The day of hearts and flowers has passed, but these houses just for two in the southern shires of England are still desirable



Hampshire, £495,000

With a huge inglenook fireplace, Grade II-listed 17th-century Chase Farm, on the fringe of Lindford village, near Liphook, is surrounded by open land on three sides. It has three bedrooms, two of which are doubles, and a beautifully modernised kitchen and bathrooms. Much of the country-side thereabouts is owned by the National Trust and to the south is the South Downs National Park. Clarke Gammon Wellers (01428 728900)



Gloucestershire, £650,000

In mellow Cotswold stone, Grade II-listed Woodbine Cottage has a charming garden and two bedrooms plus a study/third bedroom. It's tucked away down a no-through road in the unspoilt village of Buckland, two miles south of Broadway, opposite the oldest rectory in the country. *Savills* (01451 832832)



Oxfordshire, £495,000

A perfect example of an English country cottage in the Cotswold vernacular, thatched Grade II-listed College Cottage takes centre stage in a row of three in the hamlet of Noke, near the Otmoor RSPB reserve. This three-bedroom property is beautifully restored, with underfloor heating and an inglenook fireplace with an oak lintel and bread oven in working order. Jackson-Stops & Staff (020–7664 6646)



Hertfordshire, £650,000

Right on the village green in Ickleford, two miles from the market town of Hitchin (trains to London King's Cross take as little as half an hour), this 17th-century timber-framed cottage has four bedrooms and a beautifully maintained garden at the rear. *Putterills* (01462 632222)



Devon, £675,000

Built in about 1480, medieval Bishops House has unusually high ceilings for a thatched property of the period. At the heart of Chagford, one of the most sought-after towns to live in, according to *The Times*, it features a cobbled cross passage, spiral staircases, inglenook fireplaces and vaulted ceilings. To the rear is a pretty walled garden with a circular lawn, a gravelled seating area, flowering shrubs and roses. *Strutt & Parker* (01392 229405)

R W ARMSTRONG

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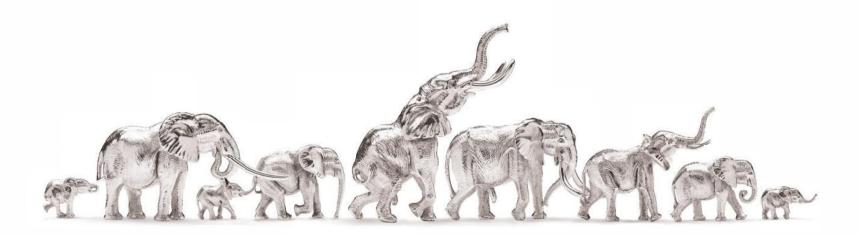




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Fun of the fairs

The BADA Fair celebrates a quarter of a century and Maastricht still reigns supreme

TEFAF

F the 29 galleries, 10 from London, which exhibited in December 1975 at Pictura in Maastricht, the little acorn from which the mighty TEFAF fairs sprang, three will be among the 270 showing this year from March 10 to 19. Richard Green is the only Londoner still standing and will offer an imposing mixture of Old Masters, Impressionists and modern works.

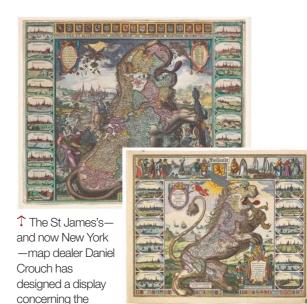
Douwes Fine Art of Amsterdam boasts roots that go back to the 1770s and is the world's oldest art business to have remained in the hands of the founding family. However, it was only during the First World War that it turned to 'Art with a capital A' as opposed to general art and antiques. Today, it sells great Old and later Masters covering five centuries, but is keen to emphasise: 'We try to excite any young collectors by offering good-quality art for as little as €1,000 as well.'

The third survivor is Borzo Gallery, now of Amsterdam, but in 1975 of 's-Hertogenbosch, a gallery that also has a long history, but now concentrates on Modern and contemporary art.

For me, despite all the stylish events that have been launched more recently, Maastricht remains *the* fair of fairs.



↑ A long-lost work by the portrait painter and symbolist Glyn Philpott (1884–1937), *The Little Dancer* was recently discovered in a French private collection by the Maas Gallery of Clifford Street. The models were Philpott's sister and niece and it was shown at the RA in 1923



vicissitudes of nation states and transience of boundaries. Included are two maps of the nascent Dutch Republic by the Visscher family, the first as a lion sejant at the beginning of the 1611 Twelve Year Truce with Spain, and the second as a lion very rampant in 1648 at the war's victorious end



sometimes personified with two or three faces, symbolising wisdom gained from experience and passed through generations. Galerie G.Sarti from Paris has a three-faced example, a marble sculpture by the Sienese Jacopo della Quercia (1374–about 1438). Sometimes, the sexes are combined, as here

← Mullany of London deals in a wide range of medieval and later works of art and, here, it offers an exceptional 17¾in-high engraved silver and silvergilt processional cross from Catalonia, which dates from about 1380. The silver plates are nailed to a wooden core

→ From Switzerland, Dr Jörn Günther Rare Books will exhibit four royal manuscripts made in the 15th and 16th centuries, including Jean Buchet's Life of St Radegund, illuminated for Charles VIII in Poitiers in about 1496–98. It has one full-page and 10 near full-page miniatures



← Carlton Hobbs, the New York-based British dealer, often offers works of art of a size that befits his imposing East 93rd Street galleries. Here, however, he will also show something small and delicate. This 13in-long silver-and-vermeil model chariot à munition by the Parisian smith Dominique Lorrain in about 1820, who took the design from a 1760s book of innovative artillery designs. This must have been a special presentation piece





↑ In 1814, Christian Frederick, Crown Prince of Denmark, was briefly King of Norway in an attempt to prevent the country's absorption into Sweden and he remained popular with Norwegians thereafter. In 1820, he gave a travel grant to the Norwegian J. C. Dahl and invited him to stay at his summer residence on the Bay of Naples. Almost Dahl's first work there was to paint the view to Vesuvius as a birthday present from the Crown Princess to her husband, who was Christian VIII of Denmark from 1839 to 1848. Daxer & Marschall of Munich not only offers the 17½in by 26⅓in painting, but also a study of Vesuvius from the shore and two other paintings by Dahl



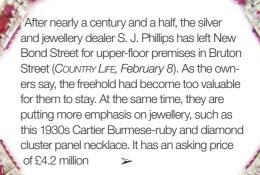
↑ As well as sculpture, the Tomasso Brothers of Leeds deal in furniture, works of art and Old Master paintings. This year, they concentrate on the last, including a remarkable 23% in by 151/2 in portrait by Annibale Carracci (1560-1609) of an African woman holding an elaborate clock. Perhaps she was reminding another figure, which seems to have been cut out in the studio, of her mortality. The provenance reaches back almost to the studio, being first recorded in a 1658 inventory. Later owned by the painter Carlo Maratti and the Spanish royal family, it was presented to the Duke of Wellington in 1812 for his part in the liberation of Spain



↑ Only four comparable pairs are known to the Kangxi double-gourd vases that will be a proud feature on the stand of Van der Ven of 's-Hertogenbosch, and they were all in the collection of Augustus the Strong of Saxony and Poland. This pair must have been commissioned by a patron of similar standing. They were made in about 1710, measure more than 3ft 7in high and weigh nearly 7st 8lb each



The Aphrodite of Knidos by Praxiteles was one of the most famous works of antiquity and, although it did not survive, it was much copied. Rupert Wace of St James's has a beautiful 2nd century AD Roman example, standing 421/sin on a plinth added when it was acquired in the early 17th century by Marchese Vincenzo Giustiniani, and it remained with the family until 1981. It is priced at €1.5 million



Art market



↑ L'Horloge by Samuel Prout will be part of a loan show by John Spink



↑ The coin, medal and objects-of-art dealer Timothy Millett has a 13in by 17in watercolour of what began life as the Royal Military Asylum, for army orphans, and later became the Duke of York's Headquarters and, in part, the Saatchi Gallery. A print after it is unattributed, but there is an inscription on the watercolour's frame: 'J. Ziegler (1750–1812)'. This would be the Austrian printmaker Johann Ziegler, presumably a misattribution for Henry Bryan Ziegler (1798–1874), the British architectural draughtsman and royal drawing master

BADA

OT only was I at the first Pictura in Maastricht in 1975, but 25 years ago, I was on the vetting committee for the first British Antique Dealers' Association (BADA) Fair at Duke of York Square. It was a sunny spring day and, although it seemed a pity to be busying about in the marquee, the quality gave promise of a successful launch. In recent years, the fair has been refreshed.

This is not just the fair's quarter century, but BADA itself is gearing up for its full centenary next year, which has prompted the statement that the association 'will unveil a new creative identity for the fair, highlighting BADA's commitment to beautiful objects that can become cherished additions to the home. The new design will also underline the fair's imaginative and creative juxtaposition of the contemporary and modern with the antique'.

This year, there will be more than 90 exhibitors and a loan show of watercolours by Samuel Prout (1783–1852), the master of picturesque Gothic, organised by the watercolour dealer John Spink, who is launching a book on the artist, co-authored with Timothy Wilcox (John Spink Publishing, \$30).



← Charles II apologised for being 'an unconscionable time a-dying' and was buried in Westminster Abbey 'without any manner of pomp', although his funeral effigy at the Abbey is dressed in full Garter robes. The Canon Gallery, based near Oundle, Northamptonshire, has a fascinating 3½in by 4½in water-colour on vellum of the King lying in state in more sombre black, with three crowns, a crucifix and rosary, which perhaps suggest propaganda



← Sussex dealer Wakelin & Linfield is a specialist in country as well as more formal furniture and always has a variety of Windsor chairs in stock. There is, in fact, a great deal of variety within the basic form made by Chiltern bodgers and others. Here, it will offer a very good custom-made country Windsor in ash, unusually with a hooped back, with turned spindles to the arm supports and a massive shaped saddle seat. It dates from about 1770



→ Nothing could be further from 'brown' than this exuberant *nakshi* lacquer-andivory dressing mirror made at Dera Ismail Khan in the Punjab, probably in the 1850s. Such lacquered wood turnery was the principal industry of the town and this is a superlative example. It is priced in the region of £70,000 with Thomas Coulborn of Sutton Coldfield

↓ Franz Xavier Bergman (1861–1936) was the owner of the pre-eminent Viennese foundry producing coldpainted bronze figures. After casting, the figures went to house workers who applied layers of lead-based 'dustpaint', which was not fired. Anthony Outred of Pimlico will show a wonderfully lifelike bronze lizard at £3,800





↑ Godson & Coles, the noted Fulham Road furniture dealer, is highlighting the work of Giles Grendey (1693–1780), a superb cabinetmaker who, according to his label, 'makes and sells all sorts of cabinet goods, tables, glasses, etc'. Among its pieces is a rare George II-period walnut and burr-walnut veneered breakfront cabinet on stand, of about 1740, which has sublime form and untouched colour and patina, and was in two great 20th-century collections: Percival Griffiths and Irwin Untermeyer





← I first came across the work of the Irish furniture-maker Joseph Walsh in a Paris show a few years ago and was immensely taken by his poetic bentwood techniques. Now, Peter Petrou is showing what are essentially his bentwood sculptures or perhaps mobiles, as shadows are important and I expect to be just as taken

Exhibition Russian art 1917–1932 at the Royal Academy

Paint, power and politics

Both the *avant-garde* and the Realists flocked to celebrate the Russian Revolution, but, as Michael Murray-Fennell discovers, there could only be one winner

REVOLUTION' is an exhibition of Russian icons. Not the religious variety, but the secular: Lenin and Stalin, the figure of the peasant and the worker. A painting from 1924, By Lenin's Coffin, shows the dead Bolshevik leader lying in state, his face with that familiar goatee beard radiating a sanctified aura.

6 This brave new world needed a brave new art 9

Elsewhere, a 1929 photograph, Brigade Meeting on the Collective Farm, has shafts of light illuminating the profiles of young, square-jawed men, every one of them a disciple of the latest of Stalin's Five-Year Plans. Even a fish in a still-life by Kuzma Petrov-Vodkin (who trained as an icon painter) is imbued with a glowing spirituality, all the more keenly felt owing to the sheer scarcity of food at the time.

Marking the centenary of the Russian Revolution, this engrossing exhibition charts the period from the fall of the Tsars in 1917 to a major 1932 survey of the Russian art created in those first 15 years of the Soviet Republic. As Stalin's grip tightened, the 1932 exhibition proved to be the swan song of the country's avant-garde movement as the

heroic, figurative Socialist Realism became the only permitted art of the new society.

However, what the curators of today's excellent exhibition are at pains to stress is that, before 1932, albeit for a relatively brief moment, it was not an 'either/or' situation; both schools were encouraged and both approaches tried to capture the excitement and the possibilities offered by the proletarian revolution.

In 1917, everything seemed possible. In a series of graphic posters, Vladimir Mayakovsky warns the capitalists in England that 'worldwide revolution is at their door—as clearly as two times two is four'. But why stop at this world?



Above: In The Promenade (1917–18), Chagall celebrates his wife, Bella. The Revolution filled him with the same optimism, but he became disillusioned. Below: The giant figure in Boris Kustodiev's The Bolshevik (1920) reflects the strength of the downtrodden masses







Above: In Fantasy (1925), Kuzma Petrov-Vodkin depicts the red horse, a Russian symbol of change. Below right: In Blue Crest (1917), Kandinsky used abstraction to capture the energy of the revolution

6 Workers of the World Unite! You have nothing to lose but your chains 9

Konstantin Yuon's New Planet, from 1921, shows a bright Communist-red globe in the distance, the inhabitants of a parched planet greeting (or possibly fleeing) the rays of this new dawn.

This brave new world needed a brave new art. 'Objective representation,' declared Kazimir Malevich, the leading painter of the Russian *avant-garde*, 'has nothing to do with art.' A number of his Suprematism canvases are on display at the Royal Academy, painted as the Russian dynasty collapsed. Master of geometric abstraction, Malevich manipulates triangles, parallelograms and other shapes to express the dynamism of the age.

'Art must provide the newest forms,' he argued, 'to reflect the social problems of proletarian society.' The trouble was there were so many problems. In the first few years after the revolution, famine and drought, the failure of industrialisation and the collapse of the economy saw millions die. Collect-

ivisation, combining farms into ever-larger communes, wiped out villages and an ancient way of life. Falling out of favour with the authorities, Malevich captured that loss of identity by giving his peasants blank, nightmarish oval-shaped faces.

But as the accompanying catalogue makes clear, the posters, photography and paintings of Socialist Realism proved far more effective propaganda tools than the abstractions of the *avant-garde*. The exhibition is a reminder of how well generators and pylons photograph and it is full of stunning black-and-white images of muscular youths—the Soviet Union's 'shock-workers'—at the wheels of industry.

A photomontage towards the end shows a waving Uncle Joe surrounded by the fruits of his Five-Year Plan, including combine harvesters, vast industrial estates and, inevitably, a row of tractors. From prints to film, to ceramics to paintings, there has

never been a show as devoted to the art of this farm vehicle.

Within a separate space, a re-creation of one of Vladimir Tatlin's gliders—'a worker's flying bicycle'—hangs from the ceiling. The delicate bent and steamed ash-wood structure is as apt a metaphor as any for the hopes and aspirations of the revolution. They proved as fragile as the bird's wing the glider resembles and 'Revolution' ends on a distinctly sombre note.

In a small dark room are slides showing the victims of Stalin's purges during the 1930s, including psychiatrist Viktor Finne, housewife Olga Pilipenko and Greek teacher Aleksandr Boldyrev. 'Workers of the World Unite! You have nothing to lose but your chains,' wrote Karl Marx. In fact, they had a lot more to lose. 'Revolution: Russian Art 1917—

Revolution: Russian Art 1917– 1932' is at the Royal Academy, Burlington House, London W1, until April 17 (020–7300 8000; www.royalacademy.org.uk)

Next week: Brian Rice at Belgrave St Ives



State Russian Museum. St Petersbura

'As much like a novel as possible'

Caroline Jackson enjoys a portrait of the writer who deftly evoked the vanishing world of the Irish Ascendancy country house

Biography

Molly Keane: A Life

Sally Phipps (Virago, £20)

IOGRAPHIES faithful to a currently unfashionable literary trajectory—the inelegantly labelled 'womb to tomb' narrative-often deliver disproportionate insight. Sally Phipps's illuminating account of her mother's life in the vivid, now vanished world of Ireland's Protestant Ascendancy is no exception. Turn straight to the index, as you should with any biography worth reading, and it's clear. Under 'Keane, Molly', are three sections: 'character', 'life' and 'writing'. The greatest, by a length, is 'life', reflecting her defining struggle to live to the limit while writing and to write about what she cared for above all else: living.

She was born in 1904 into what she termed 'a rather serious hunting and fishing, church-going family'. Her English father, Walter Skrine, was a former colonial governor, fearless horseman and devoted husband. His wife, Agnes, was a poet of some renown (her Songs of the Glens of Antrim, published in 1901, outsold W. B. Yeats), but a remote, censorious mother, 'who could not show love as Molly wanted it to be expressed'. The stage was set for rebellion and lasting grievance.

When Molly was five, the family moved from Co Kildare to a house named Ballyrankin, Co Wexford. Her childhood there is instantly recognisable from those so lyrically, often chillingly, evoked in her 14 novels—the first written when Molly was just 17 to supplement, so she claimed, her dress allowance.

By turns perfect and perilous, it was a world of no tomorrows, caught between the freedoms enjoyed by Ireland's privileged, pre-independence landed gentry



Molly Keane picnicking with her husband, Bobbie

for whom hunting was 'sacred' and the constraints—social, political, economic and emotional—ushering them to extinction. 'It did not do to be fat, slow, a bad horseman, a clumsy dancer, a vulgar dresser or a know-all.' Amusement mattered. Insecurities abounded.

6 The stage was set for rebellion and lasting grievance 9

Molly was away at school when Ballyrankin House, like numerous Ascendancy houses, was burnt down just days before the truce that led to the 1921 Anglo-Irish Treaty. Her parents stood in the garden and watched, declining to sit in the armchairs helpfully stationed by the arsonists. Demonstrating nerve, naïvety or both, they bought the adjacent property. Molly's response reflected her lasting determination 'to fight melancholy with domestic delights, human intimacy and glamour' and betrayed intuitive understanding of the terminal paradox of her caste.

Abandoning a childhood in which she had always felt unloved, she attached herself to other households, finally settling for several years at Woodrooffe, the Tipperary home of Willie and Dolly Perry.

Woodrooffe was the 'Big House' that shaped Molly's life. Fun, sophisticated and accepting, it blessed her with early love affairs—'in those days it wasn't done... but of course it was done'and a lifelong friendship with the Perrys' son, John, with whom she wrote four West End plays. All were produced between 1938 and 1961 by H. M. Tennent, London's preeminent production company, run by John's lover, Hugh 'Binkie' Beaumont (John's sister was also bisexual and it's noteworthy that Molly's 'lesbian novel', Devoted Ladies, was successfully published in 1934, only six years after Radclyffe Hall's The Well of Loneliness attracted an obscenity prosecution).

Molly's early successes might have foretold her spectacular renaissance at the age of 77 when her 12th novel, *Good Behaviour*—subtle, blackly comic and unforgettable for the most deliciously toxic mother-daughter relationship ever written—narrowly missed winning the 1981 Booker Prize. The facts spoke otherwise. Following the sudden death of her beloved husband, Bobbie, in 1946, Molly struggled to write, hobbled by grief and guilt. Friendships proved her cure, sometimes her curse.

Her daughter's incisive portrait of her 'enchanting and troubled personality' delivers real understanding—in both senses.

Architecture

Hardwick Hall

Edited by David Adshead and David A. H. B. Taylor (Yale, £75)

THE NEW HALL at Hardwick—famously with 'more glass than wall'—enjoys a place in the national consciousness. How welcome, therefore, to have a major new assessment of the architecture, furnishings and collection of this celebrated and vastly important house. It's generously produced, with 402 pages and 340 illustrations, and follows in the format established by the volume created for Ham House in 2013.

The book comprises 20 essays by different authorities on particular themes. These contain much to fascinate, stimulate and even amuse and the structure determines its character as a specialist work. There are considerations of the architecture of the New Hall, its superlative tapestry collection, paintings, furniture, needlework, beds, books, gardens and parkland. It concludes with a series of essays on the figures that shaped the later history of the house (the life of the celebrated Bess of Hardwick is treated in the various chapters rather than in isolation) and its growing popularity as a tourist destination.

As an afterword, there is a warm memoir by Mark Girouard, whose childhood experience of Hardwick catalysed his own interest in the architecture of the Smythsons. Seven technical appendices conclude the volume.

The National Trust is warmly to be commended for this book. Its challenge now is to absorb the scholarship it articulates into the modern visitor's experience of the building. At the launch of the book in December, the New Hall was dressed up for Christmas with such decorations as a figure of Rudolph at the entrance and carols playing in the chapel. Perhaps next year we might be able to enjoy something more ambitious, informative and appropriate: the re-creation of a 17th-century Christmas, for example, based on the evidence of the household accounts? John Goodall

Biography

Being Wagner

Simon Callow (William Collins, £14.99)

SIMON CALLOW has done operagoers a service by writing a short, funny book about Wagner. As neither short nor funny are words one would usually associate with the subject, it may offend true believers (and Wagner does take on the character of a religion for some people). However, for many Wagnerians, who want to penetrate more deeply into the thought and personality of the composer, it provides an ideal introduction.

As an actor, whose one-man show *Inside Wagner's Head* was the inspiration for *Being Wagner*, Mr Callow truly inhabits the personality of this extraordinary man, presenting him as a gargantuan figure: an ineffable genius who was also a monstrous grotesque of Balzacian

proportions. Although I've been to many Wagner performances over the years, I had never previously thought of their begetter as physically 'tiny', with bug eyes and an unattractive skin condition. I hope I can rid myself of the image before I next take my seat.

This book may not be for musicologists. Although, as Mr Callow observes, Wagner was often likened to a volcano, the author is perhaps too apt to take the self-dramatising genius at his own word when it comes to his childhood and training. It surely isn't possible that Wagner could play his own works on the piano by a combination of bravura and willpower. As a Romantic, Wagner thought Nature was a better tutor than conventional schoolingit's a theme of both Siegfried and Die Meistersinger-but even he must have worked hard at the piano in order to master it. Still, there's little to go on.

However, Mr Callow is good on Wagner's conducting style and on Beethoven's 9th, plus, in a lighter vein, the dogs and other creatures in his life, such as the parrot that knew large parts of *Rienzi*. In London, Wagner preferred the zoo to the people.

There remains the paradox: the creator of some of the greatest works, not just of the opera repertoire but of Western civilisation, was, in his personal life, an overweening, sexually predatory egotist, who made a habit of biting the many, many hands that fed him and was possessed of some vile prejudices: even in that casually anti-Semitic age, he was condemned on all sides for Judaism in Music. (Was one beef that Wagner had against Jews their association with money lending? He'd much experience of it.)

Mr Callow is serious where seriousness is needed, but his keen eye for absurdity helps



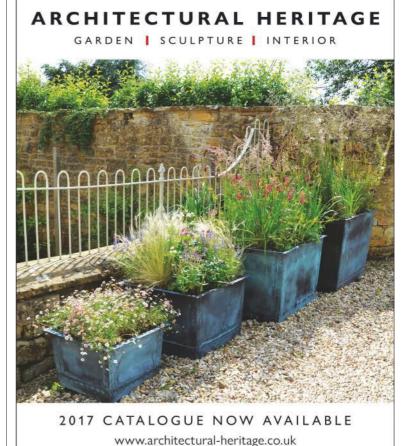
Simon Callow presents Wagner as a gargantuan figure: an ineffable genius who was also a monstrous grotesque

deflate the pretension and draws the sting of the unpleasantness. I had never known Wagner met Queen Victoria, but he was, in every sense, a phenomenon. Clive Aslet



Art William Hogarth: A Complete Catalogue of the Paintings Elizabeth Einberg (Yale, £95)

This is an admirable catalogue raisonné, with ample and perceptive detail on sitters, settings and the histories of the paintings. Hogarth's justly famous Captain Coram (left, 1740) must be one of the most perfect images of a good man and one whose energy is so apparent that it seems impossible that he will sit a moment longer. Among the appendices is the catalogue of Mrs Hogarth's 1790 sale. Huon Mallalieu



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The joy of sets

Are we creating a new artform by the way we now watch television and what are the implications for the industry and our health, wonders Jane Watkins

HEN I was a teenager, I spent several fruitless months trying to get my parents to buy a projector to screen Star Wars, which was the only way to see it in the seemingly endless years between it being shown in the cinema and it appearing on television. Now, following the advent of video, DVD, Blu-ray and special editions, I can even watch it on my phone on the train.

That kind of wait seems inconceivable these days, when we're continually bombarded with boxsets, catch-up and on-demand, streaming services. If someone recommends a television show over dinner, you can download all of it before pudding. For a long time, admitting to even watching TV was social suicide, but now you're way behind the



Viewers have been unable to resist the Vikings invasion—it's been a huge hit for Amazon

curve if you're not avidly bingewatching the shows everyone's talking about.

But are we losing something with this endless all-you-can-eat buffet of content? Yes, you can immediately find out what happens next, but you lose the frenzied shiver of anticipation waiting for the next episode. Are we creating something new

watching this way and what does it mean for the future?

Similar questions have been asked each time changes occur in every artform. We forget now that Dickens's novels were published in serial form, but we take it for granted that we lose nothing by having access to the whole novel (fans of bingewatching point out that we don't read a book a chapter at a time).

Films were originally limited by the nascent technology, but survived the shocks of sound. colour. Technicolor and so on to become part of our culture until home video came along and shook its foundations. Now, thanks to the rising cost of tickets, attendances are at a 22-year

Taboo, which has brought in seven million viewers, will be one of the first shows to be made available as a boxset on BBC iPlayer

low and the industry is struggling to survive.

Perhaps in the future, we'll settle down in our individual homes, don our virtual-reality glasses and 'meet' to watch a film in an idealised cinema. Or we'll download a new film at a time that suits us and have a choice of versions. If we discover we're short of time, our virtual assistant will speed the film up or trim it to our desired length. All of these are currently in development.

And now these shifts are being felt on television, too, both in the way we access programmes and increasingly how they're being made. It's become acceptable to binge-watch shows-'I don't like the term "binge",' says a TV executive, "marathon" sounds more celebratory'. Proponents cite the ability to follow complex plotlines and multiple character arcs, which is driving







Your next obsession: superb writing and acting fuel *The Americans*' Cold War suspense

the popularity of shows such as $Game\ of\ Thrones\ (GoT)$ and $Orange\ is\ the\ New\ Black$, but, surprisingly, older programmes such as Lost are getting a fillip.

Some scientists think we're actually hard-wired to absorb our culture this way. According to psychiatrist Norman Doidge: 'We get into a trance with great storytelling... It can seem more real from a neurological point of view.' And we're also learning these new ways of watching TV by word of mouth, too. Netflicks's Todd Yellin believes the behaviour 'spreads virally and it's learnt at a societal level'. Studies have also found that clicking to start the next episode triggers the pleasure receptors in our brains in the same way as drugs and alcohol.

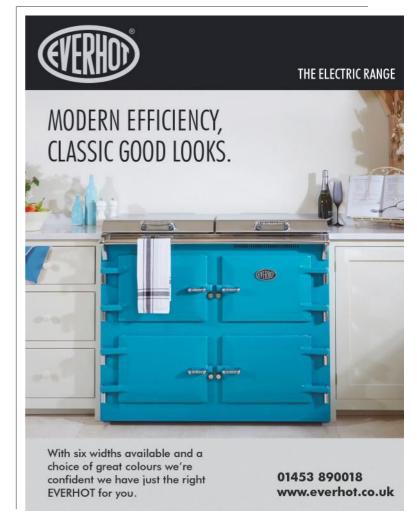
Netflix currently spends about \$6 billion (\$4.8 billion) on original programming, which garnered it an astonishing 54 Emmy nominations in 2016, and

Amazon is increasingly being lauded for the quality of its commissioned dramas such as Stranger Things, Transparent and Grace and Frankie as well as Amazon Plus shows such as Vikings and The Americans. Much of this is tailored towards a viewership who will watch multiple episodes at a time and stories that don't follow the traditional model, which had a plot structure geared towards hooks to keep an audience coming back after those few messages from our sponsors.

Indeed, if ads drive you mad, give thanks that you're not in America, where an hour-long show effectively lasts 38 to 42 minutes. Watching boxsets from streaming services means that American audiences are rejecting the constant interruptions of network television.

Breaking Bad was the show that straddled the two eras of TV—word of mouth brought more and more people in and they gobbled it up in advance of its climatic final season. *House of Cards* then became the template of how to bring an audience in who wants to watch a series as a whole and is hungry for witty, complex scripting. The industry is now scrabbling to find ways to keep the attention of an audience that's never had to wait for their content and who must reconcile this with the sheer time it takes to make episodic television (just ask *GoT* fans).

If you are going to settle down for a few hours, minimise the impact on your health by getting up and exercising every now and then and trying to avoid grazing on fatty, sugary snacks and having too much to drink (although the latter may help with the final season of *Breaking Bad*). Remember the real-life loved ones you may be neglecting, don't forget you do have to go to work —oh, and do try to get some sleep in somewhere!



Crossword

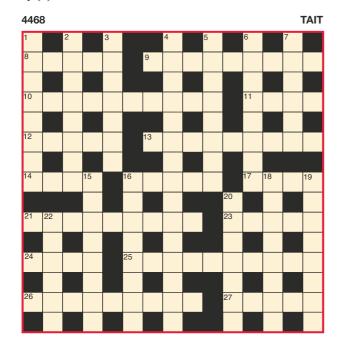
A prize of £15 in book tokens will be awarded for the first correct solution opened. Solutions must reach Crossword No 4468, Country Life, Pinehurst II, Pinehurst Road, Farnborough Business Park, Farnborough, Hampshire GU147BF, by **Tuesday, February 28**. UK entrants only.

ACROSS

- 8. Embarrass during a party (5)
- 9. Fastener for media hunk (5, 4)
- 10. Evil draper becomes oyster hunter (5, 5)
- 11. Touched material (4)
- 12. Dot at dance (5)
- 13. Very little heather in timber (9)
- 14. Retail opportunity in northern town (4)
- 16. Bring out energy of dictator (5)
- 17. Measurement of animal enclosure (4)
- 21. Porker returned carried on shoulders (9)
- 23. Support Lord Chancellor (5)
- 24. Love to write during golf tournament (4)
- 25. Boot former Prime Minister (10)
- 26. Dismiss evidence that it is inflammable (9)
- 27. Bird found in regrettable way (5)

DOWN

- Musical instrument made from chef's utensil and tubes (3, 5)
- 2. Latitude with analogy (8)
- 3. Resin according to oil company (7)
- 4. Uncivil cop in lorry teased advisor (5, 10)
- 5. Divorce from sergeant (8)
- 6. America initially expands fund under low loan yields in beneficial manner (8)
- 7. Tug don (4, 2)
- 15. Arrange designer (8)
- 16. Hides with foliage head Old Wykehamist covered in ash (8)
- 18. Duly tear apart unfaithfulness (8)
- 19. Nudity is cause of division (8)
- 20. Small, coloured and dispersed cautiously (7)
- 22. Couple I am briefly united with through damage (6)



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SOLUTION TO 4467 (Winner will be announced in two weeks' time)
ACROSS: 1, Mentally; 5, Bigwig; 9, Reciting; 10, Titian; 12, Glasses; 13, Abetter; 14, Inconsistent;
17, Cabbage white; 22, Bermuda; 23, Rake-off; 24, Acetic; 25, Viennese; 26, Dancer; 27, Prospect.
DOWN: 1, Mirage; 2, Nectar; 3, Artisan; 4, Longshoreman; 6, Iciness; 7, Whistler; 8, Generate;
11, Marsh harrier; 15, Scabbard; 16, Aberdeen; 18, Abusive; 19, Takings; 20, Cohere; 21, Effect.

Winner of 4465 is J. D. F. Miller, Kinlochard, Stirling.

Bridge Andrew Robson

A LTHOUGH the English Open team fell away to finish a disappointing 10th (out of 37) in the European Championships in Budapest, the English Women won the Gold Medal, another fabulous performance by them and putting us to shame.

The England Seniors (over 60) also finished tenth (out of 24), like us outside the top seven and a qualifying place for the following year's World Championships. Wales finished 33rd in the Open Series, didn't field a Women's team and finished 21st in the Seniors. Scotland finished 35th in the Open, 16th (out of 23) in the Women's and 19th in the Seniors.

The last-chance saloon for the Open team came in the penultimate match, against Italy, both teams needing a big win for a topseven finish. The Italian captain apparently beforehand told the young pair who played us to 'bid everything' and all their slams duly came home.

We would have lost 20–0 had it not been for partner Tony Forrester landing this Six Hearts toward the end of the fateful match.



next time (fingers crossed, there will be a next time).

(2) Michaels, showing five Spades

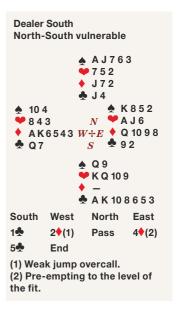
and a five(+) card minor.
(3) Yes, that is certainly catching up.

West led a trump, declarer winning dummy's seven, seeing East discard (a Club) to reveal the 3–0 split. At trick two, he ruffed a club (East playing low). He cashed the Ace-King of Spades, discarding a Diamond from dummy and ruffed a third Spade. He ruffed a second club and led his fourth Spade.

If West ruffed, declarer would overruff with dummy's ten, ruff a third Club (high) in case West had a third Club, then cross to dummy's Queen of Hearts to lead a Diamond to his ten. West, stripped of all his non-Diamonds, could win the Knave, but then have to lead a second Diamond round to declarer's Ace-Queen. Slam made.

In practice, West didn't ruff the third Spade and now declarer had another way to win. He discarded a Diamond from dummy, an elegant Loser-on-Loser play. East could win and do what he liked, but declarer could cash the Ace of Diamonds and have a high crossruff. Slam made.

A fine lead by West defeated Five Clubs on our ultimate Budapest deal.



If West had led a normal Ace of Diamonds, declarer would have ruffed, cashed the Ace-King of Clubs, felling West's Queen, and led the Queen of Spades. East would win the King and (say) lead a second Spade, but declarer would win dummy's Ace-Knave, shedding a Heart, then lead a Heart to the ten. This finesse against the Knave would succeed and merely the Ace of Hearts would be conceded. Game made.

Knowing from the auction that few, if any, Diamonds would live, West instead began brightly with the ten of Spades. Presuming (rightly) that the Spade finesse was doomed, declarer rose with dummy's Ace and, his last time in dummy, at trick two led a Heart (as he had to), planning to finesse the ten (as he had to).

East alertly rose with the Ace, cashed the King of Spades and led a third Spade. This promoted West's Queen of Clubs into the third defensive trick. Down one.

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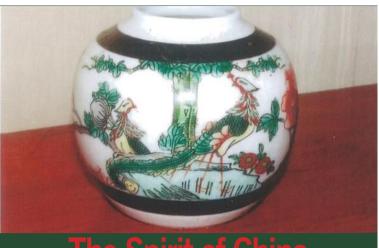
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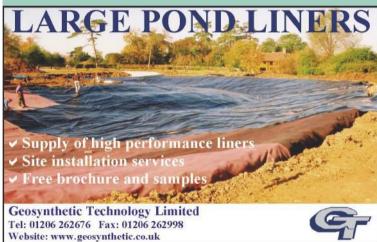
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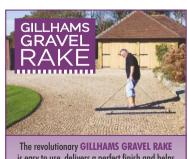


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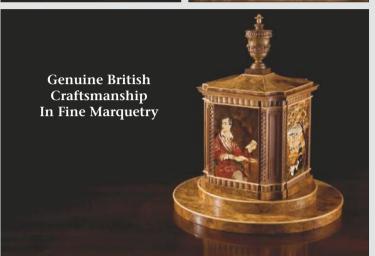




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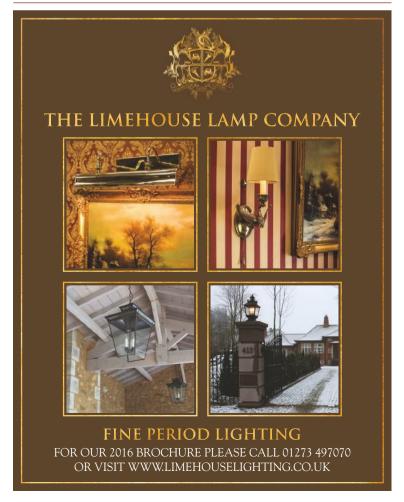
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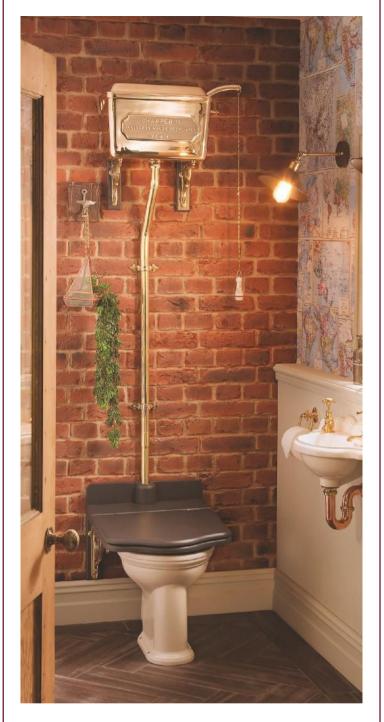


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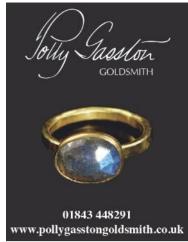
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		I AHE	I CJV	3 DME	I ET	I FFW	I GFW	6 HJL	3 JSE	KO 2	I LWO	I NJD	I PPN	I RLO	SNS 6	I VHH	WNJ I
	AYC I	LAHV	7 CLE	I2 DRG	LETH	I FHG	333 GJB	IHMK	JTR 59	KSJ 9	6 MCJ	2 NLA	PPS 5	70 RMS	ISTG	VJK I	I WPW
	AIVI	9 AJO	35 CTB	49 DRH	I ETL	7 FJD	7 GJF	HPP I	JWG I	I LBR	8 MDN	INPR	PR 7	IRNC	SVG I	49 VMC	WS I
-4	FO IIO	I ALG	2I CVB	DSE I	I2 EU	900 FJW	GJK I	96 HR	70 JY	8 LCJ	MEK 8	86 NR	6 PRP	I RNG	I TBN	I VMP	I WSG
ы	59 HG	I AOC	I CVD	9 DTL	LEWK	FLH 43	GMY I	I HTP	LJYK	LDK	MES 94	5 NSA	I PRY	I RWO	ITBS	VMR IO	I WTK
	\equiv	6 APN	CVH I	LEBN	LEWR	3 FMW	GN 4	9 HV	LKCK	3 LGP	9 MGT	INTP	PSD I	I RYK	TBT I	VS 9	I WWT
	KFK I	ARW I	LCWM	LEDC	I FBL	FNS I	LGNG	HVD I	LKCO	LUN	IMHE	I OAA	PTG 77	I RYX	7 TGD	I VSG	XJR I
		BBFI	300 DA	EE 563	3 FCB	80 FR	3 GPA	50 JBR	KDP 74	LLF	MJD	I PAC	PVG I	7 SAG	TJP 23	IVTB	I XZ
	0.001/	4 BCT	12 DAK	I EEG	FCF I	LFRW	GPD 38	9II JD	KEA 9I	ILLG	934	PD0 I	60 PWL	SAG 96	TKAI	IVVC	IYEE
	8 GSK	9 BDR	9 DBW	EF 3	LFCJ	LESP	I4 GPR	ILJEJ	KEC I		MJD 174		90 PY	II SBP	ITLD	WCI	YEFI

You can do what with garlic?

T'S rare to discover a taste that's completely new to you, but this year I did—at my local farm shop. It's garlic jam. At first, I was put off by the name, thinking of strawberry jam on bread and butter. Garlic jam for tea? Definitely not. However, it actually isn't that kind of jam—think, instead, of cheese, crackers and unsalted butter. Or cold roast ham and, I'm afraid to say, just a spoonful when no one's looking.

Garlic jam is quite sweet and the garlic taste is more a suggestion than a shouted command. Very, very good.

I had originally thought it came from a long-lost 17th-century recipe, but no, it was invented by the Boswell family, who run The Garlic Farm on the Isle of Wight —up to 30 acres of land dedicated to all things garlic. As well as the jam, they have more than 60 products, such as pickles, chutneys, oils and butters and, most recently, Black Garlic Vodka (which I'm too scared to try).

Managing director Natasha Edwards, eldest daughter of Colin and Jenny Boswell, who run the farm, says: 'A lot of recipes come from Mum's kitchen.' Among these have been Vampire's Revenge, a hot plum chutney, and, a favourite of mine, smoked garlic butter.

You can also buy smoked garlic bulbs (£2.50), which are surrounded with oak chipping fumes for 48 hours and are delicious in a traditional *gratin dauphinoise*, and black garlic (a tub of peeled cloves is £4.95), slowly heated until it turns a sinister black. Mix it with soy sauce to use as a salmon or chicken glaze.

The Boswell family also encourage growing your own garlic, recommending their Solent Wight, the most adaptable; Picardy Wight, which puts up with a cooler and wetter climate; and Mersley Wight, bred from an Auvergne variety. You can get a pack of all three for \$14.95 (I have). It's still fine to plant them, although it should be done by mid March.

Natasha thinks that the farm is the largest in Britain and was started by 'Granny Norah' Boswell more than 50 years ago. The island, one of the most southerly parts of Britain, is good,

because garlic likes both sun and plenty of daylight. Except, of course, wild garlic, which grows like a weed in woodlands. Ransoms or *Allium ursinum*, called because bears like to chew its leaves, is a true British wild plant and can be foraged in shady woodlands, but you'll need to get permission first.

It's not only bears that like *A. ursinum*—I do, too. In spring, I'm frustrated by acres of the

6 It's strange to think garlic was considered a nasty foreign incomer 9

broad green leaves thrusting through the leaf mould in unattended wildernesses, but I've never dared actually pick them. I do grow some of the bulbs for their leaves in a wet, shady part of our garden, but nothing like enough.

Try the wild-garlic soup I found in Switzerland made with leeks, potatoes, stock and cream cooked and blended. If you put handfuls of garlic leaves in at the last minute before blending, the liquid becomes a delightful leafy-green colour. Leaves also work as a herb and, as you will see if you buy a Yarg from the Cornish Lynher Dairies, it can be used as a natural outer coating for cheese.

It's strange to think that, in the 1950s, garlic was considered a nasty foreign incomer, most suitable to hold in front of the fangs of a vampire, should you happen to meet one. Recipes nervously recommended rubbing the salad bowl with a clove, but not, certainly not, using them whole along with the lettuce.

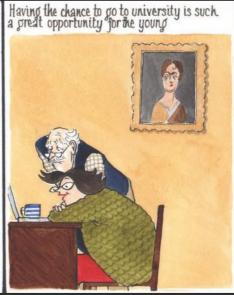
Now, chunks of them are considered essential and, as The Garlic Farm has discovered, also as a background ingredient in other dishes.

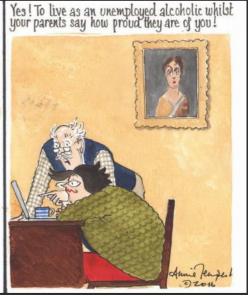
I like to imagine the large Boswell family at work in their kitchen inventing new garlic ideas. Meanwhile, I'm off to have some Yarg cheese with garlic jam.

TOTTERING-BY-GENTLY By Annie Tempest

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