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EVERY WEEK | MARCH 4, 2020

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A magnificent medieval country house in exquisite gardens at the edge of a village four miles from Tunbridge Wells. There is rich history and excellent craftsmanship in every detail throughout the house and gardens, making it a truly exceptional country house.

6 BEDROOMS | 5 BATHROOMS | 4 RECEPTION ROOMS

SWIMMING POOL | TENNIS COURT | GARAGE | CHAPEL/STUDIO | APPROXIMATELY 17 ACRES | GRADE II* LISTED
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Guide price £3,950,000

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CAMBRIDGESHIRE/SUFFOLK BORDER



An attractive and superbly presented house in a highly sought after village with detached annexe barn, outdoor heated swimming pool, office/games room, stables, small paddock and beautifully maintained gardens extending to just over an acre (sts).

GUIDE PRICE: £1,500,000



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lottie.watts@jackson-stops.co.uk



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BAMPTON, OXFORDSHIRE

An elegant and historic Grade II* listed house with 11th century origins. Ideally located at the edge of the village, just a short walk to the shops and pubs, the property has a rural outlook, beautiful mature gardens, equestrian facilities and grazing.

7 BEDROOMS | 6 BATHROOMS | 6 RECEPTION ROOMS
GARAGING | STABLING | TENNIS COURT | ORNATE POND | PADDOCKS | APPROX. 9.34 ACRES
WITNEY 6 MILES | BURFORD 8 MILES | OXFORD 19 MILES | LONDON 70 MILES



Guide price £3,850,000

Knight Frank London & Oxford
peter.edwards@knightfrank.com 020 7861 1707
damian.gray@knightfrank.com 01865 264 851

Ref: OXF051585



Enchanting English Manor

Stadhampton, Oxfordshire Oxford: 9 miles, Didcot Parkway: 11 miles

Indisputably fascinating, both architecturally and historically, this property holds enormous potential. 5 reception rooms, 8 bedrooms, 2 bathrooms, attic, cellar, outbuildings, gardens, grounds and paddocks.

About 3.5 acres | Guide £2 million

Nicky Quentel
Savills Summertown
01865 987 483
nquentel@savills.com





Impressive Country House

Worplesdon, Surrey Worplesdon Train Station: 1.3 miles

Charming Lutyens style house surrounded by magnificent grounds. 5 reception rooms, 7 bedrooms, 7 bathrooms, vaulted picture gallery, indoor swimming pool, hot tub, steam room, sauna, tennis court, adjoining annexe comprising 2 self-contained flats and outbuildings. EPC=D

About 16 acres | Guide £5.45 million

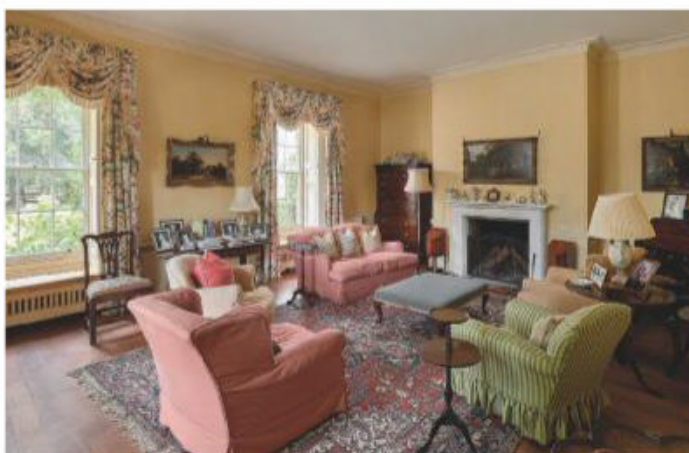
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Country Department
020 3918 2872
theo.jameswright@savills.com



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Dorset, Glanvilles Wootton



A fine Georgian country house within its private park and offering versatile accommodation

Sherborne: 7 miles (London Waterloo 2h 15 mins), Sturminster Newton: 9.5 miles, Dorchester: 12 miles, Shaftesbury: 17.5 miles
Reception hall | Circular hall | Drawing room | Dining room | Sitting room | Kitchen/breakfast room | Cellars | Master bedroom suite
2 Guest bedroom suites | 4 Further bedrooms (2 with shared ensuite bathroom) | Family bathroom | 3 Attic rooms | Cottage with
2 reception rooms and 2 bedrooms | Extensive range of outbuildings including coach house, garaging, stables and barn | Gardens
Parkland | Pasture and woodland

About 87.55 acres (35.42 ha)



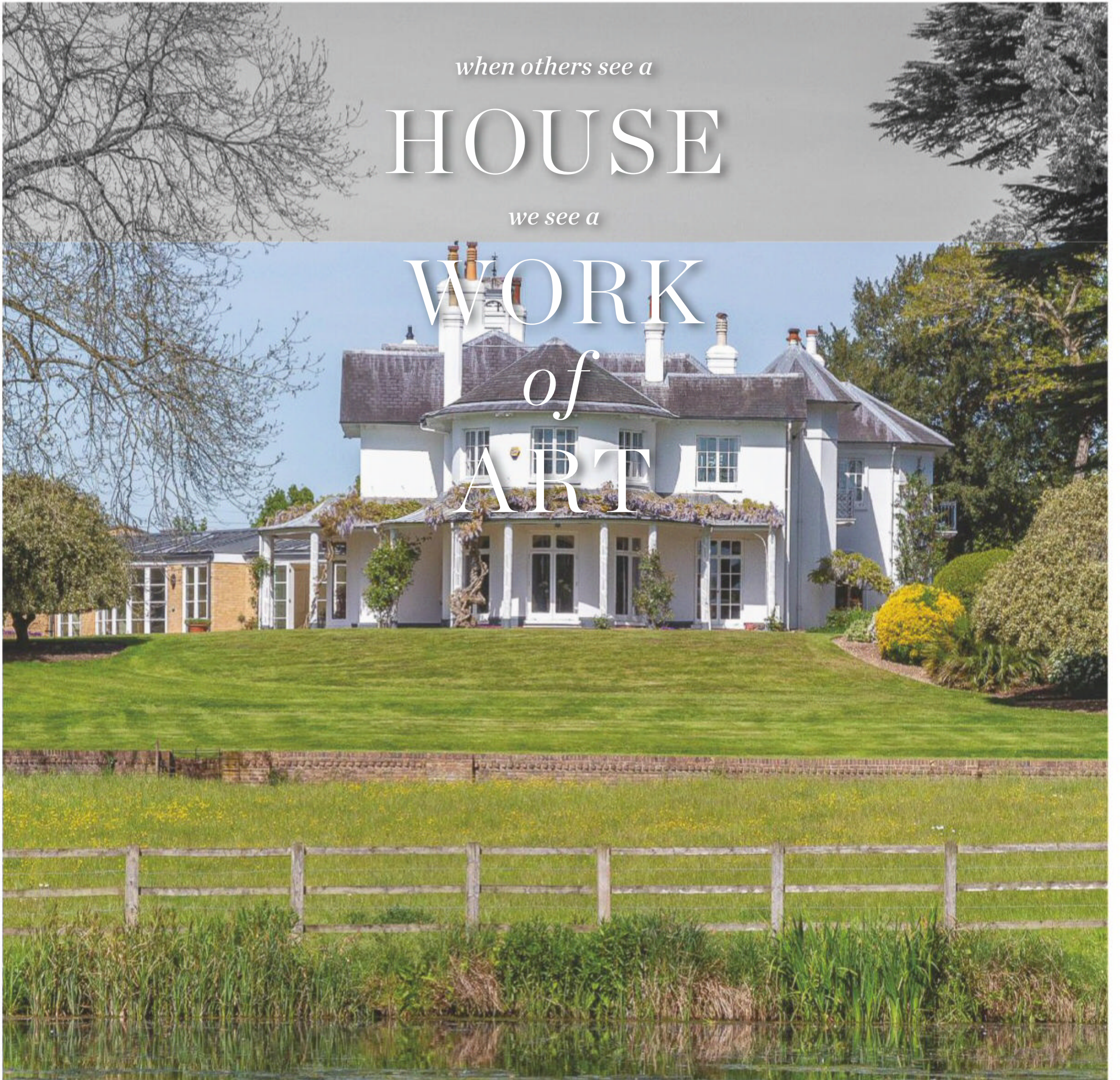
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SUTTON GREEN, SURREY

The Manor House is an elegant, Grade II listed Georgian country house on the edge of the village of Sutton Green. The property has an annexe, offices and beautiful grounds of 31 acres.

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Guide price £1,600,000

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Cranbrook, Kent

Impressive and substantial period house in the heart of Cranbrook
8 BEDROOMS | 4 BATHROOMS | 5-6 RECEPTION ROOMS | GRADE II* LISTED
Guide price £1,550,000

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West Malling, Kent

A stunning Grade II listed village house in West Malling
4-5 BEDROOMS | 3 BATHROOMS | 4 RECEPTION ROOMS | APPROX. 0.57 ACRES
Guide price £1,495,000

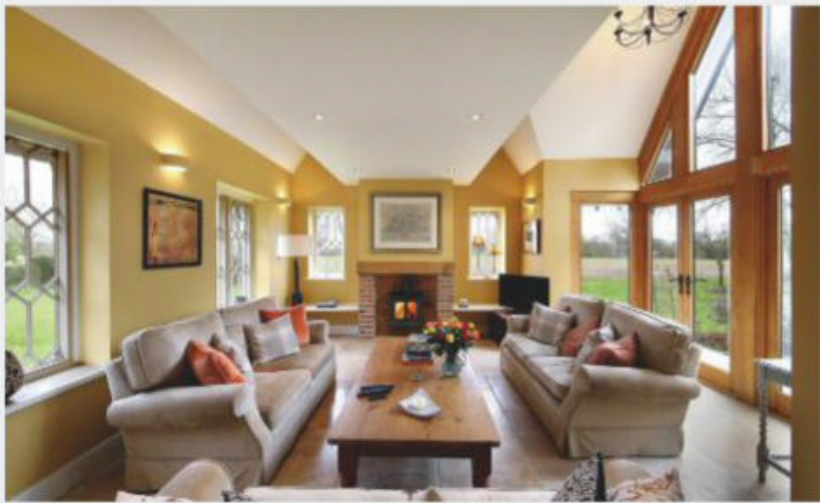
Knight Frank Sevenoaks george.berry@knightfrank.com 01732 809 658



Rodgate Lane, Haslemere

An impressive attached country house with paddocks and two stables
 4 BEDROOMS | 2 BATHROOMS | 3 RECEPTION ROOMS | APPROX. 7 ACRES | EPC F
 Guide price £1,250,000

Knight Frank Haslemere kate.erlam@knightfrank.com 01428 787 119



Bramley, Hampshire

Grade II listed period country house with farmland views
 4 BEDROOMS | 4 BATHROOMS | 4 RECEPTION ROOMS | APPROX. 5 ACRES
 Guide price £1,500,000

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Enton, Surrey

Attractive Grade II listed house in Enton set in a beautiful waterside setting
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VIENNE

Ref: 97466 €858,600
Sumptuous manor house with 10 bedrooms, guest house, private chapel, pool, outbuildings stables and extensive grounds. Near Poitiers.



VAR

Ref: 109192 €2,950,000
Exceptional bastide and country estate in the heart of Provence with 98 hectares, swimming pool and tennis court, entirely private.



TARN

Ref: 102677 €580,000
Magnificent country house of 200m² in absolute calm, with pool, outbuildings and view over the city of Albi, on a 4.5ha wooded plot.



CHARENTE

Ref: 40212 €1,990,000
Exquisite 15th century logis with equestrian estate, nestled in the beautiful Charentaise countryside near Cognac.



DORDOGNE

Ref: 97633 POA
Historic property circa 1640 in a secluded position high above the Dordogne river, with infinity pool, outstanding facilities, river access.



VAR

Ref: 98444 €850,000
Modern 6 bedroomed villa with swimming pool, land and wonderful view, 3km from Tourtour, famous 'village in the sky'.



GIRONDE

Ref: 90867 €800,000
Charming property set in a comfortable sized park of 3.3 ha with covered pool and tennis court. In a quiet area 30 mins from Bordeaux.



CALVADOS

Ref: 101395 €620,000
Character country property renovated to a high standard, with no near neighbours, 4 rental cottages, pool and 6.3 ha. Close to Caen.



CÔTES D'ARMOR

Ref: 69156 €899,000
Superb established gite complex comprising a delightful owner accommodation, 5 gîtes and pool in a lovely setting along a river and forest.



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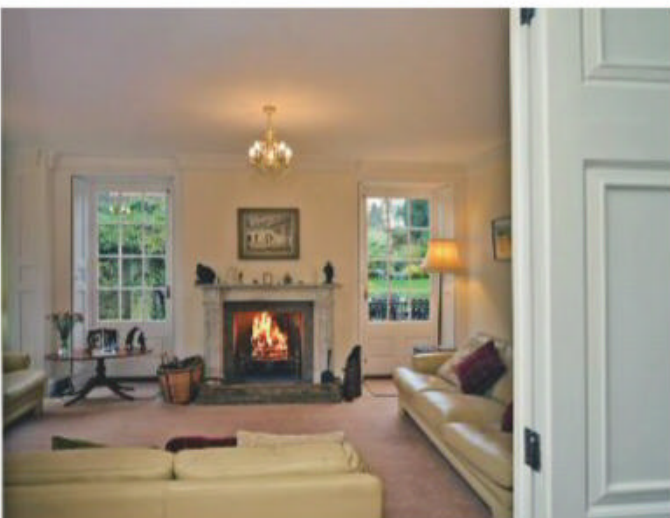
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COPPER HALL



Thames Ditton, Surrey
Guide price **£2,800,000**

Copper Hall is one of the finest homes in Thames Ditton, located on the outskirts of London, a short walk from Hampton Court Palace. A handsome Grade II listed Georgian house of elegant proportions with an abundance of original features and a superb walled mature garden comprising Yorkstone terrace ideal for al fresco entertaining.

*6 Bedrooms • 2 Bathrooms • 2 Reception rooms • Country kitchen & Aga • Wine cellar
Double garage & carport • 130ft walled garden • London 20miles • Heathrow 10miles*

Tuesday Manthorpe

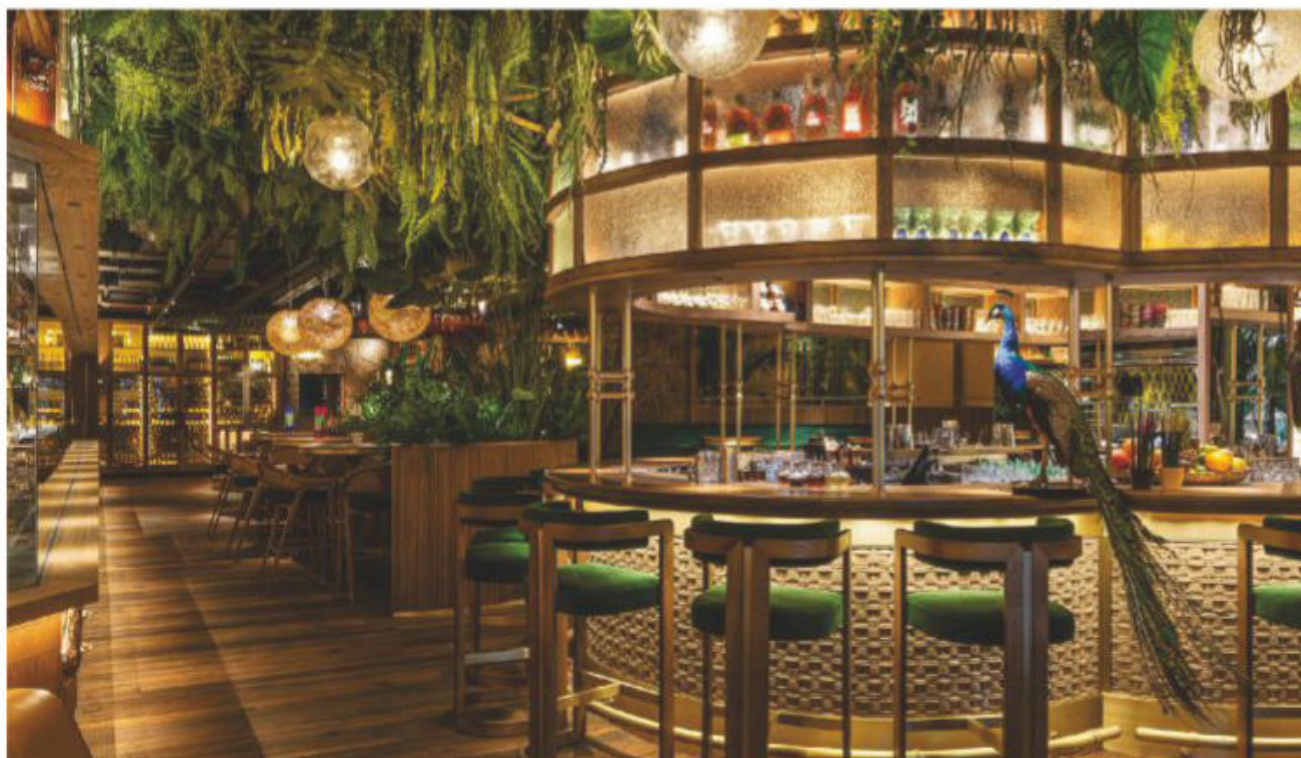
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COUNTRY LIFE LONDON LIFE

Your indispensable guide to the capital



Rumble in the jungle

TAKE a trip down the Amazon at Amazonico, W1, London's latest restaurant sensation (guests were still clamouring for booked-out tables at 10pm when we visited). Make sure you order the mango and avocado salad, pumpkin 'tacos' (served on

a refreshing slice of turnip) and stone bass with quinoa crust. There's also a separate sushi bar. The space is unabashedly sexy: winding its way (in similar fashion to its namesake river) past a bar and DJ area, glass-fronted kitchen and intimate booths, it is framed by towering, lush palms (www.amazonicorestaurant.com).

From Soho to the Strand

180 House, at 180, Strand, WC2—the latest outpost from the hotel and private members' club chain, Soho House—opens this spring. The Brutalist building has been reimagined to include a restaurant, rooftop pool and ample working spaces (www.sohohouse.com)

Bloomin' beautiful

The Dorchester Hotel, W1, is ushering in spring with the arrival of its eponymous rose (seven years in the growing) and the introduction of an in-house florist. A signature rose bouquet costs from £65 (www.dorchestercollection.com)

Book now

GO BEHIND THE (HILARIOUS) SCENES

of one of Hollywood's most iconic blockbusters, *Jaws*. Tickets (from £15) are on sale now for *The Shark is Broken*, from May 11 at Ambassadors Theatre, WC2 (www.atgtickets.com)

LISTEN TO LUCY SHEPHERD

(the youngest ever Scientific Exploration Society

committee member) talk about her recent adventures at Mr Fogg's Residence Mayfair, W1, on March 23. Free entry and a welcome Tanqueray No 10 cocktail (www.mr-foggs.com)

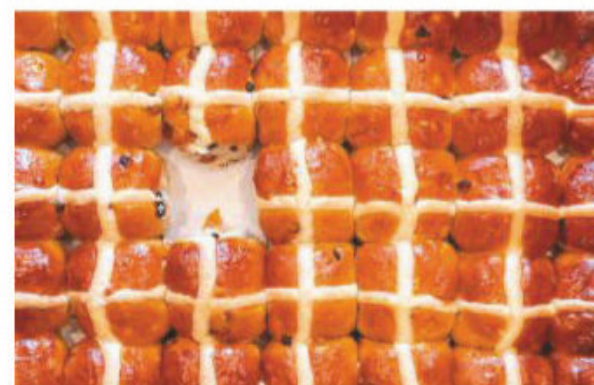
'HOGARTH: LONDON VOICES, LONDON LIVES'

opens at the Pitzhanger Manor & Gallery, W5—the country home of Sir John Soane—on March 18 (www.pitzhanger.org.uk)



The future of food

TWELVE popular (and must-go) London restaurants—including Brasserie Zedel, Café Murano and Scully—have joined the pioneering Regent Street and St James's Food Waste Pledge, which aims to reduce food waste by 25% by May. Meanwhile, every Londoner's favourite artisan bakery, Gail's, has added a bacon hot-cross bun to its Waste Not range—made using the previous day's unsold buns. Currently, 44% of all bread in the UK goes to waste, the equivalent of 24 million slices every day.

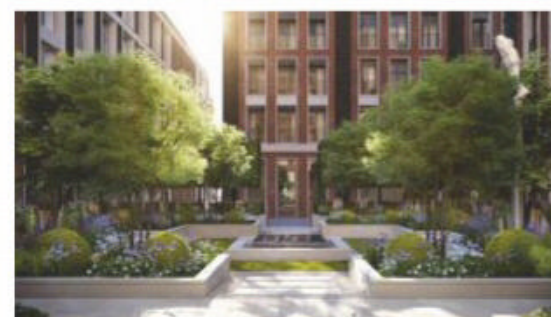


Tickle me pink

A VERY pink afternoon tea, by cupcake-extraordinaires Peggy Porschen, is now available at The Lanesborough Hotel, SW1. The bakery's signature layer cakes take centre stage. From £53 per person (www.oetkercollection.com)



Lancer Square—36 apartments with shared access to a swimming pool, spa and 24-hour concierge service—opens this spring, on the site of the former Kensington Palace Barracks, W8. The site sits inside the Kensington Palace conservation area. From £4.11 million (www.lancersquare.co.uk)





Seasonal suggestions

Spring clean your skin with our pick of the top on-the-go treatments

Best for busy workers Lunch breaks have never looked so good with Harvey Nichols's revitalising Express LED cleanse and correct facial. £35 for 20 minutes (www.harveynichols.com)

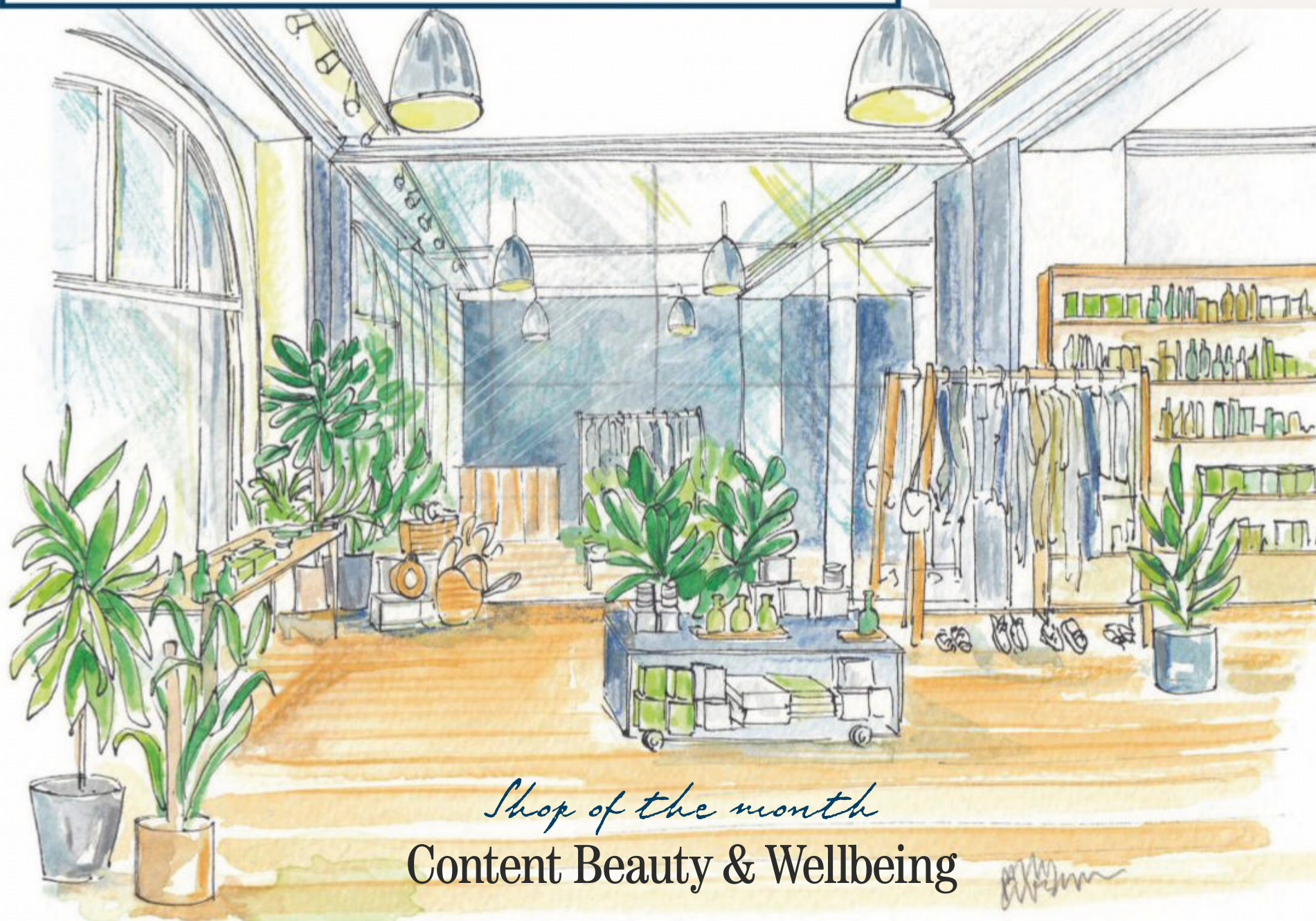
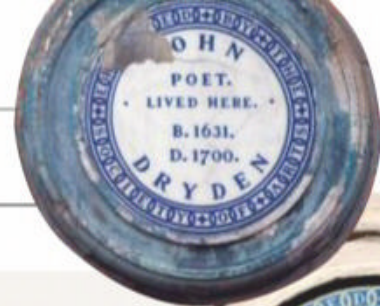


Best for polluted pores For born-again skin, in no time at all, book in for the Skin Laundry at Liberty's carbon peel facial. £140 for 30 minutes (www.libertylondon.com)

Best for restless sleepers The only bags in your possession should be the ones you're carrying. Get rid of the ones under your eyes with Pfeffer Sal's glow and go facial. £140 for 60 minutes (www.pfeffersal.com)

Here's looking at blue plaques

- The first plaque was installed by the Royal Society of Arts in 1867, in honour of Lord Byron. It was lost when his house in Holles Street was demolished two decades later
- **The oldest surviving plaques (both dating from 1875) are for Napoleon III and John Dryden**
- Roughly 12 of the blue circles are authorised every year, but not solely to commemorate individuals: places, too, are venerated. Responsibility for awarding the plaques now lies with English Heritage
- **Nowadays, a recipient of a blue plaque must have been dead for a minimum of 20 years. PB**



Shop of the month Content Beauty & Wellbeing

32-34, NEW CAVENDISH STREET, W1

WHEN Imelda Burke became frustrated at the lack of high-end boutiques with sustainability at their core, she opened Content Beauty & Wellbeing. That was 12 years ago. Since then, the store has gone from strength to strength: in an interview with *Vogue*, actress and activist Emma Watson said that she does

the majority of her shopping there. Stock includes clothes, homeware, beauty and books from brands that are friendly to the planet, but don't compromise on the luxury shopping experience. Go for the Mother Of Pearl shirts; stay for the treatments using Tata Harper products. Imelda's favourite customer is

a famous sustainability advocate who deliberately bought clothes for his wife in the wrong sizes, so that she'd be forced to exchange them and see the store for herself. *RP*
Open Monday to Friday 10am-7pm; Saturday 10am-6pm (020-3375 1960; www.contentbeautywellbeing.com)



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A green space

KENSINGTON GARDENS, W2

THIS month, with spring on the horizon, I'm thinking about the wildlife with which we share our urban home. You don't need to go far to find it: there's the red and fallow deer of Richmond Park, the water voles of Barnes's Wetland Centre, the herons of Regent's Park and the foxes of, well, everywhere really.

There's wildlife aplenty in the very centre of London, too. Take Kensington Gardens.

On your own micro-safari, you might spot anything from bats to azure blue damselflies. In summer, the meadow area is full of butterflies feeding off native wildflowers.

Download The Deep Listener—an audio-visual app, created by Danish artist Jakob Kudsk Steensen—which takes you on an ecological expedition through the gardens and neighbouring Hyde Park. This is a place where Nature and culture collide: it's the home of J. M. Barrie and *Peter Pan* and *The Arch*, Henry Moore's travertine sculpture (pictured). *Tabi Jackson Gee*



London curiosities

WALKING past the Monument, the eye is drawn up to the brilliantly gilded finial of flames. At its base, however, is this panel by Caius Cibber, which shows prostrated London being revived by Charles II and receiving the bounties of peace and prosperity. The Monument, designed by Sir Christopher Wren and completed in 1677, commemorates the Great Fire of London in 1666. It's hard to imagine today, but it was placed in its present position not, as many suppose, to mark the site where the fire began, but to command what was formerly a principal artery of the City, the street that rose northwards from the head of London Bridge. Thomas Farriner's bakehouse in Pudding Lane, where the blaze broke out, stood 202ft to the east. *JG*

MY PLATE OF VIEW

The Fortnum's Bar & Restaurant at the Royal Exchange, EC3

It may only have opened in 2015, but 45 Jermyn Street, the restaurant at the back of Fortnum & Mason is full every night with people sharing armagnac soufflés and cooing over caviar trolleys.

But what if you're not in SW1? What if you're in, say, the Square Mile, and still fancy a truffled cheese toastie and a boozy ice cream sundae? Chief executive Ewan Venters's answer has been to open a smaller version in the courtyard of The Royal Exchange, former home of the Lloyd's insurance market.

The building's design cues are Grecian, but inside feels more like 2001: A Piccadilly Odyssey, with a sleek, glowing bar in Fortnum blue, like an Art Deco spaceship crash-landed in the City. We settle ourselves in a booth, cosy on a dreich winter's evening, and study the seven Champagne cocktails.

The menu gambols merrily through Fortnum's greatest hits, from Scotch eggs (said to have been invented by the store in 1738) to salt-aged Glenarm steaks and knickerbocker glories. We do likewise, with game terrine, three different types of oysters and leek soup a dinky Welsh rarebit. There's a decent vegetarian section, but no reinventing the wheel—when the raw materials are this good, there's no need for it.

For pudding: *crêpes suzettes* flam-béed tableside. By now, it's 9pm and every seat at the spaceship bar is full. My companion, who often eats at his desk nearby, grins: 'It beats a vending-machine Twix!' *Emma Hughes*

LONDON LIFE

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WORDS OF WISDOM
'In the spring, at the end of the day,
you should smell like dirt'

MARGARET ATWOOD



WITHINGTON, GLOUCESTERSHIRE

Guide Price £1,795,000 Freehold

A beautifully appointed country home, occupying a wonderful position with River Coln frontage and up to an acre of land. Available with about six acres.

5 bedrooms, 5 bathrooms, 4 reception rooms, EPC: C



EAST STOUR, SHAFTESBURY

Guide Price £1,875,000 Freehold

An exceptional and beautifully designed five bedroom home, expanding to over 4,500 sq. ft., with five acres.

5 bedrooms, 4 bathrooms, 3 reception rooms, EPC: B

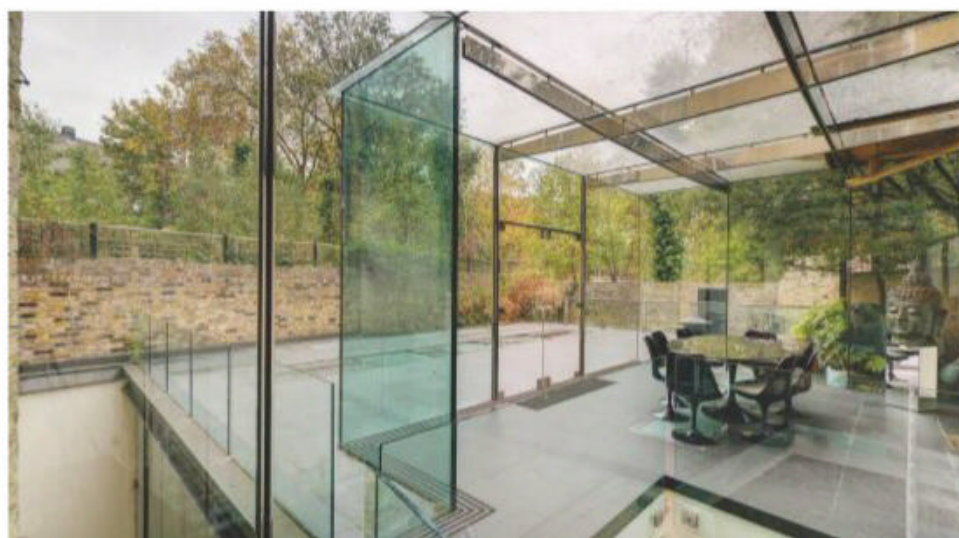
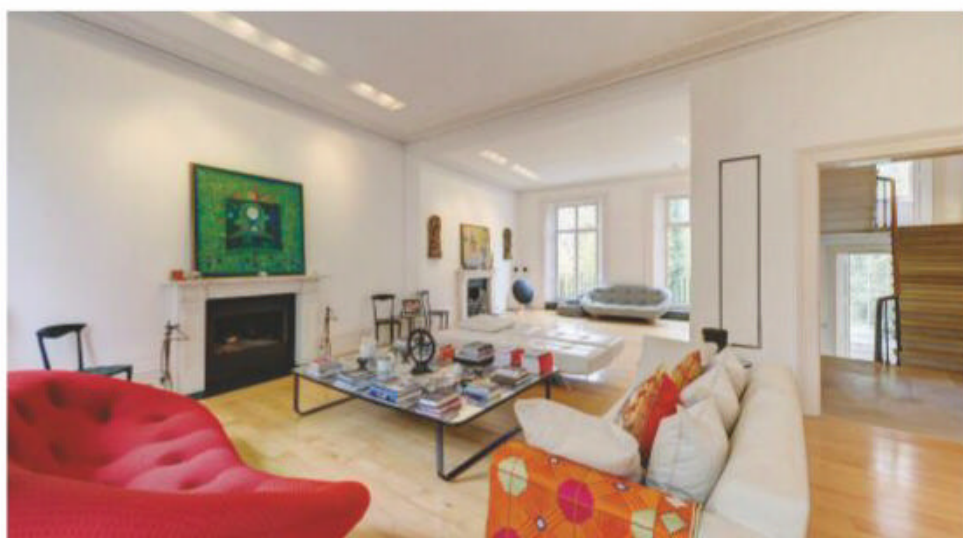


CHICKSGROVE, SALISBURY

£2,300 pcm Unfurnished

A beautiful Grade II listed double fronted home in Chicksgrove boasting character features throughout.

4 bedrooms, 3 bathrooms, 3 reception rooms



Substantial Georgian House

Brompton Square, SW3, London South Kensington Underground Station: 0.5 miles

Grade II listed house located in a prime Knightsbridge garden square. In need of modernisation, the property has planning permission to extend. 2 reception rooms, 7 bedrooms, 6 bathrooms, conservatory, gym and lift.

Freehold | 6,359 sq ft | Guide £15.495 million

Noel De Keyzer
Savills Knightsbridge
020 3925 6340
ndekeyzer@savills.com



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Charming Family Townhouse

South Terrace, SW7, London South Kensington Underground Station: 0.2 miles

Spacious Grade II listed family townhouse set over six floors with access to Thurloe Square Gardens. Reception room, kitchen/breakfast room, 5 bedrooms (1 en suite), 4 further bathrooms, utility room, cellar, balcony, self-contained basement studio flat, patio and private garden.

Freehold | 3,719 sq ft | Guide £6.75 million

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Make a Knight of it

Today, Knightsbridge has a glamorous reputation, but it had a less than salubrious start in life, finds Carla Passino

AN immaculately coiffed guest sashays out of the massive doors of the Mandarin Oriental, past the top-hatted, red-coated doorman, revealing a glimpse of the marbled hall inside. Reopened about a year ago after being ravaged by a fire in June 2018, this turreted Edwardian icon is the pinnacle of centuries of Knightsbridge's hospitality—but its gilded grandeur is a far cry from the timbered inns that peppered the area in the past. After all, this was one of London's most infamous suburbs, where robberies and assassination attempts were the order of nearly every day.

For centuries, Knightsbridge's only remarkable landmark was the stone bridge that gave it its name. Nonetheless, the bridge and the road that passed by it, linking London to Kensington and Brentford, brought in roaring, if rather shady, trade for inns of ill repute. No tavern was more notorious than the Swan Inn, which, in its early incarnation, stood in that part of Knightsbridge that is now taken up by the swanky glass-and-copper pavilions designed by Richard Rogers for One Hyde Park.

Where aerodynamic cars now defy gravity by hanging off a wall at the McLaren dealership's window, thieves, traitors and murderers once gathered to plan their next misdeed. Among other occasions, it was here that two Jacobite conspirators met in the late 17th century to plot one of the many failed attempts to assassinate William III: they had planned to ambush him on his way back from Kensington, but were discovered and duly executed.

Travellers who ventured through Knightsbridge didn't only have to contend with the local low life, either—the road itself, unpaved and dimly lit, was equally as treacherous. It's hard to imagine anything more different from the glossy lengths of Knightsbridge and Brompton Road.

'This was one of London's most infamous suburbs, where robberies were the order of nearly every day'

The gentrification that turned Knightsbridge into a place that, in the words of Tim Hassell, managing director of Draker lettings agents, 'screams luxury from every rooftop', began at the turn of the 19th century. The magnificent Kingston House, where the bigamous Duchess of Kingston-upon-Hull lived for a time before being put on trial (and fleeing to Continental Europe with a good chunk of the late Duke's wealth), was built in what is now Princes Gate



SW1 LITTLE BLACK BOOK

Prêt-à-Portea at The Berkeley

The afternoon tea for any fashionista (Wilton Place)

Rachel Vosper

London's best candle maker can create a bespoke blend of scents to suit individual tastes (69, Kinnerton Street)

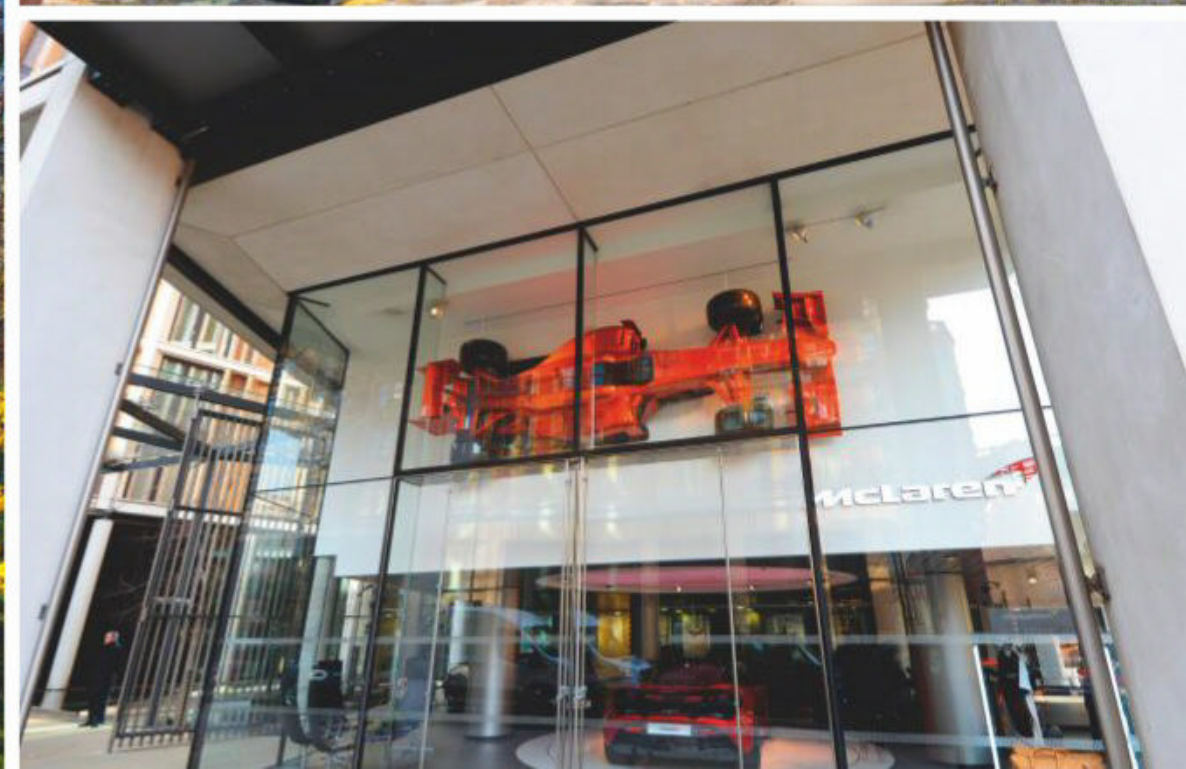
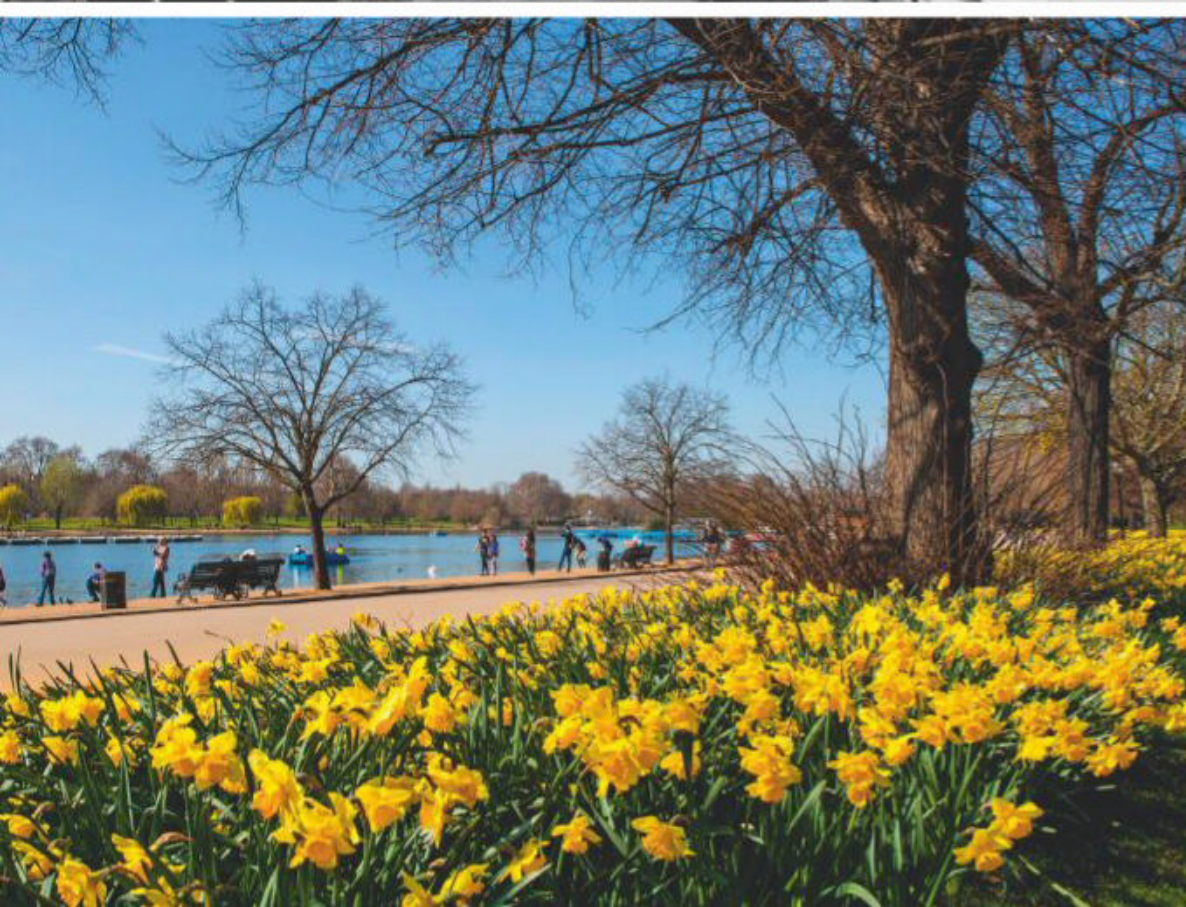
Divertimenti

A cook's dream, it stocks anything from Yaxell's hand-made Japanese knives to whimsical Solimene ceramics (227–229, Brompton Road)

Knightsbridge and Sloane Street are home to many of the capital's leading stores and fashion houses

in 1775. At about the same time, Hyde Park's Rotten Row, which William III had created to convey himself safely to St James's Palace, became the place where the cream of Society paraded by horse, phaeton and curricule during the Season. The arrival of the Horse Guards in 1795 must have also helped uphold law and order, although the guardsmen were later considered the prime reason Knightsbridge was rife with drinking establishments, rowdy music halls and women of dubious morals.

However, the real game-changer for the area was the development frenzy of the Regency and Victorian era. The first houses in peaceful Montpelier Square, sheltered from the bustle of Brompton Road, were built in the mid 1820s and they are still sublime in their stuccoed simplicity. Meanwhile, a wall had been built along Ennismore Street to separate residents of the Rutland Estate from the area behind Brompton Road, which, at the time, was rather less salubrious. A German bomb tore it down on September 25, 1940, and, when the City of Westminster set out to rebuild it in 1948, the locals, who had presumably grown quite tired of having to walk for miles to get from Rutland Gate to Brompton Road, requested a passageway be kept open. Known as The Hole in the Wall, ➤



it now links perhaps the prettiest streets in Knightsbridge: the western end of Rutland Street, with its sequence of cottages brightened by colourful external shutters; the cobbled Ennismore Mews, where converted coach houses with miniature wrought-iron balconies hide under the shadow of the Russian Orthodox Cathedral Church; and the southern portion of Ennismore Gardens Mews, whose sorbet-hued buildings overlook the grounds of Holy Trinity Brompton. Beyond them soars the neo-Classical dome of the Brompton Oratory, a bulwark of traditional Catholicism.

Even after it gentrified, Knightsbridge didn't lack peculiar characters—chief among all being (the possibly mythical) Mrs Dowell. A tobacconist who ran a shop next to what today is the Berkeley Hotel's sleek glass entrance, she 'was so exceedingly partial' to the Duke of Wellington, who had settled at nearby Apsley House in 1817, that, wrote Henry George Davis in *Memorials of the Hamlet of Knightsbridge*, 'she was continually inventing some new plan whereby to express her regard'. This included plying him with 'patties, cakes, and other delicacies' that she left with his servants. Although the Duke never paid her any attention, she wasn't deterred—and, who knows, perhaps her ghost still trundles every day to Apsley House, to place spectral cakes on the Meissen dessert plates and gaze longingly at her hero's imposing bust. 🐉



Flowers and confectionery in one of the food halls at Harrods on Brompton Road

THE UPS AND DOWN

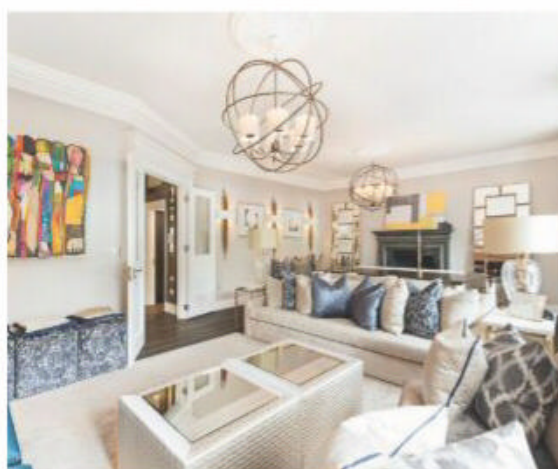
- Residents love the food, from Heston Blumenthal's Dinner to Gordon Ramsay's Pétrus, Knightsbridge is a *Who's Who* of the culinary world. Plus, there are Indian tapas at Amaya, contemporary Japanese at Zuma and a New-York take on Italian cuisine at The Bulgari Hotel's Sette
- Residents like the cluster of some of the world's best shops, such as Christian Louboutin, Feathers and the big Sloane Street fashion houses. Knightsbridge is one of only two areas officially recognised as international retail centres in the London Plan (the other is the West End)
- Residents could do without the small number of (usually young) luxury-car drivers racing around the local streets at night. The Royal Borough of Kensington & Chelsea has called for the installation of sound cameras to identify and fine the perpetrators

At home in Knightsbridge



£5.2 million, Pont Street Mews

This 22ft-wide house is conveniently placed in a pretty mews immediately behind Harrods. The immaculate interiors, which span 2,438sq ft, include three bedrooms, an open-plan kitchen, a dining and reception room, a gym and a media room. There is also private, off-street parking. *Strutt & Parker* (020-7591 2216; www.struttandparker.com)



£1,850 per week, Hans Place

This 1,194sq ft interior-designed flat is set on the second floor of a period building overlooking Hans Place; a lift will whisk residents home. The flat comes furnished and has an airy reception room, a contemporary kitchen and two to three bedrooms (one can be used as a study). *Knight Frank* (020-7591 8601; www.knightfrank.co.uk)



£8.95 million, Wellington Court

Situated in an elegant block with 24-hour porterage, this 2,179sq ft, four-bedroom apartment has many fine features, including grand fireplaces, ornate ceilings, a stained glass window—and direct views of Hyde Park from the magnificent reception and dining area. *Sotheby's International Realty* (020-3714 0749; www.sothebysrealty.com)

The world's top shop

Carla Passino takes a closer look at Europe's largest department store and a London icon

MORE than any other Knightsbridge street, Brompton Road has perfected the metamorphosis from undistinguished address into a triumph of opulence—thanks, in no small part, to Harrods.

Strictly speaking, the street did not exist until 1863, but the land it now occupies was, for many years, a sequence of market gardens and inns. Change began towards the end of the 18th century with some piecemeal development and, by the early 1800s, the then Brompton Row played host to the American-born British inventor Benjamin Thompson, his daughter and their many tenants.

The origins of Harrods go back to the mid 19th century: Essex-born Charles Henry Harrod, who had previously opened a wholesale grocery and tea merchant in East London, began running a retail shop in Knightsbridge from 1849 and quickly saw it evolve into a large department store.

'The most unusual item ever sold is probably the full débutante package, in 1912'

In its early days, Harrods even managed to withstand a devastating fire: the original building burned down in 1883, but was quickly reconstructed. Then, in 1901, it was remodelled by Charles William Stephens—the same architect that designed Harvey Nichols and Claridge's—who gave it a much grander look. From the Baroque-style cupola to the Art Nouveau tracery, Ionic pilasters and a profusion of putti, swags and cornucopiae, no detail of the new structure was left understated.

Even before that renovation, Harrods had been at the forefront of retail-space design, pioneering, in 1898, the UK's very first escalator, then known as a revolving staircase. 'The novelty attracted many customers to the store and members of staff were on hand at the top with smelling salts and brandy to revive customers who had been overwhelmed by the unusual experience,' says Sophie Denman, of the Harrods Company Archive.



Above: The Lace and Fancy Departments, 1903. Below: A 1950s Harrods magazine advert

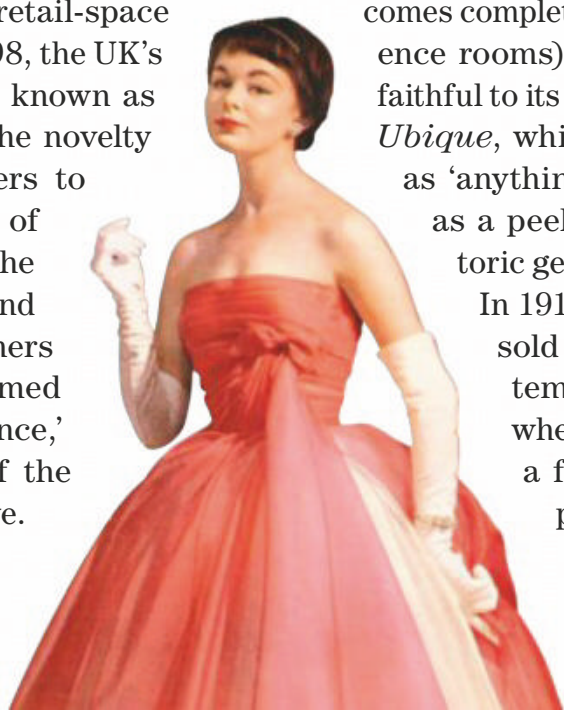
The original revolving staircase was removed in 1910 and, although no replacement was put in for about 30 years, escalators have remained one of Harrods's defining features. The store opened one of London's grandest Escalator Halls in 1939—the five-storey moving staircases used rubber-tyred wheels and rubber driving belts, plus rubber strips on the steps, to ensure quietness—and later launched the extravagant Egyptian escalator (in 1998) before installing, in 2016, a futuristic set of eight pairs, the undersides of which are clad in lined nickel bronze.

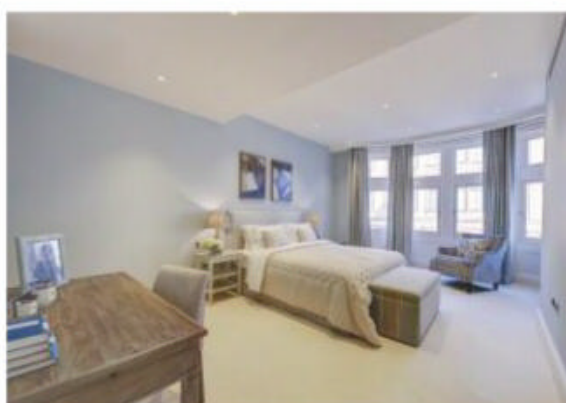
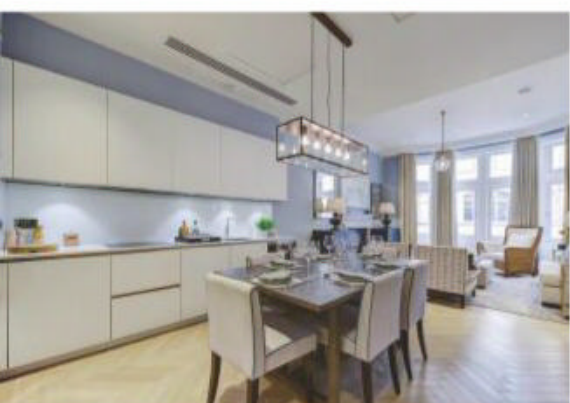
In the 120 years since the introduction of the first escalator, Harrods has continued to spearhead innovation (if you need proof, simply check the revamped beauty hall or the technology department, which comes complete with immersive experience rooms). Yet it remains equally faithful to its motto, *Omnia Omnibus Ubique*, which is loosely translated as 'anything to anyone anywhere', as a peek at the company's historic general catalogues reveals. In 1914, for example, the store sold complete lighting systems for country houses, whether gas or electricity—a full electric system was priced at £150, 'including

wiring the house for 50 lamps', with larger sizes described as 'proportionally cheaper'.

That was small beer, however, compared with the wares the store started selling only a couple of years later: aeroplanes. 'Harrods's first connection with aeroplanes goes back to 1903–04, when the building and decorating department constructed an airship shed in Alexandra Park for a Dr Barton, who was experimenting with airship flight during that time,' explains Miss Denman. By 1917, it sold aviator outfits and, in 1919, it opened its aeroplane and flying-boat departments. Here, says Miss Denman, customers could purchase a 'nice two-seater monoplane' for £450 (about £13,076 in today's money) or 'a fine flying boat' for £1,500 (about £43,587).

However, the most unusual item ever sold by the store is probably the full débutante package, offered in 1912 and grandly titled 'The Simplification of Presentation at Their Majesties' Courts'. It promised to furnish girls with a suitable dress (chosen from 'the sartorial pick of Europe'), coiffure (because 'a badly-dressed head is even more damaging than a badly-fitting dress'), bouquet, car, footman, souvenir portrait and that all-important etiquette advice—in short, anything an anxious deb might conceivably need to navigate 'through the quicksands of social existence'.





Located opposite Harrods, combining period elegance with contemporary design

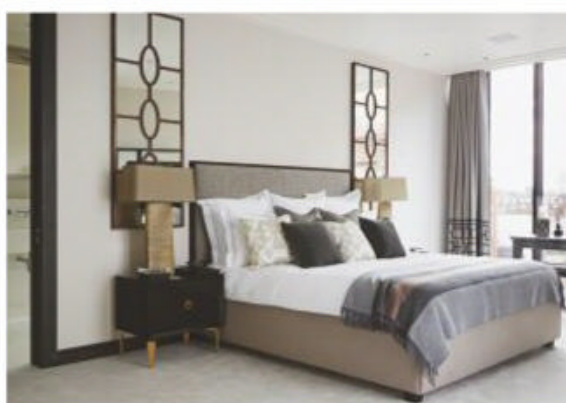
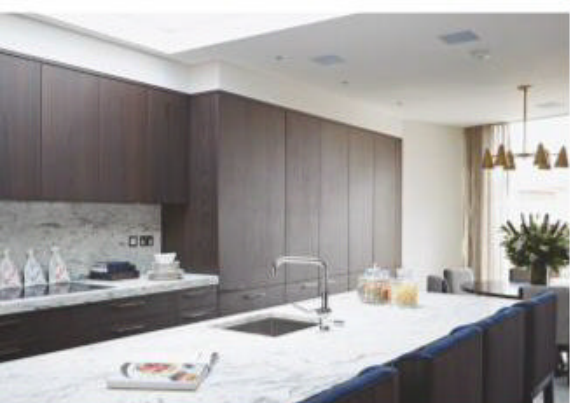
Hans Road, Knightsbridge, SW3

- First and second floor duplex apartment
- Three bedroom suites
- Open plan kitchen and reception
- Period features
- Lift access
- Approximately 1684 sq ft / 156 sq m

PRICE PER WEEK: £3,725
 PLUS PROPERTY FEES*

EPC RATING: B

CONTACT: KNIGHTSBRIDGE OFFICE
 +44 (0)20 7225 6506
 sarah.mcintyre@harrodsestates.com
 *www.harrodsestates.com/tenant



Luxury penthouse living in the heart of Knightsbridge with parking

Basil Street, Knightsbridge, SW3

- Three bedroom suites
- Terrace
- Direct lift access
- Opposite Harrods
- Concierge service and 24 hour CCTV
- Approximately 3083 sq ft / 286 sq ft

PRICE PER WEEK: £6,500
 PLUS PROPERTY FEES*

EPC RATING: A

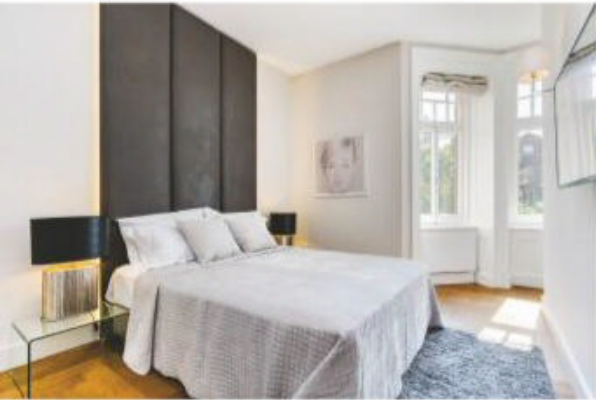
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 sarah.mcintyre@harrodsestates.com
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A stylish two bedroom property on the second floor of this red brick period building

Hans Place, Knightsbridge, SW1

- Large reception room
- Two bedrooms & two bathrooms
- Separate kitchen/breakfast room
- Passenger lift & caretaker
- Access to private residents' gardens
- Recently refurbished & interior designed



PRICE: £2,675,000

TENURE: LEASEHOLD WITH APPROXIMATELY 984 YEARS REMAINING

EPC RATING: C

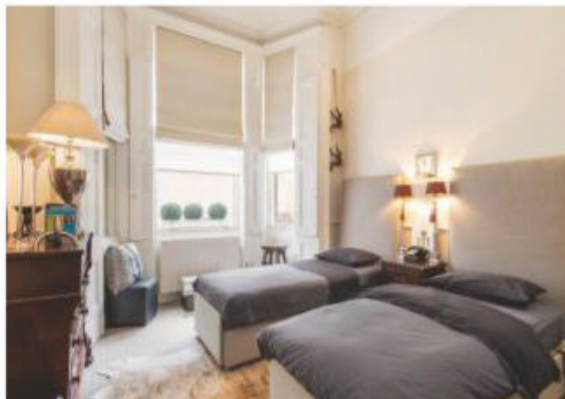
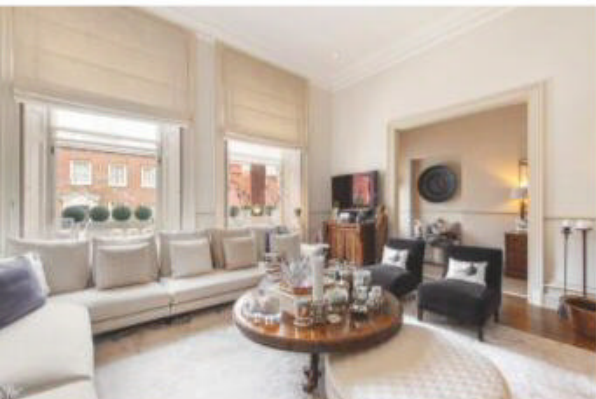
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reem.dougramaji@harrodsestates.com



A fabulous two bedroom apartment on this exclusive Knightsbridge square

Cadogan Square, Knightsbridge, SW1

- Stunning drawing room
- Dining hall & separate study
- Two double bedrooms & two bathrooms
- 12ft/3.75m high ceilings
- Resident caretaker
- Access to square gardens and tennis court



PRICE: £4,100,000

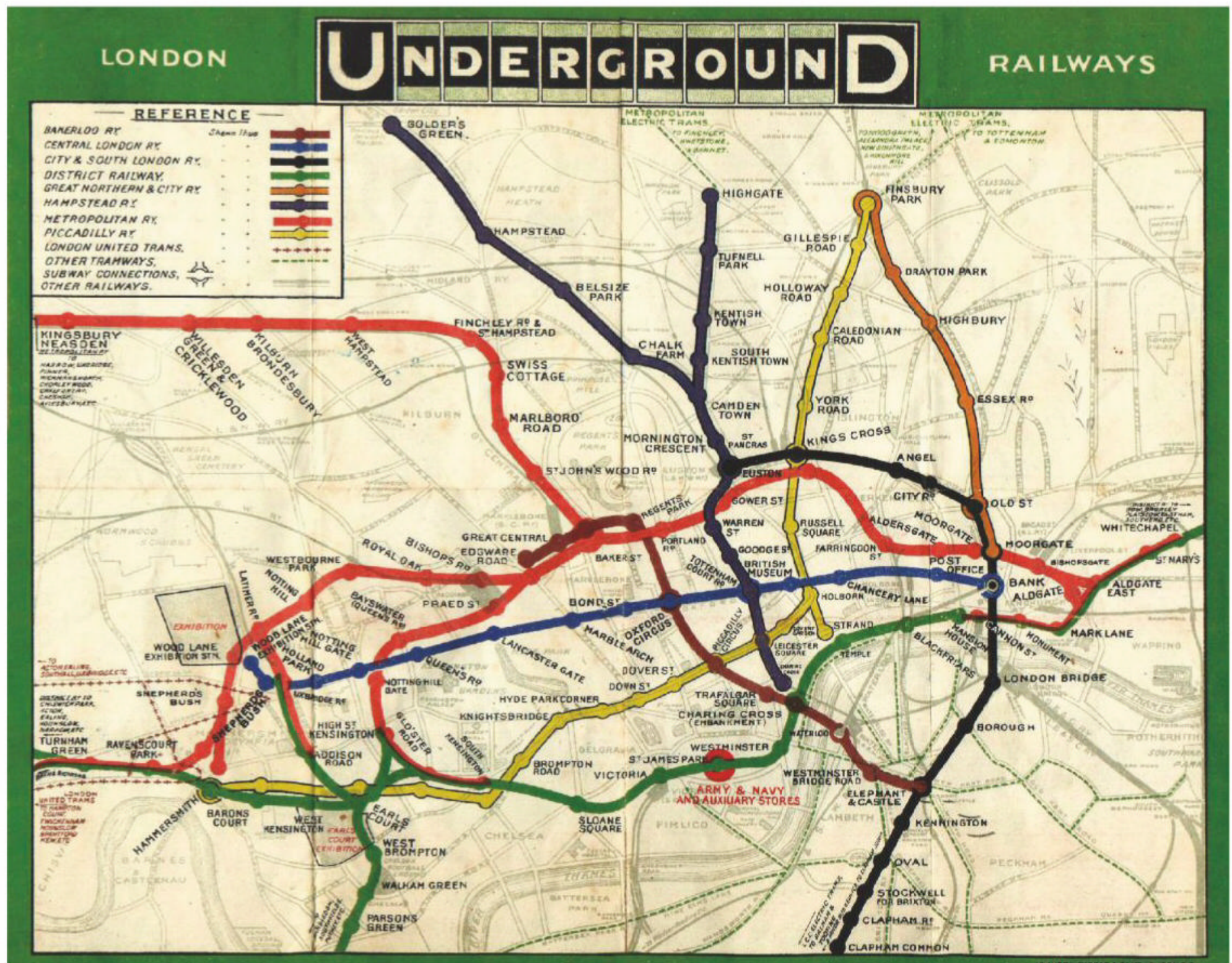
TENURE: 994 YEARS PLUS SHARE OF THE FREEHOLD

EPC RATING: D

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+44 (0)20 7225 6506
michael.harte@harrodsestates.com

GOING UNDERGROUND

The London Underground is our unsung hero—transporting two million of us every day—but trying to map it has been causing problems for nearly a century, finds Emily Rhodes



Above: The Underground map of 1908.

Facing page: A 1951 London Transport map

ANY one of the 1.35 billion annual users of the London Underground would be forgiven for raising an eyebrow at the most recent iteration of the Tube map. Based on Harry Beck's iconic 1931 design—with its colourful lines bending at neat 45-degree angles—it includes an awkward bend that extends the TfL Rail line (soon to be the Elizabeth Line) all the way to Reading, although the town is 37 miles from central London.

Jon Hunter, head of design at Transport for London (TfL), points out that including

a town so far from central London is 'not a radical new thing... we've always gone quite far out into the country, particularly on the Metropolitan Line'. He offers the example of Chesham, 25 miles from Charing Cross (which cartographers take as London's central point), but he does admit the 'compromise' of showing this new stretch from West Drayton to Reading vertically, rather than horizontally to the west. Mr Hunter explains: 'It simply wouldn't fit on the map. We'd have to shrink everything down, which would cause issues with the central section.'

The question of how best to map the Underground first arose in 1908. Although it had been running since 1863, passengers referred to pocket maps detailing individual lines in its early years. As the independent underground railways began to merge into one system at the start of the 20th century, there was call for a map that showed the Tube as a single network. The first iteration, with its spaghetti-like tangle of lines superimposed

Did you know

- **Only 45% of the Underground is actually under ground**

- The shortest distance between neighbouring stations on the same line is Leicester Square to Covent Garden on the Piccadilly line (0.3km/330 yards); the longest is from Chesham to Chalfont & Latimer on the Metropolitan line (6.3km/4 miles); the longest direct journey is from Epping to West Ruislip on the Central line (54.9km/34 miles)

- **London Waterloo is the station with the most escalators (23) and Angel has the longest one, stretching 60m(197ft) to cover a vertical rise of 27.5m(90ft)**

- An estimated half a million mice live in the Underground system. Some of the more exotic wildlife to be observed on the Tube includes woodpeckers, deer, sparrowhawks, bats, grass snakes and great crested newts

- **The first baby delivered on the Tube was in 1924 at Elephant & Castle**



A safe-ish haven: Londoners shelter on tracks and platform alike during the Blitz

- During the Second World War, supply trains provided seven tons of food and 2,400 gallons of tea and cocoa every night to people sheltering from bombs at stations.

Women recruited for their 'tact, common sense and ability' handed out refreshments

- **Two station names use all five vowels: Mansion House and South Ealing**

onto a rough street map, immediately highlighted a problem. How should the stops in central London, spaced as little as 330 yards apart from one another, be shown alongside those in the suburbs, spread out by miles? On these early maps, stations further out than Highgate or Turnham Green, for instance, tended to be omitted so as not to crowd the centre.

Notable early maps include one designed by Macdonald 'Max' Gill (younger brother of the infamous Eric Gill) in 1922: station names are written in a cheerful, heraldic script and all topographical features—even the River Thames—are removed. Fred Stingemore's 1926 design reinstated the Thames and capital letters and, significantly, was tri-fold, as today's folding pocket maps are.

All these early offerings struggled with the conundrum of geographical representation. That was until engineering draftsman Beck—who was more used to drawing circuit diagrams as part of his job in the London Underground Signals Office than maps—came along. Beck sketched out his radical new diagram in his spare time, realising that passengers were more interested in finding their way from one station to another than geographical accuracy. He spaced out the stations in London's crowded centre and shrank the scale of the outer stops; he replaced the wayward curves of lines with

a clean grid running horizontally, vertically and at 45-degree angles. London Underground's publicity department initially rejected it, but Beck's persistence resulted in a trial printing of 500 copies distributed in select stations. The copies vanished in a single day. The following year, 700,000 were printed—lasting all of a month.

Beck updated and revised his successful Modernist map over the following 30 years, but it wasn't until after his death, in 1974, that his map came to be appreciated as a seminal work of design. In 2006, it was voted second in the BBC's Great British Design Quest (beaten to top place only by Concord) and, in 2013, his birthplace in Leyton was honoured with an English Heritage Blue Plaque.

'The current Tube map has very strong DNA reaching back to the Beck map,' points out Mr Hunter, but

he stresses the difficulty of including the abundance of new information necessary today—such as fare zones, accessibility and increasingly complicated interchanges as more lines are added: 'It's a complex beast.' So complex that numerous enthusiasts around the world enjoy thinking up alternative versions; Hunter says that TfL reviews about 20 new, unofficial maps every year.

Graphic designer Luke Carvill decided to 'take a shot at' redesigning the map when

he was a student. 'I appreciated the heritage of it, but thought it had got a bit cluttered.' When he published his version—a bit prettier with more artistic balance—on Reddit, he was surprised to receive hundreds of comments. Within days, the media was in touch.

Serbia-born, Paris-based architect Jug Cerovic, whose version of the Tube map is part of a larger project of his global reimagining of metro maps, notes that 'only in London and in New York do people care about the map. Anywhere else people simply do not care—nobody notices when the map changes.' He describes the London Tube map as 'a holy relic' and sees its iconic status as one of the greatest challenges in creating a new one.

'Enthusiasts enjoy thinking up alternative versions; TfL reviews 20 unofficial maps a year'

Last year, researchers at King's College London published an interactive Tube map, revealing the levels of air pollution at each station. Users can search by station name or refer to a colour-coded key—stations that have the highest levels appear in red. The top six offenders are all part of the Victoria Line.

For all its problems, the London Underground map continues to be an intrinsic part of life in the capital. 'It is more or less the only thing all people in the city have in common,' notes Mr Cerovic. 'They speak different languages, have different habits, eat in different restaurants, but the Tube map is the same for everybody.'



Creating a bathroom sanctuary

Laura Tracey, senior architect of CBRE, offers advice on creating a spa-like bathroom and chooses some of her favourite examples of the company's impressive selection of state-of-the-art London apartments



What is the best way to create a bathroom with a soothing mood?

Colour and lighting are essential; for a crisp, uplifting feel, white marble is the classic choice, as it allows you to

add subtle pattern and texture, as well as a wonderfully luxurious feel. Alternatively, you might want to come back at the end of the day for a long soak in a space that has a darker, moodier look. The key to this is a combination of dark colours and ambient lighting, achieved either through dimmer lighting or classic candles. The darker pallet will add drama to the space and the lighter tones will make the room appear more spacious. If at all possible, whether dark or light, try to incorporate some greenery as this will instantly give you a sense of tranquillity.

What is the best approach to lighting?

The golden rule here is versatility: dimmers are vital in creating a layered look, so you might want to consider having two circuits—one for areas such as wash basins, which require good light, and another for those intended to create ambience. Also, when planning light around wash basins, consider an arrangement that creates flattering light. For inspiration, look no further than glamorous 1920s dressing-room mirrors, where your face is lit from a horizontal plane rather than overhead, vertical lighting, which is much harsher.

How important is storage?

It's an absolute must in a bathroom. The opportunity to put everything away is essential to creating a luxurious sanctuary. Maximise under-basin units and complement them with eye-level cabinets as well. A trade secret is to make your cabinet shelves as deep as possible, instead of the standard 100mm depth. Space permitting, identify areas that would otherwise be wasted, such as in alcoves and in bath surrounds. A niche built into the



London Dock, E1W, £1.3 million: Wapping is often referred to as a hidden gem. This development has created a fantastic sense of community, with regular events held in Gauging Square. The apartments also offer incredibly stylish interiors reflecting their East London heritage

wall of a shower surround or by a bath offers a wonderfully discreet place to keep shampoo, shower gel and conditioner.

Is underfloor heating a good idea?

Underfloor heating is a really accessible, space-efficient luxury that enables you to control the temperature in your personal sanctuary—who doesn't love the feel of a warm floor when they come out of the bath or shower? The same is true of a heated towel rail—you'll never regret either. In the case of the latter, pay attention to the power outlet as you could be left with unsightly cabling, which is a no no.

What are the timeless tiling options?

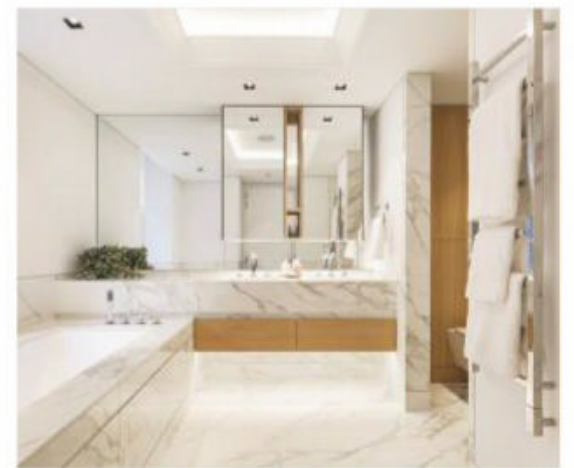
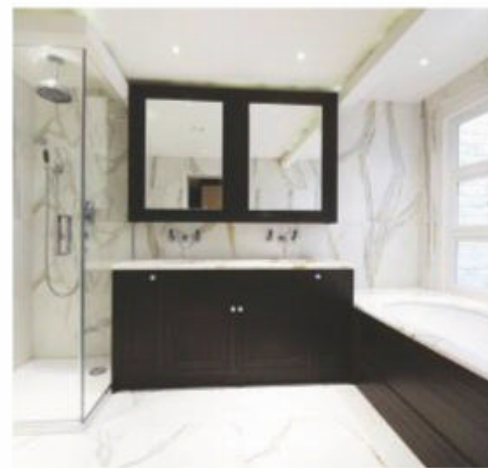
Marble is a classic choice and screams luxury, but from classic, veined carrara to textured varieties and porcelain, tiles will always remain a favourite material in bathrooms. There is also a growing trend

for small marble formats, which can be a good alternative when looking for a more cost-effective solution. If you're opting for a moody feel, slate comes in a variety of different finishes.

If we have the opportunity to incorporate technology, what would your wish list be?

The sky really is the limit. To make this space feel like your own personal spa, you may want to think about incorporating an all-singing, all-dancing water-jet shower, a demystifying mirror for your eye-level cabinet or a bathroom sound system. However, I must admit that having a source of natural light would be top of my non-technological wish list. 🐦

For further information, telephone 020-7240 2255 or visit www.cbreresidential.com



Clockwise from top left: **Asta House, London W1T**, from £1.675 million—Asta House combines style and simplicity with luxurious materials and efficient use of space and light throughout; **Lincoln Square, WC2A**, from £1.55 million—enjoy spectacular views of London's historic legal quarter from this bathroom in one of London's standout schemes; **Bolsover Street, W1W**, from £1.05 million—set behind a striking façade in Fitzrovia, this development balances Edwardian character with a contemporary approach to light and space; **Southampton Street, WC2E**, £3.5 million—stunning bathroom, hand-selected stone-work surfaces and Italian kitchen in a superb duplex penthouse with south-west-facing terrace, located just off the Covent Garden Piazza; **Chancery Quarters, WC2**, from £825,000—a boutique development with 35 individually crafted apartments finished to the highest standard; **Strand Covent Garden, WC2R**, from £950,000—outstanding north and south views onto the historic Royal Courts of Justice and Essex Court (www.cbrecommercial.com)



CBRE

CBRE is the world's largest real-estate services and investment firm, tracing its roots to San Francisco in 1906. It is the name behind some of the most prestigious residential developments in London.

Instagram: for more inspiration, follow @cbre_residential

When did you decide you wanted to be a florist?

I was born and brought up in Warwick. Aged seven, I went to the local town flower show. I was totally captivated. Ever since then, I knew I wanted to work with flowers.

Has working in London and your Camberwell workshop inspired your work?

Yes. I think it's the fact that London is such an eclectic melting pot. Pretty much anything goes and that's kind of my philosophy working with flowers.

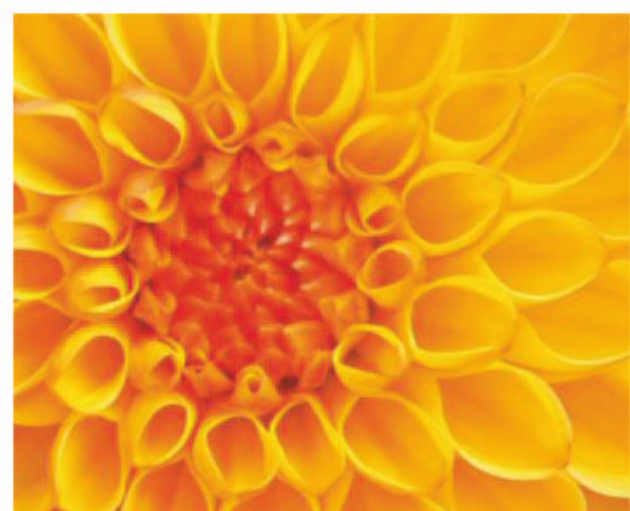
What does the fast-approaching spring have in store for you?

I'm always excited and lucky enough to work with the RHS and the BBC on the Chelsea Flower Show. It's the most magnificent, iconic London week ever. All the trees are in leaf and the sun is starting to shine.

I also work with Belmond (www.belmond.com). We are plotting and planning something exciting for Chelsea in Bloom (London's largest, free flower festival, from May 19–23) and I'm working with the company on botanical guidelines for its hotels around the world.

Do you have any top floral tips for green-fingered London readers?

If they want to grow their own flowers, they should find a good, local, independent garden centre. I quite often go to South Croxted Road and East Dulwich. Start to get to know and befriend your local florists and stalls.



Top: Treasured tomes in the revered RHS Lindley Library. Above: Dahlias come in many colours, varieties and styles



The wonderful Garden Museum in Lambeth celebrates British gardens and gardening



THE CAPITAL ACCORDING TO...

Simon Lycett

Rosie Paterson talks to the Royal-favoured florist about buying local and why London is like a dahlia

When you're not busy working for the Royal Family and some of the city's most famous venues (the National History Museum; the V&A Museum), how do you like to spend your time?

I spend it wandering round the Garden Museum, very happily, in Lambeth. It has a fantastic collection of artefacts. Often, it has wonderful exhibitions on. And a great restaurant. And a gift shop. Everything you could want! It's not far from home, either.

What's on your London bucket list for 2020?

I think I need to spend longer in the V&A. Every time I work there, I'm amazed at what is on offer. I'm ashamed to say I don't often

get above the ground floor, and I know I should. As a member of the RHS, I get access to the Lindley Library (the largest horticultural library in the world). I was lucky enough to spend some time there recently and I definitely want to go back.

What are your most and least favourite things about London?

Least favourite thing is the traffic and never knowing how long it's going to take to get anywhere. Favourite thing is you can do anything and get anything at any time of the day or night.

If you had the power, what's the one thing you would change?

The litter!

Can you sum up in London in a flower?

It might be a dahlia, because it comes in so many colours, varieties and styles. Dahlias are always invigorating and exciting. They're strong; they're punchy. They make a great impression in a room. That's a Londoner. 🌹

www.simonlycett.co.uk

'It is such an eclectic melting pot. Pretty much anything goes'

A change of a dress

Meet the British women's-wear designer Lalage Beaumont at her Knightsbridge boutique, in conversation with COUNTRY LIFE's Luxury Editor Hetty Lintell, for an intimate evening of style and Champagne. With specialists on hand to advise on accessories, hair and makeup, you can ensure the summer season ahead is navigated in style



LALAGE BEAUMONT'S boutique is an oasis of calm in which to peruse the exquisite outfits the designer has become known for. Made in London, Lalage's collection of dresses, coats and jackets combines classical elegance with distinctive detailing, for a look that embodies sophistication and style.

Many of the unique fabrics are designed in conjunction with the mills and often just a just a few metres are produced, to guarantee original and exclusive outfits. The designer also makes beautiful hats and bags, so this one-stop shop can have all ends tied up.

On the night, Lalage will introduce her collection of fine designs in conversation with COUNTRY LIFE's Luxury Editor, Hetty Lintell, and advise how to navigate the summer season—be it a special wedding or Royal Ascot—with style and class.

Joining her for the evening will be shoe guru Emmy Scarterfield, as well as hair and make-up experts to offer tips and tricks of the trade. It will all be washed down with delicious Champagne and nibbles, plus a goodie bag to take away. 🍷



Lalage Beaumont's collection of dresses, coats, jackets, hats and bags combines classical elegance and distinctive detailing



When Wednesday, March 25, 6pm–8pm

Where 58, Beauchamp Place, Knightsbridge, London SW3 1NZ

Tickets £20, including the talk, Q&A, a goodie bag, canapés and a glass of Champagne. To book, visit <https://www.eventbrite.com/e/an-evening-with-lalage-beaumont-tickets-95210500169>



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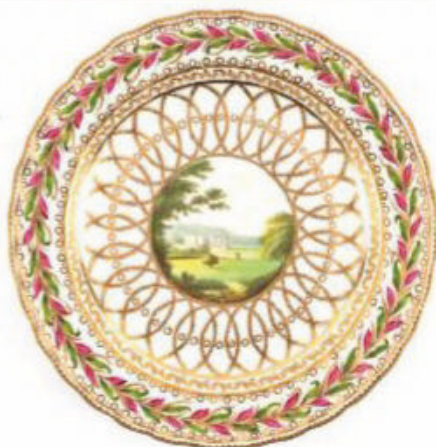
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Richard Hayley Lever

1876–1958



Fishing Fleet off Shore, St Ives, 1903

oil on canvas 46 x 61 cms 18 x 24 ins
signed lower right

Although born and raised in Australia, Richard Hayley Lever is often termed an American artist, largely due to the success he enjoyed in New York during the latter part of his career. He had studied in Paris under Rene-Francois-Xavier Prinet. Lever had a natural talent for marine subjects and plein-air painting and in 1902, moved to St Ives, where Olsson and Louis Munro Grier had a school for marine and landscape painting. The school's emphasis on plein-air work was ideally suited to Lever's ambitions and he rapidly refined his technique and approach to seascape.

Lever became an active member St Ives artistic community, even organising cricket matches between the various artist groups working in Newlyn and St Ives.

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COUNTRY LIFE

VOL CCXIV NO 10, MARCH 4, 2020



Doctor Gemma Hogg

Gemma, only daughter of Mr and Mrs Graeme Hogg of Meigle, Perthshire, is engaged to be married to Christopher McCorkell, only son of Mr David McCorkell (Lord-Lieutenant of Co Antrim) and Mrs David McCorkell of Lisburn, Northern Ireland. A surgical trainee at King's College Hospital, London SE5, and honorary clinical fellow at the University of Edinburgh, Gemma will marry Christopher at St Salvator's Chapel, The University of St Andrews, in November.

Photographed at the Royal College of Surgeons, London WC2, by Andrew Sydenham

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(Alamy)

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Auntie knows best

IT'S one of the peculiarities of news reporting in the digital age that we can daily find an analysis of any event or issue that answers our own particular sympathies and perspectives. From climate change (or not) to the iniquities of politicians (or not), there are authorities who will reassure you that the world is exactly as you imagine it to be. There seems to be no simple escape from this echo chamber of self-affirmation, so perspective can sometimes seem more fundamental to the news than anything we might be pleased to call fact.

All this is necessary to bear in mind as politicians turn their attention to the future of the BBC. It's not a perfect organisation—no one claims that it is—but the ideals behind it remain important. One is that Britain should have an informed, grounded public discourse. This was valuable in the past when there were fewer sources of information; now, it feels indispensable, helping us get our bearings amid fake news and volumes of conflicting stories.

Bound up with this role is the ideal of balanced representation, a tall order in the cut and thrust of contemporary political debate. More realistic, perhaps, is the need to discuss openly the ambiguities and difficulties in the decision-making process.

‘The BBC isn’t perfect—no one claims that it is—but the ideals behind it remain important’

That requires a forum where new research can be presented, the marginalised given a voice, hard questions asked and nuanced replies given. This is something that the BBC's best current-affairs programmes do more convincingly across a broader spectrum of issues than any private media source.

Ironically, at the present moment, with ministers refusing media invitations and seeking ruthlessly to control the briefing of journalists, the BBC is aspiring harder towards balance than its chief critics in the Government who accuse it of left-wing bias.

The BBC aims to be a universal service with eyes and ears across the whole of the nation (and much of the world). Given the difficulties faced by local newspapers and broadcasting, its reach across every region of Britain, not to mention the entertainment and solace it provides—*I'm Sorry, I Haven't a Clue* and *Only Connect*, Sir David Attenborough and Andrew Graham-Dixon, uplifting choral Evensong, *Farming Today*, Wimbledon, The Proms and absorbing drama—is more important and valuable than ever.

Its over-arching presence makes it—apart from the Government—our only truly national institution. Certainly, it's our only articulate one. The BBC has more than its fair share of problems, but it should be reformed with an eye to its strengths, not its weaknesses.

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No fun on the farm?

NEW Defra Secretary George Eustice received a mixed reception at his first NFU conference since taking over the role.

In his opening speech, Mr Eustice outlined his vision for agriculture and the environment, now that Britain has left the EU. He said: 'Let's not have any more jangling nerves about our ability to compete on the international stage. We have some of the most efficient and innovative farmers in the world. It's time to get on the pitch and compete.'

He discussed the replacement of farming's Basic Payment Scheme (BPS) with the new Environmental Land Management Scheme (ELMS), milk prices, flooding and food standards in a speech that sought to play down the concerns of NFU members post-Brexit. He said that new policies 'were the biggest agricultural change in half a century' and that they had to be right 'for the farmers of today, as well as the farmers of tomorrow'. He urged members 'not to cling to the railing of the sinking ship that is the Common Agricultural Policy' and to not 'cancel, dither or delay', before stating that 'our ambition is to use our new-found freedom to embark on a new journey for farming.'

'In a decade, I want the rest of the world to come here to see how it's done.'

In the lively Q&A with members that followed, Mr Eustice was repeatedly grilled over the replacement of the BPS, as well as the Government's reaction to the flooding that followed storms Ciara and Dennis. Mr Eustice was also criticised for failing to mention immigration in his speech, with NFU Horticulture chair Ali Capper saying that: 'We cannot produce food without people... and

Our ambition is to use our freedom to embark on a new journey for farming,

we have now reached a cliff edge.' The Government has been criticised about how it refers to agricultural workers as 'low-skilled' and there is concern about how the proposed 'points-based' immigration system is going to affect the horticultural sector. Mr Eustice responded by saying that there will be an attempt to expand the seasonal labour allowance.

The move away from the BPS to the ELMS will begin in 2021, Defra announced last Tuesday, with Mr Eustice adding that the reductions will be 'progressive', with the biggest landowners taking the largest financial impact initially. The new ELMS will replace the BPS by 2024 and will reward landowners who undertake environmental measures, which echoes the Agriculture Bill's emphasis on 'public money for public goods'.

On the recent flooding, however, Mr Eustice faced his harshest test, at times struggling to provide clear answers as to how farmers will be reimbursed for damage to their land and crops. When asked why he hadn't been to see the flooding, he said that he 'had seen it from the train'. In a later press conference, when pressed again on why he hadn't been to the Midlands, he said that 'he was in the Midlands

This could be a great chance for farming and Defra is determined to make the most of new opportunities

now', before admitting that he would go to see those affected this week.

He reiterated his plan to use Nature-based defences as part of a future flooding strategy, with more trees, natural dams and better soil management. He also said the Government will be setting aside 'record amounts of money for flooding strategies'.

Analysis: potentially positive times?

This was the first large gathering of agricultural leaders and politicians since Britain officially left the EU and the theme was one of cautious optimism. Farming and the environment have long been held up as one of the greatest opportunities of Brexit, even by Remainers, and NFU members are keen to embrace positive change. However, doubts on detail still remain and Mr Eustice's introduction won't have done much to help. He failed to provide adequate reassurances on food standards and subsidy changes and was weak on flood relief, ruling out an inquiry and brushing off concerns about qualification for the Flood Recovery Fund, used for permanent damage. Saying he only observed flooding 'from the train' perhaps wasn't an advisable soundbite either, especially considering the announcement that 86,500 acres of farmland was flooded and that defences in Ironbridge, Shropshire, broke on the same day.

However, it's been a tough first 19 days in the office for the new Secretary, with two major storms and having to sell an Agriculture Bill drawn up by his predecessor. He's a farming man and he has the backing of the NFU president, who told reporters 'his passion for the industry and understanding of the brief is probably better than any of us have worked with'. The feeling is that he's 'one of us', so, if he can stand up for the countryside in Downing Street, he'll be very popular indeed.





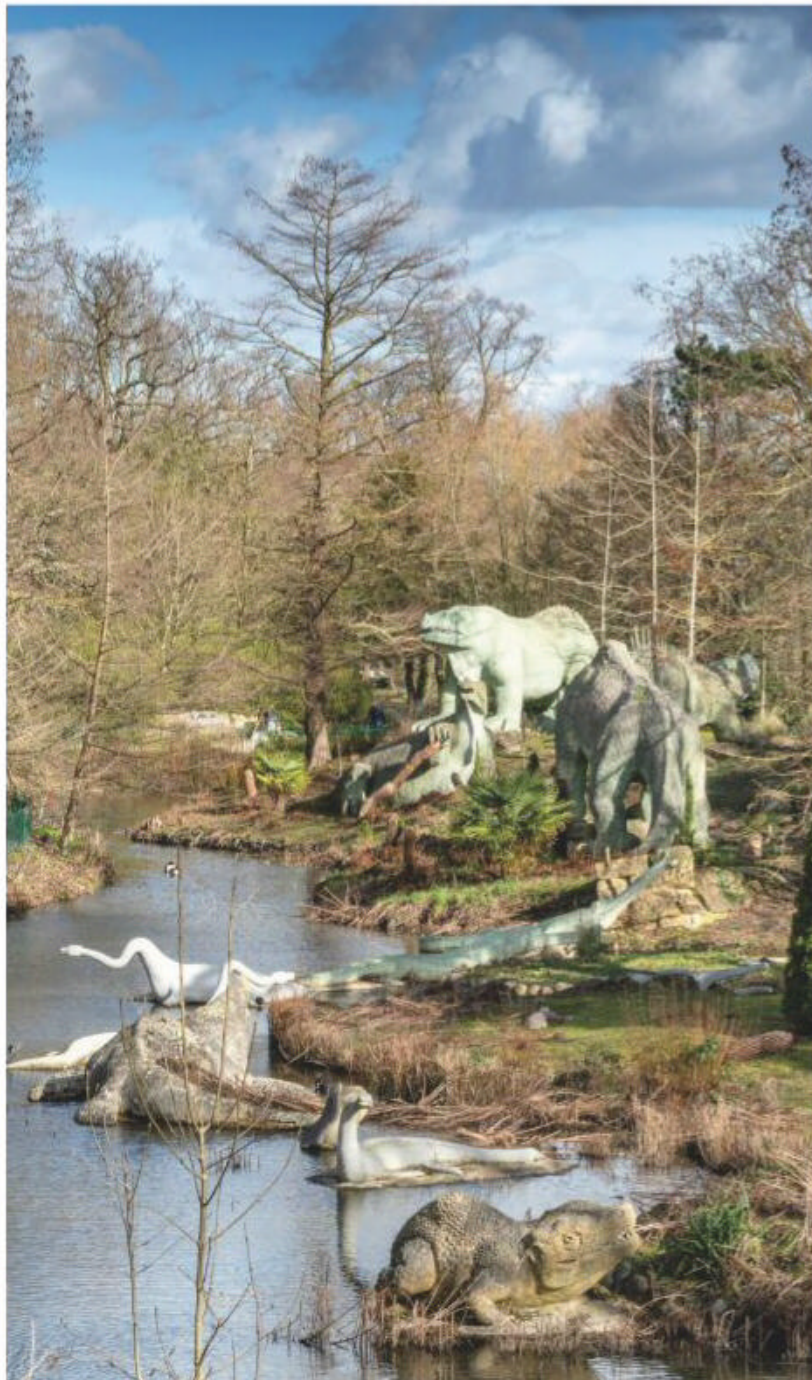
Photographer Martin Usborne was once left in a car as a child, but, thankfully, his parents eventually came back. In his new photography book *The Silence of Dogs in Cars* (£12.95), Martin humorously captures the way we surround our best friends in the most uncommon and mechanical cages and he promises us that none of them were hurt in the making of this project. Grab your copy at www.hoxtonminipress.com

Where dinosaurs still roam

DINOSAURS are about to go extinct again, warns Historic England. 'Dinosaurs? What dinosaurs?' you might be thinking. The Crystal Palace Dinosaurs, obviously. Historic England have added the 30 Grade I-listed life-sized sculptures, which include crocodiles, amphibians and giant sloths, to its Heritage at Risk Register, as fears grow about large cracks that are appearing in their bodies and limbs. They're also in danger of losing toes, teeth and nails.

The statues are 166 years old and are the creations of Benjamin Waterhouse Hawkins, one of the Victorian era's best natural-history artists. It's not known what is causing the degradation, but ground movement on the artificial islands on which they stand and changing water levels are suspected. At least we can rule out an asteroid.

Visit www.historicengland.org.uk or Friends of Crystal Palace Dinosaurs at www.cpdinosaurs.org



Good week for

Orangutans

Kellogg's has agreed to remove 'unsustainable' palm oil from its products after two sisters won an environmental campaign. Asha and Jia Kirkpatrick from Bedfordshire launched their petition after learning about the harmful effects of the palm oil industry on rainforests



Grayson Perry

Last Thursday it was announced that Grayson Perry is the winner of the Erasmus Prize 2020. The King of the Netherlands will present the artist with his prize later this year. There will be a series of events and exhibitions of the artist's work in the run up to the award ceremony

Green activists

Heathrow's plans to build a third runway have been blocked by a Court of Appeal ruling. The case was brought by councils, the Mayor of London and environmental groups. The Court of Appeal said that the expansion plans would break the government's own legal commitments on climate change

Bad week for

Tea drinkers

Yorkshire Tea has issued a plea asking people to 'be kind' after receiving a torrent of online abuse. Rishi Sunak MP posted a photo on Twitter with a packet of the tea and people expressed their rage at the brand being associated with the Conservative Chancellor. The brand replied to one irate user by saying: 'Sue, you're shouting at tea.'



Hungry pets

A pet-feeding device has left many animals hungry after a week-long system failure. The SmartFeeder (2nd Gen) allows owners to control feeding via a smartphone app. One Twitter user said 'my cat starved for over a week' and others claimed their feeders were jammed and would not dispense food
Phoebe Bath

Food: the very barest necessity

THE NFU has once again called for the Government to enshrine British food standards in law. In her opening address to the NFU conference last week, president Minette Batters said: 'If the Government is serious about animal welfare and environmental protection and doing more than any previous government, it must put legislation in the Agriculture Bill. What is the Government waiting for? What is more important to our economy, our health and our environment than the very food we eat?'

In a wide-ranging address, Mrs Batters also said that 2020 was the most important year for British agriculture since the 1940s. She outlined what she believes is a huge opportunity for Britain's farmers to show the world how to farm in the future, and called on the Government to show 'leadership', adding that it must 'insist that UK farm standards are the benchmark for climate-friendly farming around the world and that whoever wants to trade with us trades on our terms'.

There are still concerns among rural groups that food standards are 'on the table' in future trade deals, specifically with the US. Former



Defra Secretary Theresa Villiers, who was sacked in last month's reshuffle, had previously said that EU restrictions on imports such as chlorine-washed chicken would be carried over post-Brexit, but current Secretary George Eustice has come under fire for appearing to soften the Government's position. He told the BBC and Sky News last week that, although the Government 'has no plans to change' current rules, there is 'room for a sensible discussion'.

Mrs Batters hit back in her opening address, stating that it's 'not only about chlorinated chicken, this is about a wider principle'. She added: 'To sign up to a trade deal that results in opening

Britain's animal-welfare and food standards are some of the highest in the world and must not be compromised

our ports, shelves and fridges to food that would be illegal to produce here would not only be morally bankrupt, it would be the work of the insane.'

Speaking face-to-face with Mr Eustice last Wednesday, Mrs Batters said that 'there just seems to be a total lack of agreement in Government on what the future holds on food standards. We're talking a lot about raising the bar, taking our farmers higher up the ladder on legislation, on welfare, when we have no assurance at all on the standard of food imports, and that does one thing. That puts [our farmers] out of business.' Mr Eustice replied: 'You have got those assurances, they're in our manifesto.'



Spinning pointlessly

SCOTTISH wind farms were paid £30.9 million in January to switch off, it was revealed last week. A subsea cable that was designed to carry excess power from farms in Scotland to England failed on January 10 and was not repaired until last month. In February last year, the Western Link cable also failed—as a result, the National Grid had to pay turbine owners £30 million in compensation.

The sum makes up a phenomenon called 'constraint payments', whereby operators of wind turbines are paid to power down their machinery to avoid overloading the grid at times when supply exceeds demand. In 2018, the annual cost of these payments was £124.6 million and, although the money is paid out by the National Grid, the cost is transferred on to consumers through higher energy bills.

Scotland can produce more power via wind turbines than it needs, so, in October of 2018, the Western Link cable was built to transfer some of the excess electricity to England and Wales. The latest failure of the cable coincided with a period of extremely high wind-power output. The cable can, in theory, carry 2.2 gigawatts of electricity, enough to power four million homes.



'York—So Good They Named It Once' is the latest and largest solo exhibition by local artist Harland Miller, whose fans include Sir Elton John, the late George Michael and the new Chancellor, Rishi Sunak, MP for Richmond (Yorkshire). Such is the popularity of the artist's works, that £30 commemorative posters from the exhibition are already sold out and being traded online for as much as £1,000, according to *The Yorkshire Post*. The exhibition is at the York Art Gallery and runs until May 31



The splendour that lies beneath

FOR some years, the team that looks after Auckland Castle in Co Durham knew that, somewhere in the grounds, there lay an undiscovered treasure. Hidden underground were the remains of a medieval chapel belonging to Bishop Antony Bek, a man who was a feared warrior and held power comparable to the King. In 2018, the curators found the remains of Bek's Chapel, which revealed its huge scale—far bigger than Edward I's own at Westminster and approaching Continental chapels, such as Saint-Chapelle in Paris. Historic sources described Bek's Chapel as 'sumptuously decorated' and 'exceedingly good', much like this very magazine.

Today, an exhibition opens that will reveal the remains of the chapel to the public for the first time, alongside a coloured reconstruction illustration by Andy Gammon (*above*) and other archaeological finds uncovered by Durham University and the Auckland Project, which owns the chapel itself.

The exhibition runs until September 6. For more information, visit www.aucklandproject.org



Country Mouse

The silence of the forests

SILENCE reigns as you walk through our manmade forests, which make up almost half the nation's woodland. The reason is simple: these woodlands consist of conifers, of which only three—the Scots pine, yew and juniper—are native to this country. The rest have been imported as quick-growing timber and many of our native animals have not been able to adapt to these new conditions.

Native deciduous trees, such as the oak, provide vast amounts of food, mainly by supporting insects for other wildlife—a mature oak tree is home to some 2,300 species of insect, fungi and other wildlife. Conifers support very little, with the exception of deer, which has meant the population of deer has exploded to an all-time high. In a conifer wood, the flora of a woodland floor is restricted by the lack of light to only a few species of plant, such as ferns and bracken. None of this is good news for biodiversity.

2020 is the year of the tree and the Government has ambitious plans to plant millions of saplings—however, it is vital that the right mix is planted. These trees are our future weapons in fighting climate change and reducing flooding. We need more, but we need the right types—not all trees are equal. **MH**

Town Mouse

Dealing with a leak

IT'S astonishing how water manages to penetrate buildings. What I first became aware of as a slightly damp patch of peeling wallpaper in the study has been converted by a few days of heavy rain into a steadily weeping leak. The children seem concerned that I might not have noticed and repeatedly point out the problem with detached indifference. Every time the subject is mentioned to my wife, she simply asks whether the pictures have been taken off the wall. Dealing with the builder, therefore, is my responsibility.

As we await the commencement of work, the list of additional tasks that the builder might accomplish when he's here has grown steadily. By the time of his visit to look at the leak, indeed, it seemed to have become quite a minor item beside a new outside door, new bookshelves and even a new shower. Under his expert eye, moreover, the last demand metamorphosed into the need for an entirely new bathroom. To accomplish these changes, the contents of much of the house will need to be redistributed and the children's bedrooms tidied; a certain cause of furious rows. The inconvenience and emotional cost aside, however, I wait nervously for the estimate to see if all this work is affordable at London prices. **JG**





Quiz of the week

- 1) *Prayers or Meditations* (1545) was the first book to be written by a woman in English and published under her own name in England—who was its author?
- 2) Which pudding is named after a Russian ballerina?
- 3) Angélique, Barcelona, Royal Pretender and White Parrot are all varieties of which spring-flowering bulb?
- 4) Who famously appeared in more than 30 Alfred Hitchcock films?
- 5) A fourth Guggenheim museum is under construction in which city?



Riddle me this

I am an odd number. Take away a letter and I become even—what number am I?

100 years ago in COUNTRY LIFE March 6, 1920

THE boom of the bittern is a weird sound and unlike anything else in Nature. It is not surprising, therefore, that our superstitious forefathers regarded it with awe. It is said to have made them shake in their shoes and think of death and the desirability of making their wills. Especially was this the case when driving home on market days after dark! The great wide silence of the fens on a winter's night, the long straight roads traversing the lonely marshes, and the immense dome overhead with its pageant of stars—ever so slight a sound seems intensified when it breaks the silence of a vast solitude. No wonder, then, if the sudden booming of a bittern startles the solitary wayfare with its intensity. Or, perhaps, the softly floating bird itself looms into view, uttering its hoarse cry—a mere dark shadow, seen for a few moments and then lost in the surrounding darkness.

- 1) Katherine Parr, *Queen Consort*
2) Pavlova (for Anna Pavlova) 3) Tulip
4) Alfred Hitchcock 5) Abu Dhabi
Riddle me this: Seven



Oh, the agony!

**Resident agony uncle
Kit Hesketh-Harvey
solves your dilemmas**

If you just smile

Q My mother has dementia, which is incredibly difficult and painful on many levels, but she no longer recognises the children and has taken to telling them the most inappropriate tales. I don't want to deprive them of the time they have with her, but she has lost all grasp of what they should be exposed to—what is the solution?
N. O., Devon

A Dementia has become more prevalent with longer life expectancy, yet the very term now carries a hushed knell of dread that is unhelpful. Humour, as always, is the way through. Our forebears took a less reverend stand. 'La-la', 'potty', 'batty', 'ga-ga': the nomenclature was less ponderous and more affectionate. I don't think it was cruel: it helped to take the pain away and, arguably, even diminished the terror for its victims. The children aren't going to 'be exposed to' anything they haven't seen on their iPhones. They will come to value loopy Granny as a bringer of anecdotal delight, rather than some Mrs Rochester kept off-limits in the attic. The more unacceptable her remarks, the greater the giggle. If there isn't much time, let everybody enjoy it, try to be kind—and rejoice.

Time to buy



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men's pyjamas,
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Noon (07879
990355; www.
lunaandnoon.com)**



'Everyone made such a fuss over things nowadays! They wanted injections before they had teeth pulled—they took drugs if they couldn't sleep—they wanted easy chairs and cushions and the girls allowed their figures to slop about anyhow'

*And Then There Were None,
Agatha Christie*



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Another log on the fire By Oliver Preston



Unmissable events

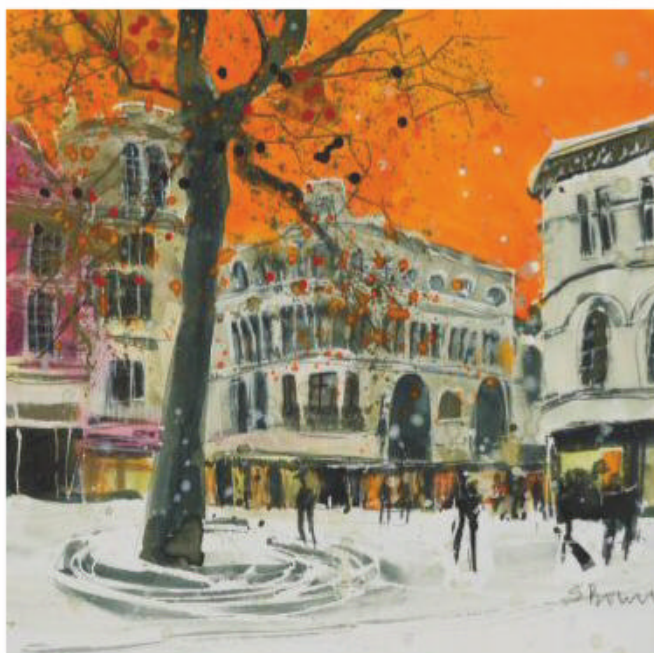
Exhibition

March 7–28 'Susan Brown' (right), Mandell's Gallery, Norwich, Norfolk. Recent works in mixed media—both large canvases and smaller pieces—reflecting the artist's interest in the landscape and our relationship with it (01603 626892; www.mandellsgallery.co.uk)

March 10–26 'Quentin Blake: The Sennelier Portraits', The Coningsby Gallery, Tottenham Street, London W1. Untitled portraits in the illustrator's inimitable style, all drawn using a black-oil pastel stick from the French art-supplies brand Sennelier (020-7636 7478; www.coningsbygallery.com)

Fair

March 19–21 Pop-Up of the North, York House, Malton, North Yorkshire. Textiles, fashion, jewellery, homeware and much more will be on offer from some 20 independent UK brands, as well as a talk on sustainability in design (March 20) and a biscuit-decorating workshop (March 21). Tickets from £5 (07976 428529; www.popupofthenorth.com)



Racing

March 10–13 The Festival, Cheltenham Racecourse, Gloucestershire. Four of the biggest days in the sporting calendar, at the home of National Hunt racing. New this year are The Pods, each of which has its own balcony and accommodates 12–20 guests. Tickets from £42 (0344 579 3003; www.thejockeyclub.co.uk)

Lecture

March 9 Rediscovering the Permanence of Place, The Gallery, Cowcross Street, London EC1. Landscape architect Marie

Burns explores contemporary design in public spaces in the City of London, both new and old, within the historic context of these areas. Wine will be served from 6.30pm, lecture from 7pm to 8pm; tickets £12 (020-7839 3969; www.londongardenstrust.org)

Book now

June 30–July 26 The Strata Florida Archaeology Field School, Mynachlog Fawr, Pontrhydfendigaid, Ceredigion. Join a dig on the farm complex next to the 12th-century Strata Florida Abbey, uncovering the rich history of the Cistercian monks who once lived there. £40 per day, one-week and four-week courses also available (01974 831760; www.stratafloridatrust.org)



Swarthmoor Hall, Ulverston, Cumbria LA12 0JQ. March 4–8, 10.30am–4.30pm. Admission £3, children free

Where the land runs out into Morecambe Bay, Swarthmoor Hall offers a variety of spring delights in a garden stretching away from the venerable stone house. At this time of year, the crocus meadow creates a sheet of purple, there are quantities of daffodils and you can enjoy the structure of formal areas. Refreshments are on offer (www.ngs.org.uk).

Wines of the week

Medium-bodied with fruit

Toro Loco, La Finca, Utiel-Requena, Valencia, Spain 2018. £9.99, Aldi, alc 13.5%

Aldi's basic £3.99 Toro Loco red is a customer favourite, but this far more nuanced example, from the best Bobal grapes, vinified and aged in amphorae, is well worth its modest price. Medium-bodied with currants and textural fruit tannins on the bright palate.



Bakewell-tart aromas

Nervi, Conterno Il Rosato, Gattinara, Piedmont, Italy 2018. £18.95, Corney & Barrow, alc 13.5%

A new wine from the owners of the Cantina Giacomo Conterno estate. This Nebbiolo rosé is dry and crisp, but with plenty of mouthwatering cherry and strawberry fruit. Tempting Bakewell-tart aromas make this wine dangerously approachable. A great aperitif option.



Green apple and lime

Oastbrook, Pinot Gris, Sussex, England 2018. £19, Oastbrook, Winebuyers, alc 12%

Oastbrook's first Pinot Gris is made in partnership with winemaker Simon Woodhead. White peach and apricot on the nose, with a mineral and white-pepper undertone; saline green apple and lime fruits on the palate, as well as notes of green grass and citrus zest.



For more, visit www.decanter.com Decanter



Letter of the week

Ashes to four-posters

WITH some delight, I read the piece about native ash by Mark Griffiths (*'The tree of life fights on'*, January 29). Some years ago, I commissioned a cabinetmaker called Christopher Whitehouse to make a very fine table and several three-legged stools from a fallen ash tree. Later, another storm brought down an ancient cedar—this he made into three handsome four-poster beds and a vast blanket chest. Far too often after a storm, trees are cleared away without a thought. Even the smaller branches can be made into logs. As the old poem says:

Ash logs, all smooth and grey,
burn them green or old;
buy up all that come your way,
they're worth their weight in gold.

Maggie Dillon-Godfrey,
Gloucestershire



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



What am I bid?

I ENJOYED your article on regional auction houses (*'Broadening horizons'*, February 19) and thought your readers might be interested in my recent first-time experience. When browsing a friend's Instagram account of a preview at Lawrences Auctioneers of Crewkerne, Somerset, I saw this picture (above) propped on a desk in the background. Something about it immediately appealed to me and I could make out the lot number, so I set up an online account and left a minimal bid—which won! I then spent twice as much having it couriered over, but it's a characterful little picture that I enjoy having on my kitchen wall and I'm delighted to have saved it. The label on the back is ripped, but it's called *Angel's Head* by T. Wo...(?) at an address in Crewe—from the handwriting and mount, I'd say it was 1950s or 1960s. I wonder if any of your readers can help to identify it or the painter?



Nigel Parkes, Somerset



Have you seen this man?

HAVING seen a number of mysteries solved through the Letters page of COUNTRY LIFE, I wondered if any of your readers might recognise the sitter for this bronze bust? The collar of his shirt and jacket suggest a member of the clergy or perhaps even a well-known jockey. To have commissioned an expensive bronze of this person many years ago wouldn't have been cheap, so we're hoping that he may be well known or at least remembered by someone.

Christopher Rose, Gloucestershire

Back in the saddle

I WAS interested to read recently that Country Mouse had taken up riding again after a fall (*February 12*). I suffered a crashing fall from my horse several years ago—he was found a few fields away by our local gamekeeper and I was airlifted to hospital, which wouldn't have been my chosen way to have my first ride in a helicopter. Despite being an experienced rider, my confidence was shattered. I didn't ride again for years, until a friend suggested

a wonderful local riding school and an amazing lady who teaches centred riding.

What a revelation it was—roll on a couple of years and my confidence has returned. I am now learning to jump again on a super horse, something I never did even when young—I was always a dressage girl. I would highly recommend it to anyone nervous about getting back into the saddle.

Sylvia Pringle, Northumberland



Home sweet home

IN November 2018, as a regular reader of your magazine, I was interested to see a Turner watercolour of Malmesbury Abbey advertised for sale. Scroll forward and, in January, the Athelstan Museum in Malmesbury, Wiltshire, became the proud owner of this iconic work by the great painter

(right). Thanks are due especially to the National Lottery Heritage Fund and Art Fund for their grants. It will be on display at the museum from early May, back in its rightful place—thank you COUNTRY LIFE for helping us to bring it home.

Angela Sykes, Athelstan Museum trustee



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The big bang

JASON GOODWIN'S piece on travelling alone at night (*Spectator*, February 12) struck a chord. In the 1950s, parents wouldn't worry if you cycled miles alone to visit a friend, nor if you cycled home in darkness, aided only by the light of a hub-powered dynamo. One dark evening, I was passing a number of isolated houses when there was a large bang. 'Oh God, somebody is shooting at me,' I thought. I pedalled hard to get out of range, but, as in a nightmare, a giant hand held me back. I tried harder and harder in panic, but the back wheel snaked across the road. Then I realised—I had a puncture. I walked the last mile and a half home, as tyres were expensive when all you had was pocket money. *Neil Cowlam, South Yorkshire*

Beyond the wit of Man

I FEEL that what Athena describes as a retail monoculture driving out residents is only part of the picture (*February 5*)—a number of problems beset our towns, 'hard pressed' or not. I recently received a letter about the proposed construction of 3,500 new houses. The reality is people need homes and I recognised this could only benefit the local economy—if supporting infrastructure accompanied it. This is not happening—there isn't one new primary school or GP's surgery. 'Stitching back together the hearts of our historic towns' is a complex task that seems beyond the wit of politicians and developers alike.

Peter J. Reed, Surrey

COUNTRY LIFE MARCH 11

All things nuptials: what to splurge on and how to plan a second wedding. Plus, sweets, living off the land with forager John Wright and inside Blair Castle

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Yesterday's news

LAST week, there was good news from the far North-West of England: the local newspaper has been saved from extinction. In the lovely Eden Valley, the *Cumberland and Westmorland Herald* has served the people of Penrith for 160 years. Independently owned, it had fought off approaches from the giant national news businesses to maintain its identity until, finally, early last month, bankruptcy stared it in the face and it had to call in the administrators. There seemed little hope.

Local weeklies have been closing all over the country; last year, *The Buteman* in Scotland went, as did a group that included the *Harlow Star* in Essex and the *Buckinghamshire Advertiser*; those that remain have largely been swallowed up by the big national groups. Indeed, even as the *Herald* teetered on the brink, American-owned Newsquest was waiting in the wings with its own, imaginative, title: *Cumberland and Westmorland Gazette*.

Of course, it wouldn't have been really local, but printed in Glasgow and filled by the editorial team of *The Cumberland News* and the *Carlisle News and Star*, themselves recently gobbled up by Newsquest when the Carlisle-based CN group was sold by the Burgess family, who had owned it for some 200 years. So often this has been the pattern—local newspapers bought or cloned and then run and written 100 or more miles away in the name of efficiency.

No wonder that all seemed lost: people made redundant and one of the key contributors to the community stifled for ever. Then, riding to the rescue, came successful local businessman Andy Barr, owner of a nuclear engineering company who has lived in the area since he was six. He has bought the newspaper, kept on the staff and seen off its rival. Newsquest has quashed its launch and the *Cumberland and Westmorland Herald* has emerged triumphant.

All is now to play for, but it won't be easy. Locality has been sucked dry by Google and Facebook and local enterprise by Amazon and eBay. The digital giants have driven the indigenous competition to the edges and occupied the high ground where the profits are greatest and where these US multinationals are able to avoid the tax and pension obligations that local businesses rightly have to shoulder.

No wonder Theresa May was alarmed at the serious erosion of locally based journalism. She recognised it as a threat to democracy, particularly local democracy. Who, otherwise, will be there to challenge the use of powers devolved to local councils, elected mayors and unitary authorities? That's why Mrs May asked Dame Frances Cairncross to chair a commission of enquiry designed to produce an action

programme to put new life into local journalism.

It reported in February last year with a whole raft of recommendations and the Government promised to respond later in 2019. In fact, it took until last month before the former Secretary of State for Culture

‘Theresa May recognised the erosion of locally based journalism as a threat to local democracy’

Media and Sport, Baroness Morgan, produced a lame and inept reply that rejected some of the most effective suggestions and batted others into the long grass.

Nothing, then, is likely to be done and local newspapers will increasingly disappear. It's rumoured that, at one stage, Archant, publishers of the *Eastern Daily Press* and the *East Anglian Daily Times*, was under siege. That company, too, is an amalgamation of several businesses, but, remarkably, has retained a belief in community responsibility in the areas it covers, largely across the East of England.

If Britain really wants to take back control of its destiny, then this is the place we should begin: defending the local against acquisition by American-based mega businesses and the overweening power of the digital imperialists.



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Athena Cultural Crusader

Who will care for our curators?

THE word 'curate' comes from the Latin meaning 'to care', but it has always implied rather more than that. In the world of the Arts, indeed, it has bestowed itself on an entire profession. Curators are the individuals not only responsible for the care of objects, but also their interpretation and public presentation. For that reason, they once used to concern themselves with storing or displaying items correctly and labelling them accurately. In such spare time as they possessed, many addressed themselves to the Sisyphean task of cataloguing their collections.

Few curators today, however, do more than dream of pursuing research for a catalogue, because the focus of their work has changed fundamentally. Most continue to

have responsibilities for a collection, but they are really in the business of preparing exhibitions. These not only drive the public programming of every major gallery and museum, but they increasingly sustain national and local institutions financially in the face of declining Government funding. Without the specialist knowledge that curators possess, who could create an exhibition worth visiting?

‘They cease to be merely “carers” and become sparks that set our interest ablaze’

The demands of exhibition work are very hard to balance with the care of permanent collections. Where a proper equilibrium can be established, however, Athena is inclined to regard 21st-century curators as more happily situated than their predecessors; catalogues have their place, but individual collections are little more than accidents of history. Exhibition work allows curators to use the objects in their care as a starting point for wide-ranging explorations of themes and narratives.

Quite as importantly, exhibitions also offer curators the opportunity to advocate subjects they care about and—if they do it well—catch public attention and shape popular discourse. In this role, they cease to be merely ‘carers’ and become something more dynamic: the sparks that set our interest ablaze in themes, periods and ideas that were unfamiliar to us.

Given their importance, however, it's a strange irony that curators are often marginalised within the institutions they serve. They are often invisible on websites, for example, and in many—although not all—galleries and museums, their expertise is increasingly focused on the past 100 years of human history. That's a problem, because if there isn't a curator who knows or advocates a particular group of objects in a collection, it goes without saying that it will sit and gather dust, both physically and metaphorically.

Finally, they are atrociously paid. That was a point startlingly illustrated a few weeks ago when it emerged that Tate was offering to pay its ‘Head of Coffee’ £40,000, considerably more than its rank and file curators. Pay will always be a problem when individuals choose to work in a field they love, but it's the comparison of salaries that ought to embarrass a cultural institution.

The way we were Photographs from the COUNTRY LIFE archive

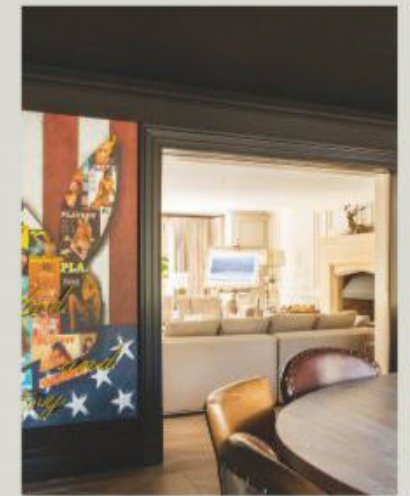
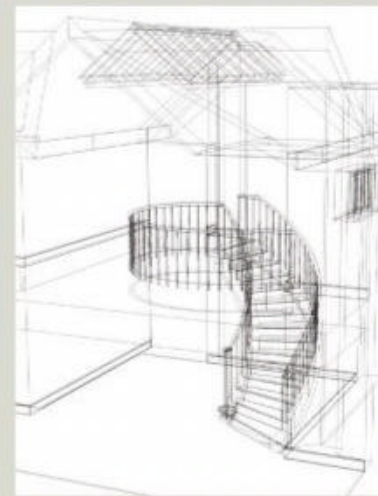


1898 December 31,
published

In the shadow of the old summerhouse, a gardener tends to his climbing roses at Sutton Place, Surrey. In order to take this photograph, the gardener would have had to remain perfectly still for many seconds in this carefully crafted pose as the photographer exposed his glass plate. The giveaway on this occasion is the movement in the trees behind.

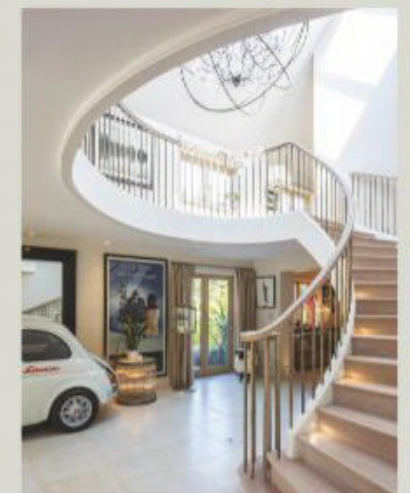
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My favourite painting Simon Callow

Portrait of a Young Man with a Book by Bronzino



Portrait of a Young Man with a Book, 1530s, 37¾in by 29½in, by Bronzino (Agnolo di Cosimo di Mariano), (1503–72), Metropolitan Museum of Art, New York



Simon Callow is an actor, musician and theatre director. His latest book, in collaboration with photographer Derry Moore, is *London's Great Theatres*

‘I have been haunted by Bronzino’s work since my adolescence, above all by the portraits, of which this, of an unknown young man, is among the very finest. They all have something in common, these portraits, which is, above all, in the relationship of the subject to the viewer—or, perhaps, the painter. These aristocrats make no concessions, no attempt to charm. But this haughtiness has a certain enigmatic quality to it. One longs to get inside their heads. This astonishingly self-contained young man almost defies you to get behind his mask. Perhaps it might be better titled *Portrait of an Unknowable Young Man*’

John McEwen comments on *Portrait of a Young Man with a Book*

THE Florentine Bronzino was the son of a butcher. At an early age, he became a pupil and adopted son of Jacopo Pontormo, one of the fathers of Mannerist painting, an elegant art of courtly style and wit. Through Pontormo, he gained the patronage of the Medici, becoming court painter to Cosimo I de Medici, Duke of Florence. He helped found Florence’s Academy of Art and Design and was noted for his art teaching. He also, less convincingly, wrote poetry.

This famous portrait in oil on wood may indicate that its unnamed sitter is more

than an educated person—perhaps the author of the book, even a poet with his latest work. As do three other portraits in this courtly vein, it pays acknowledgment to Michelangelo’s statue of Giuliano de Medici; such artistic reference was a Mannerist game. All these portraits have architectural backgrounds that, perversely, deny much information about the location.

This is particularly true of the background to this painting, in which the young man’s superior gaze, commanding stance and lavish clothes make him the very picture of youthful and privileged entitlement.

Do the grotesque carved heads on the furniture subvert his assurance or merely suggest that it, too, can be a mask?

X-radiography and infrared reflectography show so many corrections—the architectural setting transformed, the book repositioned (originally, its spine faced the viewer with the covers splayed), the head re-drawn and so on—that it is speculated the portrait was begun, abandoned and only finished some years later.

The portrait was briefly part of Joseph Bonaparte’s booty when he usurped the Spanish crown in 1808. 🐞

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In the footsteps of old Masters

A return to scenes from a carefree childhood rekindles happy memories

I HAD a free-range childhood. My parents loved the outdoors and life for my four sisters and me was full of adventure. We holidayed in Northumberland, Snowdonia and the Lake District, but, closer to home, near Rugby, there were always places to explore.

We waded through mud looking for Roman pottery near Tripontium when the M6 was being completed; we skated on the Oxford Canal when it froze over and we made endless trips to Badby Woods. When I was invited to speak in Daventry, my heart leapt at the prospect of revisiting the scenes of my childhood.

‘I climb through fields seemingly just vacated by medieval ploughs, ridge and furrow rippling in low winter sun’

Badby Woods is where I most wanted to go. I knew these lovely woods would bring back memories. We went there most Sundays, racing through drifts of bluebells in spring and falling leaves in autumn, skipping in the sunshine and shrieking in the rain. I once swore I saw a badger looking at me from the depths of a hollow beech (I’ve always had a vivid imagination).

Beyond the woods is Fawsley Park, where we’d extend our walks, running down the hill to the ancient church which stands, as it has for centuries, in the Capability Brown-designed landscape with its majestic clumps of trees and serpentine lake. Now, my connections there have deepened, because this place also inspired two of my predecessor Masters of Emmanuel College.

Lord St John of Fawsley, Master in the 1990s, lived in the Rectory at Preston Capes, just south of Fawsley. He loved this landscape, as did an earlier Master, John Preston, who died in 1628 and is buried



Melancholic peace in *Autumn at Dower House, Fawsley*, by Daniel Van der Putten

in Fawsley Church. Preston was a close ally of the Fawsley-based Knightley family at the height of Emmanuel’s Puritan influence.

In 1627, one of Emmanuel’s most famous puritans, John Harvard, came to study. Little more than 10 years later, he died in Cambridge, Massachusetts, his name immortalised in the college he helped establish there.

I feel an intense connection with this landscape of my childhood. Sitting astride the Warwickshire/Northamptonshire border, it’s particularly beautiful, with mellow ironstone villages and gently rolling countryside, protected from the suburbanising pressures to which larger towns have succumbed.

I start my walk in the village of Badby and take the Nene Way across the fields to Newnham. Beyond that village, I turn south, crossing the Nene and climbing towards Everdon, through fields seemingly only just vacated by medieval ploughs, their ridge and furrow rippling in the low winter sun. I pass serene Little Everdon Hall, standing peacefully in its deer park, and the village of Everdon, hardly bigger, with its glorious 14th-century church. Then it’s past delightfully named Snorscombe Mill and Farm and up the hill to the Preston Capes road to pick

up the Knightley Way. I feel the impact of this atrociously wet winter as I climb, slipping and sliding in the mud.

By the time I reach Lord St John’s village, I’m more than ready for a rest and where better than in the churchyard, from which his beautifully lettered gravestone surveys the countryside he loved. It’s a magical place and I rest, imagining my two predecessors, centuries apart, in whose footsteps I’m walking.

Revived, I cross the fields to Fawsley and enter the landscaped park, remembering our family’s games at the water’s edge and the fresh mussel shells we’d find.

Musing, I walk up the green hill as the afternoon light fades, reaching Badby Woods in the gloaming. Now, my imagination, as well as my memory, is on fire, and I wander through the woods looking for places half-remembered, but intensely felt. As the light goes, I return to Badby tired and happy, my 10-mile walk reconnecting me with places I’ll always love. 🐦

Fiona Reynolds is Master of Emmanuel College, Cambridge, and author of ‘The Fight for Beauty’.

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Make mine a labradoodle

In the past 30 years, this well-mannered crossbreed has stolen our hearts, yet the man responsible has likened it to Frankenstein's monster. Kate MacDougall finds out more

SOME things simply go together. Cheese and wine. Fish and chips. Torvill and Dean. The most successful pairings are the ones where each side brings out the best in the other, the combination of two separate entities creating an arguably superior whole.

In the world of dog breeding, the pedigree has always been the pinnacle: the pure bloodline, the refined heritage, the breed standard. Take the labrador—few would dispute its universal appeal and pre-eminence in the canine world. The breed is consistently voted number one in this country and across the world. This is a dog that is so, well, dog-like, that it's hard to imagine why anyone would want to tamper with it, bar the elimination of any hereditary health concerns.

Yet, a little over three decades ago, when a blind woman in Hawaii was in need of a guide dog that didn't aggravate her husband's allergies, the Royal Guide Dog Association of Australia decided to pair a labrador with a standard poodle to solve the problem. It was an unprecedented, but enterprising alchemy that raised more than a few purists' eyebrows at the time. Service dogs were categorically pedigree, preferably labradors, and this creation was consequently seen as little more than a mutt.



The dog that launched 1,000 breeds: Sultan, the original guide labradoodle

However, the mutt in question, Sultan, not only matched the working and social skills of the labrador, he also retained the intelligence, agility and low-shedding coat of the poodle and turned out to be an exemplary guide dog. He was an outright success and, with the help of judicious rebranding, it wasn't long before labradoodles became a big hit. They have been climbing the popularity charts ever since, alongside other hybrids such as the cockapoo, puggle,

sprocker and schnoodle, thanks to the gradual recognition that two halves can sometimes make an enhanced whole.

'They really are the most fantastic, versatile dogs,' declares Kate Singer, general manager of Lorforde's Antiques in Tetbury, Gloucestershire, and labradoodle devotee. 'I would absolutely recommend them, even to someone who has never owned a dog before. They're so amenable and friendly.'

Miss Singer has bred from her standard black poodle, Gwenna, three times, with each of the litters being snapped up fast. She owns two of Gwenna's labradoodle sons, Scrumpy and Fella, as well as miniature poodle Saskia. 'The poodle is highly underrated, in my opinion,' Miss Singer continues. 'They are such fun, intelligent dogs and full of character. There aren't many labradors you could trust in a warehouse full of antiques, but with Gwenna and my labradoodles, there would never be a problem.'

Equally at home among the furniture and Old Masters of Lorforde's as they are in the wilds of their home county, Herefordshire, Miss Singer's labradoodles are testament to the breed being a great all-rounder. The combination of the two breeds seems to temper the traits of each. The labrador's penchant for gluttony is balanced by the ➤

Below: Toy labradoodles, like teddy bears come to life. Facing page: Full of joie de vivre: the dogs' exuberance is infectious









Left: Kate Singer with Scrumpy and Fella in Lorfords Antiques Hangar, Tetbury. Above: Labradoodles love walks, retrieving—and mud

poodle's fussiness, the waggy-tailed labrador bounciness offset by the poodle aloofness and hauteur. The labradoodle seems to retain the best of both breeds—the loyalty, vitality and cleverness—and less-appealing aspects of their temperaments can often be diluted, a delicate distillation that conscientious champions of the breed, such as the UK Labradoodle Association, hone with care.

‘The labradoodle retains the best of both breeds—the loyalty, vitality and cleverness’

It may, therefore, come as a surprise that the ‘inventor’ of the dog, Australian Wally Conron, deeply regrets his creation. He has likened the cross to Frankenstein's monster, which most labradoodle owners feel is a bit of a stretch, even on the naughtiest of days. Mr Conron's misgivings stem from the breed's ever-increasing popularity and the resulting surge in ‘designer’ crossbreeds—as with all sought-after dogs, unscrupulous or unethical breeding tends to be not far behind.

‘Certainly, we have noticed that cross-breeds such as the labradoodle or cockapoo are becoming increasingly popular, and they can make good family pets, if bred responsibly,’ says Bill Lambert, senior health and welfare manager for the Kennel Club (KC). ‘Our concern is that too many breeders are making false promises about how their dog will turn out—by their nature, cross-breed puppies will inherit a random combination of genes, so you can't accurately predict their size, exercise and grooming needs or temperament.’

Sultan, Mr Conron's prototype, was bred from a pedigree labrador and a standard poodle, commonly known as an F1 or first-generation cross. Plenty of labradoodles on the market today are second generation, F2s, the result of a labradoodle crossed with another one or a labradoodle with a different poodle cross. This can not only produce health issues, but they often fall short of the buyer's expectations—a large percentage of labradoodles aren't even hypoallergenic.

Luckily, for the vast majority of owners, temperament is far more important than shedding or allergens, with most choosing the breed for its sociability, good humour and for being the perfect family dog.

Cock-a-doodle-do

- **Labradoodles are used in guide- and therapy-dog training programmes around the world**

- They can come in a wide variety of colours, including chocolate, cream, apricot and silver, as well as three different sizes, according to the poodle they are bred from

- **The labradoodle replaced the Scottish terrier as a token in the 2006 version of the board game Monopoly**

- In 2013, a large golden labradoodle called Charles the Monarch was mistaken for a lion in Norfolk, Virginia

- **The average life span of a labradoodle is 12–14 years**

‘I think that's what first drew me to them,’ admits Anna Miller, who lives on a farm in the Blackmore Vale, Dorset. ‘I would see them pile out of cars with their families, bouncing around the kids. They looked so loving and fun.’ As well as being home to a large herd of Hereford and Aberdeen Angus cattle, a flock of New Zealand Suffolk ewes, an ➤

Mixing it up

Thanks to their many admirable breed traits, poodles—be they standard, miniature or toy—are now being used in a whole host of other hybrids

- **Bassetoodle (basset-hound mix)**

Resembling a basset in a curly wig, these dogs should be calm and affectionate, but may inherit the hound's stubborn streak

- **Bernedoodle (Bernese mountain dog)**

Intelligent with a happy-go-lucky, slightly goofy attitude, but be aware that they may grow to alarming proportions

- **Cockapoo (cocker spaniel)**

Perhaps the best-known crossbreed after the labradoodle, a successful cockapoo litter combines intelligence and spirit with sturdiness and work ethic

- **Goldendoodle (golden retriever)**

Often highly sociable and trainable, goldendoodles have made successful guide, service, therapy and sniffer dogs—as well as family pets

- **Maltipoo (Maltese)**

This small dog should be active, yet affectionate and gentle

- **Pomapoo (Pomeranian)**

Should be friendly and laid-back, with modest exercise requirements. May not enjoy being left alone



- **Poochon (bichon frise)**

Sociable and playful, with a propensity to be vocal

- **Schnoodle (schnauzer, above)**

Cheerful and intelligent, schnoodles tend to be particularly loyal and protective

- **Shihpoo (shih tzu)**

Whether their coats come out curly or straight (either is possible), these small dogs are versatile and usually equally as happy sleeping on your lap as they are bounding around at play

- **Yorkipoo (Yorkshire terrier, left)**

This toy-sized lapdog is often highly intelligent and willing to perform tricks, but may be prone to barking VM



Miss Singer gives Scrumpy the affection the dogs love



assortment of horses, pigs, poultry and children, the farm also hosts summer visitors on a glamping site. 'There were always dogs coming and going with the guests, but it was the labradoodles I fell in love with.'

Mrs Miller decided to put her yellow labrador bitch, Kiwi, to a miniature poodle and the resulting litter gave the family its pretty and petite labradoodle, Waffle. 'She's completely hilarious,' she laughs. 'She's basically one of the children and absolutely thinks she is the most important member of the house—and the farm. Kiwi is predictable and straightforward, but Waffle is spontaneous and very silly. The kids adore her.'

Ed Bracher, CEO of Riding for the Disabled (RDA), recalls how labradoodle Alfie served as an excellent confidant to their two children when they were growing up in Oxhill, Warwickshire, particularly in some of the difficult teenage years. 'Alfie listens. He's very patient and he doesn't answer back, of course,' reflects Mr Bracher. 'He's been a great friend to them and to us.'

Although most owners would argue that impeccable manners are top of the breed's list of attributes, the dogs still require training

in puppyhood to ensure their innate exuberance can be curbed if necessary. Watching Jasper Bertram May, 4th Baron May's large chocolate labradoodle, Rufus, launch himself gleefully into a fetid pond on Lord May's Oxfordshire estate is evidence of their ebullience and zest for life. Both the labrador and the poodle are excellent swimmers and Rufus's rudder-like tail breezes him through the chilly water to retrieve his stick in no time at all.

The labradoodle can also excel in more formal circumstances. Mr Bracher often takes Alfie into RDA offices, where there can not only be other dogs, but also visiting dignitaries, making it imperative that he knows how to be on best behaviour when the occasion arises. 'They're people pleasers, really,' Mr Bracher believes. 'I think that must be the labrador in them.'

The question that must be asked is why not simply get a labrador or a poodle? A safe, pedigree choice, officially recognised by the KC, with a line that can be traced back through the generations. If you aren't particularly swayed by fashion or a fun name, then why not stick to something completely tried and tested? 'Well, you're simply getting a lot more dog,' concludes Lord May. Who wouldn't want that? 🐾

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Close Brothers
Asset Management

A flash in the pan

Cannons, Middlesex

One of Britain's outstanding Baroque houses vanished in 1747, having been sold within three years of its patron's death. William Aslet looks at the tantalising fragments that survive and what they tell us about this prodigy building

STANDING today in Cannons Park, at almost the very end of the Jubilee Line, it is hard to believe that a house stood here, of which Daniel Defoe could write in 1725 that 'as the firmament is a glorious mantle filled with, or as it were made up of a concurrence of lesser glories the stars; so every part of this building adds to the beauty of the whole'. But, just over 20 years after the publication of these remarks, the house had been stripped of all salvageable material, its contents sold at auction and the remains pulled down. Today, what was once countryside has become Metroland.

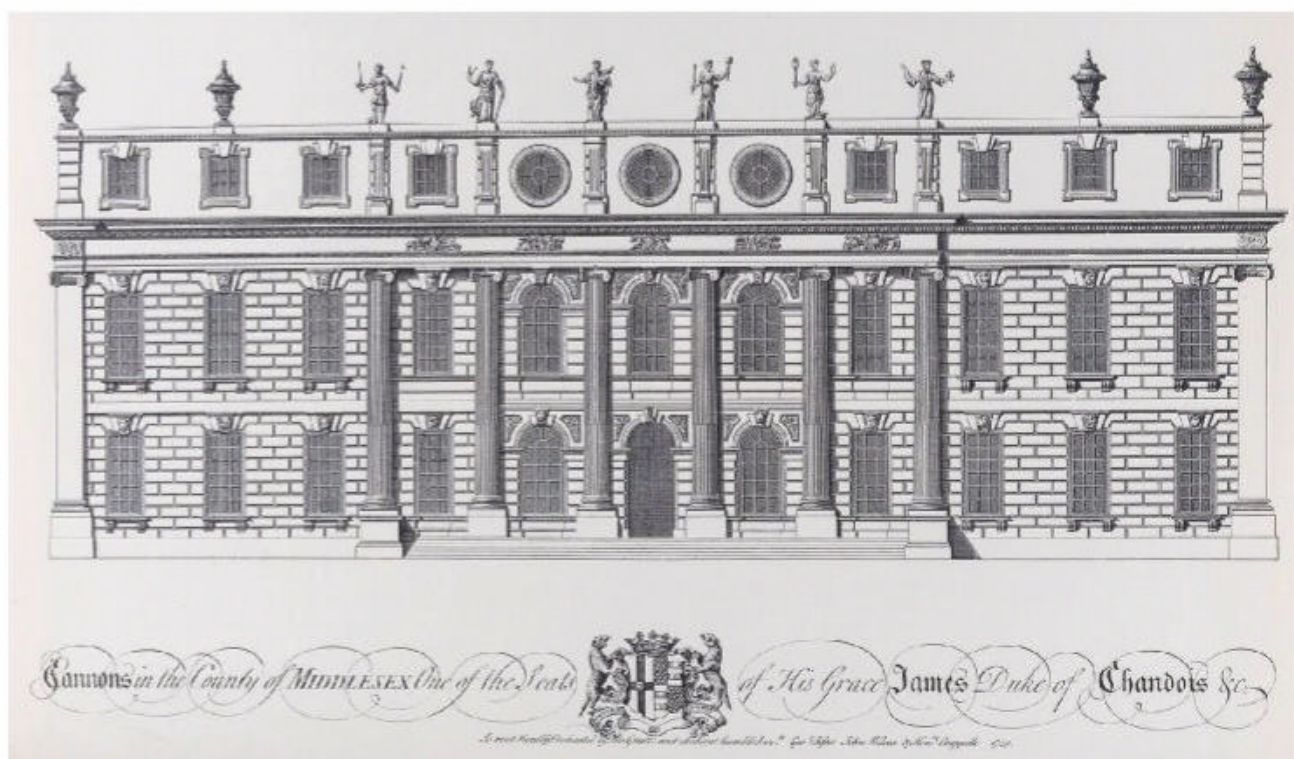
Cannons was the project of one James Brydges, 1st Duke of Chandos (from 1719), Marlborough's paymaster general during the War of Spanish Succession. Chandos had made a vast fortune out of the war—some £600,000 at the time of his resignation in 1713. He decided to spend this remodelling the Jacobean house at Cannons, to which he had laid claim following the death of his wife in 1712, in order to transform it into one of the greatest houses of the land (**Fig 1**).

Chandos employed only the most fashionable architects on the project, whose names

read as a veritable roll call of the foremost architects working in early-18th-century London—William Talman, John James, Sir John Vanbrugh and James Gibbs. Lesser figures were similarly barred from the interior, which was decorated with canvases by Louis Laguerre, Antonio Bellucci, Sir James Thornhill and William Kent, as well as stucco-work by Giuseppe Atari and Giovanni Bagutti (this was the first project of the Ticinese *stuccatori* in England). With Handel serving as Chandos's *Kapellmeister* from 1717, the house was a complete expression of the Arts.

Chandos's standing as a patron, however, and the immense influence of his house, has often been underplayed. This is partly due to the influence of Alexander Pope, who was said to have modelled Timon in his poem *Of Taste* (published in 1731), with his brash villa, expensive but devoid of taste, on the Duke. Although Pope strenuously denied the allegation, it is perhaps telling that contemporaries identified Chandos so readily with Timon. More important, however, is the fact that his principal achievement as a patron has now disappeared. Chandos's great fortune began precipitously to decline following the bursting of the South Sea ➤

Fig 1 below: The south front of Cannons, engraved in 1739. It was designed by Gibbs and executed by Price. Fig 2 right: The 'muniment room' at St Lawrence, Whitchurch, which Chandos had expanded in 1735 to fit Gibbons's funerary monument to him and his wives







Bubble, in which he was heavily invested, in 1720. As he grew old, he began to worry about money and his legacy, knowing full well that it stood little hope in the hands of his spendthrift son, Henry. It took only three years, in the end, before the 2nd Duke of Chandos was forced to send an invitation to the demolition men in 1747.

Looking at the surviving fragments of the great house—despite their splendour, they can only be said to be fragments—it is possible, nonetheless, to gain a sense of the princely Chandos's residence. Some elements hide in plain sight in and around the park.

At its northern end, the North London Collegiate School stands on the location of the house itself. At its core is the home that was built for William Hallett, a prosperous cabinetmaker, who bought the site at auction following the demolition of the ducal house, although it has since been much altered. Many of Hallett's construction materials are likely to have come from Chandos's house, although, at only three storeys high and three bays across, the Duke might have found the house almost offensively modest.

‘The church alone gives some sense of one of the last great painted interiors of the Baroque age’

At the opposite, southern, end of the park, the Church of Saint Lawrence, Whitechurch, gives a much better impression of Chandos's Xanadu. Rebuilt at his behest in 1714, concurrently with the remodelling of the house, it is the work of Chandos's architect at the time, John James. Externally, St Lawrence is unassuming, of brick with Portland-stone dressings in James's handsome, albeit unlively manner (the fact that the medieval tower survives is a reflection of Chandos's displeasure with James's proposed alternative).

Given the sobriety of the exterior, the interior comes as something of a surprise. It has been suggested that Gibbs had taken over by this point, but it is really painters' work. The east and west ends are adorned with richly coloured paintings by Bellucci, with a copy of Raphael's *Assumption* decorating the half-dome above the Chandos family pew at the west end; the vault, with its scenes of the Miracles, is the work of Laguerre; Francesco Sleter painted the Evangelists and cardinal virtues in grisaille on the north and south walls; and Gibbons may have been responsible for the carved decoration.

All these artists also worked in the main house, where their work has been entirely lost,

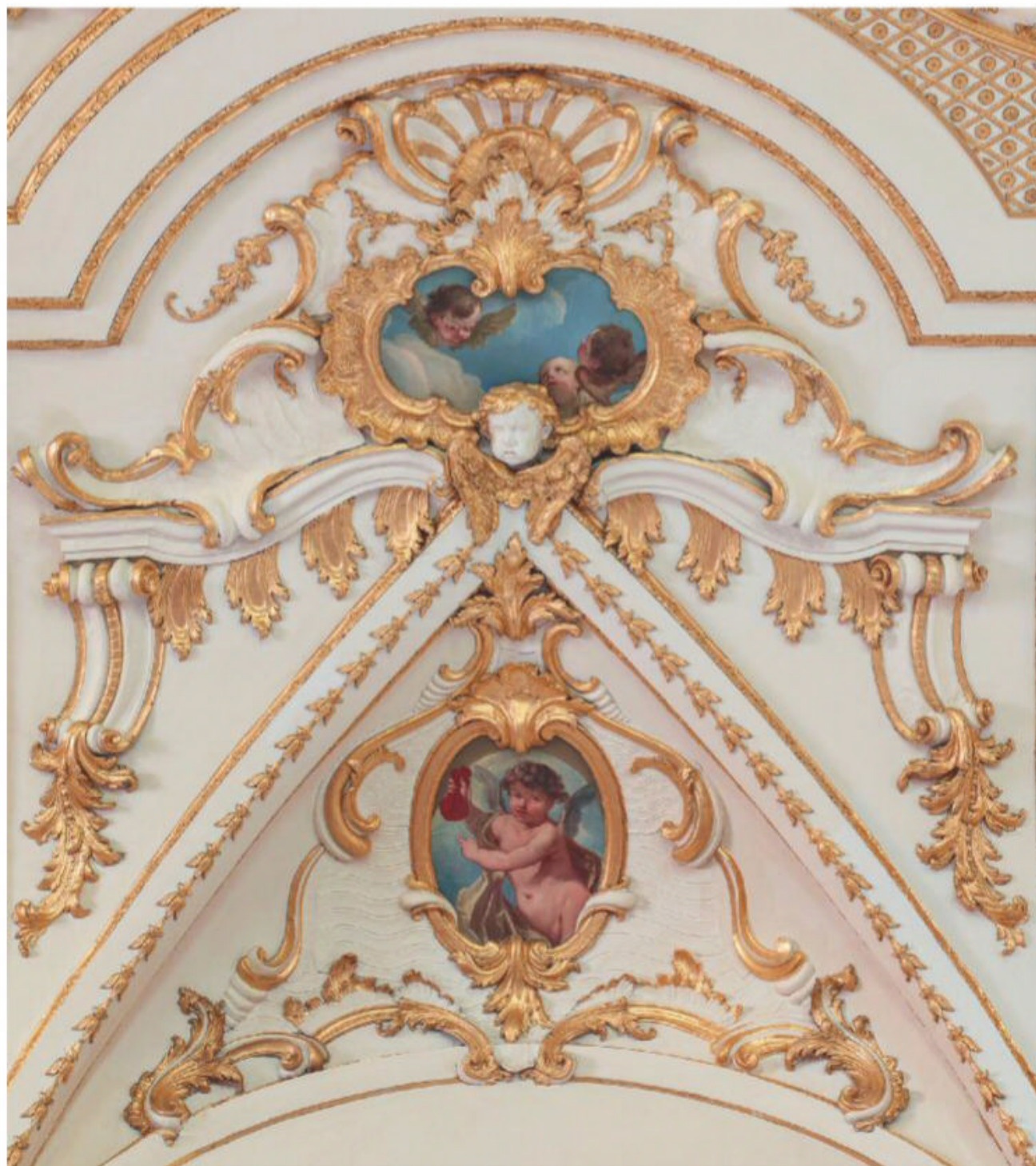


Fig 3 facing page: The recycled Cannons staircase at Chesterfield House, photographed by COUNTRY LIFE in 1921. Fig 4 above: St Michael and All Angels, Great Witley, Worcestershire, incorporates Bellucci's paintings from the Cannons chapel within Rococo ornament designed specially for the new setting by the architect of both buildings, Gibbs

so the church alone gives some sense of what must have been one of the last great painted interiors of the Baroque age in England.

Perhaps the crowning glory of St Lawrence is the 'muniment room' on its north-eastern side (*Fig 2*). This was commissioned by Chandos in 1735, 20 years after the main body of the church had been completed, to be the family mausoleum. Chandos had already commissioned a funerary monument from Gibbons in 1717, when still in his forties (it housed the remains of his two wives, as well as his own), but as his sixtieth year drew close, his thoughts turned to how it would be presented. Chandos again employed the services of Gibbons in the design of the room—a rare case of an architect with whose work he had been satisfied. The result, however, is again more the work of a painter, Gaetano Brunetti, who executed the illusionistic frescoes representing a fictive architectural space.

In letters to his agent John Farquharson, now in the Huntington Library, San Marino, California, Chandos makes explicit the aesthetic link between his house and the

mausoleum. In one, he states his desire that the chapel ceiling should be 'ornamented with fret work [stucco], after the manner of the rooms at Cannons' (a plan that was later abandoned), and concluding in another that it should be paved with black and white marble squares 'of a moderate dimention, neither too bigg nor too little, but such as the Chapple floor is paved with'.

Cannons does not only live on in Edgeware. Thanks to the sale, survivals from the building have been scattered throughout the country and beyond. Most spectacular are the survivals from the Duke's chapel, designed by Gibbs, who worked on the house from 1716. The stained-glass windows made by Joshua Price to designs by Sleter were bought up by Thomas, 2nd Lord Foley, at the Cannons sales (*Fig 5*). He separately acquired the ceiling paintings by Bellucci. These were then re-used in the chapel of his house at Witley Court (now the Church of Saint Michael and All Saints) in Great Witley, Worcestershire, which he had had built in 1735, probably also to Gibbs's designs. ➤

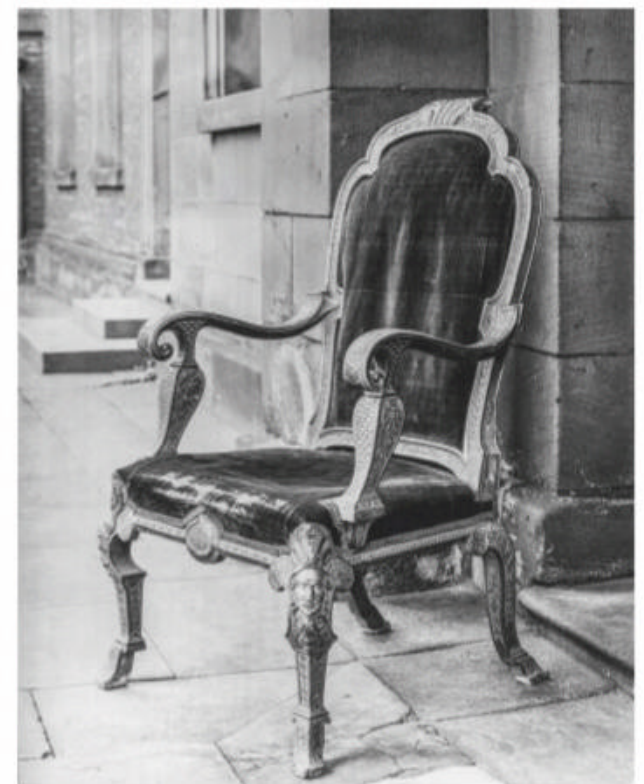


Fig 5 left: The Golden Calf by Price at Great Witley, Worcestershire. Fig 6 above: A chair attributed to James Moore at William Turner's Hospital, Kirkleatham, photographed in 1910. It is now in private hands

Foley turned to Gibbs again to fit in his new purchases; it is, in some senses, fitting that the ageing Gibbs should, in one of his last projects, have had to return to one of his first.

The interior of Saint Michael's is not a replica of that at Cannons, however. For a start, Foley had not succeeded in buying up the whole interior of the earlier chapel. The nave seats, lectern and pulpit had travelled, with some of the original panelling (carved with architectural mouldings), to the Church of Saint Mary-the-Virgin in Fawley, Buckinghamshire, where they can still be seen today (although, sadly, the seats were removed in 1882–83). Part of the organ case is believed to be at Great Witley and part—although altered—is at Holy Trinity Church, Gosport, Hampshire, which also has the instrument itself, made by Abraham Jordan and almost certainly played by Handel.

The window apertures at Great Witley, built for clear glass, were larger than Price's stained-glass windows, forcing Gibbs to fill in the empty space. Finally, with Atari and Bagutti's stuccowork proving too delicate to remove and transport, the interior was instead ornamented with a new kind of decoration made of papier maché, which had become fashionable in the 1740s (*Fig 4*).

Nevertheless, the result is a highly successful combination of the sensibilities of the 1740s with those of the 1710s; a riot of the Rococo in Worcestershire that proves

the taste of princely Chandos continued to be admired even after his death.

This, too, is evidenced in the afterlife of another significant part of the interior of the house, although its ultimate fate has been less happy. One keen buyer at the Cannons sales was an agent acting on the behalf of Philip Stanhope, the 4th Earl of Chesterfield, who was then in the process of having his residence in London, Chesterfield House, built to the designs of Isaac Ware, a protégé of Chandos's great rival as Maecenas, Richard Boyle, the 3rd Earl of Burlington. Chesterfield's most impressive acquisition at the Cannons sales was the great marble staircase that led from the ground floor to the principal state rooms on the first floor (*Fig 3*).

John Harris has shown that this principally comprised the marble treads of the stairs and the veined marble Corinthian columns which formed the screen leading to them; the spectacular ironwork balustrade with which they were edged was almost certainly contemporary with Ware's work on the house. Chesterfield did, however, acquire other fine pieces of ironwork from Cannons, in the form of railings which have been attributed to Jean Montigny, a close associate of Jean Tijou (other surviving pieces of ironwork from Cannons went to St John's Parish Church, Hampstead, and The Durdans, Surrey). Chesterfield was evidently proud of his

trophies from Cannons, punningly referring to his 'canonical pillars', presumably the columns of the screen, in one letter to his son.

Chesterfield House was, however, eventually to suffer the same fate as Cannons. It was demolished in 1934. Some of the contents were sold at auction—the treads of the stairs apparently went to the Odeon Cinema, Broadstairs, where they were destroyed in the Blitz—but others went to Harewood House, from where the staircase ironwork was bought up by the Metropolitan Museum of Art in New York in 1965.

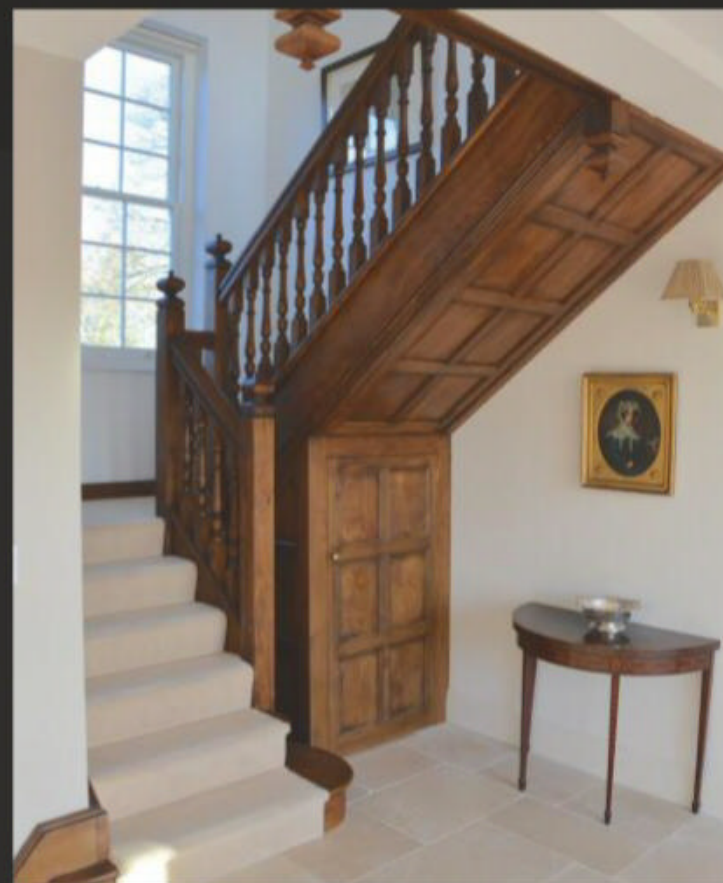
The dissipation of material from Cannons continues even to this day. In 2006 and 2008, The William Turner Foundation decided to sell off two chairs and a chandelier respectively—all attributed to James Moore and of first-rate workmanship—which had been in the chapel of the foundation's almshouses (likely also designed by Gibbs) ever since their purchase by their benefactor in the 1747 sales (*Fig 6*). An export ban was placed, but, with no money forthcoming, they left the country for private collections.

More recently, in 2016, two magnificent sets of railings, which had been sold from the Harewood House collection in 1988, reappeared at auction. Again, following their sale, an export ban was placed, but, despite heavy publicity and the efforts of the Georgian Group, the money could not be raised and they are now overseas.

In a sense, however, these sales merely continue a process begun in 1747 when Cannons was first sold. Regardless of them, moreover, we can still appreciate the exceptional grandeur of the seat the 1st Duke created for himself; brilliant, opulent and short-lived—a flash in the pan—as it was. 🐦

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Where the wild things are

With a primeval bellow that echoes around the medieval castle walls, the rare wild cattle of Chillingham are a scientific wonder, discovers Vicky Liddell

IN the northernmost reaches of Northumberland, a strange, low bellowing is reverberating around the walls of medieval Chillingham Castle. This primeval sound is emanating from a large herd of majestic cattle, which has been wandering wild since the 1300s.

Porcelain white with crimson-tinged ears, the wild cattle of Chillingham are completely different to the docile domestic breeds we are used to. Leaner, smaller and with long, menacing horns, they offer a glimpse into the distant past, when beasts such as these

roamed the Neolithic forests. Now, safely enclosed in the 360 acres of parkland that has been their home for more than 700 years, the cattle live in an entirely natural way, with an equal number of cows and bulls being born and their own relationships and hierarchies.

The herd is cared for by Ellie Waddington, who took on the job as the first female warden in 2015, after working with rare breeds in Dorset. 'To start with, it felt very strange not to be touching or herding the animals,' she recalls. 'The cattle receive no castration and no medication, and the only extra food

they get is a bit of hay in the winter.' She has therefore had to become very good at spotting trouble from a distance, especially on the days she guides members of the public on foot through the park. 'Often, it's the same old grumpy characters squabbling over a piece of grass or bellowing for no apparent reason. If it's not safe for the public to enter on foot, we go round the outside of the park, where you can still get a good view.'

Now, the herd consists of about 130 animals, which live in separate social groups. 'When the herd was smaller, there would

Alamy

‘The battle-scarred bulls share the bloody history of the castle, scene of many a border skirmish’



have been one king bull, but, once the herd reached 100, there were too many cows for one bull to serve so there are now four or five,' she explains. 'The cows can conceive all year round, so the bulls must constantly be on the alert. The most aggressive ones are the young "bachelors"—they wait around on the periphery for their chance.

'When it comes to calving, the cows are very secretive and disappear from the rest of the herd, but finding a pristine white calf hiding in the long grass is definitely one of the most rewarding parts of my job.'

The precise origin of the Chillingham herd is something of a mystery, but it is thought to have arrived in about 1344, when Edward III granted a licence to crenellate. With this right came the permission to create a park for red deer and wild boar; the cattle were probably caught along with them.

It was John Bailey, a leading agriculturist of the late 18th century and estate steward, who enlarged the cattle's area, planted trees for winter feed and moved them away from the castle. Today, they are an important part

of the park's ecosystem, together with roe and fallow deer, red squirrels and many birds.

Generations of inbreeding have turned the herd into a scientific wonder, as, although they share a high degree of genetic uniformity, they are fit and healthy. Only the strongest bulls mate and any weak calves are rejected by the herd. Their immune systems are extraordinary. The greatest threat is disease from outside and, in 2001, disaster came close when a farm 10 miles away was confirmed as having foot-and-mouth. All visitors must disinfect their feet before entering and, as an extra precaution, a reserve herd of 25 cattle has been established in north-east Scotland.

Over the centuries, the cattle have played an important role in helping to ward off intruders and the battle-scarred bulls share the bloody history of the castle, which has been the scene of many a border skirmish. 'The cattle and the castle have been intertwined right from the beginning,' reflects Sir Humphry Wakefield, Chillingham's current owner. 'They are clever and have an ancient wisdom. They've looked after themselves successfully for 700 years and I am optimistic that this wisdom will see them safely through another couple of millennia.'

For further information, visit www.chillinghamwildcattle.com

Untouched and untamed

- **Wild cattle were once common across Britain, but, by the early 20th century, only four herds remained. The Chillingham cattle are the sole survivors**

- Both sexes are horned and can charge at speeds of up to 30mph

- **In 1872, the future Edward VII shot the king bull during a visit**

- The herd was studied by Charles Darwin, who wrote about it in *The Descent of Man*

- **Chillingham cattle are some of the world's rarest animals, technically rarer than Siberian tigers or giant pandas**







Listen to the language of belonging

The sounds made by the birds around us are intricate, responsive and humorous. Yet, somehow, we have forgotten how to hear them, says David George Haskell, as he urges us to go outside and pay attention

FOR millennia, the language of birds has called us to cross divides. In the Qur'an, Solomon received a bounty and blessing through the language of birds. Job exhorts us to hear the wisdom of the fowls of the air. News of the human world was carried into the divine ear by Norse Odin's ravens and the blue birds of the Taoist Queen of the West. In the voices of birds, we hear augury, portent, prophesy. We are drawn across boundaries into other places, other times.

Bird sounds offer an invitation, but it is hard to discern what is meant in this speech of our winged cousins. Birds inhabit flesh profoundly different from our own. Our inattention and indoor lives further muffle their language. We've made ourselves a lonely place, so quiet. Let in the sound!

Song spills from open beaks, flowing from birds' chests. There, at the confluence of windpipes, directly over the heart, sits a sound-making organ of unique and marvellous design. This syrinx is the size of a lentil or a bean.

Into this tiny space are interwoven a dozen rings of bone and two dozen muscles, all connected to membranes and lips of soft flesh. These muscles are among the fastest known, capable of contracting up to 200 times every second. As the exhale flows through, the syrinx's lips squeeze and membranes tremble, imparting song to air. This sound is sculpted by precise tugs from muscle and bone, on a timescale of milliseconds. Birds are quick-fingered jewellers of air, crafting dozens of ornamented gems every second. In their modulations of pitch, amplitude and timbre, we hear the vitality of their blood, muscle and nerve.

But we do not hear as they do. For at least 300 million years, mammals and birds have

been on separate evolutionary paths. Our common ancestors, amphibian-like creatures of swampy Paleozoic forests, had ears adapted to water. Their descendants, birds and mammals, each independently evolved ears adapted to air. Bird and mammal hearing, then, is grounded in two different architectures, more direct and linear in birds, segmented and coiled in mammals.

Bird and mammal brains also took divergent evolutionary tracks. Neurons are crammed into bird crania, giving their small brains as many nerve cells as much larger primates. The folds and layers of the forebrain have different geometries, hierarchically layered in mammals and clustered into nodes in birds. All this manifests in different perceptions of sound. Birds are sensitive to rapid sonic changes and are tightly focused on the mid registers. They attend not so much

‘Birds are jewellers of air, crafting dozens of ornamented gems every second,’

to relative pitches, but to the overall shape of the sound, the nuances among layers of frequencies. Here are parallel worlds of experience.

As we listen and seek to connect, we

should remember and honour these differences, but let us not allow otherness to bar the door to kinship and imagination. There is a bridge, made from the gift of our attention. Sometimes, that attention is focused into science, but mostly it is an opening to the languages of birds in the everyday.

What do we hear in the bird voices near our homes? Every species has a sonic signature and individuals within species have their own unique voices. In this diversity are embedded many meanings. First, every species has its own cadence, timbre and tempo. By noticing and naming, we take the first step to friendship and understanding. Sound is a powerful connector because it travels through barriers, calling us out of inattention. We walk across town and notice our avian neighbors. Kinship and community are no longer merely ideas, but are lived, sensual relationships. ➤

Chatter across species in *A Concert of Birds*, about 1660–70, by Jan van Kessel



Allegro moderato.

Hi! says the black-bird, sit-ting on a chair, Once I court-ed a la - dy fair;

Part of the language of birds are the many messages we hear in the community of avian voices. The rhythms of the year are scribed in air by ever-changing sounds. Migratory birds mark out the seasons with their changing calls and songs. In summer, nestlings clamour at their parents. From the winter underbrush, sparrows give quiet calls. Every species has its own tempo of sound-making through the year, tuned to the particularities of food, refined by local weather. Bird sounds reveal the polyrhythms of a living Earth.

This language of bird species also discloses the physical diversity of the world. A kittiwake's call slices through the noise of sea waves crashing against the cliffs. In an inland wetland, a bittern looses deep territorial calls that flow unimpeded by the dense vegetation. In open fields, skylarks lob their songs like arrows arching over the grasses. Every sound has its home. Into these homes comes the racket of industrialised humanity. We spread low-frequency rumbles over the world. Birds closest to the engine-borne mire must sing louder, higher, or be driven out.

In attending to birds, our senses learn the language of belonging. Over time, this embodied knowledge of place tells us what is changing, what is gained and what is lost. We might gain something worth telling in the future, tales the meaning of which are yet unforeseen. These will be stories of continuity, of extinction, of blossoming, of changed tempo and texture. Coming generations depend on us to convey these living memories. We should start now, by listening.

Every individual bird has its own acoustic signature. Stop and meet your locals. Over much of the UK, the common blackbird is

one such teacher. Every singing male has his own repertoire and style, most clearly heard by human ears in the songs' introductory whistles. Each male has dozens of variants and, often, these are shared with close neighbours, giving blackbird song a fine-grained geographic structure. The chaffinch is another common songster whose individuality and neighbourhood affiliations are disclosed by subtleties of voice. Listen for a few minutes and the distinctiveness of these voices leaps into our consciousness.

With some attention and, perhaps, the help of a recording device, we can hear the individuality of birds around our homes—but understanding the meanings embedded in these sounds is harder. Yet, attentive bird-listeners hear the edges of meaning. In the society of tits, some birds have open and exploratory personalities, others are more careful and precise. The rattles of kingfishers and the robins' songs take on new inflections when birds court and pair.

When sparrow youngsters babble and practise their songs, they explore acoustic spaces in ways that parallel human speech: improvisational, repetitive, refined by listening to elders. Parrots laugh, causing those around them to frolic and play. These are not the dead clankings of machines, nor are they utilitarian grunts of feeding or social tokens of sexual union. These sounds are intricate, layered, responsive, generative and humorous.

Laboratory studies reveal that bird utterances are imbued with understanding, organised by rules, powered by creativity and shaped by culture and context. Bird sound-making has internal grammatical rules. Their brains

learn and innovate. Birds hear and remember nuances of sound, connecting abstract acoustic patterns to the physicality of their ecological and social worlds. They listen to the voices of other species and understand what is meant. Social interaction with kin and neighbours moulds the shape of individual sounds and the organisation of these parts into a whole.

These scientific studies, valuable as they are in expanding our understanding, have queried bird language in only a handful of species, often with the goal of testing whether specific rules of human grammar also manifest in birds. Thus far, science alone is insufficient to the task of hearing birds. A few dozen experiments will not open the ears of the human species to the voices of birds. Language-learning is for everyone.

When we understand the meanings of a sound made by a bird, nerves in two different brains touch. The link is made from vibrating air, a connection as real as the chemical links among nerves in a single brain. Bird sounds, then, are sonic neurotransmitters that leap across species boundaries. This leap is creative. When bird and human minds connect, a new tongue is born. This expansive language weaves many species into a web of listening and speech, the Earth's universal grammar. Language-learning is, indeed, for everyone. It unites us.

We return to the invitation offered to us by the birds around our homes. Let's answer the birds' invitation, stepping outside to give them the simple gift of our attention.

Listen. Wonder. Belong.

D. G. Haskell is the author of *'The Songs of Trees and The Forest Unseen'*



She proved fic-kle and turned her back And ev-er since then I'm dressed in black.





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The COUNTRY LIFE Top 100

Britain is blessed with some of the world's greatest architects, interior designers, garden designers and specialist craftspeople. For the fourth year running, COUNTRY LIFE selects those with a demonstrable track record in creating the perfect country home

Architects

ADAM Architecture

Highly respected experts in traditional architecture and renowned for significant new country houses, refurbishments and considered alterations to listed properties, this practice is working on the extension of a listed house on a country estate in Berkshire and a new country villa in Hampshire.
01962 843843;
www.adamarchitecture.com

ANTA Architecture

Conservation architect Lachlan Stewart leads a practice known for both new houses designed in the Scottish vernacular and for the historic restoration and repair of listed buildings, which include the renovation of the Rodel House on the Isle of Harris.
01862 850100; www.anta.co.uk

Ben Pentreath

The talented Mr Pentreath runs a small, but perfectly formed interior-design studio,

an architectural and masterplanning practice and, with Bridie Hall, the cornucopia of decorative delights that is the Pentreath & Hall shop. Recent projects include the interior restoration of the early-18th-century Chettle House in Dorset and the interior design of the former Hardy Amies townhouse on Savile Row, W1, as a flagship store for the tailoring services of Hackett.
020-7430 2424; www.benpentreath.com

Benjamin Tindall Architects

With more than 40 years' experience, Benjamin Tindall continues to run his Edinburgh practice today. Renowned for repairs and alterations to historic buildings, the firm offers a full range of services, from landscaping to the design of light fittings, furniture and ironmongery. Notable projects include the restoration of a significant Arts-and-Crafts house in the Channel Islands and ongoing work to Bonnington House at the Jupiter Artland sculpture park, Edinburgh.
0131-220 3366;
www.benjaminTindallarchitects.co.uk

Craig Hamilton Architects

A clear focus on Classical architecture has earned this Radnorshire-based practice plenty of plaudits. The company specialises in the design of new country houses, including one for The Prince of Wales in Carmarthenshire, as well as sacred and monumental architecture.
01982 553312;
www.craighamiltonarchitects.com

Donald Insall Associates

This leading architectural practice, now 62 years old with eight UK offices, specialises in the care, repair and adaptation of historic buildings and the design of new ones, including private houses, on sensitive sites. Recent projects include the restoration of an Elizabethan house in Wiltshire, conservation at one of the grandest Georgian country houses in Britain, Wentworth Woodhouse, South Yorkshire, and a new entrance pavilion at Caernarfon Castle, Gwynedd.
020-7245 9888;
www.donaldinsallassociates.co.uk ➤



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www.adamarchitecture.com contact@adamarchitecture.com 01962 843843



ADAM ARCHITECTURE

Francis Johnson and Partners

This Yorkshire practice works across the UK, specialising in substantial country houses in the Classical tradition and the conservation of historic buildings, including a new house on a country estate in North Yorkshire and the renovation of a late-17th-century house in Suffolk. Established in 1937 by the late, great architect Francis Johnson, the practice is today run by Malcolm Stather and Digby Harris.

01262 674043;

www.francisjohnson-architects.co.uk

Francis Terry and Associates

Francis Terry is admired for his ability to design and restore country houses with a deep understanding of the beauty and balanced proportions of Classical architecture. He founded his own close-knit practice four years ago, after working for his eminent architect father Quinlan Terry for 20 years. He is the current chair of the Traditional Architecture Group, a talented artist and author of an inspiring monthly blog.

01206 580528; www.ftanda.co.uk

Giles Quarme Architects

Passionate about the preservation of historic buildings—and chair of the Ancient Monuments Society to boot—Giles Quarme runs a London-based practice known for its sensitive renovations and design of new buildings within Conservation Areas. Current projects include the restoration of The Royal Mausoleum at Frogmore, Windsor, and of the Bayswater house where J. M. Barrie wrote *Peter Pan*.

020-7582 0748; www.quarme.com

Groves-Raines Architects Studios

Specialists in the conservation and sustainable re-use of historic buildings in Scotland and Ireland for more than 40 years, this Edinburgh-based practice is now run by son of the founders Gunnar Groves-Raines and is developing a reputation for progressive new-builds. Recent projects include the restoration of properties on the magnificent Wildland estates in the Scottish Highlands.

0131-467 7777;

www.grovesraines.com

Hoare, Ridge & Morris

Mark Hoare and Ted Ridge run the creative practice they founded with Charles Morris, designing alterations and additions to country houses, as well as new buildings with traditional character and high energy performance. The pair's understanding of the relationship between house and garden and the flow of rooms means that their work typically extends to detailed interior and landscape design. They recently purchased an old club in a Georgian townhouse near Framlingham

Castle, Suffolk, which they are converting into a creative workspace and cafe.

01728 688747; www.hrma.co.uk

Ian Adam-Smith Architects

English country-house specialist Ian Adam-Smith says he likes to create 'houses that look as if they have evolved and are suitable for the way we like to live now'. As an example, he cites a listed Georgian house in Hampshire, where he is linking it to adjoining outbuildings and adding a contemporary kitchen pavilion. He has clients across West Sussex, Hampshire, Surrey, Berkshire and London.

01428 644644; www.ianadam-smith.co.uk

John Simpson Architects

A leading proponent of New Classicism, the eminent John Simpson is known for both residential and institutional designs, particularly educational buildings at Eton College and Cambridge and Oxford universities. He is also deeply involved in 'creating beautiful places where people would enjoy living', which currently include a village on the outskirts of Gloucester.

020-7405 1285;

www.johnsimpsonarchitects.com

Johnston Cave Associates

This practice first came to wide attention with the design of a flint-clad castle at Wormsley Park, Buckinghamshire, for Sir John Paul Getty in 1987. Today, Rory Duncan and Chris Lawler run a company known for the sensitive design of substantial buildings in established settings and the integration of new designs and modern services into old country houses. The firm's current projects include the restoration

of a Grade I-listed house in Richmond-upon-Thames and new country residences in Hampshire and Berkshire.

01865 865165; johnstoncave.com

Julian Bicknell & Associates

Julian Bicknell's forte is traditional architecture, including grand country houses in the Classical style. He has recently completed the design of some 50 traditional English brick houses, varied in style, that make up the new Magna Carta Park at Runnymede, Berkshire.

020-8891 1001;

www.julianbicknell.co.uk

Lindsay Buchan Architects

COUNTRY LIFE photographed the Arts-and-Crafts house Muirfield Gate, East Lothian, previously known as The Pleasance, in 1907, then again when it was reconstructed by Lindsay Buchan a century later. Now, Mr Buchan is at work on further buildings on the Pleasance estate, overlooking the Firth of Forth, as part of his focus on the considered refurbishment, extension and construction of houses throughout Scotland.

0131-554 9008;

www.lindsaybuchan.co.uk

Marc Deaves Architect

An imaginative country-house expert who handles a small number of projects per year, Marc Deaves is currently at work on a Wiltshire rectory that dates from the 13th century, as well as projects in London's Cadogan and Grosvenor estates. He consults on all aspects of historic-building ➤



Preceding page: Stockton Manor in Wiltshire, restored by R. Moulding & Co. Above: The refurbishment of an 18th-century Cotswold farmhouse by Simon Morray-Jones



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This imposing new-build house in Norfolk was designed by Thomas Croft Architects

restoration and consents, frequently advising clients pre-purchase on the material condition of a historic house and its potential to become a warm and comfortable home suitable for modern life. He is also strong on the use of tried and tested alternative-energy technologies.
07970 458025; www.marcdeaves.com

Nick Cox Architects

This Oxfordshire-based, mid-sized practice, run by Nick Cox, is known for the repair and conservation of important historic buildings, including Woburn Abbey, Bedfordshire, and the Blenheim Estates. It also undertakes the design of private houses and is currently working on some substantial country homes in the Cotswolds, with a focus on sustainability.
01869 238092; www.nickcoxarchitects.co.uk

Peregrine Bryant Architects

Renowned for scholarly restorations of historic buildings, Peregrine Bryant's practice recently celebrated its 25th anniversary. Winner of the Georgian Group 2019 Best New Work in the Classical Tradition award for work on a Grade II*-listed house in Chelsea in London, the practice is also known for restorations at Crichel House in Dorset and for its decade-long, phased refurbishment of the Long Wards, originally designed by Sir Christopher Wren, at the Royal Hospital Chelsea, London SW1.
020-7384 2111; www.peregrine-bryant.co.uk

Philip Hughes Associates

Established in 1982 by chartered building surveyor Philip Hughes, the practice offers both surveying and architectural services, counting the National Trust and the Churches Conservation Trust among its

clients. Recent projects include breathing new life into St Giles House, Dorset, owned by the Earl of Shaftesbury, and the award-winning transformation of the Grade I-listed Shire Hall in the same county from council offices to Historic Courthouse Museum.
01963 824240; www.pha-building-conservation.co.uk

Ptolemy Dean Architects

Historic-building conservationist, author and TV presenter Ptolemy Dean is the 19th Surveyor of the Fabric of Westminster Abbey, a post once held by Sir Christopher Wren. His current projects include the reinstatement of Westminster Abbey's long-destroyed Great Sacristy, following its 13th-century footprint, and the remaking of lost rooms, burnt out in a fire in the 1940s, at Castle Howard, North Yorkshire.
020-7378 7714; ptolemydean.co.uk

Purcell

This internationally renowned architectural and heritage-consultancy practice has 12 studios across the UK, plus others in Hong Kong, Sydney, Melbourne and Hobart. Its forte is bringing contemporary design solutions to historic environments, such as Tai Kwun Centre for Heritage and Arts, once Hong Kong's Central Police Station compound, as well as the restoration of the Victorian Manchester Town Hall and the repair and restoration of the 18th-century Stowe House, Buckinghamshire.
020-7397 7171; www.purcelluk.com

Quinlan Terry Architects

An expert in designing new Classical buildings that fit so comfortably in their surroundings that they look as if they have always been there, Quinlan Terry heads a practice known for private and public work. Current projects include country residences in the

Home Counties and South of England, the recently completed Wolverton Folly, Worcestershire, for Nicholas Coleridge, and Classical galleries for St Ebbe's Church in Oxford.
01206 323186; www.qftarchitects.com

Russell Taylor Architects

A well-regarded Georgian and Regency expert, Russell Taylor has a deep understanding of the Classical language of architecture. From offices in London and Cornwall, the practice undertakes new-build, extension and alteration projects across the South of England, including London townhouses, country houses and estate buildings.
020-7261 1984; www.rtarchitects.co.uk

Simon Morray-Jones

Particularly well known for his passionate conservation of historic properties in Bath, where he is based, Simon Morray-Jones has almost 40 years of experience of restoration, conservation and new-builds. Recent projects include The Newt hotel and spa in Somerset, the restoration of a country estate in Leicestershire and the refurbishment of the listed townhouse museum at No 1, Royal Crescent in Bath.
01225 787900; www.sm-j.com

Simpson & Brown Architects

This leading Edinburgh-based practice works across the country, specialising in scholarly conservation work, the creative adaptation of existing buildings and the design of new buildings, also including archaeological contracts via its Addyman Archaeology arm. The company recently worked on Barnbogle Castle on the shores of the Firth of Forth near Edinburgh, on the new Torabhaig whisky distillery on the Isle of Skye and a new visitor centre at St Albans Cathedral, Hertfordshire.
0131-555 4678; www.simpsonandbrown.co.uk

Smallwood Architects

A strong player in the world of country houses, this practice is known for the remodelling of historic houses and the building of new ones, with a good understanding of what it is that makes for successful 21st-century country living. The firm also works on medium to large townhouses, across the UK and Ireland.
020-7376 5744; www.smallwoodarchitects.co.uk

Stuart Martin Architects

Based in Dorset, this practice specialises in one-off houses and conservation work across southern England, including London. Recent projects comprise the careful restoration of a medieval hall house in Surrey, combined with sensitive extensions, and ➤

Ben Pentreath

ARCHITECTURE & DECORATION

benpentreath.com



Designer Pippa Paton combines period restoration with contemporary comfort

a remote 16th-century house in Somerset, including the reinstatement of farm buildings found on an old map, and the incorporation of green technologies to allow the house to be run as close to an off-grid state as possible. 01935 83543; www.stuartmartinarchitects.com

Thomas Croft Architects

Strong on contemporary interventions in historic buildings and the design of new buildings in traditional settings, Tom Croft heads a practice currently working on the remodelling of two sets in Albany, Piccadilly, W1, and the reimagining of Robert Adam's most important remaining townhouse in London, dating from 1790. He counts Paul McCartney and various other A-list musicians among his residential clients. 020-8962 0066; www.thomascroft.com

Yiangou

This Cotswold-based practice works almost exclusively on private residential projects, particularly on new-build country houses, as well as pool houses and leisure buildings, such as Avalon at Broughton Hall in Yorkshire. Unusually, it has expertise in designing contemporary and traditional houses and an award-winning reputation for both. 01285 888150; www.yiangou.com

Decorators

Alidad

International interior designer Alidad (known only by his first name professionally) is an expert in elaborate and grand country-house style. For a taste of his talent, he offers occasional 'At Home with Alidad' interior-design days at his own apartment. He is currently working on private residential projects in Croatia, Paris and London. 020-7384 0121; www.alidad.com

Birdie Fortescue

Designer and antique dealer Birdie Fortescue has a natural ability to combine the old and the new, creating elegant interiors that balance gentle hues with her flair for sourcing unusual antiques and contemporary art. Her Norfolk shop holds a treasure trove of block-printed fabrics, cushions, lamps and lampshades, alongside antique finds. 01328 851651; www.birdiefortescue.co.uk

Colin Orchard & Company

After training under Colefax and Fowler's grande dame Imogen Taylor, Colin Orchard has developed an outstanding reputation for combining traditional country-house style with a restrained sense of grandeur. Mr Orchard's current projects include

a large private residence in New York, which is being completely rebuilt.

020-7351 5501;
info@colinorchard.com

Edward Bulmer

As an interior designer, architectural historian and advocate of natural paints—with his own eco-friendly range—Edward Bulmer describes his approach as one that 'embodies enquiry, practicality, scholarship, aesthetics, sustainability and some fun'. No wonder he is in demand for major projects, which currently include Arundel Castle, Glynde Place and Goodwood in Sussex. 01544 388535; www.edwardbulmerinteriordesign.co.uk

Edward Hurst

Perhaps best known for his work on the highly influential interiors at St Giles House in Dorset, antique dealer and interior designer Edward Hurst can be relied upon to do the right thing to protect the integrity of a period house. 01258 446477; www.edwardhurst.com

Guy Goodfellow

Guy Goodfellow cut his teeth at Sibyl Colefax & John Fowler, before setting up his own successful interior and architectural-design company specialising in traditional, elegant country-house style. His shop in Chelsea offers an in-house-designed selection of weaves, prints and wallpapers, based on historic textiles reinterpreted in imaginative colours.

020-7349 0728;
www.guygoodfellow.com



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Henrietta Spencer-Churchill

An international lecturer and the author of 11 books, Lady Henrietta specialises in grand English country-house style and runs her interior-design company, Woodstock Designs, close to her ancestral home at Blenheim Palace, Oxfordshire. At present, she is working on projects such as a villa on the coast of Croatia and the renovation of several Georgian properties in the UK.

01993 811887;

www.spencerchurchilldesigns.com

Jane Churchill Interiors

A well-known name since setting up her company in 1975, Jane Churchill is admired for her deep understanding of the classic decorating tradition and her spirited approach to personal and quintessentially English style. She is also the founder of Jane Churchill fabrics, which is now owned by the Colefax Group. Current projects include a townhouse in Eaton Square, SW1, and a family home in Norway.

020-7730 8564;

www.janechurchillinteriors.co.uk

Janine Stone & Co

Over the past 20 years, this company has built up a reputation for luxurious interiors with a classic, contemporary feel. It has an unusually wide-ranging service, covering both renovations and complete new-build projects, using its in-house architectural, construction and interior-design services to deliver an immaculately polished result.

020-7349 8888; www.janinestone.com

Joanna Wood

Joanna Wood's designs are smart and luxurious, with an emphasis on comfort and colour. Recent projects include the US Ambassador's London residence, Winfield House, W1, a cottage in the Cotswolds and a house in Florida, US. Other enterprises include her eponymous home-accessories shop in Pimlico, SW1, Lawson Wood bespoke upholstery, Phillips & Wood lighting and Lewis & Wood fabrics and wallpapers.

020-7730 0693; www.joannawood.com

John Evans Interior Architecture + Design

A master of adding a luxurious touch to country homes, John Evans has nearly 40 years' experience of creating modern-classic designs with an individual—and sometimes quirky—feel. The firm has offices in Birmingham and London.

0121-233 9041; www.johnevansdesign.com

Linley

The interior-design studio is run by Graham Green and Michael Keech, who sold their architectural-interiors company Keech Green to Linley about two years ago. Their focus



Interior designer Penny Morrison will inject colour and character into any setting

on 'modern-deco' and luxury British design is evident in recent projects, which include the refurbishment of suites at Claridge's, W1.

020-7730 7300; www.davidlinley.com

Louise Jones

A polished approach to classic interior design with every modern comfort has earned Louise Jones her stripes. Current projects include individually designed guest suites at a luxury hotel on the island of Jura, a 17th-century house in Oxfordshire and a family home in Georgia, US.

020-7351 6858;

www.louisejonesinteriors.com

Lucy Elworthy

Bringing a light decorative touch to country houses, Lucy Elworthy combines her experience as a former decoration editor of *House & Garden* with an imaginative eye for colour and texture. She is a dab hand at creating welcoming interiors with a natural sense of character.

07957 693246; www.lucyelworthy.co.uk

Max Rollitt

Max Rollitt wears three hats—he is an interior designer, antique dealer and furniture-maker, who likes to incorporate a sensitivity towards materials and Classical design into what he describes as 'a refined yet informal style of decoration'. Current work includes a large house in Boston, US,

a Hampshire vicarage and a London townhouse with an interior in the manner of Sir John Soane. Enjoy his joyous use of colour and see his bespoke-furniture collection alongside antiques at the showroom in a converted barn near Winchester, Hampshire.

01962 791124; www.maxrollitt.com

McWhirter Morris

Antique dealer James McWhirter and former Sibyl Colefax & John Fowler designer Sarah Morris draw on their extensive experience to create classic interiors with a subtle sophistication. Resolutely 'anti-fashion', the interior-decorating studio operates from the Chelsea-based McWhirter shop, which offers three floors of Continental and English antique furniture and works of art.

020-7349 2575;

www.mcwhirtermorris.com

Melissa Wyndham

Vanessa Macdonald continues to work in the spirit of the late, legendary interior designer Melissa Wyndham, with whom she collaborated. Expect sophisticated and elegant classic style with a modern twist, evident in country and city interiors.

020-7352 2874;

www.melissawyndham.com

Nina Campbell

Doyenne of interior design Nina Campbell has an international reputation for classic ➤



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www.louisejonesinteriors.com

English decoration, something she has skilfully evolved over the years to a simpler, more pared-back style—a journey that can be enjoyed in *Nina Campbell Interior Decoration* by COUNTRY LIFE's Giles Kime. She has two London shops and constantly developing collections of fabric, wallpaper and furniture.

020-7225 1011;

www.shop.ninacampbell.com

Penny Morrison

Known for injecting colour and character to any interior, Penny Morrison specialises in inviting and comfortable English style. She is currently busy on projects in the UK and Caribbean, continues to develop her gloriously patterned fabric and wallpaper collection and offers a selection of lamps and accessories, available online and from her Chelsea shop.

020-7384 2975;

www.pennymorrison.com

Pippa Paton

Strong on using texture and subtle hues to create contemporary comfort in the country, Pippa Paton is particularly known for her work on barn conversions and traditional stone buildings in the Cotswolds, which she has transformed into homes well suited to 21st-century living. Mrs Paton has an innate understanding of how effective spatial planning can maximise the full potential of a property, however historic.

01865 595470;

www.pippapatondesign.co.uk

Rita Konig

Rita Konig has earned many plaudits for work that is distinctly her own, creating relaxed and joyously comfortable interiors for transatlantic clients in both residential and commercial settings. She has recently launched her online interior-design course Create Academy (www.createacademy.com).

020-3735 7280; www.ritakonig.com

Robert Kime

Distinguished antique dealer and interior decorator Robert Kime, whose clients include The Prince of Wales, creates traditional—but not stuffy—interiors, full of judiciously chosen antiques and colourful textiles. His Pimlico shop is a paradise of discovery, including antiques and his own collection of fabrics, wallpaper, lamps and furniture.

020-7831 6066; www.robertkime.com

Sibyl Colefax & John Fowler

This long-established interior-decorating firm, founded in the 1930s, has always been known for quintessentially English style. Today, its eight principal designers undertake a diverse range of projects worldwide,

from traditional to cutting edge, from the refurbishment of a classic motor yacht and a Modernist ski lodge in Whistler, Canada, to an estate in Oxfordshire, a museum building in the Netherlands and the Chelsea Arts Club, London SW6.

020-7493 2231; www.sibylcofax.com

Sims Hilditch

Pitch-perfect at calm, classic-contemporary English country style, Emma Sims-Hilditch specialises in creating quietly elegant and comfortable designs, never forgetting the practicalities required to make an inviting, family-focused home. Current projects include a 15th-century house on a country estate and a beach house in Jersey.

01249 783087; www.simshilditch.com

Susan Deliss

What Susan Deliss doesn't know about *ikats*, silk embroideries, velvets and linens, probably isn't worth knowing. She sells antique and vintage textiles, designs her own range of fabric and offers a collection of lampshades, one-off furniture pieces and decorative objects, and uses her appreciation of colour, pattern and antiques to create individual and bespoke interiors.

07768 805850; www.susandeliss.com

Susie Atkinson Design

Specialising in private houses and boutique hotels, Susie Atkinson creates contemporary interiors that radiate a sense of personal character and understated luxury. Her recent projects include a 1930s motor yacht, a lateral apartment in Soho, London W1, and the five-star Lime Wood Hotel in the New Forest, Hampshire.

020-7384 0700; www.susieatkinson.com

Thorp

Smart, classic style is the forte of this well-established firm, which is headed by its founder Philippa Thorp. Geared towards an international clientele, the firm offers full architecture, interior-design, art-curation and landscaping services.

020-7235 7808; www.thorp.co.uk

Todhunter Earle Interiors

Expert at balancing the demands of contemporary living with the challenges presented by historic houses, Emily Todhunter and Kate Earle are highly regarded for their ever-fresh approach and imaginative designs. They work with some of Britain's leading architects on country houses, as well as properties in London and New York.

020-7349 9999; www.todhunterearle.com

Veere Grenney Associates

A master of beauty and harmony, Veere Grenney creates interiors with a discreetly luxurious look. His designs are rooted in the Classical tradition, given life by the combination of contemporary, historic and sometimes charmingly modest. His fabric and wallpaper collection is admired for its elegant pattern and subtle colour palette.

020-7351 7170; www.veeregrenney.com

VSP Interiors

Known for designing large country properties—from a large family house to a historic castle in the Scottish Highlands—Dorset-based Henriette Von Stockhausen has a classic, colourfully eclectic style that successfully combines antiques and fine art with a sense of comfort and personality.

01305 265892; www.vspinteriors.com ➤



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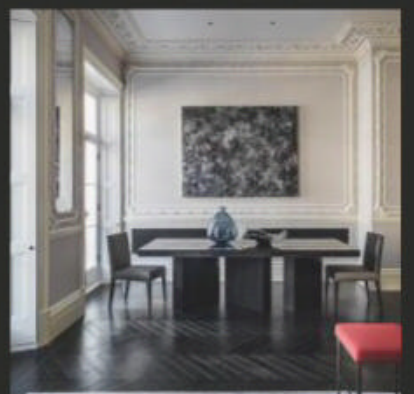
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Garden designers

Acres Wild

Specialising in the design of larger country gardens across south-east England and the Channel Islands, Sussex-based Debbie Roberts and Ian Smith are three-times winners of the Society of Garden Designers Large Residential Garden Award. They are known for well-structured designs softened with a lightness of touch and full, naturalistic planting.

01403 891084; www.acreswild.co.uk

Andy Sturgeon Design

Winner of numerous RHS Chelsea Flower Show Best in Show and Gold medals, including both in 2019, landscape and garden designer Andy Sturgeon favours bold contemporary design, natural materials and innovative planting. The practice works across the UK and internationally.

01273 672575; www.andysturgeon.com

Angela Collins Garden Design

Designer of classic gardens with full, romantic planting, Angela Collins works on large country-garden projects across Oxfordshire and the Cotswolds. She is admired for creating gardens that are sensitive to their historic settings and for her deep horticultural knowledge.

07876 592440; www.angelacollins.co.uk

Arabella Lennox-Boyd

Well known for creating magical spaces with a calm feel, innate understanding of proportion and a strong sense of place, distinguished designer Arabella Lennox-Boyd has 50 years of experience and says she still enjoys 'finding something new in every project'.

020-7931 9995;

www.arabellalennoxboyd.com

Arne Maynard Garden Design

Designer Tricia Guild recently described Arne Maynard as 'one of the finest garden designers working today'. His romantic gardens nestle around historic houses, creating a timeless feel with structural designs, pleached trees and strong-shaped topiary mixed with soft planting of lavender and roses. Mr Maynard is also an author, lecturer and expert plantsman.

020-7689 8100;

www.arnemaynard.com

Balston Agius

Wiltshire-based landscape architect Balston Agius is run by experienced designers Michael Balston and Marie-Louise Agius, who work both nationally and internationally, offering a broad range of services and expertise. Their practice specialises in land



Landscape designer Dan Pearson is known for his use of naturalistic planting

works, creating completely new estates that incorporate wildflower meadows, lakes and walkways, as well as woodlands and copses.

01380 848181; www.balstonagius.co.uk

Christopher Bradley-Hole

Influential designer Christopher Bradley-Hole describes his approach as 'contemporary, with roots in strong classic principles'. His current projects include large country gardens on estates in Oxfordshire, Suffolk and Surrey, and phase two of the gardens at RHS Wisley, Surrey, involving the new landscape in front of the Arts-and-Crafts laboratory. Bradley-Hole Schoenaich Landscape is the firm responsible for the execution of his designs.

020-8939 1749; www.bhsla.co.uk

Dan Pearson Studio

Known for his naturalistic planting using perennial plants and grasses and incorporating native trees, Dan Pearson is a leading landscape designer, horticulturalist, writer, gardener and advocate of respect for the environment. He is garden adviser to the National Trust at Sissinghurst Castle, Kent, and his book on his designs for the 600-acre Tokachi Millennium Forest in Japan will be published this year.

020-7928 3800;

www.danpearsonstudio.com

Elks-Smith Landscape & Garden Design

Helen Elks-Smith is known for her understanding of the way gardens make us feel and ability to translate her sensitivity into timeless designs that relate well to their settings. She is the recipient of several awards for her residential garden designs

and works across London, in the Home Counties and along the South Coast.

023-8178 2660;

www.elks-smith.co.uk

George Carter Garden Design

George Carter is a respected garden historian and author who specialises in formal gardens. He creates theatrical settings for major colleges and elegant buildings, inspired by the simple geometry of 17th-century gardens, using traditional hedging, topiary, stone obelisks and statues.

01362 668130;

www.georgecartergardens.co.uk

Harris Bugg Studio

Charlotte Harris and Hugo Bugg run an award-winning practice known for imaginative transformations of gardens at country estates, often in areas requiring careful conservation considerations. Current projects include the revitalisation of Clumber Park pleasure grounds in Nottinghamshire for the National Trust, the historic walled kitchen garden at RHS Bridgewater in Greater Manchester, and the design of the M&G Garden at this year's RHS Chelsea.

01392 927172; www.harrisbugg.com

I & J Bannerman

Landscape of Dreams is an apt title for Isabel and Julian Bannerman's book, given their specialisation in imaginative, magical gardens with abundant herbaceous planting among dreamy re-created follies and gateways. They have designed gardens for The Prince of Wales at Highgrove, Gloucestershire, and the Castle of Mey, Caithness.

www.bannermansdesign.com

James Alexander-Sinclair

Well-known RHS judge and council member James Alexander-Sinclair is also a garden writer, TV presenter and popular lecturer. Based in Oxfordshire, he runs a small, personal, garden-design practice, working across the UK and abroad, tackling master planning from vegetable gardens and orchards to woodlands and spinneys.

07515 336356;

www.jamesalexandersinclair.com

Jinny Blom

Accomplished plantswoman Jinny Blom is known for her highly creative and artistic approach to garden design, in styles that can be formal or informal, but always appropriate to their site. A favourite designer of The Prince of Wales, she is a repeat Chelsea medallist and focuses on gardens for private residences across the UK, as well as Europe and America.

020-3950 2899; www.jinnyblom.com ➤



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Jo Thompson Landscape & Garden Design

Expert plantswoman Jo Thompson runs a leading architectural-garden design studio, known for creating private and public gardens that are sensitive to their location and history, as well as intelligently planted. She will return to the Chelsea Flower Show again this year with the RHS Garden for Friendship, which will be created in collaboration with keen gardener and radio presenter Zoe Ball.

020-7127 8438;

www.jothompson-garden-design.co.uk

Kim Wilkie

Landscape architect Kim Wilkie is admired for sculpting the land, creating calm, green geometric patterns on a large scale, often in historic settings. More recently, he has also focused his work into considering how we live with the land, advising on the development of farming and new cities.

01489 891691; www.kimwilkie.com

Landform Consultants

This full-service company offers garden design, construction, planting and maintenance, covering both private and public projects, such as the first public park in Gibraltar. The firm has won multiple RHS medals for its design and construction work, describing its speciality as achieving 'beautifully balanced gardens with a delicate combination of strong architectural features and soft, naturalistic planting'.

01276 856145;

www.landformconsultants.co.uk

Lloyd Brunt Outdoor Design

Specialising in family gardens in the Home Counties and occasionally in London, Graham Lloyd-Brunt is known for designs that successfully combine simple, classic lines with bold, abundant and seasonal

planting. Full borders close to the house gradually give way to flower meadows as the garden softly merges into the countryside beyond. Many of his projects include swimming pools and greenhouses, created complete with places to sit and enjoy the tranquil surroundings.

020-7222 2777; www.lloydbrunt.com

Marcus Barnett Studio

The creative use of a restrained palette and of elements drawn from local materials and plants gives this studio a distinctive edge. Garden designs are often deceptively simple, yet rich in their sense of place—something that is earning the award-winning studio, headed by principal Marcus Barnett, a growing client base both across the UK and internationally.

020-7736 9761;

www.marcusbarnett.com

Pip Morrison Landscape Designs

Admired for his sensitive, thoughtful approach to design and expertise in historic development of old gardens, Pip Morrison is currently working on the master planning of the gardens at Auckland Castle in Co Durham, including the 18th-century formal pleasure grounds. He is also designing a tranquil wild garden for the Maggie's Centre in Oxford and a variety of both contemporary and historic private gardens.

07817 736360; pip@pipmorrison.co.uk

Robert Myers Associates

Specialising in contemporary gardens in historic landscapes, this practice undertakes both public and private projects, which currently includes listed Youngsbury House in Hertfordshire, which is set in a Capability Brown landscape. Robert Myers will also return to RHS Chelsea for the first time in seven years with a show garden celebrating modern-day nursing, to mark

the bicentenary of Florence Nightingale's birth.

01885 227377; www.robertymyers-associates.co.uk

Rosebank Landscaping

Award-winning garden designer Matt Keightley runs an end-to-end design and build studio, tackling private and commercial gardens. He is known for restrained designs with carefully calculated structures and charming planting, with projects that currently include a luxury resort in the Philippines, a country estate in Berkshire and extensive land-scaping at an Art Deco apartment block in north London. He will return to RHS Chelsea this year with his fifth show garden, this one for the Royal Army Medical Corps Charity.

020-8255 0132;

www.rosebanklandscaping.co.uk

Sarah Eberle Landscape Design

Hampshire-based landscape architect and garden designer Sarah Eberle is probably RHS Chelsea's most decorated designer, with some 17 Gold medals under her belt. This year, she will return with the Psalm 23 Garden, which promises more of the thought-provoking design for which she is so well known.

01256 895754; www.saraheberle.com

Sarah Price Landscapes

Currently at work on a woodland garden for the Maggie's Centre in Southampton and, together with Nigel Dunnett, a rooftop garden for the critical care centre at King's College Hospital, SE5, Sarah Price's lifelong love of wild environments is evident in her immersive, plant-driven designs. Based in Abergavenny, she is in demand for private and public gardens across the country, thanks to her artistic approach and playful use of materials.

020-7703 3973;

www.sarahpricelandscapes.com

Tania Compton

Writer and designer Lady Tania Compton is known for her flair in creating flower-filled meadows and abundantly exuberant gardens. A former garden editor of *House & Garden* magazine, Lady Tania has a strong eye for the beauty of Nature, as shown by the garden at her Wiltshire home, Spilsbury Farm.

www.taniacompton.co.uk

Todd Longstaffe-Gowan

Known for long-term landscapes for private and public projects at home and abroad, Todd Longstaffe-Gowan is garden adviser to Historic Royal Palaces, lecturer and author. His practice is now re-casting the ➤



Graham Lloyd-Brunt favours simple, classic lines with abundant seasonal planting

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gardens around the Orangery at Kensington Palace, W1, and is equally at home turning its hand to contemporary gardens, such as the rooftop garden complete with ponds and boulders at the RIBA award-winning 4, Pancras Square, London N1.

020-7253 2100;

www.tlg-landscape.co.uk

Tom Stuart-Smith

Planting schemes inspired by natural and semi-natural landscapes, combining modern design with prairie-style plants and grasses, have earned Tom Stuart-Smith an international following. He is a multiple medal winner at RHS Chelsea and the co-master planner for the RHS Garden Bridgewater. His portfolio also includes The Hepworth Wakefield Garden, West Yorkshire, an extensive garden at Chatsworth, Derbyshire, and another for a castle on Loch Ness in Scotland.

020-7253 2100;

www.tomstuartsmith.co.uk

Xa Tollemache

With traditional gardens for large country estates her speciality, Lady Tollemache is an expert at transforming neglected landscapes. Meandering paths through clumps of lavender and roses, formal features such as obelisks and statues and dreamy ponds surrounded by lush planting are the hallmarks of her style, redolent of the garden she designed at her ancestral home, Helmingham Hall, in Suffolk.

01473 890799;

www.xa-tollemache.co.uk

Builders and specialist services

Artichoke

Somerset-based expert designer and maker of kitchens and joinery-led interiors, this highly creative firm is sensitive to the integrity and requirements of listed and traditional country houses, and is capable of updating them for modern family life.

01934 745270; www.artichoke-ltd.com

Artorius Faber

This well-established British natural-stone specialist is based in Yeovil, Somerset, producing interior flagstone flooring, external paving and architectural detailing. Recent projects include bespoke stone for the Weston Tower at Westminster Abbey in London, the terrace at Cliveden House in Buckinghamshire and Purbeck stone flooring for the refurbishment of private member's club Annabel's, London W1.

01935 847333;

www.artoriusfaber.com



Romantic planting designed by I & J Bannerman at a garden in Wiltshire

Carpenter Oak

This specialist company has been designing and making timber-frame buildings since 1987, with a portfolio that spans commercial and public projects, such as an oak pergola, larch trellising and 22 oak benches for the British Normandy Memorial, to residential oak-frame new-builds, cabins and extensions.

01803 732900; www.carpenteroak.com

Distinctive Country Furniture

Owner Brian Purnell has more than 35 years of experience in crafting handmade period-style furniture and architectural joinery, with particular expertise in 16th-, 17th- and 18th-century interiors. His firm can turn its hand to bespoke oak panelling, staircases and fire surrounds all the way through to complete libraries and wine rooms.

01935 825800;

www.distinctivecountryfurniture.co.uk

Hare & Humphreys

A Royal Warrant holder and a leading specialist decorator, known for the conservation of historic buildings, this company has recently completed Gallery 32 at the National Gallery, London WC2, which has been restored to its original Victorian polychromatic colour scheme with extensive gilding and stencilling.

020-7833 8806;

www.hare-humphreys.co.uk

Locker & Riley

A plasterwork specialist, covering design, production and installation, this family firm has recently restored the lime plaster at the Grade I-listed Buxton Crescent thermal spa, Derbyshire, built by the 5th Duke of Devonshire in the 1780s.

01245 322022; www.lockerandriley.com

Oakwrights

This award-winning company designs and builds bespoke oak-framed homes and extensions, as well as new garden buildings and garages. The company uses renewable green oak and can also advise on energy efficiency. In 2018, Oakwrights completed the first oak-framed Passivhaus in the UK, using its own encapsulation panels.

01432 353353; www.oakwrights.co.uk

Prime Oak

This company is the market leader in the manufacture and construction of oak-frame garden rooms and orangeries in the UK and also produces timber-frame garages, annexes and stables, using sustainable oak air-dried in its own yards.

01384 296611; www.primeoak.co.uk

R. Moulding & Co

Two of the current directors of this family-owned building company, Bill and Tim Moulding, are part of the original family who started the business more than 200 years ago. The firm continues to specialise in construction, restoration, maintenance and landscaping, operating within a 50-mile radius of its home in Salisbury, Wiltshire.

01722 742228; www.rmoulding.co.uk

R. W. Armstrong

This Hampshire-based family-owned residential building company was founded in 1957 and covers London and the south of England, specialising in top-quality new-build homes and the refurbishment of period and listed properties. It also offers an in-house bespoke-joinery service.

01256 850177;

www.rwarmstrong.co.uk

Stevensons of Norwich

From a bespoke decorative plaster ceiling for a ballroom to handmade cornices and ceiling roses, Stevensons of Norwich is considered an expert in creating, installing and restoring all kinds of plasterwork. The firm is currently restoring the original Georgian and neo-Classical architectural features of the Theatre Royal Drury Lane, London W1.

01603 400824;

www.stevensons-of-norwich.co.uk

Stuart Interiors

Established more than 40 years ago, this family-run bespoke joinery firm can produce traditional timber panelling, ceilings, doors, staircases and furniture. The company also offers historic research and consultancy services, as well as expert advice on period details.

01935 826659; www.stuartinteriors.com



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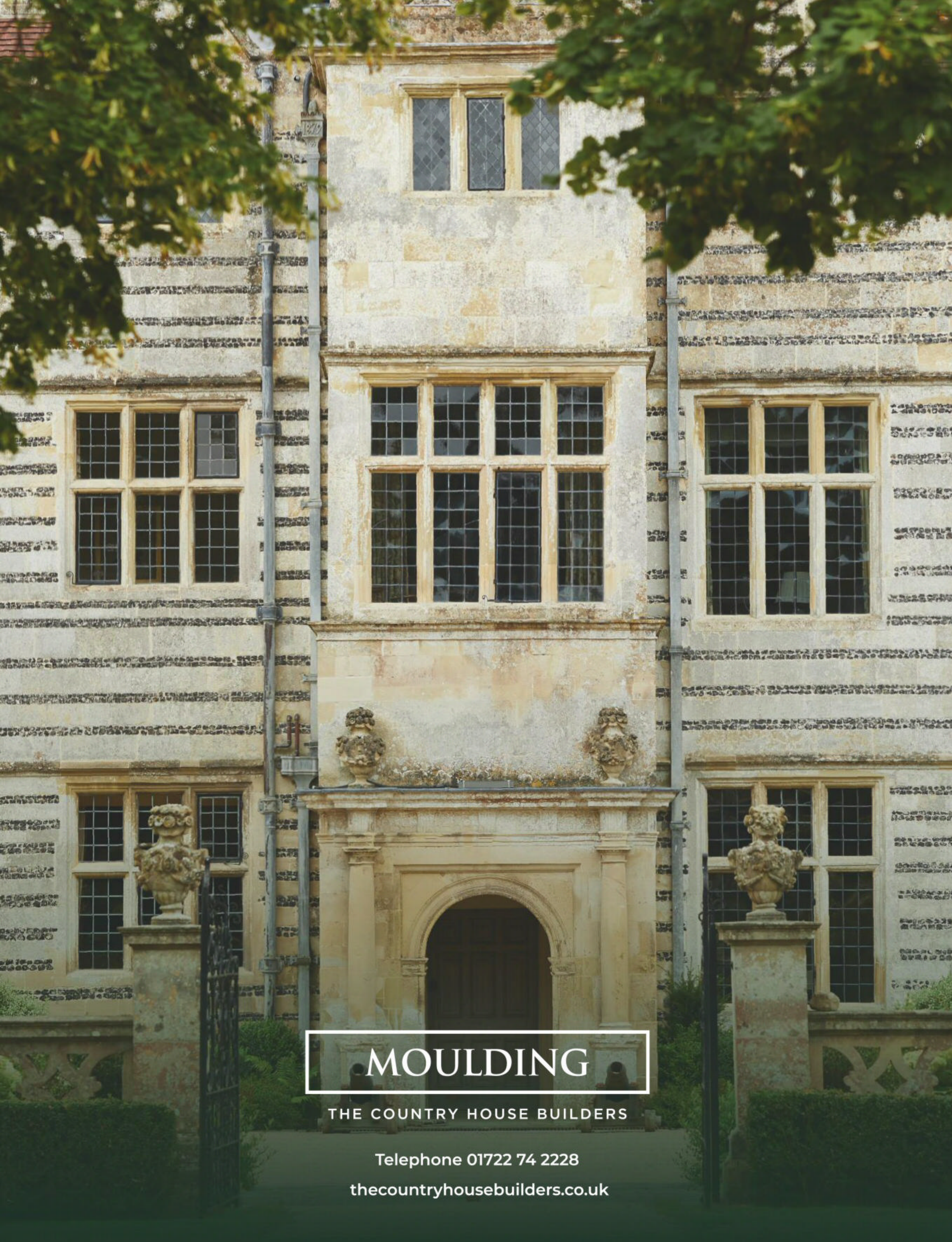
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The original Old Manor House, Benenden, Kent, appears in the Domesday Book. £2.75m

Shiver my timbers

Part art and part history, these timber-frame houses are some of England's finest

THE use of timber-framing in house-building dates back to Neolithic times, although, in Britain, relatively few timber-frame houses survive from before the 15th century. Throughout the medieval period, the availability of good-quality timber, such as oak, in densely wooded parts of the country allowed the construction of large, high-status houses, and timber remained the building material of choice until the mid 17th century. This week, we celebrate the arrival onto the market of no fewer than three notable examples of the timber-framer's art.

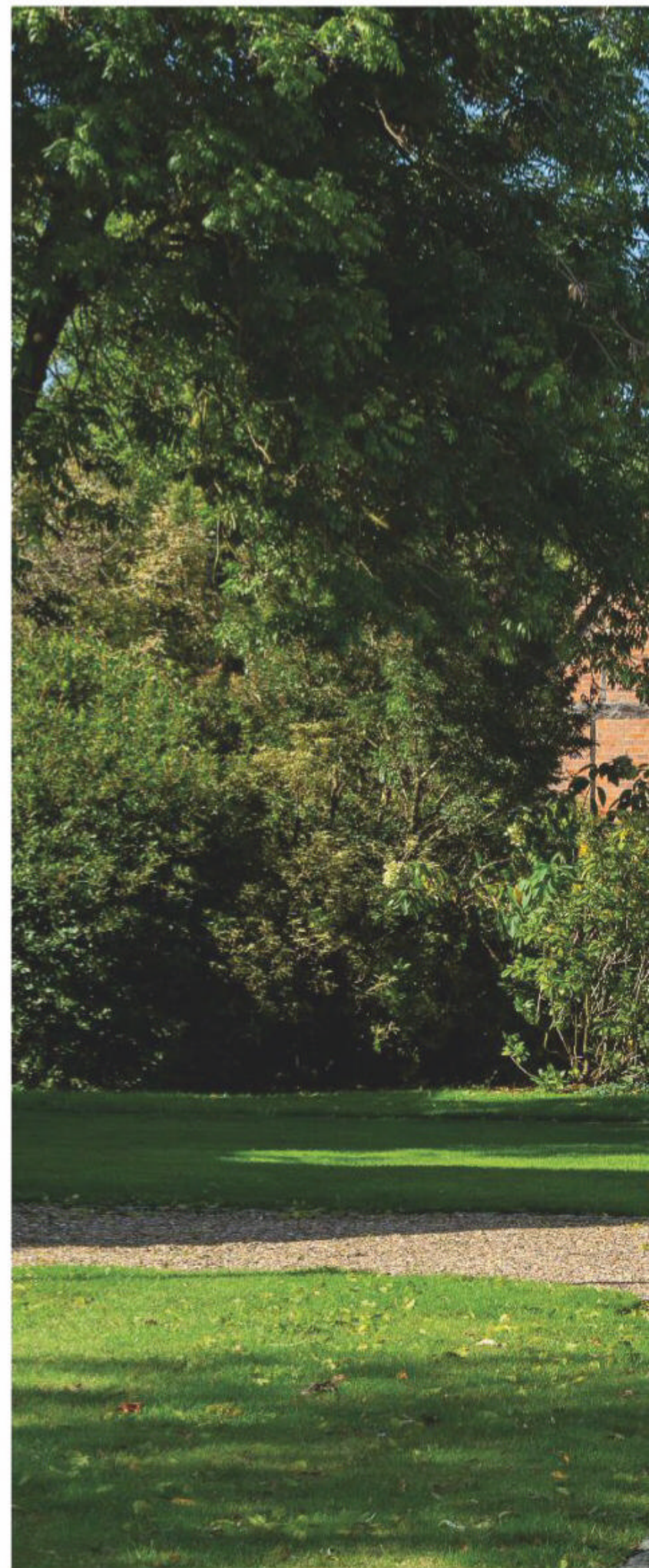
For sale through Knight Frank in Henley-on-Thames (01491 844900) and Sara Batting in Reading (0118-950 2341) at a guide price of £5 million, Northbury Farm at Ruscombe, Berkshire, is a fine, Grade II-listed former manor house, set in more than nine acres of beautifully maintained gardens and grounds, a mile from Twyford—the historic village of 'two fords' over the River Loddon. The manor of Ruscombe was held by the bishops of Salisbury Cathedral until the Dissolution,

when the estate was divided into Ruscombe Northbury and Ruscombe Southbury.

In 1650, Ruscombe Northbury was bought from the trustees handling the sale of Church lands by local landowner William Barker, but reverted to the cathedral at the Restoration.

During the 17th century, the manor was leased to William Strowde, before passing by marriage to the Knight family. The property then passed through various land-owning families, among them the Leveson-Gowers, one of whom, Gen John Leveson-Gower, is described in the Enclosure Act of 1829 as lord of the manors of Ruscombe Northbury and Southbury.

His family seat being Bill Hill, near Wokingham, Gen Leveson-Gower had little need of the manor at Southbury, which was pulled down in 1830, and the old manor house of Northbury was converted into two cottages, renamed Northbury Farm and described in *The History of the County of Berkshire* (1923) as 'a much modernised half-timber and brick building of the early 17th century'. In the 20th century, the



house continued as two cottages when it was owned by the Waterer gardening family, whose 'Floral Mile' near Twyford was a landmark for motorists travelling to and from London. However, the former manor was in a state of disrepair when, in the 1980s, it was rescued by a developer whose 'hobby' was restoring timber-frame buildings. Since acquiring Northgate Farm in 1990, Sir Colin Southgate and his wife, Sally, have carried on the good work of their predecessors, sympathetically extending and renovating the former manor, which



A superb Grade II-listed former manor house, Northbury Farm, Berkshire, has been sympathetically extended and renovated. £5m

now offers 5,126sq ft of elegant living space in the main house, including three main reception rooms, a study/library, a splendid kitchen/family room, a master suite and four bedroom suites.

Additional accommodation is provided in two separate two-bedroom cottages, with further useful space in the impressive, listed tithe barn and granary and an extensive range of outbuildings.

Approached by a gated tree-lined drive, Northbury Farm enjoys total seclusion

within its impeccably landscaped gardens and grounds, which, according to selling agent Nick Warner, have been created from scratch by the present owners. The formal gardens are a charming mix of stone terraces, rose gardens, herbaceous and shrub gardens, and the more informal areas comprise a pond, a lake and a concealed tennis court—the whole much improved, in Sir Colin's opinion, by the recent removal of the last of the leylandii left by a previous incumbent.

A long tradition of timber building in Kent has left a legacy of some 2,800 hall houses, most dating from between 1370 and the 16th century. By happy coincidence, Simon Biddulph, of Knight Frank's Tunbridge Wells office (01892 772942), has just launched two of the most desirable historic hall houses in and around the village of Benenden, near Tunbridge Wells—the Grade II-listed Old Manor House, for sale at £2.75m, and Grade II-listed The Moat, on offer at £4m. ➤



The Moat, Kent, was built as a Wealden hall house in the late 15th century and now forms part of an exceptional 110-acre property. £4m

According to the Domesday Book, the original manor of Benenden was one of the possessions given by William the Conqueror to his brother, Odo, Bishop of Bayeux. According to its listing, the original part of the present Old Manor House is the east wing, a late-15th-century, timber-frame Wealden hall house, re-fronted in the 19th century and restored in the 20th century, when the addition of a west wing created an L-shaped building designed to allow sunlight to flood the interior throughout the day.

At the turn of the 20th century, the house was owned by Viscount Rothermere, founder of *The Daily Mail*. After the Second World War, the rambling, 9,171sq ft building, nowadays set in 16½ acres in the middle of Benenden, was bought by Sir George Wigham-Richardson, who restored and recaptured the timeless beauty of the still partially moated manor. It remained with his family until 2004.

The formal front door opens to an imposing, wide principal staircase and onto the magnificent dining hall—the oldest part of the house, where exposed beams and archways emphasise its medieval character. The dining hall leads into the drawing room

with its vaulted high ceilings and minstrels' gallery—a splendid entertaining space. The first floor houses seven bedrooms and four bathrooms, with a separate staircase leading to further accommodation on the second floor, and a separate front door providing access to a two-bedroom annexe on two floors. Outbuildings include 10 stables and a large barn and the grounds hold glorious formal gardens, paddocks, woodland, a lake, a swimming pool and a tennis court.

‘At the turn of the 20th century, the house was owned by Viscount Rothermere’

In a sad footnote to history, William's brother, Odo, was later disgraced for treason and his lands, including the manor of Benenden, granted to Robert of Hempsted, who gave his name to the estate of which Moat Farm was a part. It was held by the Guldford family for 300 years from 1388, during which time The Moat was built

as a Wealden hall house in the late 15th century; substantial, Georgian-style additions were added in the 20th century.

In 1858, when Gathorne Hardy, later Lord Cranbrook, bought the Hempsted estate, Moat Farm remained with the then Lord Rothermere until 1912, when it was finally split up and sold off in bits.

The present owners of The Moat have spent considerable time, money and effort restoring the house to its original condition and reinstating the very moat from which it takes its name. They have also set out to piece together the original estate as it was known in 1795, buying further land to the north and east to create what is now an exceptional 110-acre property.

The picturesque, 7,274sq ft main house has accommodation on three floors, including five reception rooms, a kitchen/breakfast room, a grand master suite, seven further bedrooms and three further bathrooms. Set in exquisite formal gardens and grounds that comprise a walled garden, ponds, a lake, paddocks and woodland, the property comes with extensive outbuildings, including a coach house and a spectacular car museum with a fully fitted pub. 🐾

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THERE'S so much to think about when trying to find that perfect home—whether it's a large house for a family or a peaceful little cottage near the golf club for when the kids have all left home. You may have your heart set on that perfect kitchen island (I know I do) or perhaps you're pining for some ancillary accommodation to keep those pesky visitors at arm's length (I wouldn't blame you). Or perhaps it's the setting that really counts, be it rolling fields, mature woodland or the seaside. Add it all together and finding that perfect mix can start to seem almost impossible.

‘Taking the time to make your home exactly how you want it is worth it’

Perhaps it's better to focus on one thing you really want and then build, modernise or restore the rest, so you can have exactly what you want. Whether it's a little bit of TLC or a full renovation with planning permission, taking the time to make your home exactly the way you want it is worth the effort if it's where you plan to spend the next 10, 20, 30 years.

Of course, the most important thing when undertaking a renovation project, no matter how big or small, is getting the right people to help you, from the agent to the architect and interior designer. Don't worry if it's listed, either.

‘Listed buildings deserve to change in order to prove useful to modern lifestyles,’ says James Mackenzie, head of Strutt & Parker's country department. ‘Beautiful buildings that have been marked out by Historic England deserve to be made use of—and that includes every room.’

You know what your perfect home looks like, so make it a reality. With that in mind, here are five properties that, with the right amount of love, attention and creativity, could be your dream come true.



▲ Essex, £1.1 million

Dating from the 1930s, The Gables, near Little Baddow, is the perfect mix of space and seclusion. The property retains many of its original features and the addition of a few modern comforts would be the icing on this timber-frame cake. The Gables has six bedrooms, two bathrooms and three generous reception rooms, including a dining room that has a vaulted ceiling with exposed beams, perfect for entertaining. The gardens are a mixture of lawn, mature trees and shrubs, all of which have evolved over the years, making this a great spot to enjoy Nature. *Strutt & Parker (01245 258201)*



▲ Oxfordshire, £1.75 million

Few things look better than a Cotswold-stone building on a summer's day and Down House is no exception. Situated in the village of Shilton, two miles south of Burford, it occupies four acres of gardens, paddocks and grounds in one of the most desirable locations in England. The interiors are in need of some modernisation, but the real opportunity lies in its traditional barn, which is primed for conversion into further accommodation. The Grade II-listed house already has five bedrooms, two bathrooms and two reception rooms spread over three floors, and the property includes a productive orchard, further paddocks and formal gardens. *Knight Frank (01285 897527)* ➤

The lost art of English joinery

In the revival of interest in English country houses, beautifully designed joinery is often overlooked. Bruce Hodgson, founder of Artichoke, explains how door casements, shutters, panelling, skirtings, architraves, cornicing and dados can transform a space



What are the aesthetic benefits of beautiful joinery?

Without it, even the grandest room will be nothing more than a box. Beautifully crafted and conceived joinery can add drama to an interior, employing light and shade to lend depth, as well as framing openings and significant features. It can also play a vital role manipulating proportions.

And the practical benefit?

Architectural joinery is often used to cover joints between plasterwork and timber, as well as to protect the fabric of a building from everyday use. Skirting, for example, forms a bridge between the floor and a dado rail—or chair rail—protects the plaster from wear and tear. Panelling also creates extremely effective insulation. In rooms such as kitchens, libraries, boot rooms, gun rooms and sculleries, joinery has a transformative effect, not just on a room, but also on the daily lives of the owners.

What is the role of architectural joinery in the classic English country house?

For centuries, crafted timber has offered an opportunity to express the owner's wealth, style and sophistication. In the 1700s, travellers would return from a grand tour with records of classical styles. London was, from Roman times, a very influential place—a melting pot of different disciplines, crafts and design ideas from around the world. The purest interpretation of the classical styles of Georgian detailing, for example, are therefore more likely to be found in an abode in Mayfair than in a country house. However, a wealthy squire may have been inspired by a fashionable London style and



Folly Farm: when styles merge effortlessly



Carefully conceived and crafted joinery can add drama and depth to an interior

returned to his seat with pattern books and sketches. These would then be interpreted by the local joiner, resulting often in a loose interpretation of the original pattern.

Which are your favourite examples?

Each generation leaves its mark. It's common to find a Georgian house with perhaps a Victorian extension, with further modifications carried out in the Edwardian era. Houses evolve and their charm derives from the resulting mish mash of confused detail. A favourite example of this is Folly Farm in Sulhamstead, Berkshire. Originally a pre-Tudor, timber-framed manor house, Sir Edwin Lutyens was commissioned in 1895 to build a classical extension, using brick and flint in the neo-Classical style. The architectural joinery is fascinating—for example, in the entrance hall, Lutyens pulled off an unusual blend of Rococo and chinoiserie mouldings.

In 1910, Folly Farm was sold to a new owner, who invited Lutyens back, commissioning a new wing to demonstrate a more contemporary Arts-and-Crafts form that was popular at the time. This part of the house expresses Lutyens's interest in the use of granite, stone and oak, reminiscent of Elizabethan style, but with an Arts-and-Crafts interpretation.

Artichoke was commissioned to create a family kitchen, along with some other rooms. For the kitchen, our designs were based on Lutyens's original domestic furniture, along with an Arts-and-Crafts island with a modern take. It was an honour to be invited to contribute to such an architecturally important house.

How was the tradition of great English joinery lost?

With urbanisation and the rapid rise in the population, the need for housing built in a fast and affordable way has contributed to a reduced interest in architectural joinery. Because mass manufacturers are motivated by profit, they design mouldings that only require a single pass through a machine. The result is that mouldings have become simplified, homogenised interpretations of the originals. With the increasing influence of modernism, there has been a greater emphasis on engineering and technology, leaving less opportunity to educate architects in the language of classical architecture and design.

Which of your own projects best demonstrate the possibilities of painstakingly made joinery?

In every commission we undertake, our ambition is to create Britain's future heritage by designing and making fitted furniture and cabinets that will be admired and enjoyed by future generations. I'm particularly proud of a striking project we're working on now, where we've brought a little bit of 18th-century Paris to a Jacobean manor house in Staffordshire. We have designed mouldings for a boudoir and dressing room that reference Louis XVI mouldings (very different to English mouldings at the time) and introduced them into the panelling. 🐌

Visit www.artichoke.co.uk or telephone 01934 745270

Properties of the week



◀ Northamptonshire, £450,000

Originally built in the 17th century and then extended in the 20th, Nene Cottage, in the small and quiet village of Wadenhoe, is bursting with period features, such as an inglenook fireplace and a thatched roof. With two bedrooms, a large sitting/dining room and half an acre of gardens, with a river and the churchyard nearby, cosy Nene Cottage would make a perfect downsizing project, as the interiors are certainly in need of some renovation. A drive and a garage provide ample parking space. Wadenhoe has a delightful riverside pub and is only five miles away from the larger town of Oundle, with its excellent school. *Woodford & Co (01832 274732)*

▶ Hampshire, £900,000

Grade II-listed Churchers Barn sits peacefully to the north-east of the Test Valley town of Romsey and, with a little modernisation, would make a charming family home. The thatched property, believed to date back to the 16th century, sits in an acre of gardens that are mostly set to lawn, with a paddock to the west. The main house has four bedrooms, two bathrooms and three reception rooms set over two floors. Outside, there are stables, a separate barn, workshop and carport, which comes with a clocktower on its tiled roof. With planning permission, the property could be extended to maximise views of the surrounding countryside. *Strutt & Parker (01962 869999)*



◀ Fife, offers over £875,000

It was Sir Edward Coke who said that an Englishman's home is his castle, and although he may not have been directly referencing Dura House, he would have been impressed by it. A magnificent front façade, with a front-facing gable flanked by turrets, is enriched by crow-stepped gables and masks a home that contains nine bedrooms, three bathrooms and five reception rooms. The interiors are what we might describe as 'a bit 1970s', but with investment and care, Dura could become the ideal party house, family home or anything in between. And, if golf is your thing, the Royal and Ancient course at St Andrews is only seven miles away. *Savills (0131-247 3738)* 🐉

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IT'S not often you find yourself examining a car-park planting scheme, but at The Plant Specialist nursery in Great Missenden, Buckinghamshire, the beds are charming and a sure sign of the horticultural delights to come. The plant sales/reception area is also cleverly designed, with a low wooden building opening out on both sides to stock displays: on the left are row upon row of sun-lovers, helpfully listed from A-Z; to the right, a large slatted structure houses shady plants. Around the rest of the 4½-acre site, variously sized beds show how the plants can be used in dynamic combinations and, tucked in a far corner, are working areas for propagation and growing on.

Co-owner Sean Walter conceived the idea when visiting Hadsden in Somerset in the mid 1990s, when it was overseen by acclaimed horticulturalists Sandra and Nori Pope; the latter sadly died last year. 'It was a real light-bulb moment,' says Sean. 'It was all absolutely gorgeous: they'd created a beautiful garden, were selling plants they grew there and were running it all themselves. I realised it was exactly what I wanted to do.'

‘Dan Pearson and Piet Oudolf have been key influences’

A native of South Africa, Sean came to Britain in 1990, aged 23, backpacking. Having always been a keen gardener, he got a job at Fulham Palace garden centre, London SW6, and unexpectedly stayed for six years, devoting the second to taking a design course at the English Gardening School. 'It enabled me to get a sense of what I knew and how to operate professionally.'

After another stint travelling, this time with his new wife, Sue, he returned six months later and began working for himself. A mutual friend introduced him to Liccy Dahl (the widow of Roald Dahl), who asked him to help renovate parts of her garden at Gipsy House in Great Missenden. 'It was a very lucky break in many ways,' says Sean, who says that Mrs Dahl and her daughters, interior designer Charlotte and textile designer Neisha Crosland, have had an enormous influence on him. 'We've become great friends and, although it's not directly garden-related, I've learned more from these three women than anybody else,' says Sean.

Sean also befriended Keith Pounder, Liccy's gardener, and, when he mentioned his dream of opening a nursery, Keith was keen to join forces. Shortly afterwards, they found ➤

The gate to the stock beds with *Dianthus cruentus* Blood Pink. This vivid Balkan native thrives in poor, well-drained soil





A growing success

*The Plant Specialist,
Great Missenden, Buckinghamshire*

A good garden starts with great plants.
Juliet Roberts visits one of the finest suppliers

Photographs by Jonathan Buckley





a site available for rent nearby. ‘We make a great team,’ says Sean. ‘I’ve never met anyone who makes a garden look as good as Keith; somehow, they always sing.’

The nursery opened in 2002 and, today, stocks everything from cottage-garden stalwarts to grasses and more exotic-looking things, many originating—unsurprisingly—from South Africa. Sean’s work there has been invaluable to his garden designs. ‘All my clients have come through the fact that I’ve got hands-on skills. Whether it’s rejuvenating borders or designing whole gardens, it’s all grounded in my practical experience.’

Dan Pearson and Piet Oudolf have been key influences. ‘Both are essentially plantsmen who design so that plants come to the fore,’ says Sean. ‘Seeing Piet’s planting for Bury Court in Surrey was another lightbulb moment. He chooses plants that respect their space, don’t spread and stay upright. It was that inclusion of grasses in cottage-garden planting that, all of a sudden, had that naturalistic feeling. For me, there was no going back.’

Sean designs instinctively, but for those with less experience, he recommends starting with the basics, such as paths, lawns, screening and boundaries, as well as assessing soil and light levels. All of this will inform the design and help narrow down the choices.

Getting the structural elements right is crucial. Alongside his favourite shrubs, evergreens and multi-stemmed trees, he often puts in topiary and loves using hedges, which he fractures by planting in columns or short sections so that they offer glimpses through. ‘If the bones are right,’ he notes, ‘it allows you to be freer with the bits that go in between. They will give you something interesting to look at in winter, too.’

Left: The show garden, with *Stipa calamagrostis* in the foreground, day lilies and helenium. Top: Sean Walter, who has stocked the site with choice perennials

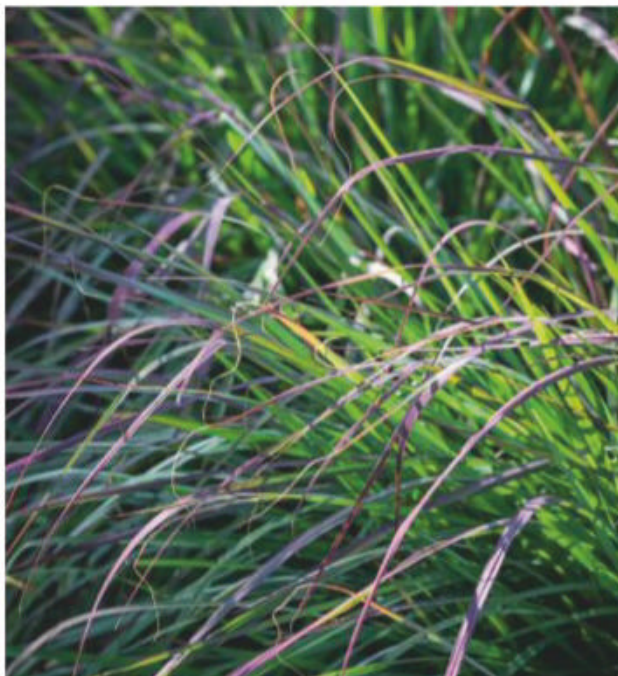
Sean’s design top tips

- Whatever the size of your garden, always ask: what do I want to hide? How do I go about it? What do I want to draw attention to?
- Big beds are much easier to look after than small ones. They allow for a decent amount of plants and the space for them to develop properly.
- Ultimately, a garden needs to be a bit cosy, so it’s important to create a sense of intimacy to be comfortable
- Build up the layers—trees, shrubs, perennials and bulbs. Include a variety of shapes, textures and colours
- Ensure at least half your plants are late-flowering perennials; for spring interest, focus on early ones and bulbs
- Restricting the range of flower colours makes things more tranquil
- Good plantspeople are not intimidated by a bit of chaotic madness

For Sean, perennials are the stars and he recommends that at least 50% of the plants you choose should peak in the second half of the summer. ‘If you are too spring-loaded, the early performers generally collapse once they’ve done their thing; late-flowerers invariably make attractive early foliage, too.’

Sean’s curiosity for plants is insatiable, which, combined with his experience, sense of style and attention to detail (I find that not only is the car park stylish, so are the loos), has led to a nursery packed with inspiring plants and planting combinations. ‘From the beginning, I wanted the nursery to be exciting, a lovely place to be and somewhere you can’t wait to go back to to see what we’ve got.’ He has achieved that, and more.

The Plant Specialist, Whitefield Lane, Great Missenden, Buckinghamshire (01494 866650; www.theplantspecialist.co.uk) ➤



Sean's favourite perennials

• *Andropogon gerardii* Red October (left)

Upright with slim leaves, this ornamental grass turns wonderful shades of burgundy and is great at coping with really dry conditions. Height 5ft 9in

• *Chamaenerion dodonaei* (right)

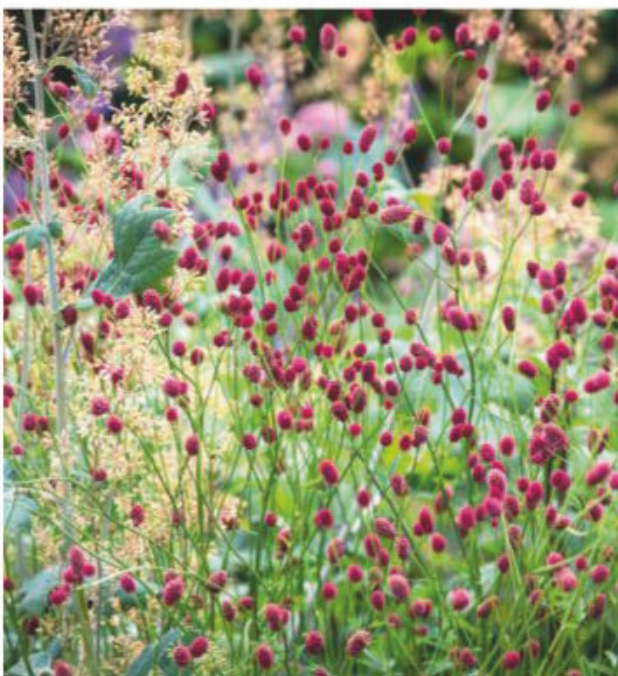
A small willowherb with narrow foliage and spires of pretty, light-pink flowers. It is tough, takes all sorts of conditions and will often gently self-seed itself around. Height 2ft

• *Dianthus cruentus* (left)

The clusters of rich pinky-red flowers on upright wiry stems have a delicate, airy quality. This lovely pink, as well as the similar *Dianthus carthusianorum*, is my favourite companion plant for echinacea. Height 2ft

• *Kalimeris mongolica* Antonia (right)

With exceptionally long-flowering daisies in an unusual mauve-lavender (kalimeris are generally blue), this tough yet pretty plant will even thrive in dry shade. Height 2ft 6in



‘For Sean, perennials are the stars. He recommends 50% of plants should peak in late summer,’

• *Sanguisorba officinalis* Arnhem (left)

Sanguisorbas are one of the nursery's specialities. This one stands out for its tall, airy mass of well-branched, wiry stems topped with plum-pink red burrs in June and July. Height 5ft 10in

• *Sphaeralcea* Childerley (right)

I love orange and the apricot flowers of this bushy perennial are particularly good. It's a tough little plant, performing non-stop all summer and well into autumn. Height 1ft 6in–3ft 2in

• *Verbena macdougalii* Lavender Spires

A great self-supporting perennial with branching spikes of purple-lavender flowers. Fully hardy, so perfect for those who can't keep *Verbena bonariensis* alive. Height 6ft

• *Veronicastrum virginicum* Apollo (left)

If you want a tall, upright perennial, veronicastrums should be the first thing you consider. Self-supporting and tough, Apollo's lilac-blue spires provide a wonderful accent. Height 4ft 9in–6ft





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Getting to the roots of the matter

GROWING anything that has a hidden harvest takes faith. You have to care for the plant, water it when it's dry, weed and otherwise faff without the reassurance of a crop that's maturing before your eyes: there are no flowers turning to apples, no beans fattening in the pod, no leaves growing to meet the knife. Even late on, you have to hold your nerve. Two weeks is a long time in the underground world—unpromising tubers and roots in October can transform into a bucketful by November.

Unsettling as it is, I grow an increasing variety of roots and tubers every year. As well as a few early potatoes, some lines of carrots and so on, I grow many little-known underground treasures that stay in the ground for most of the year, but the flavours are well worth your patience.

‘Chervil and parsley root roast really well and make even finer crisps’

I owe Jane Grigson and her *Vegetable Book* for directing me to the first unfamiliar subterranean crop I ever tried: salsify. She promised me long, slender, pale roots that tasted of oyster and artichoke and, although



Salsify and closely related scorzonera are similar in taste and cook well in a pan with butter, seasoning and Parmesan on top

oyster might be stretching things a little to my palate, those first roots fully delivered in pleasure. If I'm honest, I can't distinguish any difference in flavour between salsify and its black-skinned sister, scorzonera: both taste of globe artichoke crossed with asparagus with a hint of the sea.

They are as easy to grow as carrots, although both prefer a deeper soil unless you're happy to live with a few twists and forks. Salsify and scorzonera sometimes send lateral roots into the soil: once harvested in autumn and early winter, these are best lopped off with a knife before washing the soil off the roots.

Simmer the main roots, skin on, for 15 minutes or so, until they

take the point of a sharp knife. When cooked, I plunge them into cold water, after which the skins slide off easily. I usually chop them into two-inch pieces and push them around a pan with butter, finishing them off, when they are the slightest bit brown, with cream, parsley, salt, pepper and Parmesan. They are astonishingly good. Happily, other than being kept weed-free, they take little of your time once sown (direct in April has given me the best results).

If you are impatient to get on with it—as I am in spring—there are a couple of my favourite root vegetables that can be started in March. I finally got around to growing parsley root (also known as Hamburg parsley) years after I first heard of it—I presumed, with no evidence at all, that it was a bit of a dull parsnip-alike. It was only when I ate chervil root for the first time—and was totally bowled over by it—that I started to wonder whether I'd been missing out with parsley root all these years.

I added both to the vegetable-patch plan and neither has left it since. Both ask little but weeding of you, although chervil root does need a particular start. The

seeds require eight weeks of cold to germinate, so I either sow direct in the soil in autumn or mimic winter by mixing the seed with damp sand and keeping in the fridge for eight weeks before sowing direct from March. You can harvest either from as early as late September through to about January; I've found that, as with parsnips, the flavour improves after the shock of a frost. If you've ever wondered why that might be, it's the plant—under stress—converting some of its stored energy (starches) into 'now' energy in the form of sugars.

Let me tell you that both chervil and parsley root roast really well and make even finer crisps: shave them fine with a potato peeler and fry in half an inch of hot vegetable oil for a few minutes, lift onto kitchen paper and shower in salt and pepper, with a little cinnamon if you fancy.

Mashua is a herbaceous climber from South America that produces beautiful, red/yellow tubular flowers. The leaves—which cascade to the ground if the plant is allowed to climb rather than scramble—look like more definite, sculpted nasturtium leaves and the young, soft leaves can be used in salads. The roots, which can be any shade between white, orange and deep red, taste very gently of aniseed, with a distinctive yet not too powerful pepperiness.

As with the other roots, mashua takes very well to being roasted, fried or boiled. I allow the tubers to develop into autumn, but harvest before the ground freezes. I'd suggest keeping a few tubers back for sowing the following year, to save buying more, as once you've tasted them, you'll not want to be without. 🐌

Mark Diacono grows edibles, both usual and unusual, at Otter Farm in Devon (www.otterfarm.co.uk)

Horticultural aide memoire

Mow the lawn

Lawns grow more or less all year round these days, but the real action still starts now. Before you mow, walk the whole lawn with eyes down, looking for stones and other unwelcome objects, and pick them off. The first cut is a mere light trim with the blades set high, intended to bring visual order to the uneven surface. It is best done with a rotary mower in the middle of the day. If it is a fine lawn, the second cut should be preceded by brushing or switching the dew off, then using the cylinder mower for the first time. **SCD**



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More ways with leeks

Spring broth with pesto

Add two chopped sticks of celery, two thinly sliced leeks, two grated cloves of garlic, a couple of handfuls of sliced spring greens or sweetheart cabbage to a saucepan and cover with vegetable stock. Simmer until tender, then add a tablespoon of fresh pesto.

Using a stick blender, process roughly a third of the soup so that it still has a chunky consistency. Place over the heat, add 100g of macaroni pasta and simmer until cooked through. To serve, add a drizzle of extra virgin olive oil, a squeeze of lemon and a little zest, plus a generous grating of Parmesan and fresh basil. This deliciously fragrant soup serves two, easily.



Crab and leek toasties

Gently fry two thinly sliced leeks in butter until soft. Remove from the heat and add 200g of mixed brown and white crab meat, a tablespoon of crème fraîche and a teaspoon of Dijon mustard to the pan, then stir. Toast sourdough slices, spread with butter and pile the crab-and-leek mixture on top. Sprinkle over freshly grated cheddar and pop under the grill until just bubbling. Scatter with chopped parsley. Serve with lightly dressed salad leaves for a delightful Sunday supper.

Super speedy supper: Thai prawn Khao Soi Serves 4

Method

- Toss the raw prawns with the chilli flakes, ginger and crushed garlic. Add a splash of oil to a wok and fry over a medium to high heat before adding the prawns. Cook them until just pink, then remove from the wok and set aside.
- Add the thinly sliced leek to the wok and cook for a couple of minutes to soften before adding the curry paste. Add the kaffir leaf and tamarind, heat for a further couple of minutes until fragrant, then pour in the coconut milk, chicken stock and fish sauce. Heat through.
- Drop in the vermicelli rice noodles and simmer everything for about five minutes, by which time the noodles will be softened. Add the halved pak choi to the wok and cook through for a couple of minutes. You may need to add extra water if you see the noodles absorbing all the sauce, but the flavour will all be in there.
- Return the prawns to the wok. Sprinkle on the fresh basil, squeeze over the lime juice and serve hot in bowls. You may need a few more chilli slices for those who like extra spice. 🐼

Ingredients

- 300g raw prawns
- 1tspn chilli flakes
- 1tbspn grated ginger
- 1 clove garlic, crushed
- 2tbspn vegetable oil
- 1 leek, finely sliced
- 2tbspn red curry paste
- 1 kaffir lime leaf
- 1tspn tamarind
- 1 x 400ml can coconut milk
- 400ml chicken stock
- 1tbspn fish sauce
- 200g vermicelli rice noodles
- 2 pak choi, halved lengthways
- A handful of fresh basil, torn
- 2 limes
- 1 red chilli (optional)

‘ Leeks are seemingly simple and yet wonderfully flavoursome ,



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Stoppard returns to his roots

The octogenerian's last play is more starkly emotional than usual and the ethics of spying are debated in a topical new work



Echoes of the writer: Tom Stoppard's *Leopoldstadt* is not perfect, but it is admirably directed by Patrick Marber and thoughtfully lit

EVEN before it opened at Wyndham's, Sir Tom Stoppard's *Leopoldstadt* had the feel of an event: a final work from an 82-year-old dramatist who has enlarged the possibilities of theatre.

Having seen the play, I can only say that it fulfils one's hopes in that it traces the fate of two Viennese Jewish families from 1899 to 1955 and leaves one deeply moved. I would only take issue with those critics who have suggested this is something new and unexpected from Sir Tom. For all his reputation as an intellectual gymnast, there has often been a strong emotional core—think of *The Real Thing* and *Arcadia*—to his work.

What makes *Leopoldstadt* exceptional is that it has echoes of the Czech-born Sir Tom's own

family history and that the emotion is much closer to the surface than usual. You see this particularly in three scenes. In the first, Hermann Merz, a textile manufacturer who argues 'We're Austrians now—Austrians of Jewish descent', offers to fight a duel with an arrogant young dragoon who is his wife's lover.

I was reminded of the plays of the great Austrian dramatist Schnitzler, in the way private pain encounters public prejudice. Adrian Scarborough brings out beautifully Hermann's sexual anguish and Luke Thallon is all cold-blooded hauteur as the officer who claims that 'since a Jew is devoid of honour from the day of his birth, it is impossible to insult a Jew'.

Those lines are spoken in 1900, but, as the play proceeds, the

‘Leopoldstadt
is a play of
epic scope
rooted in the
author's own
family history’

emotional temperature inexorably rises. The folly of Hermann's belief that assimilation offers protection against persecution is exposed in a scene on Kristallnacht in 1938, when the families whose fortunes we have followed are huddled together in the Merz apartment as a civilian brutally determines their future. Most moving of all is a climactic scene in 1955, where Leopold, who

has been brought up in England after his family escaped the Nazis, returns to the self-same flat and finally acknowledges his Jewish inheritance. Given that Leopold is a cricket- and Shakespeare-loving Anglophile, who has previously regarded his Jewish blood as 'an exotic fact from my life gone by', it's difficult not to see the character as Sir Tom's own accusatory self-portrait.

Not everything is perfect. It takes time to sort out all the relationships and you feel some speeches are there to provide historical information. However, this is a play of epic scope rooted in the author's own family history. It's directed with admirable clarity by Patrick Marber, impressively lit by Neil Austin, who progressively banishes all softening colour, and well acted. ➤

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I was struck by Faye Castelow as Hermann's Gentile wife, as well as Dorothea Myer-Bennett as a naively trusting relative and Ed Stoppard, the playwright's son, as a mathematician obsessed with a cats' cradle that memorably acts as a metaphor for the play's web of familial connections. One scene takes place during Passover, the Jewish festival that commemorates the liberation of the Israelites from Egyptian bondage.

That memory also lies behind a terrific new play, *Pass Over*, from an American dramatist, Antoinette Nwandu, at The Kiln, NW6. Put simply, it's like a cross between Beckett's *Waiting For Godot* and the Book of Exodus.

We watch as two homeless black Americans, Moses and Kitch, dream of escaping from their urban patch and passing over into a promised land which is not defined by police persecution. Their dialogue is fast and furious and delivered with great skill by Paapa Essiedu (formerly an RSC Hamlet) as the fatalistic Moses and Gershwyn Eustache Jr (lately in the National Theatre's *Small Island*) as Kitch.

‘The play raises big questions: whether surveillance is a heavy price to pay for a free society’

Two intruders, both impressively played by Alexander Eliot, raise the dramatic stakes. The first is a picnic-provider, who symbolises a benevolent patronage that conceals hatred. The second is a stick-brandishing cop whose brutality masks fear. The final message is over-explicit, but what is astonishing is how much black American experience the author crams into 80 minutes. Indhu Rubasingham's breathtaking production leaves one feeling one has witnessed an allegory laced with political anger.



Al Blyth's new incident-packed and thought-provoking *The Haystack* moves with breakneck speed

In a rich week for new plays, Al Blyth's *The Haystack* at the Hampstead Theatre, NW3, marks a confident full-length debut. The theme is the ethics of surveillance and we watch as two computer geeks at Cheltenham's GCHQ are deployed to trace an alleged infiltration of the British establishment by a member of the Saudi royal family.

Their unwitting source is a young *Guardian* journalist, Cora, whose every move they trace through sophisticated technology and with whom one of the operatives, Neil, becomes dangerously fixated.

The play raises big, topical questions: whether the techniques employed to detect terrorism may be used to pursue social dissidents and whether surveillance is a heavy price to pay for the preservation of a free society.

I would have liked even more debate, but an incident-packed play moves at hurtling speed and is directed with great panache by Roxana Silbert. Oliver Johnstone, as the reckless Neil, Enyi Okoronkwo, as his more cautious colleague, and Rona Morison, as their journalistic prey, all impress. In its fascination with the complexities of double-identities and the ethics of espionage, it reminded me of *Hapgood*—by none other than Sir Tom Stoppard. 🐉

What's new

The Prince of Egypt Animated film about the life of Moses turned into a spectacular musical. *Until September 12, at the Dominion, W1 (0845 200 7981)*

Women Beware Women Tara Fitzgerald and Olivia Vinall head the cast of Middleton's fascinating Jacobean tragedy. *Until April 18, at the Sam Wanamaker Playhouse, SE1 (020-7401 9919)*

Coriolanus Robert Hastie gives a modern twist to Shakespeare's great political play about a super-soldier. *Until March 28, at the Crucible Theatre, Sheffield (0114-249 6000)*

Book now

The Life of Galileo Henry Goodman stars in Brecht's powerful play about the conflict between scientific reason and religious orthodoxy. *From April 24, at Chichester Festival Theatre, West Sussex (01243 781312)*

Last chance to see

A Number Roger Allam and Colin Morgan give striking performances in Caryl Churchill's play about the nature of human identity. *Until March 14, at the Bridge, SE1 (0843 208 1846)*

Give this a miss

The Taming Of The Shrew Misplaced revival of Shakespeare's supposedly misogynist comedy. *Until April 18, at the Sam Wanamaker Playhouse, SE1 (020-7401 9919)*

'Leopoldstadt', at Wyndham's, London WC2, until June 13 (0844 482 5120); 'Pass Over', at The Kiln, London NW6, until March 21 (020-7328 1000); 'The Haystack', at the Hampstead, London NW3 until March 12 (020-7722 9301)

At a glance

Leopoldstadt

★★★★★

Pass Over

★★★★★

The Haystack

★★★★★



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Designs for health and beauty

The coming of mass tourism to the seaside produced an era of iconic Modern architecture and design, as Clive Aslet discovers

DOES anyone still have a beach cape? If so, Ghislaine Wood, curator of the Sainsbury Centre's new exhibition, would like to hear from you. Beach capes—voluminous, tent-like robes that allowed the (female) wearer to change into a swimsuit without any loss of modesty—were an essential accessory of the 1930s seaside.

Brightly coloured and strikingly patterned, these once ubiquitous garments seem to have been thrown out, together with the knitted bathing dresses over which they were worn, once fashion changed. Elaborate evening dresses had a more obvious value; the exhibition contains some sleek and shimmering examples borrowed from Southend Museums. (One of the aims of the show has been to draw on out-of-London collections.)

‘Billy Butlin’s holiday camps used Art Deco to catch the eye’

Architecturally, Art Deco found a natural home at the seaside. Bold, eye-catching and cheap to build, it was particularly suited to cinemas, lidos and hotels. There were some masterpieces, such as Oliver Hill’s Midland Hotel in Morecambe, Serge Chermayeff and Erich Mendelsohn’s De La Warr Pavilion at Bexhill-on-Sea and Joseph Emberton’s Blackpool Pleasure Beach—not that the architects would have seen themselves as working in the Art Deco style, as the term was only coined in the 1960s. Billy Butlin’s first holiday camps (Skegness, 1936; Clacton, 1938) used the style to catch the eye of the middle classes.



The essential beach cape in all its glory, depicted here by Thomas Ronaldson in *Summer*, 1928

The exhibition examines such works against the background of a wider visual culture that embraced paintings, furniture, light fittings, travel posters, railway engines and clothes.

There was no Art Deco manifesto. At the super luxurious end—represented by Jean Dunand’s *Clair de Lune* screen

depicting a moonlit seascape in the sumptuous lacquer technique he had learnt from a Japanese master—it relates to the 1925 Exposition des Arts Decoratifs held in Paris. But the net is thrown wider than that to catch artists, often living by the sea, such as Dod and Ernest Procter, depicting the faceted roofs of Newlyn in

Cornwall in a style derived from Cezanne, or a fairground scene, crowded with incident, inspired by the paintings of Bruegel. Conservative Modernism, with a preference for realism over abstraction, is the note.

Being popular and undoctinaire, Art Deco could adapt itself not only to mass leisure

and tourism, but to the inter-war preoccupation with hygiene and health. For people who passed their lives in the grime of smoke-blackened, under-maintained cities, the breeziness of Art Deco—lit inside and out by electricity—offered the hope of a new way of life.

Sunshine and fresh-air were antidotes to disease. A painting by James Walker Tucker, *Hiking*, shows three rucksack-bearing young women, dressed in shorts, studying a map in the countryside; it could not have happened a generation before. Mary Bagot Stack founded the Women's League of Health and Beauty to promote her 'stretch-and-swing system' of physical exercise; a fascinating catalogue essay reveals that she developed her ideas after observing the better posture of yoga-practising women in India, where she had lived.

‘Sunshine and fresh-air were antidotes to disease’

Members performed their drill outdoors, wearing a slinky uniform of black satin shorts and white sleeveless satin blouse that combined the need for 'skin-airing' with Hollywood glamour. Stack's daughter, Prunella, met her future husband, Lord David Douglas-Hamilton, after making the dive that opened a swimming pool in Scotland. Furniture made of tubular steel or bent plywood also promoted health: germs had nowhere to hide.

Some design-conscious industries found themselves at the seaside almost by chance. In Dorset, Poole Pottery, evolving from an older ceramics company, made glazed earthenware vases and plates decorated with patterns that recall the colourful Russian folk and peasant idiom of the Ballets Russes. Alec Walker established Cryséde Silks at Newlyn, where his wife, Kay Earle, belonged to the artistic community. The success of its



Newlyn School painter Ernest Procter's Bruegel-influenced work *All the Fun of the Fair*, 1927

hand-blocked fabrics allowed it to expand into a disused pilchard cellar at St Ives. EKCO, which became one of the most successful electronics manufacturers in the world, operated from Southend-on-Sea because that was where its founder, E. K. Cole, had grown up. In the 1930s, Cole was quick to see the potential of Bakelite, a kind of moulded plastic.

Designed by Welles Coates, the EKCO wireless model AD-65 was contained in a circular case, the geometry of which would have been impossible to achieve on a mass scale in wood. Listeners were proud to put their modernity on show in their front rooms. Art Deco, slightly tawdry at times, could also be aspirational. *'Art Deco by the Sea' is at Sainsbury Centre, University of East Anglia, Norfolk Road, Norwich, Norfolk, until June 14 (01603 593199; www.sainsburycentre.ac.uk). It is accompanied by a book of essays and will run at the Laing Art Gallery, Newcastle, July 11–October 11*

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Set fair for 2020

The year's trade had an excellent start, with high prices achieved for a cheese-toasting dish, a stone Apollo, an Art Deco rug and slabs of the Berlin Wall



AS we noted in our February 19 Leader, the art and antiques trade is surprisingly buoyant and, at present, its mood is positive.

Evidence from the first fairs and auctions of the year supports our assessment.

When I visited the Marriott Hotel, Grosvenor Square, W1, for the opening event of the London year, the Mayfair Fair, I was greeted with the heartening news that one of the items featured in my January 1 preview had sold off the page and that there had been six enquiries about it before the fair opened. This was the rare Paul Storr silver cheese-toasting dish with Mary Cooke.

The Art Nouveau and Deco glass specialists M & D Moir sold a complete shelf-full to one regular client and another Art Deco dealer, Jeroen Markies, took £1,450 for a Swiss Jaeger-LeCoultre brass and glass clock (**Fig 3**) dating from the 1950s.

On the opening day of the Decorative Fair in Battersea, Stuart Atkinson of Fontaine,

Fig 1 left: Stone 18th-century statue of Apollo. £32,000. Fig 2 above: Sweet Collision by Alan Davie. £14,000.

Fig 3 right: Swiss Jaeger-LeCoultre brass and glass clock. £1,450



a Ledbury-based dealer, reported: 'Overall, it has been pretty good. We've had such a high footfall and one private customer purchased every painting on our stand—all 43 of them.'

Large and traditional items also did well at this event. Vagabond Antiques of Fittleworth, West Sussex, for instance, parted with a collection of 18th-century staddle stones priced at £3,500 to a new customer; a life-sized 18th-century carved stone figure of Apollo on its original plinth

(**Fig 1**), ticketed at £32,000; an 18th-century Italian painted chest of drawers at £4,600; a reclining leather Victorian armchair; several upholstery items; and 'a really nice George III period lacquered chinoiserie chest at £5,500'.

The Apollo dated from about 1780 and came from the gardens of a Tudor manor house. A bonus, perhaps, was a family of snails that had been living in the god's armpit and may, or may not, have remained in situ. ➤

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Fig 4: Vincennes dish, 1754–55, found for £13. £32,500

Léon Spilliaert's *La Baigneuse*, illustrated here on January 8, was quickly sold by the fair's president Harold t'Kint de Roodenbeke, as were several other works by the artist around the fair.

I would urge anyone who shares my taste for melancholy to visit the

Spilliaert show that opened recently at the Royal Academy (to be reviewed in COUNTRY LIFE on April 15); it may well have had an advance effect on sales at the fair.

There was a splendid response to the auctioning of five slabs from the Berlin Wall to benefit a group of charities. Mr t'kint de Roodenbeke, whose idea the sale was, said that they had hoped they would make €25,000 each, but that the total bidding finally reached €326,000.

Not a charity auction, but, to help the inheritors of a family seat to restore it, a sale was held by Chorley's in Gloucestershire on January 31. Spetchley Park has belonged to the Berkeleys for more than 400 years and the contents of the attics contributed some £500,000 to the funds. Some of the portraits were most notable for their frames, but

The twice-yearly Connect art fairs, launched at the Mall Galleries a year ago, are run by a co-operative of dealer-exhibitors with the aim of providing 'a sensible price opportunity for collectors, galleries and dealers' and of giving 'dealers of all means, interests and addresses a chance to show in Central London'. James Manning, co-founder with Anna Wackerley, noted that visitor numbers and sales were up on last year: 'The most expensive work sold for close to £40,000, and there were lots of sales in the hundreds/few thousands bracket, including to new, younger buyers.' A first-time exhibitor, Mark Goodman, was highly satisfied to sell 10 works by various artists in the first 24 hours, including the 16½in by 20¾in *Sweet Collision* (Fig 2), 1967, by Alan Davie at £14,000 and a Graham Sutherland, *Horned Form Pink Sky*, with an asking price of £38,000.

Similar things happened across the Channel at the BRAFA fair, where Vrouyr of Antwerp sold his Art Deco wool velvet rug by Albert van Huffel (although I hesitate to credit my January 8 preview of the Brussels fair), as well as a Bakhtar Shustar *kelim* made in Persia in about 1900. There was a near sell-out here, too, for Samuel Vanhoegaerden of Knokke, which sold most of its extensive collection of works by James Ensor at prices ranging from €50,000 to €700,000.



Fig 5 above: *Belgrave House and Westminster Bridge* by Varley. £6,350. Fig 6 right: *The Last Man* by Shelley. £8,255



miniature enamel portraits of a lady and gentleman mounted on an early-17th-century Limoges drawstring purse, probably by Jacques II Laudin, took it to the top price of £21,590 ('Broadening horizons', February 19). A three-volume first edition of Mary Shelley's *The Last Man* (Fig 6), 1826, reached £8,255, and a 7¾in by 11½in John Varley watercolour in good condition, *Belgrave House and Westminster Bridge* (Fig 5), 1824, £6,350.

Judith Howard (1945–2019) assisted Cecil Beaton in mounting V&A Museum exhibitions and helped to launch London Fashion Week, but was perhaps as remarkable for her 'rarity radar'. She was a passionate collector of Sèvres and other French

porcelain and made such notable finds as a Vincennes dish (Fig 4), 1754–55, mislabelled as Minton in a Hungerford junk shop. She paid £13 for it in 1982, and it made £32,500 in her early February sale at Woolley & Wallis of Salisbury. Numerous other lots went well over estimate, including a Sèvres plate made for Mme Du Barry at £15,600.

Next week Bullets and teapots

Pick of the week

Jenna Burlingham, who deals in Modern and contemporary British paintings in Kingsclere, Hampshire, will be resident in Sybil Colefax & John Fowler's Pimlico Road, SW1, showrooms from March 17 to April 4, with an exhibition of new work by the much admired draughtsman and painter Martin Yeoman. His first job was with Selfridge's, where he designed the department store's famous carrier bags. After travelling to Kashmir and studying at the RA Schools, he accompanied The Prince of Wales as his official artist on several tours. Surprisingly, this is his first solo show and a distinct coup for Miss Burlingham, who says: 'The exhibition shows the breadth of Yeoman's work. He is unconstrained by subject matter, working equally skilfully on landscapes, seascapes and still-life compositions. He is also well known for his portraits of notable public figures.'



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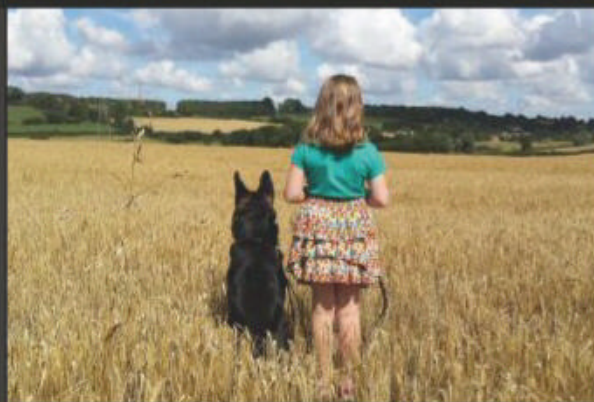
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Crossword

A prize of £15 in book tokens will be awarded for the first correct solution opened. Solutions must reach Crossword No 4619, COUNTRY LIFE, Pinehurst II, Pinehurst Road, Farnborough Business Park, Farnborough, Hampshire GU14 7BF, by **Tuesday, March 10**. UK entrants only.

- ACROSS
- 7 Medics who can needle people (14)

9 Rough drawing of small boat (6)

10 Barely seen in camps perhaps? (7)

11 Scan points to forehead (6)

13 Exceptional man led away from adversarial group (4,4)

14 Barnet could be scene of pedantic behaviour (13)

16 Completely fail to demolish apartment (4,4)

18 A tense party in the chamber (6)

20 Set off by horse (7)

21 Moderate mood (6)

23 Ring a bell in dry place for bookworms (7,7)
- DOWN
- 1 Beacon counter (6)

2 Broken statue (4)

3 Without pity book a smaller number (8)

4 Spoil flock (6)

5 So is unsaid when creates deterrence (10)

6 Hiding during Battle of Hastings (8)

8 Carer not at all put out to be on opposite side (13)

12 Turns wheel of hurricanes (10)

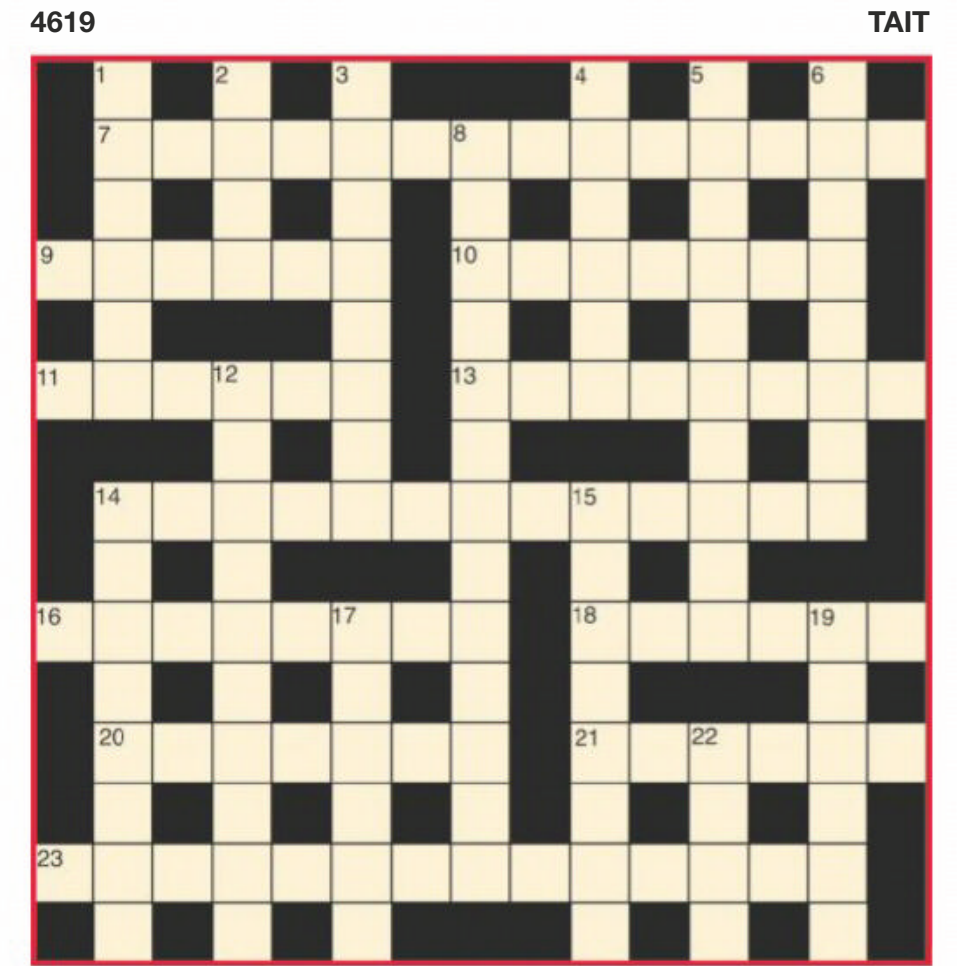
14 Pick up clothing for shipmates (8)

15 Underground experiment into artificial insemination (4,4)

17 Old story at finish for cricket side (6)

19 Container emptied yesterday holds coloured garment (3-3)

22 Get together for food reportedly (4)



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Winner of 4617 is Justin Bendig, Surrey

BridgeAndrew Robson

WE return to Istanbul, bridge between East and West. The pun is intended, as there is much evidence that bridge, or Khedive as an earlier variant was known, was a strongly Levantine pursuit. Indeed, an Istanbul resident, one Metin Demirsar, reports that British soldiers invented the game bridge (formerly known in Turkey as CE Britch) during the Crimean War, the name bridge deriving from Istanbul's Galata Bridge, where the soldiers crossed every day to the coffee house to play cards. What better location for the 9th European Open Championships?

Our first Istanbul deal is a challenge for the defence—how to win five tricks and scupper declarer's Three Notrumps. West finds the best lead of a Spade, choosing a high-for-hate seven.

Dealer East
Both Vulnerable

♠ 7543

♥ K865

♦ 10832

♣ 3

♠ K86

♥ 742

♦ Q4

♣ K10975

♠ AQ92

♥ Q103

♦ A765

♣ 63

♠ J10

♥ AJ9

♦ KJ9

♣ AQJ84

♠ 10753

♥ QJ103

♦ K3

♣ 764

♠ Q4

♥ 2

♦ A1098542

♣ Q85

♠ 8

♥ A8654

♦ QJ6

♣ K1032

♠ AKJ962

♥ K97

♦ 7

♣ AJ9

South

West

North

East

Dbl

2♣(1)

Dbl

Pass

Pass

Redbl(2)

Pass

2♦

2NT

Pass

3NT

End

(1) Ostensibly a natural bid, this is the start of a rescue mission.

(2) SOS—get me out of here. West will now cleverly get his side to their optimum fit.

East won the first trick with the Queen of Spades and cashed the Ace. At the table, he looked no further than a third Spade, clearing the suit to establish a long card. No good—declarer won dummy's King, cashed five rounds of Clubs, then forced out the Ace of Diamonds. The defence had only one Spade to cash and that was nine tricks and game made.

After winning the Queen and Ace of Spades, East must switch to a Heart (low or the ten). This puts declarer in a lose-lose dilemma. He can't win the Ace or he exposes himself to too many Heart losers when the opponents win the Ace of Diamonds. However, withholding the Ace is no better.

Say East switches to the ten of Hearts (suggesting he doesn't want a Heart returned). Declarer covers with the Knave and West wins the King. West must now appreciate the need to revert to Spades and not lead a second Heart. Declarer wins and may cash the Clubs, but, as soon as he leads a Diamond (as he must), East grabs the Ace and cashes the long Spade. Down one.

The Ace-Knave-nine combination made another appearance on our final deal from (perhaps) the original home of bridge.

Dealer South
Neither Vulnerable

♠ 10753

♥ QJ103

♦ K3

♣ 764

♠ Q4

♥ 2

♦ A1098542

♣ Q85

♠ 8

♥ A8654

♦ QJ6

♣ K1032

♠ AKJ962

♥ K97

♦ 7

♣ AJ9

South

West

North

East

1♠

3♦(1)

3♠(2)

4♦

4♠

End

(1) Pre-emptive.

(2) Stretching to show the fit.

West led his singleton Heart versus Four Spades, East winning the Ace and returning a second Heart (as declarer, you unblock the King). After ruffing, West couldn't afford to cash the Ace of Diamonds, as dummy's promoted King and fourth Heart would later enable you to discard two Clubs from hand. West defended correctly by switching to a low Club (to East's King).

You win the Ace of Clubs and draw trumps. You cash the two remaining Hearts and discard your singleton Diamond. You then lead a Club towards your Knave-nine, East playing low. Decision time.

If East began with the King and Queen of Clubs, he might have played the cheaper Queen when his partner led the suit. You insert the nine and are pleased to see the nine draws West's Queen. With the Knave of Clubs promoted, that's 10 tricks and game made. There was no defence.

The Open Teams in Istanbul was won by an English team captained by David Mossop—bravo! The highest British pair in the Open Pairs was 11th—not your columnist I'm afraid.

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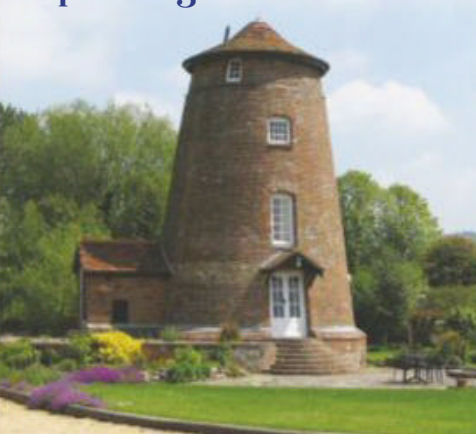
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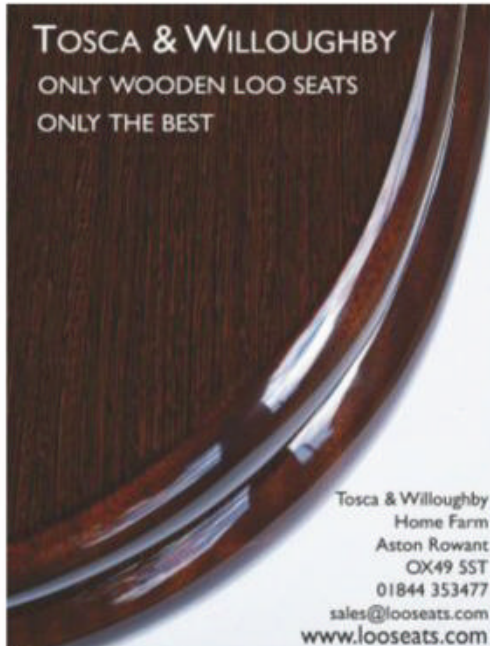
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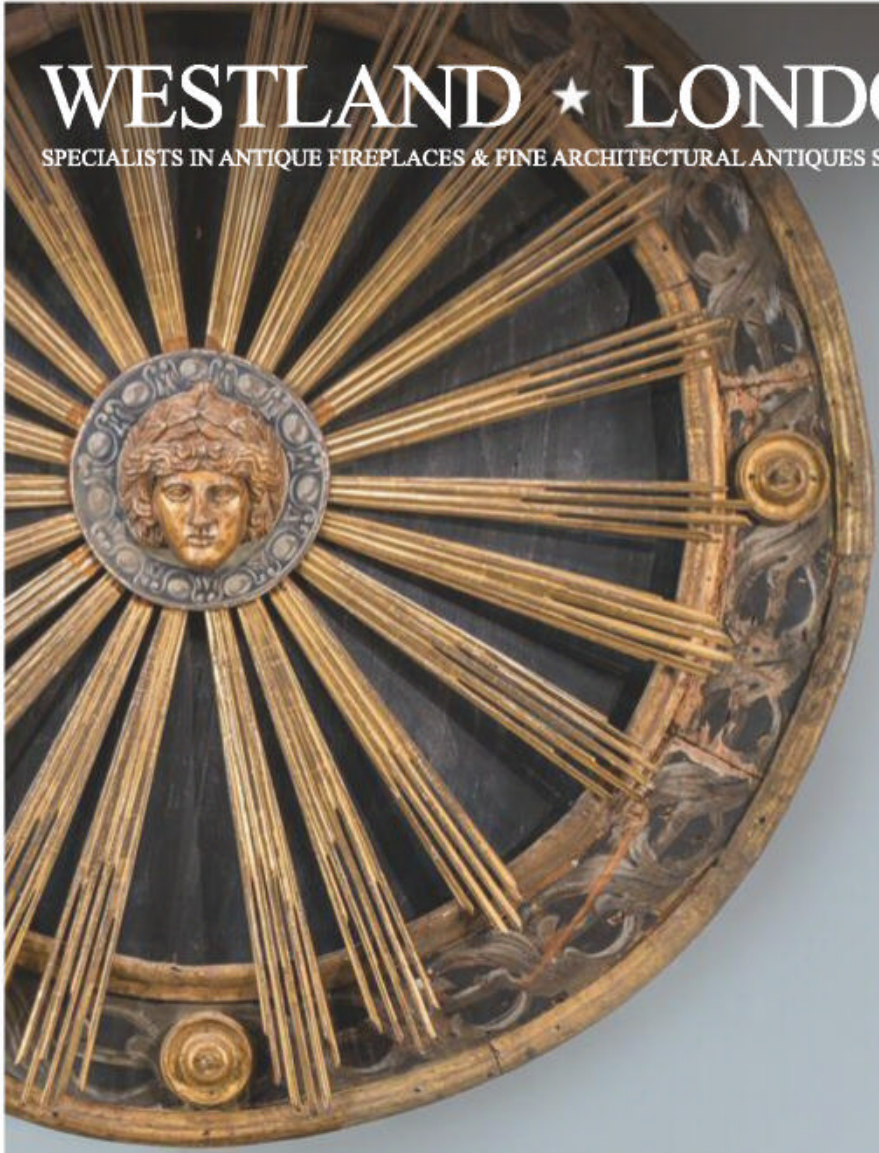
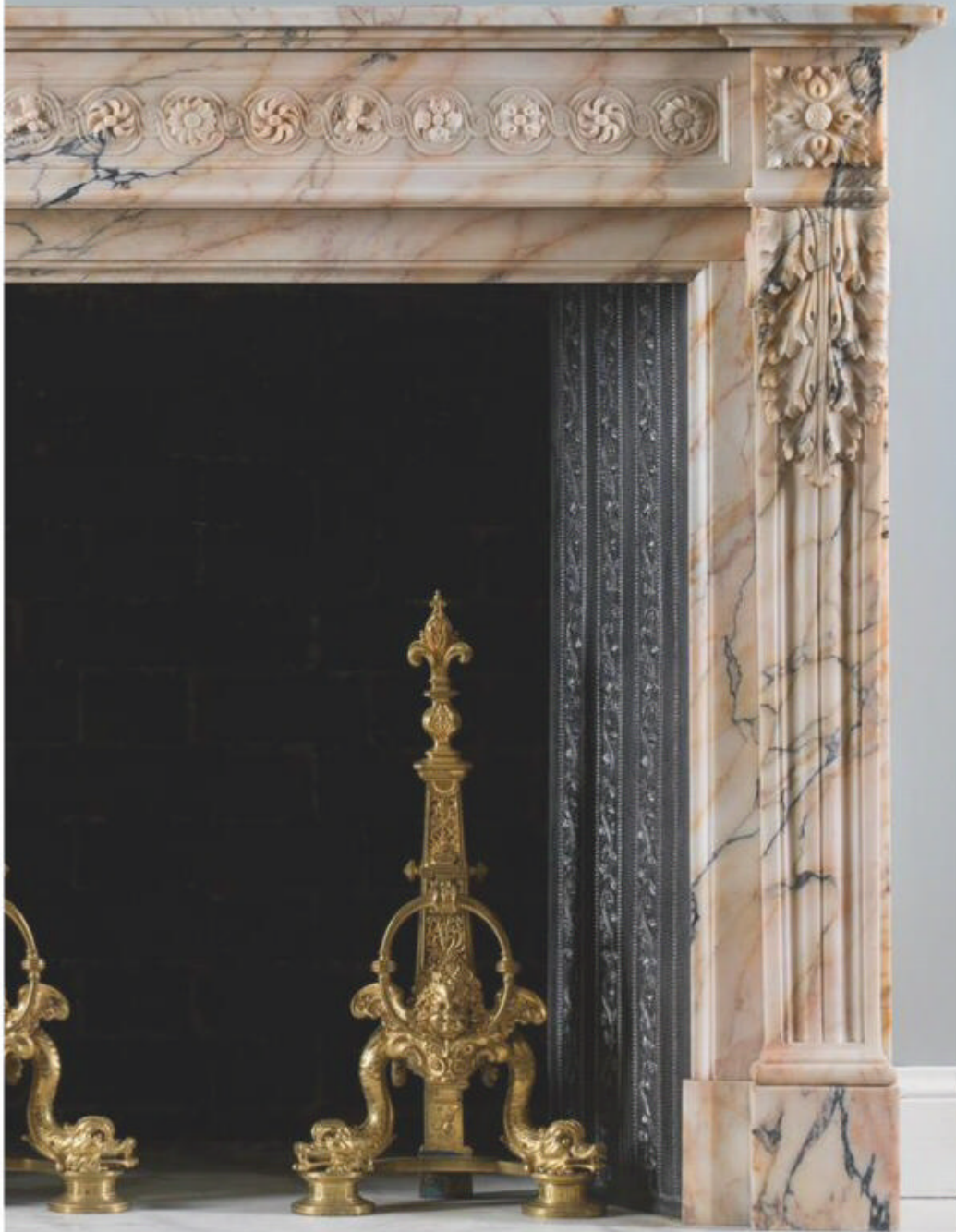
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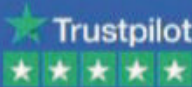
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56 SU	I BCP	EAA I	303 GW	LF 7	TEB I	I TEC
93 PJ	4 BCT	EAD I	GY I	839 LG	9 PLP	45 THH
I EN	BDR I	I EAG	77 HAC	27 LGD	PMO I	TJE I
I LDD	BE I	6 EAP	90 HAK	I LHB	90 PN	PPC I
I KDB	56 BEW	I EAS	HEB I	LHP I	PPC I	TJJ I
I GTP	550 BG	EBC 45	HED I	LJL 34	I PPM	TLB 54
I JKG	BGR I	77 ECH	HET I	LJO 88	300 PS	3 TLG
	99 BJD	5 ECJ	HFB 48	LK I	6 PSA	TO 3
	20 BJR	I EED	59 HG	I LMG	40 PTC	666 TW
	67 BKH	I EER	6 HJL	I LSW	9 PTH	I TWB
	BLS 7	II EFH	I HKS	900 LW	9 PV	TWP I
	600 BM	700 EJ	5 HPS	MB 9	PWW I	I VAA
	I BMC	EJA 6	HSW 5	MCP 74	RAO 73	VAF 88
	BME 6	I ELJ	100 HY	MDA I	I2 RBP	I VAH
	7 BN	I EN	IT I	23 MDC	RCT 45	I VAM
	BPW I	6 EPM	JAE II	MDR I	REE I	I VCM
	BSW 88	222 ER	I JBG	6 MFJ	RGL 6	VE 7
	900 BT	I EV	50 JBR	MFP 3	I RGT	I VEB
	BTC 7I	EVS 94	JCG I	MGJ 24	99 RJJ	9 VEC
	BWS 28	I EWH	28 JCY	90 MHR	I RLE	I VEM
	876 CB	3 FAP	83 JDD	MK 47	I RLO	VJL I
	7 CBG	FB 6	84 JEC	ML 9	RLR 7I	I VLL
	10 CBW	3I FE	I JFO	I MMT	RN I	I VLS
	CDT I	3 FEH	952 JG	MPC I	25 RPT	VMT I
	3 CEJ	FJ I	JHR 66	I2 MPM	RST I3	78 VV
	I CEK	72 FJB	786 JL	88 MPO	6 RTP	I WAF
	I CFB	FJC 88	I JLW	900 MS	8 RV	WC I
	5 CL	70 FLC	59 JPI	I MST	SAG 96	WCC I
	CMK 77	69 FLH	9 JRJ	I MU	5 SBA	WEP I
	I35 CR	866 FM	60 JU	MWG I	II SBG	WM 6
	CS 3I	FMJ IO	I JVG	6 NF	SBJ I	I WMT
	CSJ I2	46 FP	JVL 83	97 NJ	8 SBP	YB 39
	CVB 3I	60 FY	28 JVV	I NJD	9 SDT	YG I

NAMES AND WORDS

XAB I	BUS IH	DRE 553L	HAL IIIA	JEII MMA	LAY 3R	MAS 7T	P4I SEY	S93 AKE
A8I OLA	BYW 4Y	DII0 LEY	HAI5 ALL	J62 OME	L360 CHE	MI47 HEW	PI4I MER	S9I RES
AIII EXA	C44I LUM	DWY 73R	HAII NNA	JO63 LYN	LEG 9E	MAT 77E	P4II ELA	S744 CEY
ALL 32T	CAI7 TER	E4II ONN	H4II NAM	KAII THY	L3I9 HAM	MCP II3E	PAI7 TER	S769 HEN
ANII DRE	CAR 2A	E420 LEY	HAR 2D	K3II RAN	L3II MON	M36 HAN	PAT I27K	STE 2N
AND 23S	C4I2 DEN	EDG 9E	H420 EEP	KEI7 THS	LEN II	MEH II3T	PAT 76N	S773 EVE
4II GEL	CAII ROL	EIII WYN	H4II RDY	K3II LEY	L35 TER	M3II KLE	PAV IIG	570 RY
ANI6 ELL	CAS 7T	EMII LYN	HAR 96R	KEL II4N	LI63 NCE	MER 2IIL	I PAY	STR 4IIG
4II TON	CAT 4I4N	END 3R	H42 ROD	KEN I7A	LI17 TLE	MER 73M	PEA 66H	S724 USS
42I ANA	C4 THY	ERN 355T	HAY 7I3Y	K32 RRY	LSE I	MER 77L	P342 RCE	STU 6K
ARII RON	CEC 3IIA	EUA IV	H394 RTY	KHA 4I3D	LOR 677A	MET 94IF	PEG I	95 UE
A55 HBY	CES 8R	EII9 ENE					PE66 LER	T43I THA
A55 TLE	CHA II4A	EVE I2IT					P32 RCY	T4II ARA
AII0 REY	CHA I26E	EVE I2Y					PHA 204H	T4II MMY
AU66 UST	CHE 2R	F4I TTH					PII6 KUP	TAP 55ON
BA66 OTT	CHE 32IE	F4II LON					PII3 RRE	745 KER
BAG IY	CHE I227L	FAR IIOA					PLA I7T	747 LER
BAI6 ENT	CLA I22E	FAT IIA					POT 773R	T3II PLE
B4IO OCK	CLA 23E	F47 SOS					POU I76R	T32 RRY
BAR 22IE	CI42 RKE	F32 RET					P2II NCE	THO 2I3Y
BAI2 RRY	CLA 55IK	FI4 XEN					RAD I6Y	THO 2IIE
BAR 7I3Y	CLE 2K	FLO 6K					RAM 4A	TON IIR
847 LEY	COL II4N	FIII OOD					R4II ONA	724 CY
B335 LEY	COM I3Y	FIII ORA					R3II ATA	TYL 32R
BE66 LEY	COO IP	FLO 77D					REI7 TON	TYN 3E
BII0 UNT	COO 96R	FOD 6N					RHII ONA	UPH IIL
BOL IION	COR 23IA	F24 NNY					RHO IIOA	USH 32R
BON IIA	COU 246E	F2I4 NKY					2I VER	V46 UUM
BON I3Y	COW IY	FYF 3E					ROB 627A	V4II NDA
80I YE	COW 5IIL	94 NT					SR08 SON	VOL I3Y
B240 LEY	C24 NES	642 DEN					20 CHE	W4II TES
824I D	CRO IIE	G420 NER					206 ER	W420 EGA
B24 NDY	C207 DON	G42 RRY					ROW 53IL	W42 DLE
824 VO	CR12 USH	G44 ULT					RII9 ERT	WAR II4N
823 T	CUR 2IIE	G44 UNT					SAL I4H	WAR 26N
B2IO GER	CUI2 WEN	GI47 NOR					SI4I EEM	WAR 77ON
82I LL	DAF 7OD	GIII LAM					S4I LLY	W477 SON
B2I TON	D4II LEY	GIII LEN					S4II EER	W3II LER
BRI7 TEN	DAV IIOE	602 TON					S4II PLE	WEI7 HAM
820 CK	DIII VVA	GOW 4IIS					S3I4 MUS	W357 COT
820 GAN	DO66 ETT	G2I4 EME					S3II ENA	WET I
8200 KE	DON 394N	624 Y					53I WAY	WHI7 HAM
BR66 KER	DOR 66N	GR66 NER					S3II WYN	WIIT YTE
820 WN	DOS 4I7J	GRII EGG					SEV 32N	WIOI ETA
B22 UNO	DOW 3IIL	H44 LEY					SH66 HAN	XJ I
82 YN	DOII YLE	H4II FAX					SHE 23E	YOII UNG



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Country Life, March 4 2020 129



His cause was bound to triumph

PEOPLE still read W. H. Hudson, Cobbett was never out of print and Edward Thomas, the poet whose life was sucked out by a shell like a flame in the wind, is now fashionable, but I think, of all the old country writers, none speaks so urgently to us today as H. J. Massingham. Yet he is almost forgotten, as only a prophet who railed against the tenor of his times can be.

You can find his books in any second-hand bookshop, however, and they are worth picking up. When I heard of a plan to widen the road by the Rollright Stones, I thought of Massingham driving along it to 'the Stwuns' one winter, when it 'was filmed with a "gleer" of ice, and pockets of snow lay along the wayside grass'.

That's from a book he wrote in 1932, *Wold without End*. Or hear him 20 years on, with echoes of HS2, decrying the destruction of an ancient Welsh wood by the Forestry Commission: 'Behind the prostrate trunks come the winds and the waters, scooping up and flinging into the seas and silted

rivers the top-soil without which man is blotted from the world and will vanish forever in the dust-storms of his own making.'

He was an archaeologist, an antiquarian, a journalist and a geologist who became a visionary. His visions, I suspect, were swallowed by the war and by the march of 'scientific progress': deference to the men with clipboards, in their white coats, who pushed with sublime confidence and half-knowledge for chemical farming and a National Pig.

Massingham pushed back. His journey to organic and sustainable farming began with archaeology and anthropology in London and his friendship—he called it a laying-on of hands—with that great wild man, Hudson. The son of a radical Victorian journalist, brought up in the city and suffering from poor health, Massingham was drawn more and more to the countryside, as a repository not only of peace and beauty, but of dignity and reason.

The friend of Edmund Blunden, Adrian Bell and the brilliant Sir

Albert Howard, he wrote more than 30 books, digging into the past of the landscape, expounding his theories about Neolithic civilisation, arguing the importance of craft, continuity and soil.

‘Much of what he wrote is, these days, beyond argument’

Much of what he wrote is, these days, almost beyond argument. He wanted to keep soil in heart and villages alive. There probably was, as he saw it, a time when the country might have avoided the shift to industrial agriculture and perhaps kept control over a food industry that seems to have delivered us obesity and diabetes and—for the first time in 100 years—a falling life expectancy. No doubt the moment will come again.

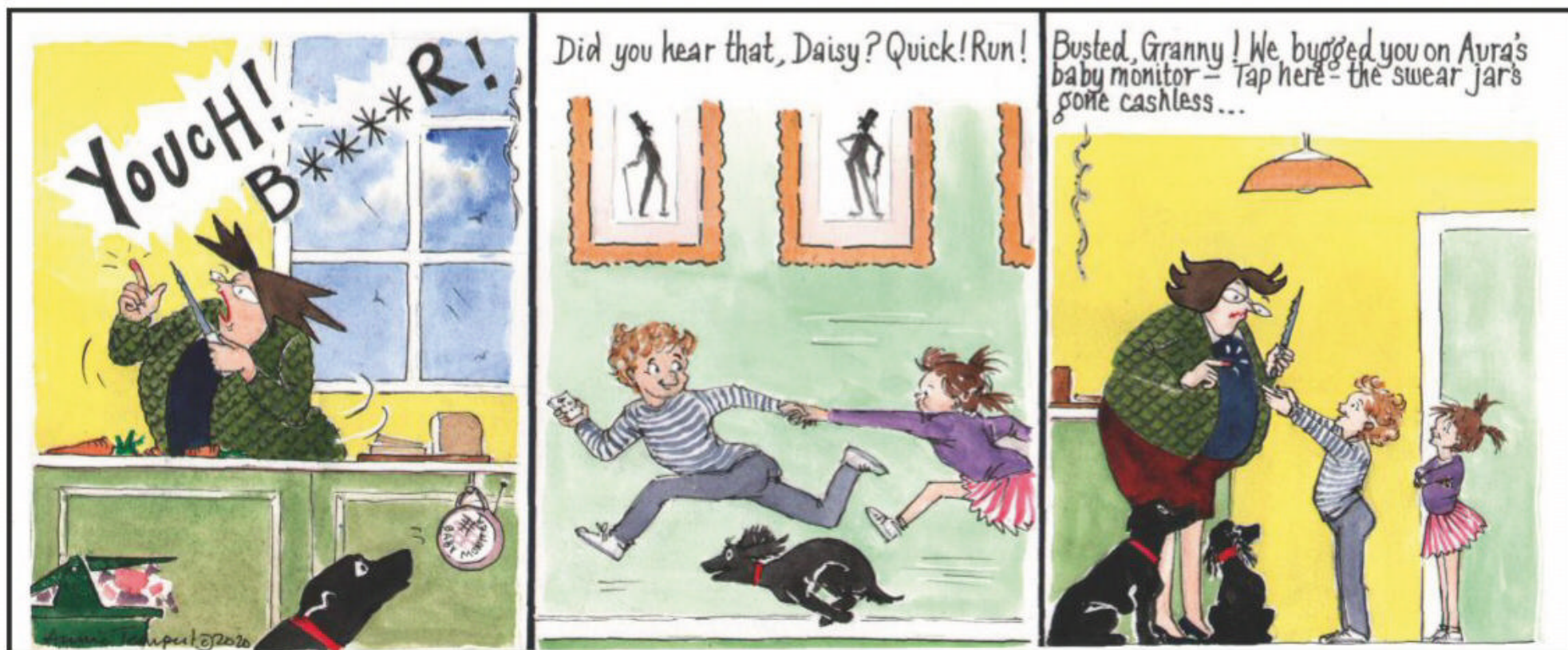
‘We should look upon a farm or garden not as forms of cultivation, which must conform to

industrial canons,’ he wrote in his last book, *The Faith of a Fieldman*, in 1951, ‘presenting a set of problems to be solved by technological shortcuts, inordinately expensive both to fertility and in the astronomical bills for fertilisers, insecticides, vaccines, disinfectants, machine repairs and fuel and whatnot; but as a complex society of living creatures both in and above the soil, capable, if they are in good health, of doing for themselves what we spend so much on artificially trying to do for them.’

Massingham was sickly, cranky and had an false leg, but he had the energy and power of a prophet who knows he is right, because there is, after all, only one way of living sustainably. We may not have grasped it in his lifetime, and we may still not grasp it in our own, but in the words of the tribute offered to him by Arthur Bryant, his cause ‘was bound to triumph, because as he saw so clearly, it was that of the law of Nature, of the divine ordering of the world and universe’.

TOTTERING-BY-GENTLY By Annie Tempest

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