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ADVANCE INFORMATION

The 1962 Daily Mail Ideal Home Exhibition will open at Olympia on March 6th and close on March 31st.

The Grand Hall will be transformed into a scene of gaiety and sunshine. The stands lining the main aisle will be garlanded with exotic flowers and dominated by tall, densely-canopied Apamate trees. At the end of the main aisle will be seen The House in the Sun, the rooms of which will be filled with the sounds of a sparkling waterfall.

DAILY MAIL IDEAL HOME EXHIBITION 1962

Special Features

- THE HALL OF SUNSHINE AND FLOWERS
- THE HOUSE IN THE SUN
- ROBINSON CRUSOE'S DREAM - French Govt. stand
- THE VILLAGE
- THE GARDENS
- CRAFT INTO ART - glass and pottery in the making
- WHAT'S NEW
- SOUND AND VISION - 1962
- DAILY MAIL THEATRE OF HOME INTERESTS
- THE BRILON and BRI-NYLON CAROUSEL.
- ROOMS WITH A FUTURE, by the Council of Industrial Design.
- A VISION OF THE POST OFFICE - by Emett
- PEOPLE MAKE PROGRAMMES - BBC Feature
- KITCHEN MAGIC - FANNY AND JOHN CRADOCK.
- FINLAND.

Stands of interest

- THE AUTOMOBILE ASSOCIATION
- AVENUE OF CARPETS
- DEMONSTRATION THEATRE - Home Decoration
- KITCHENS OF TODAY
- R.A.C.
- MA X FACTOR'S 'INVITATION TO BEAUTY'
- CANADA FOR VALUE AND VARIETY
- THE ADAPTABLE HOUSE by the Ministry of Housing in the Village.
- NEW ZEALAND - Sunny Dairyland
- BRITAIN'S FARM PRODUCE

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With Compliments,
Patrick Murphy,
12-15 Bouverie Street,
London, E.C.4.

The House in the Sun

By the time those of us who will then still be living pass into the lengthening days of March, the last month of winter, we will have earned the right to some reward.

Many of the days behind us will have been dark and chill under skies resembling the atmosphere beneath the roofs of our squalid railways termini in the heyday of steam. The night hours of those short days will have suffered the stinging tentacles of sleet laden blizzards or have been dankly draped with fog. We will have endured hail and snow, drizzle and sleet.

What sort of reward would most of us choose were it offered to us? Surely immediate transport to some sun-drenched scene where overcoats dress the scarecrows and the clothes we would wear would be designed purely for purposes of modesty, where frowns would be as scarce as smiles in our monstrous urban winters.

Well, if all proceeds according to plan, more than a million brave survivors of this 1961-62 winter will enjoy long hours of such a reward when the Daily Mail Ideal Home Exhibition opens at Olympia on March 6th for a month.

There, the vast space of the Grand Hall will be permeated with light and warmth in a representation of a Caribbean settlement by the sea. From the entrance visitors will see the House in the Sun, a beautiful white modern structure, both a sun trap and a sun shield - its deep verandas providing shade and its flat surfaces attracting the sunshine.

A sparkling waterfall from the "hills" behind passes through the drawing room of the house and then slides away underneath its structure.

The interior of the House in the Sun is as beguiling as its outward appearance. The living room will be furnished to the tastes of Sir Malcolm Sargent, the celebrated conductor. He will fill it with books, with old-fashioned articles of many kinds, indeed antiques, and Copenhagen porcelain. Those who visit this room will see R. Bentley Claughton's exquisite carving Queen Mathilde who brought the Bayeux tapestries into existence.

A bedroom in this house has been designed - in brilliant contrast to Sir Malcolm's living room - by Stirling Moss. It is entirely electronic and modelled on the bedroom he is building for himself in his new house in Shepherd's Market. A touch on a button by his bedside and the garage door opens; another touch and his bath is filled with exactly the desired volume of water at exactly the desired temperature. These and a score of other operations are carried out electronically by a touch of the finger on a panel beside the Moss bed.

The kitchen in this house will be the design of Miss Valerie Hobson (Mrs. Profumo) and will be considerably removed in motif from the orthodox kitchens one sees in a majority of homes.

Approaching this House in the Sun from the main entrance visitors will pass through lines of colourful stands garlanded with flowers. Towering 50 feet above the stands, four Apamate trees will fill the vast space with their huge canopies of brilliant variegated foliage.

A few hours spent beneath Olympia's roof during the month of March will atone greatly for the climatic horrors which we will have survived by then.

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Craft into Art

The most superficial study of human history could not fail to make the least acute mind aware of the immeasurable debt which that history owes to the human hand.

There is no function contributing to the pattern of our lives, no art, craft or labour executed in the fulfilment of our multitudinous callings that does not owe something to the incredible skill of the hand.

When one contemplates some Chinese carving in ivory in which, sometimes, the fineness of the work defeats the eye, or dwells upon the dexterity of the jeweller, the surgeon, the musical virtuoso, the etcher, the engineer, the glazier and the potter, one can only marvel and pay tribute to that skill.

Even in these days of technology, electronics and automation the hand of man is the master influence lending form and substance to every conception of the human brain.

Aesthetically there is nothing more enjoyable than the privilege of watching truly tutored hands at work bringing into existence, from some formless mass, a thing of beauty and utility.

A treat such as this is in store for all who will be visiting the Daily Mail Ideal Home Exhibition which will be open to the public, at Olympia, from March 6th to March 31st.

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There, on a Stand which bears the legend "Craft into Art", will be seen craftsmen from the Royal Brierley Crystal Glassworks in Staffordshire actually making glass and cutting and embellishing it.

The makers of Royal Brierley, who received their first Royal Warrant in the reign of George V, and have enjoyed a renewal of that high honour from each successive Monarch to this day, trace their origin back to the first decades of the 17th century. It was about 1610 that Huguenot refugees from persecution, finding available fuel and fireclay in the locality of Stourbridge, settled in the district and made it famous for its crystal glass.

In theory glass making is a simple craft, for the finest crystal is made from commonplace ingredients and wrought with primitive tools inherited from Roman times. Yet this very simplicity demands a refinement of skill that borders on great artistry.

In no process is this shown more than in the cutting of glass which transforms the dull carbon stone substance into something aflame with a myriad colours, as with the cutting of diamonds. It was in the middle of the 18th century that glass masters experimented in applying flat facets cut into their crystal with a stone wheel rotated by means of a foot treadle.

The master craftsmen of Royal Brierley to be seen cutting crystal at Olympia will be using tools and abrasives which are a considerable advance on those methods, though the same in principle.

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Close by these Royal Brierley glass makers visitors will see another group of the most skilled hands at work in a different but vastly important medium. They will be the potters from the Chelsea Pottery fashioning, baking and modelling all manner of the pottery which is admired all over the world.

For many years Chelsea has been renowned for its pottery, one of the oldest crafts devised by the skill of the human hand, but ten years ago David Rawnsley, painter, sculptor and modeller founded the Chelsea Pottery in Chelsea. Today the pottery made by this enterprise can be said to stand alone in the field of ceramics, with designs and technique which are considered unique by collectors and museums all over the world.

Throughout the month of March the workmanship of the glaziers of Royal Brierley and the potters of Chelsea Pottery will bring home to thousands of visitors to the Exhibition at Olympia the debt we all gratefully owe to the incredible skill of the human hand.

Ends.

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