

## It's All in the Booklet! Fanny Cradock's Power as a Pioneer TV Celebrity Chef and How She Used It to Transform Cooking Shows on the BBC

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**ABSTRACT:** The development of cooking shows on television, and the rise in powerful, influential, bankable 'celebrity chefs' is often seen as a modern phenomenon involving cooks like Jamie Oliver and Nigella Lawson in Britain. Fanny Cradock (1909–1994) is credited as Britain's 'first celebrity chef'. However, details of her career are rarely documented. She is best known for her work on BBC Television, hosting regular series between 1955 and 1975, but her contribution is often ridiculed and reduced to her appearance and personality. BBC Written Archive materials show her ideas and suggestions for new formats, new audiences and new concepts in television cooking; including technical advancements, cost efficiencies, responding to market research and viewing figures and as a vehicle for product placement. Cradock's development as a true power changed the way television cooking, cookbooks and 'entertainment' shows were created and perceived for ever, paving the way for others who followed.

In the weeks leading up to Christmas 2017, the BBC made available, on iPlayer and via the Red Button, the 'Cradock Cooks for Christmas' series. Fanny Cradock recorded this series in 1975, and it is the most often shown, and therefore most often remembered of her appearances on the BBC. In recent years, it has been repeated on other channels, such as Food Network and the Good Food Channel, and has remained popular on YouTube. However, this showing marks a welcome return for the BBC in celebrating the Cradock archive. In 1975, when this series of five, fifteen-minute programmes covering different aspects of a successful Christmas meal was first broadcast, Cradock, who was 66 at the time (although she would never admit that), had a run of twenty years of BBC television broadcasts behind her.

The accompanying booklet for *Cradock Cooks for Christmas* (Cradock 1975) sold at the time for 50p and was promoted by Cradock herself throughout the series with what has now become a hashtag for the shows followers to share and communicate, 'It's all in the booklet!'. The booklet regularly attracts high bids on eBay such is the cult that has arisen around the series. The BBC's decision to reclaim the series and broadcast it, not as a comedy tribute or as part of 'weren't the 70s funny' television show, but under their Archive umbrella, has given the show credence and perhaps prompted people to view it slightly differently. Across social media, comments such as 'I've learnt more in the past fifteen minutes than on an entire series of a

modern-day cookery show', have been agreed with, expanded upon and 'liked'. Those keen to find out more have scoured YouTube, but only a smattering of clips of Cradock from between 1955 and 1975 remain available to view. Even they do not portray a realistic picture of the changes that occurred to cookery shows on television, and indeed the role that Cradock played in defining the genre, establishing a clear path for others to follow.

### Background

Television cookery programmes that aim to influence cooking in the home have grown steadily in popularity since Marcel Boulestin's first cookery programme on British television in 1937 (Andrews 2012). The rise of television cooks using the medium of television in Britain has been well documented and discussed, with many researchers focusing on the 'modern' phenomenon of the 'celebrity chef'.

The power of 'celebrity' as a promotional tool was recognised in the early days of television (Bonner 2011), certainly in the US and to a lesser extent in the United Kingdom. In the United Kingdom the BBC had a broadcasting monopoly and a public service commitment that programmes should inform, educate and entertain (Lyons and Ross 2016). Bonner argues that in the 1950s television was sufficiently established to allow personalities to emerge, with Marcel Boulestin, Philip Harben and Marguerite Patten as early examples. She notes, ignoring Cradock's time with the BBC, that Cradock was a 'flamboyant ITV cook' who used instruction leaflets to 'augment her cookbooks' (Bonner 2011, p. 134). The notion of television cooks 'entertaining' their audiences 'through the persona of their hosts' (DeSolier 2005, p. 466) and being less concerned with whether or not they educate their viewers is recognised as beginning in the 1950s and 1960s with Cradock and Graham Kerr.

In the obituaries that followed her death in 1994, it was noted that Cradock was 'easy to make fun of' (Daily Telegraph 1994) as she was a 'preposterous character, the foodie you love to loathe' (Independent 1994), often 'parodied by comedians' as a result of her 'rudeness and churlishness' and her celebrated 'bad temper' (Herald 1994). In the obituaries, accounts of her life vary in detail, but all mention the clothes she wore, whether it was 'a Hartnell ball gown' (Daily Telegraph 1994) or simply an 'evening gown' (Independent 1994). Some details conflict, despite a threatening quotation from Cradock herself 'mis-quote and we'll sue', for example 'with a pinny over

her evening gown' and 'Mrs Cradock eschewed aprons', but cite her work with the BBC, 'a pioneer of cookery programmes' and 'just what their audience wanted to hear'. Keith Floyd is quoted as saying 'She changed a whole nation's cooking habits' (Ellis 2007), and Cradock even merits a mention in Floyd's own obituary fifteen years later, where his presenting style is described as 'an anarchic contrast to the well-ordered kitchen world of Fanny Cradock or a Delia Smith' (The Times 2009).

In her exploration of the evolution of British food and cookbooks, Humble (2005, p. 150) describes Cradock as 'the most glamorous' television cook and also 'highly eccentric', but likens Cradock to a pantomime dame 'in full evening dress, dripping with jewels and mink stole, caked in heavy make-up', continuing the analogy of Cradock as an 'act'. Cradock's food is described by Humble as 'bizarrely grand', her books as 'astoundingly snobbish but also very funny' and Humble compares Cradock's food with Barthes' descriptions of food in *Ornamental Cookery* (1957, p. 78), as 'dreamlike food' to be marvelled at. Humble notes that Barthes later retreated somewhat from his views, but that housewives of the 1950s did attempt to make Cradock's dishes as part of a fantasy in their lives, divorced from the practicalities of everyday life, in a culture popular at the time of the gourmet, dedicated to French menus with matched wines (Panayi 2008).

Andrews in her look at broadcasting, domesticity and femininity *Domesticating the Airwaves* (Andrews 2012, p. 145) singles out Cradock as 'the most famous television cook of the 1950s and 1960s' (although she too refers to her mistakenly as Craddock) for her 'over the top performance of domesticity' (Andrews 2012, p. xiii). She then only devotes two pages of the two-hundred and forty-four of the entire book to Cradock, only referencing two original works, although incorrectly. In addition to mention of the appeal of the 'excesses' in decoration and presentation by Cradock, she discusses the 'gendered power relationship' which she claims Cradock plays and simultaneously undermines by having Johnnie beside her 'acting as an assistant' (p. 146). Ultimately Andrews concludes the appeal of Cradock is her camp, excessive performance, and echoes Lawson (2011, p. 350) who concluded that her 'overly theatrical, pantomime appearance constructed an extreme and grotesque image of femininity', referencing Cradock's biography (Ellis 2007) as the only source in her work.

Arguably Fanny Cradock remains something of an enigma in the history of food and the media in Britain. In 2017 an evaluation of her contribution to home cooking (Geddes 2017) aimed to re-establish Cradock as an entrepreneur and pioneer in what is termed 'multi-platforming' (Bonner 2009), a term which describes connecting the 'new world' of broadcast media with more traditional, but associated printed articles and books, with other saleable commodities.

In this paper, I will focus on materials contained within the BBC Written Archives. These archives contain detailed records of discussions, suggestions connected with Cradock's career in the BBC alongside her broadcast and highlight her powerful role in devising new formats in television cooking, reaching new audiences and suggesting, and implementing, new concepts for the communication of food and lifestyle.

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### New Formats

As can be seen from the archives, Cradock submitted endless streams of new ideas for programmes to the BBC for consideration. Thinking that housewives were becoming increasingly busy and required shortcuts at home, she proposed ideas for 'no cooking cooking' that were not accepted at the time.<sup>1</sup> An idea that Cradock returned to frequently was for cooking shows to be filmed in real kitchens, primarily her own, but often ideas featured outlines of outside broadcasts from ordinary viewers' kitchens. Previous ideas to do this on the radio were dismissed by the BBC until Cradock pointed out that she had purchased her own portable sound recording device, and it would be simple to do.<sup>2</sup>

Cradock realised early on that there would be a commercial benefit in supplementing broadcasts with recipes and additional information in print. Writing to the BBC<sup>3</sup> she suggested that she could pack more recipes into each segment on her radio broadcasts if she was not required to adhere to the standard dictation speed required, a speed which allowed listeners to jot down ingredients and recipes. Initially the BBC were resistant to providing copies of recipes for listeners, concerned that they might be swamped with requests, but Cradock suggested she would handle the requests directly, and so incorporated a 'write to me' request for listeners. This soon became a standard part of any Cradock broadcast, with several thousand people purchasing the associated pamphlet.<sup>4</sup> Cradock used the resulting data as market research evidence of her popularity among BBC listeners and viewers.

Cradock used the same technique for broadcasts seemingly unrelated to food. Her pamphlet for a Town and Country programme (BBC 2018) proved so popular several print runs were required. Cradock additionally broadcast on rival Commercial Television between 1956 and 1962 where she regularly produced books to accompany a series, which were sold separately, and during stage demonstrations a printed programme gave details not only of recipes, but also of providers of each product used. Cradock submitted ideas to the BBC for a serialisation of her autobiography in 1960, focusing on stories about food primarily, but these were rejected by the BBC who felt her aim was to sell more copies of the book, a book which the Corporation had no connection with.<sup>5</sup>

When Cradock began to provide copies of recipes in print for her listeners and viewers, she was acutely aware

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that they were basic in their presentation. She had made good use of illustration in her early cookbooks (Dale 1949), engaging the talents of Nigel Mould who had illustrated her children's books previously (e.g. Dale 1947). Cradock realised that these illustrations were not always sufficient to convey a technique or how to successfully execute a recipe, so made suggestions for a 'pic-strip' of real photographs to be included alongside the written instructions. Cradock offered that photographs could be taken by her husband to further reduce costs.<sup>6</sup>

Cradock was keen to move cookery programmes from late night or afternoon schedules, and from Adult Education to Entertainment<sup>7</sup>, claiming that a more natural home for her programmes would be at times when housewives would be tuning in, and thinking about meal preparation. Coincidentally this was what would now be considered 'prime time' viewing.

Cradock finally persuaded BBC producers that her idea to cook in a real kitchen in a real home would be a winning formula. Her format for a programme focused on a series of dinner party and social occasions, 'Fanny Cradock Invites' being commissioned in 1966 (BBC 2018). The home kitchen that Cradock invited viewers into was her own. Cradock proudly walked viewers around the kitchen pointing out cabinet design and placement, where the many cookers were positioned, how much room was available for preparation and, crucially, where a range of gadgets and essential kitchen equipment was stored (YouTube 2018a). Cradock indicated the perfect spot to place a newly installed Spit-Roast, without mentioning the company who had sponsored her to highlight it.

Cradock devised a format for a series of short programmes in which she would cook three courses in fifteen minutes. This format derived from the volume of letters from viewers who complained that although her recipes were appealing, they were working housewives with busy homes to manage, and limited time to serve a tasty, wholesome meal for their families.<sup>8</sup> In another instance her correspondence details how people living in the city could become self-sufficient, filming would take place in Cradock's own kitchen garden.<sup>9</sup>

Cradock frequently raised the possibility of showcasing the food of the European continent (Geddes 2018) in addition to suggesting travel shows further afield, usually to coincide with trips she had either planned or hoped to make, to places such as South Africa.<sup>10</sup> Early proposals to highlight 'holidays off the beaten track' were not taken forward by the BBC.<sup>11</sup> The African adventures never materialised beyond the proposal stage. During the 1970s Cradock was eventually able to combine European travel and cuisine during various segments of the BBC magazine programme, Nationwide, (BBC 2018) and in books to accompany them (Cradock 1973; 1974).

One outside broadcast which Cradock was able to secure was a spectacular performance of her 'act'<sup>12</sup> with husband Johnnie as Bon Viveur (Bon Viveur 1956b),

filmed at the Royal Albert Hall in London. Cradock appeared in ball-gown and furs, creating extravagant soufflés surrounded by ice sculptures of swans in what was to become an iconic performance, which would be forever associated with her in terms of style and image. The BBC screened the performance just before Christmas 1956 (BBC 2018) with the BBC producers noting how the Cradocks used minimal cameras and equipment to stage the show, enthralled the audience as they had done a few years earlier.<sup>13</sup> Cradock invited a range of celebrities to be part of the audience, as well as members of the public, thereby adding to the sense of occasion. Philip Harben can be seen looking somewhat displaced as he watching Cradock sparkle (YouTube 2018b).

In 1961, Cradock was regularly appearing at trade shows such as the Ideal Home Exhibition, demonstrating products, skills and techniques as well as continuing to promote herself and keep her profile high in the public minds, with the aim to augment television appearances. At that time, Cradock was appearing on ITV, but was keen to return to the BBC.<sup>14</sup> Writing to BBC producer Doreen Stephens to arrange a lunch date, she additionally pointed out that the shows were a 'roaring success (commercially)' but were hard work.<sup>15</sup> Cradock could clearly see the connection between food demonstration, television and business propositions<sup>16</sup> despite, at that time, BBC producers feeling that the suggestions were too exploitative.

In addition to food related ideas, Cradock also put forward suggestions for a 'home makeover' show, which The Cradock's proposed would be filmed in their recently purchased property in London. It should be noted that the property was in need of renovation. The programme outline<sup>17</sup> suggests that cameras would follow their progress and provide inspiration for viewers to improve their own homes too. The BBC sensed that Cradock had plans to link products to the series, and also felt that the show was too ambitious in terms of broadcasting from a 'real' house. For Cradock, these were the key elements of a successful new format. Cradock proposed a book to accompany the series for viewers to purchase for added inspiration.

When Cradock's Home Cooking (BBC 2018) series was repeated on television a year after the original broadcast, she wrote to the BBC to enquire about the prospect of receiving 'repeat fees'. Correspondence shows that the BBC were resistant initially, with Cradock then pointing out that if she were an actress<sup>18</sup> the issue of repeat fees would be included in her contract. Ultimately, the BBC agreed to pay a much-reduced amount in repeat fees to Cradock<sup>19</sup>, and agreed to include a clause in all future contracts to secure these payments.

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### New Audiences

Cradock was persistent and relentless in her communication with the BBC<sup>20</sup> to secure more broadcast work after each programme she recorded. Memos show

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that BBC staff felt that she was not only a 'tough nut'<sup>21</sup> with 'irritating mannerisms'<sup>22</sup> who liked to throw her weight around a little<sup>23</sup>, she was also appealing to viewers and listeners as a direct contrast to Philip Harben.<sup>24</sup>

During her time with the commercial television channel ATV<sup>25</sup> Cradock made good use of audience feedback which not only showed her popularity but also which sections of any programme were most well received, by which age group and gender. She was able to quote sections of the feedback in her correspondence with the BBC, demonstrating her popularity, along with tales of the 'astonishing reactions'<sup>26</sup> and 'record breaking' audiences<sup>27</sup> she attracted.

Following audience feedback and market research for ATV Cradock knew that her simple ideas which had most visual appeal were popular with children. Developing this further Cradock created a range of programmes 'For Deaf Children'<sup>28</sup> to encourage them to copy her visual instructions to recreate playful food creations for themselves and their families. Cradock published a series of books aimed to encourage children to cook for themselves (Cradock and Cradock 1959a, b, c and d) linked to her series on commercial television. She went on to develop more ideas for cooking with children for the BBC<sup>29</sup> extending this to teenage audiences<sup>30</sup> with the aim of interesting them in food and cooking.

Cradock proposed other ground-breaking programmes, aimed at what were then as yet unidentified audiences. She devised a series aimed at encouraging men to venture into the kitchen<sup>31</sup> which again arose from letters imploring her to do so. Realising that many viewers lacked some of the basic knowledge and techniques that Cradock herself was fortunate to have at her disposal, she devised a basic cookery series (BBC 2018). For those more proficient, Cradock devised a series looking at various Kitchen Parties<sup>32</sup> which the BBC predicted would be equally as well received.<sup>33</sup>

### New Concepts

The notion of a challenge seemed to appeal to Cradock and BBC producers alike. Whether it was a challenge to liven up an otherwise ordinary ingredient, such as the humble potato<sup>34</sup> or the spectacular Eurovision broadcast 'Challenge in the Kitchen', Cradock was keen to show her abilities. Cradock liked nothing more than to be challenged by the audience too, which often provided fruitful ideas that she could pitch to the BBC. One such prompt resulted in a series on economical cooking where the challenge was to make the most of seasonal, available and affordable produce, whilst of course still giving the Cradock spin for garnish and presentation.

Cradock submitted ideas which included cooking in front of a live audience in the studio, building on her image and reputation for sell-out shows in large halls across the country (Cradock 1960) while also allowing for interaction between audience and cook, answering questions or explaining difficult techniques and real-life problem issues through demonstration. Cradock also suggested that audiences at

home would like to see her cook for, and then enjoy a meal with some celebrity guests posing as friends.<sup>35</sup> It should be noted that these celebrities were sometimes actual friends as for example in the case of Barbara Cartland.<sup>36</sup>

Cradock saw food related shows as perhaps more than simply cooking, encouraging the BBC to consider her proposals for planning a kitchen successfully<sup>37</sup> or talks about 'exotic' gardening<sup>38</sup> which were connected to food, but not restricted to solely demonstrating recipes.

Cradock was quick to appreciate the benefits new technological advances might bring to broadcasts, often trying things out in stage performances initially before applying concepts to BBC productions. For the Challenge in the Kitchen broadcast in 1955 (BBC 2018) the files show a series of discussion between the Gas Board and BBC producers about the provision of cookers for the show. Cradock's continental challenger, French chef Philip Oliver, had requested at least one 'backless oven' at his disposal where uncooked dishes could be placed in, and replaced backstage by the completed, perfect dish.<sup>39</sup> It was felt perhaps that Cradock would be at a disadvantage if she too did not make use of this technique. The Gas Board confirm in a letter that such ovens had previously been used by Philip Harben and Marguerite Patten as standard.<sup>40</sup>

When Cradock was attempting to convince the BBC to film in real housewives' kitchens, the issue of the cost of these outside broadcasts was always cited by the BBC as the reason for their refusal. Cradock suggested that the perception of an ordinary, real kitchen could be recreated in a studio setting easily by taking photographs of the kitchen and projecting them as a backdrop in the studio behind work stations.<sup>41</sup> This idea may have been borrowed from her time working in the theatre, or from watching her parents at work, her father was a playwright and her mother an actress (Cradock 1960).

Cradock's ideas were often deemed to be simply too expensive to produce, and therefore dismissed. Cradock herself would then return with suggestions of how costs could be cut, or met by herself, in order for a production to be made. This was appealing to thrifty BBC producers. Cradock pitched a travel series around Europe<sup>42</sup> several times throughout her career, and after initial knockbacks offered exclusive use of her own footage, recorded by her husband Johnnie while they travelled across the continent. The BBC realised that while this footage could be useful and interesting, and that the Cradock's had the technology to film it, they themselves did not have the editing facilities or know-how to make it useable and would require the use of the BBC facilities.<sup>43</sup>

Realising that costs were often a main concern for the BBC production teams, Cradock offered to bring and use all her own equipment for television programmes.<sup>44</sup> This was written into her contracts as a flat charge and agreed as a standard way to proceed. This allowed Cradock to decide which products from gas cookers to pots and pans would feature in her broadcasts, cutting promotional deals with companies away from BBC restrictions. There is some

suggestion in BBC memos and letters<sup>45</sup> that this was common knowledge, but the general feeling was that it made her 'good value really'<sup>46</sup> and did not stray too far from the 'BBC point of view'.<sup>47</sup>

Cradock was always attempting to underline her power and show that, although desperate to get back to the BBC<sup>48</sup> or become engaged in new contracts, she was of course 'wildly busy' and in demand elsewhere. Almost every letter from Cradock to the BBC followed a format of pleasantries, a sketchy outline of a new idea, which would be expanded upon if a meeting was arranged and details of where she would be in the coming weeks to aid diaries to be coordinated. Details were often provided outlining that Cradock would be abroad for some reason or another<sup>49</sup>, but that the BBC producer to whom she wrote should not worry as all her post would be forwarded in her absence. The perception she spun was that of a well-regarded, much in demand writer and broadcaster who was doing a favour to the BBC by suggesting new ideas, formats and concepts, and not that the favour was in any way to benefit the already successful Cradock.

While Cradock attempted to return to the BBC fold in 1965 for the planned series which became *Home Cooking*, the 'Fanny Files'<sup>50</sup> at the BBC show that producers considered as many alternatives to Cradock as they could muster in order to avoid working with her again.<sup>51</sup> Her persistence was matched with theirs to find anyone who could match her presentation skills, endless rafts of ideas, positive audience reaction and ultimate cost-effectiveness. However, no-one came close. Ambrose Heath was considered 'too old now'. Robert Carrier 'too sponsored' and Marguerite Patten 'too much like a lady demonstrator'.<sup>52</sup> Auditions were thorough, but Cradock always came out on top.<sup>53</sup>

Cradock cast herself as a glamorous version of an everyday ordinary housewife, not classically trained as a 'chef' but instead a 'home cook' who could relate to her audience. She seized the opportunities afforded by challenges from male chefs such as Oliver in *Challenge in The Kitchen* (Bon Viveur 1956a) and used every inch of press attention she could muster to illustrate how different she was to those who came before her, such as Philip Harben<sup>54</sup>, both in terms of style but also in training and experience.

To lend some legitimacy to her lack of formal qualifications, Cradock connected herself throughout her career to great gastronomists such as Escoffier (Bon Viveur 1956a), stating that she was bringing his talents back to the fore, reimagined for the modern-day housewife. This gave her power and prestige over her rivals, ensuring that she not only had her own unique selling point but also one which associated her with the qualifications and experience she herself lacked.

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### Legacy

Cradock may be mis-remembered in terms of a pioneer in the development of television cookery, however, the BBC

Written Archives clearly show that she played a crucial, powerful role in the development of new formats, new audiences and new concepts during her time at the channel.

Whether by accident or design, her persistence and vision, together with her unfailing ability to progress her own career prospects, and undoubtedly her powerful personality, led to the formation of many new ideas. These new ideas and innovations are perhaps mistakenly attributed to television celebrity chefs who came after Cradock. Additionally, new ideas and concepts used today were suggested by Cradock and dismissed by the BBC at the time due to cost, issues surrounding resource or other complications. It is difficult to say if these ideas remained in the minds of producers, innovators and food educators at the BBC who followed in Cradock's footsteps, however the ideas themselves have eventually been brought to life on our television screens.

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### About the author

Kevin Geddes is an independent Researcher with an interest in early television cookery, cookbooks and other writing, and associated multi-platforming. Specialist in the life and career of Fanny Cradock. Owner and writer of a successful blog about Fanny Cradock. Recently completed a MSc in Gastronomy at Queen Margaret University, Edinburgh, with distinction. Final dissertation project looked at the contribution Fanny Cradock made to home cooking in Britain between 1955 and 1985, through archival research and content analysis, recently published in the *International Journal of Consumer Studies*, and presented at the Third International Conference on Food, Culture and History, Tours, 2017. A future collaborative presentation at the Communicating Food: An Interdisciplinary Symposium at the University of Chester, looking at 'Nurturing Distinction through Children's TV Cooking Shows: a comparison of case studies from Britain and Slovenia' will be developed into a journal article. Currently preparing articles for *Petits Propos Culinaires*

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### Notes:

1. Correspondence (31 October 1961) Letter to Fanny Cradock from Ursula Eason. [confirming no-cooking on the cooking show *For Deaf Children*] BBC Written Archive Centre TVART1 File 1 1953–1962.
  2. Correspondence (24 May 1957) Letter to Miss J. Scott-Moncrief from Fanny Cradock. [discussing trip to South Africa and purchase of portable sound recorder] BBC Written Archive Centre RCONT1 File 2a 1955–1959.
  3. Correspondence (27 August 1965) Letter to Fanny Cradock from Beryl Radley. [discussing written pamphlet to accompany the television series] BBC Written Archive Centre TVART3 File 2 1963–1970.
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4. Correspondence (24 September 1965) Memo to C. BBC1 from Donald Grattan. [confirming booklet sales of 150,000 copies] BBC Written Archive Centre T57/103/1 – Home Cooking General
5. Correspondence (22 December 1959) Letter to Janet Quigley from Fanny Cradock. [suggesting serialisation of autobiography and mentions idea of using the Cradock's kitchen garden] BBC Written Archive Centre RCONT1 File 2a 1955–1959.
6. Correspondence (20 March 1965) Letter to Mrs. Beryl Radley from Fanny Cradock. [suggesting action pic-strips could be taken by Johnnie] BBC Written Archive Centre T<sup>57</sup>/103/1 – Home Cooking General
7. Correspondence (6 December 1967) Memo to C.P. Tel from Paul Fox. [mentions suggested move of time to early evening for an entertaining cookery show] BBC Written Archive Centre TVART3 File 2 1963–1970.
8. Correspondence (18 June 1962) Letter to Miss Anne Shead from Fanny Cradock. [referencing the 15-minute challenge programme] BBC Written Archive Centre TVART1 File 1 1953–1962.
9. Correspondence (22 December 1959) Letter to Janet Quigley from Fanny Cradock. [suggesting serialisation of autobiography and mentions idea of using the Cradock's kitchen garden] BBC Written Archive Centre RCONT1 File 2a 1955–1959.
10. Correspondence (24 May 1957) Letter to Miss J. Scott-Moncrieff from Fanny Cradock. [discussing trip to South Africa and purchase of portable sound recorder] BBC Written Archive Centre RCONT1 File 2a 1955–1959.
11. Correspondence (16 January 1961) Letter to Fanny Cradock. [acknowledging ideas for talks on holidays off the beaten track] BBC Written Archive Centre RCONT1 File 2b 1960–1962.
12. Correspondence (6 October 1954) Letter to Phyllis Cradock from Doreen Stephens [mentions audition for joint cookery 'act' with husband] BBC Written Archive Centre TVART1 File 1 1953–1962.
13. Correspondence (28 June 1953) Memo from Cecil Madden to BBC Producer, [confirming costs effectiveness of the Cradock show and innovative use of stage set-up/technology] BBC Written Archive Centre RCONT1 File 1 1949–1954.
14. Correspondence (8 January 1960) Letter to John Cradock from Kenneth Adams. [recognising that the Cradock's would like to return to the BBC] BBC Written Archive Centre TVART1 File 1 1953–1962.
15. Correspondence (21 March 1961) Letter to Miss Doreen Stephens from Fanny Cradock. [noting that Ideal Home had been a roaring success] BBC Written Archive Centre TVART1 File 1 1953–1962.
16. Correspondence (3 October 1958) Memo to Assistant Head of O.B. from Michael Peacock. [acknowledging that the Cradock's are open about their business propositions] BBC Written Archive Centre TVART1 File 1 1953–1962.
17. Correspondence (16 September 1958) Memo to C.P. Tel from Cecil Madden. [discussing idea for a home makeover show and associated book] BBC Written Archive Centre TVART1 File 1 1953–1962.
18. Correspondence (15 November 1965) Letter to Mr. Plunkett Greene from Sylvia C. Hewitt. [discussing repeat fees for drama productions] BBC Written Archive Centre TVART3 File 2 1963–1970.
19. Correspondence (9 August 1966) Instruction to Television Accounts. [payment of repeat fees] BBC Written Archive Centre T<sup>57</sup>/52/1 Home Cooking (Pastry).
20. Correspondence (4 July 1952) Memo from Grizel Paterson, [summarising voice test for Frances Dale at BBC] BBC Written Archive Centre RCONT1 File 1 1949–1954.
21. Correspondence (undated 1965) Memo to A.H.A.B. Tel from Sylvia C. Hewitt. [describing Cradock's reputation as a tough nut] BBC Written Archive Centre TVART3 File 2 1963–1970.
22. Correspondence (6 April 1955) Memo to C. P. Tel from Doreen Stephens. [mentions Cradock's irritating mannerisms] BBC Written Archive Centre TVART1 File 1 1953–1962.
23. Correspondence (12 January 1956) Letter to Alan Sleath from The Gas Council. [mentioning Fanny Cradock throwing her weight around] BBC Written Archive Centre T<sup>32</sup>/486/1 Challenge in the Kitchen
24. Correspondence (various 1955) Copies of letters sent to Cradock from fans. [requesting written recipes, mentioning Philip Harben] BBC Written Archive Centre TVART1 File 1 1953–1962.
25. Correspondence (23 December 1959) Letter to Mr. McGivern from John Cradock. [highlighting record-breaking correspondence figures on commercial television] BBC Written Archive Centre TVART1 File 1 1953–1962.
26. Correspondence (24 November 1961) Letter to Ursula Eason from Fanny Cradock. [mentioning astonishing reaction to programmes] BBC Written Archive Centre TVART1 File 1 1953–1962.
27. Correspondence (23 December 1959) Letter to Mr. McGivern from John Cradock. [highlighting record-breaking correspondence figures on commercial television] BBC Written Archive Centre TVART1 File 1 1953–1962.
28. Correspondence (31 October 1961) Letter to Fanny Cradock from Ursula Eason. [confirming no-cooking on the cooking show For Deaf Children] BBC Written Archive Centre TVART1 File 1 1953–1962.
29. Correspondence (22 October 1957) Letter to Fanny Cradock from Joanna Scott-Moncrieff. [replying to script idea about teaching children to cook] BBC Written Archive Centre RCONT1 File 2a 1955–1959.
30. Correspondence (30 June 1967) Letter to Paul Fox from Fanny Cradock. [outlining an idea for a series

- teaching teenagers to cook] BBC Written Archive Centre TVART3 File 2 1963–1970.
31. Correspondence (18 February 1955) Letter to John Cradock from P. J. Grain. [enquiring about inclusion of cooking for men in series] BBC Written Archive Centre TVART1 File 1 1953–1962.
  32. Correspondence (18 June 1964) Memo to Ch. P BBC1 from Doreen Stephens. [confirms pilot made and others to be available] BBC Written Archive Centre T32/1169/1 – Kitchen Party Pilot and General
  33. Correspondence (18 June 1964) Memo to Ch. P BBC1 from Doreen Stephens. [confirms pilot made and others to be available] BBC Written Archive Centre T32/1169/1 – Kitchen Party Pilot and General
  34. Correspondence (9 October 1962) Letter to Doreen Stephens from Fanny Cradock. [outlining potato challenge idea] BBC Written Archive Centre TVART1 File 1 1953–1962.
  35. Correspondence (15 May 1963) Memo to Natasha Kroll from Freda Baratt. [discussing using some of Fanny Cradock's 'friends' in the kitchen] BBC Written Archive Centre T32/1169/1 – Kitchen Party Pilot and General
  36. Correspondence (31 May 1963) Memo to Mrs. M. J. Manderson from Freda Baratt. [discussing Barbara Cartland appearance] BBC Written Archive Centre T32/1169/1 – Kitchen Party Pilot and General
  37. Correspondence (1 October 1957) Letter to Janet Quigley from Fanny Cradock. [idea for planning a kitchen] BBC Written Archive Centre RCONT1 File 2a 1955–1959.
  38. Correspondence (4 February 1960) Letter to Fanny Cradock from Janet Quigley. [acknowledging idea for exotic gardening talks] BBC Written Archive Centre RCONT1 File 2b 1960–1962.
  39. Correspondence (2 January 1956) Letter to Reg Gregg from BBC Production. [asking for cooker minus a back to be provided] BBC Written Archive Centre T32/486/1 Challenge in the Kitchen
  40. Correspondence (3 January 1956) Letter to Alan Sleath from The Gas Council. [confirming previous use of backless cooker by Harben, Patten etc.] BBC Written Archive Centre T32/486/1 Challenge in the Kitchen
  41. Correspondence (9 November 1962) Letter to Miss Doreen Stephens from Plunkett Greene Limited. [with various suggestions of new ideas, including O.B.'s in real kitchens and back projections] BBC Written Archive Centre TVART1 File 1 1953–1962.
  42. Correspondence (19 September 1955) Memo to Assistant C.P. Tel from Alan Sleath. [discussing European film footage, costs of editing film and lack of editing equipment by Cradocks] BBC Written Archive Centre TVART1 File 1 1953–1962.
  43. Correspondence (19 September 1955) Memo to Assistant C.P. Tel from Alan Sleath. [discussing European film footage, costs of editing film and lack of editing equipment by Cradocks] BBC Written Archive Centre TVART1 File 1 1953–1962.
  44. Correspondence (29 October 1962) Letter to Fanny Cradock from Charles Lister. [asking for clarification Cradock will provide all food and properties] BBC Written Archive Centre TVART1 File 1 1953–1962.
  45. Correspondence (14 October 1954) Letter to Fanny Cradock from Doreen Stephens. [discussing BBC view on direct sponsorship] BBC Written Archive Centre TVART1 File 1 1953–1962.
  46. Correspondence (16 October 1963) Memo to C.P. Tel from Cecil Madden. [mentioning Cradock is good value really] BBC Written Archive Centre TVART3 File 2 1963–1970.
  47. Correspondence (14 November 1955) Memo to C. Madden from Cecil McGivern. [discussing difficulty in Cradock appreciating a BBC point of view] BBC Written Archive Centre TVART1 File 1 1953–1962.
  48. Correspondence (8 January 1960) Letter to John Cradock from Kenneth Adams. [recognising that the Cradocks would like to return to the BBC] BBC Written Archive Centre TVART1 File 1 1953–1962.
  49. Correspondence (9 July 1964) Letter to Joyce Bullen from Fanny Cradock. [mentions upcoming trips to Italy, Tunisia and then shows] BBC Written Archive Centre T32/1169/1 – Kitchen Party Pilot and General
  50. Correspondence (24 June 1964) Memo to H.F.P. Tel from Joyce Bullen. [filing instruction marked in pencil at top – Fanny File] BBC Written Archive Centre T57/103/1 – Home Cooking General
  51. Correspondence (26 June 1964) Memo to Miss Joyce Bullen from Doreen Stephens. [responding to notes on alternative presenters, none as suitable as Fanny Cradock] BBC Written Archive Centre T<sup>57</sup>/103/1 – Home Cooking General
  52. Correspondence (26 June 1964) Memo to Miss Joyce Bullen from Doreen Stephens. [responding to notes on alternative presenters, none as suitable as Fanny Cradock] BBC Written Archive Centre T<sup>57</sup>/103/1 – Home Cooking General
  53. Correspondence (26 June 1964) Memo to Miss Joyce Bullen from Doreen Stephens. [responding to notes on alternative presenters, none as suitable as Fanny Cradock] BBC Written Archive Centre T<sup>57</sup>/103/1 – Home Cooking General
  54. Correspondence (various 1955) Copies of letters sent to Cradock from fans. [requesting written recipes, mentioning Philip Harben] BBC Written Archive Centre TVART1 File 1 1953–1962.

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