

Co-operative **Home**

MARCH 1958

M A G A Z I N E



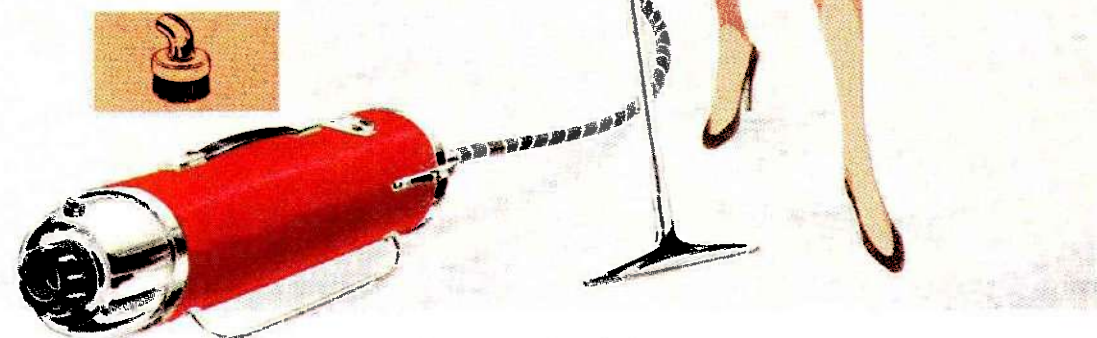
LE HAVRE DE GRACE, by Tristram Hillier

By courtesy of the Manchester City Art Gallery

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The Co-operative HOME MAGAZINE

Editorial Office: 1 Balloon St., Manchester 4

MARCH, 1958 Vol. 63, No. 3

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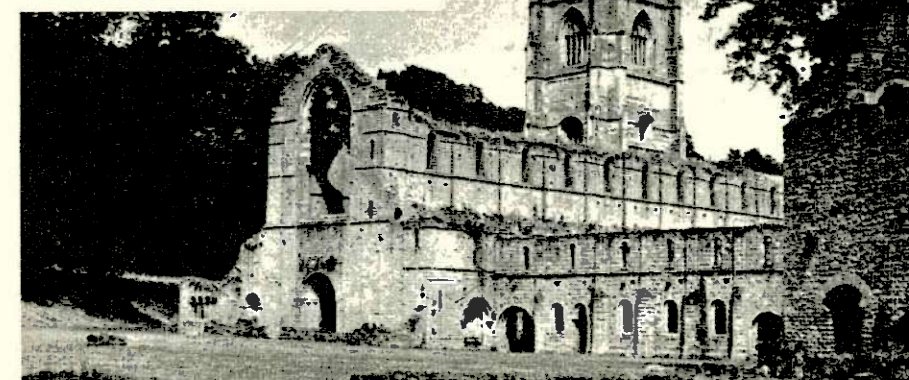


FRONT COVER

Born in Peking in 1905, the son of a banker, Tristram Paul Hillier was educated at Downside and Christ's College, Cambridge, before studying art at the Slade School under Professor Henry Tonks, and elsewhere.

One-man shows have been staged for him at the Reid and Lefevre Galleries, and his pictures have been bought by, among others, the National Galleries of Canada, New South Wales, Victoria, and South Australia, the Toronto Art Gallery, the Tate, and many municipal art galleries in Britain.

Under the title "Leda and the Goose," his autobiography was published by Longmans in 1954.



Breath of Springtime

SPRING is in the air—and in HOME MAGAZINE this month as well. The fashion supplement which appears in this issue is edited by Doreen Browne and brings a new writer regularly before readers.

Wherever there are women's interests to write about Doreen Browne will be present to give you the latest news from hemlines to hats and from shoes to shopping as HOME MAGAZINE feature writer. Her articles will be practical and at the same time bring that light touch which makes for gaiety on gay subjects.



DOREEN
BROWNE

Another writer making her first appearance in these pages is Martha Blount.

From time to time "Here and There" will record what she has seen and heard at home and abroad of interest to women. Fashion hints, journeys, novelties will find their place in her articles which, like the author, bubble over with the joy of living.

FOR family reading, Alex Kerr starts his thrilling new series about those breath-taking moments in the circus ring when the band blares out a stirring tune and the trainer slips into the iron-barred cage where his lions wait watchfully.

I hope you are enjoying the new-style articles chosen for you. The popular features such as recipes by Mary

Langham and the WAVECREST knitting patterns will continue. W. E. Shewell-Cooper will provide essential gardening hints and in April starts an important new series.

Taking a young couple with a new house as his subject, he tells them how to tackle the unmade garden. In successive articles he will explain the best way of approaching that depressing mudpatch the builder leaves behind and tell you how to change it into a setting that will cheer the heart of every passer-by. His articles will be just as useful to those with ready-made gardens as to newcomers.

In April, too, yet another writer will be introduced to readers. Henry Williamson is perhaps best-known as the author of *Tarka the Otter*, that outstanding nature book

which reflects the writer's humanity and deep feeling for all wild things. But he has also created a lasting reputation with his novels, notably those of the 1914 war, of which *The Golden Virgin* is the latest.



HENRY
WILLIAMSON

Regularly he will contribute to HOME MAGAZINE a diary of his life in town and country. Henry Williamson has friends all over Britain in all walks of life. He will write as he pleases of the things that interest him in his travels with the penetrating pen that has made him famous.

And there will be another contribution from Ursula Bloom whose first article, "The World is on Your Hearth," aroused such interest among readers. This time she writes about being a good neighbour, and once again she conveys a message of deep sincerity that will appeal to everyone in your family.

With this team of distinguished writers HOME MAGAZINE will cater for the interests of everyone around the fireside. Book reviews for leisure and information, home topics for women, and gardening and adventure for sons and fathers will make it the complete periodical for the home each month.—The Editor

THIS BRITAIN...

Fountains Abbey, near Ripon, Yorks, is one of Britain's loveliest heritages. It was founded in 1132 by a Benedictine prior and 12 monks who fled from the Cistercian St. Mary's Abbey, York

EYES IN THE BACK OF MY HEAD

ONE of the first things that I set out to do is to accustom my animals to the sight of my back. Unless a beast is trained to sit quietly while your back is turned he will be away from his sling and probably on top of you as soon as your attention is off him.

I try as soon as I possibly can to work out for how long I can stand with my back turned to each animal before he becomes restless, thinks I am not watching him, and decides to have a go either at me or at one of the others.

The time varies with each individual; one lion will wait no longer than four seconds, another will watch my back for ten, but I think Bebe is the only one I can trust to remain still for the whole act.

I must forestall any false movement on an animal's part before he makes it. If he had time to develop his idea I would have very little chance of doing anything about it. I must keep their attention fully on me during the act, and therefore it must appear to each and

In the first of three articles based on his circus life, famous animal trainer ALEX KERR tells how he outwitted NERO. Next month: He Who Shouts Loudest...

every animal as if I am watching him—and only him—all the time.

They must have such respect for my foreknowledge of their intentions that they think I have got eyes in the back of my head and that there is no point in straying from the pattern of the act.

Nero was sly and, in a way, more dangerous than the others. He was cleverer than the rest but I had the measure of his intelligence. I knew that he would never make a move unless he had every eventuality from that move worked out in advance: he always wanted to make sure that everything was going to be on his side before he tried anything.

If at any time he thought my eyes were not on him, he would wait ten seconds, weighing up all the possibilities—whether I was near enough to him, whether my attention was being distracted by another animal—then he would peel off his prop and come across the cage.

So I taught him that it would be useless to attack me while my back was turned to him, by bluffing him into the idea that I had, literally, got eyes in the back of my head.

But, unfortunately, the idea of attacking seemed to be ingrained in him. He was not broken by me so I do not know what he was like as a young lion.

It is the expression in an animal's eyes that tells me what is going to happen. So every night I watched Nero's closely, as he sighted at me over the take-off prop. His eyes flickered between me and the other prop, and I could see him weighing matters up: "Shall I jump on him? Dare I jump on him?"

But it was not until he gave the actual impulse to spring that I knew which way



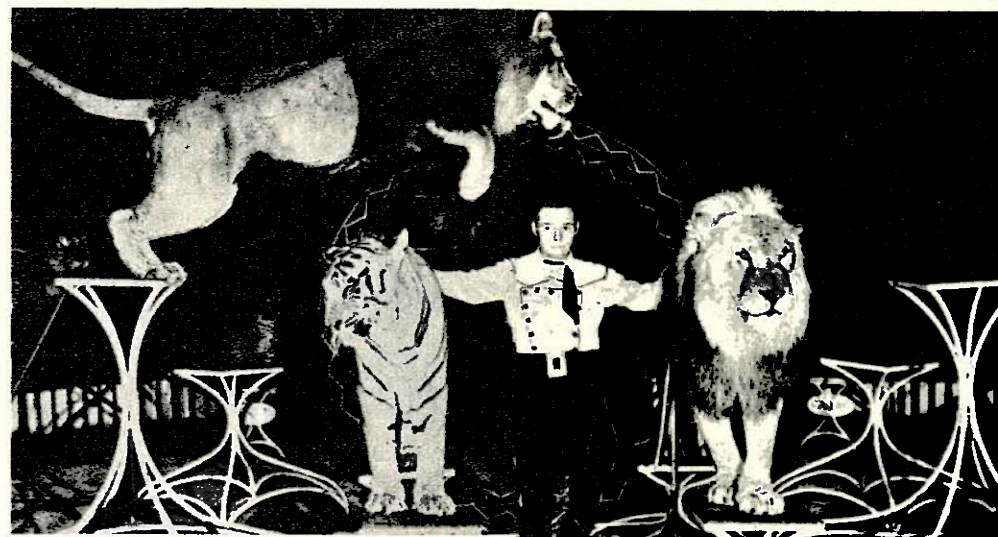
LION TAMER

he was going to decide—over me or at me—and if it was the latter, I would raise my stick above my head to lift him higher so that he would hit the stick and not my head. Those tiny fractions of a second, when only speed of reflex counts, can mean the difference between safety and disaster to a trainer.

Nero was a planner. As he came away from the centre of the cage on his way out one night I noticed that, instead of being about five feet away from me, he had come inwards

about three inches—just enough for me to see the difference.

I had always allowed for such tactics from an animal since my first experience, so I just watched and smiled to myself and determined not to let him know that



Lion tamer Alex Kerr in the cage with a mixed group of big cats. Mixing the

I realised what he was up to. A couple of shows after that he came nearer and again the next night just that fraction closer. I had a pretty shrewd idea of what was going on in this fellow's mind, so I let it continue.

One of the enjoyable things about working with wild animals is pitting your wits against theirs, and pitching your cunning as low as their own.

With each performance he came that tiny bit nearer until he had boiled his original five feet of distance from me down to two feet, and now he only needed to stick out a paw to be able to hook my legs as he passed. I judged it best to interfere.

All I did was jump at him; I made no attempt to hit him. It was just a swift jump, when he was about two feet away from me, and he rocked back in his tracks and veered away.

These sort of attacks must be answered at exactly the right moment. If you take up the challenge too quickly there is nothing for the animal to learn. If I had jumped at Nero the previous day it would not have taken the idea out of his mind of attacking me; he would only have thought I was attacking him.

Nero never tried again. He knew that I was wise to him. But his intelligence was one of the reasons why I took especial trouble to teach him that I had eyes in the back of my head.

I know that I can never give myself complete immunity from any animal but, having great respect for the wits of such a lion, who I knew was quite able to work things out in advance, I did everything possible to give myself reasonable safety.

3,000,000 EASTER EGGS



These cream-filled eggs, coated with milk chocolate, are the most popular type produced at the Luton factory of the English and Scottish Joint C.W.S. Gaily-wrapped, and favourite with the younger children, they cost only 4½d each

EASTER falls early this year, but the people who make the chocolate eggs demanded by Britain's sweet-toothed children won't be caught napping. Workers at the Luton chocolate factory owned by the English and Scottish Joint C.W.S. have been making Easter eggs since last November—before most of them had done their Christmas shopping—and when they finish they will have made three million of them.

That's half-a-million more than last year's grand total, and it includes the small, cream-filled eggs suitable for the very youngest children, as well as the larger ones, either hollow or filled with chocolates, that will make the older children's eyes glisten.

NO doubt the children who eat the eggs will not be concerned with economic problems, but the adults who buy them can reflect that they are helping the export trade of the Commonwealth's newest member, Ghana, for that is where most of the cocoa beans used at Luton come from.

Touring the factory I was interested to see that though chocolate making is a highly technical process, involving much complicated machinery, one of the basic operations is done in the same way as it would have been thousands of years ago, if our ancestors had known how to make chocolate. For the cocoa beans are ground by millstones, and thus it is that side by side with the engineers at Luton, works the stone-dresser, plying a craft so ancient that by tradition he refers to the stones as turning, not clockwise or anti-clockwise, but with or against the sun. D.B.

Link with the past is provided by the stone-dresser who tends the millstones that grind the cocoa beans. Stone-dressers serve a five-year apprenticeship to learn their ancient craft, one that is dying as demand for their services lessens

Make sure of HOME MAGAZINE for APRIL

★ **RAYMOND POSTGATE** writes about the HELL-FIRE CLUB and the MONKS of MEDMENHAM.

★ **HENRY WILLIAMSON**, naturalist, novelist, philosopher, writes on WILD LIFE round his Devon home.

★ **URSULA BLOOM** tells how to be a GOOD NEIGHBOUR, and describes the satisfaction it brings.

★ **ALEX KERR** in a second article on ANIMAL TRAINING recalls a tense clash in the ring.

★ **DOREEN BROWNE** gives you the latest news about modern trends in FURNITURE.



Above: cocoon coat in all wool and mohair cloth. Below: left to right, all wool boucle tweed coat with button-trimmed collar and hip-line flaps; jacquard fitted suit, braid-trimmed at collar, sleeves and pockets; melange suit with loose jacket, straight skirt



IT'S goodbye to the Sack this season, and few people will regret its passing. But, unwearable as this style was, it has made its mark on fashion, and most of the new spring clothes now coming into the shops show its influence in their easy, casual lines. There is hardly a waist to be seen; suits are mostly semi-fitted, and coats are made in the new cocoon shape, with width across the shoulders tapering down to a narrow, almost hobble, hem.

The cocoon line—a style to flatter any figure—is featured by Mattli of Mayfair in many of the Lanfield coats he has created exclusively for the C.W.S.

The shape is seen most clearly in a wrapover coat in mohair and wool, so simple in design that there is not even a button to distract attention from its elegant line. Dropped shoulders, deep armholes, and a high back yoke extending down the sleeves give the necessary bulk at the top. Eleven guineas is a small price to pay for such high fashion.

ALL the Mattli coats and suits in the Lanfield range have that superb detail so characteristic of a top designer. Points to watch for this spring are large, important pockets, often cuffed or buttoned, channel seaming, and wide collars standing slightly away from the neck.

For fabrics, you can choose from mohair, double-knit jersey, and tweed. The shaggy look of mohair is a top fashion favourite at the moment; double jersey, used frequently by Italian designers, gives you an air of con-

tinental elegance; but my personal vote goes to the tweeds, because of their beautiful colours. The leaf greens, primrose yellows, lavenders, pale blues, and baby pinks are really fresh and spring-like.

By contrast, the loose-fitting coats Mattli has styled in double jersey are in strong, clear shades like scarlet and electric blue.

IN an era when fashion is all straight lines, women who like a clearly-defined waist usually have a hard task to find a coat to suit them. They have either to choose a loose coat and feel unhappy in it, or fall back on a bulky travel coat which could hardly be called high fashion.

They will be grateful to Mattli for including in his range two belted styles. One is particularly neat, in multi-coloured check tweed, with large flapped pockets, rounded stand-away collar, and wide cuffed sleeves formed from a back yoke. The price of this is about 11½ guineas.

Mattli has also introduced a belted suit—strictly for informal wear and priced at around 10 guineas. In lavender and green check tweed, it has a sloping shoulder line, and the jacket is cut away at the front. The graceful skirt is sun-ray pleated.

FOR really special occasions, Mattli has chosen rayon jacquard to make a fitted suit with a short, petal-edged jacket. Braid trims the collar, pockets, and the cuffs of the three-quarter length sleeves; the slim skirt has a centre slit at the back.

This suit, costing in the region of 11 guineas, is an excellent buy if you have any weddings to attend this year—as guest or bride.

For everyday town wear, Mattli favours the loose, easy line for suits, and again makes good use of those lovely tweeds. Jackets are short, just covering the waist, and there is some hip interest, provided by pockets placed just above the jacket hem-lines.

On one suit, in traverse tweed, the pockets are flapped; on another, in melange, they are edged with decorative seams which are repeated on the cuffs.

Prices of these suits are around nine guineas and 10 guineas respectively.

Rustles of Spring

FEMININITY is the keynote of the new spring range of C.W.S. Belmont Lingerie. Cleverly cut to form a good foundation for the straight up and down lines of to-day's fashions, it is lavishly trimmed with lace and embroidery to give it a dainty, luxurious look, as the sketch shows.

This spring sees the introduction of slips, panties, and nightdresses in 40-denier nylon jersey—thicker and more opaque than the usual 30-denier.

Other materials used are woven nylon, nylon taffeta, minimum-iron cotton, cotton cambric, crepe, and Tricel, one of the newest man-made fibres. Materials used for trimmings are nylon lace, Swiss embroidery, and Austrian embroidery.

Colours most favoured are dainty pastel shades—sugar pink, harebell blue, moonbeam yellow, and, of course, white.

Prices are extremely reasonable. For only 24/6 you can buy the slip sketched, in 40-denier nylon jersey, trimmed with lace. The very full waist slip in stiffened nylon taffeta, with a deep, bow-trimmed lace frill, is a good buy at 25/6.

Most of the garments are made in WX and OS, as well as ordinary women's size, and some are available in extra long lengths, for the benefit of tall girls.

Bed-time styles range from demurely Victorian nightdresses to snappy rock 'n' roll age pyjamas. But the nightdress shown in the sketch has an advantage the Victorians never knew; it is made in minimum-iron cotton, so that its frilled prettiness can be preserved without effort. The yoke is of broderie anglaise, which also edges the flounce, and the colours are white, pink, or pale blue. Price is 27/6.

Also in minimum-iron cotton is a plaid and black pyjama suit which will make a big hit with teenagers. The nightdress and waist slip shown in the sketch are in your local co-operative store now; the nylon jersey slip will be available in April or May.



Air-Liners take JOAN TOBITT all over the Continent in the cause of fashion. The salons of Paris and Rome know her well. She is the friend of the world's top couturiers, and the knowledge she gleans is used in the garments that have made the name of Lanfield outstanding in the dress world.

Illustrated by her own brilliant pen, she tells you here about the latest trends among the best-dressed women of half a dozen nations.

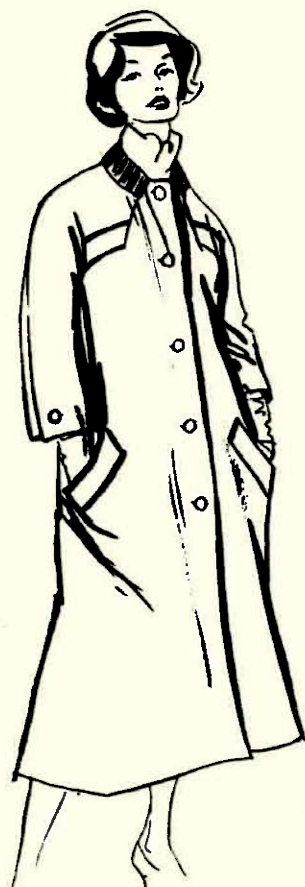


SHE FLIES FOR FASHION

NO be smart to-day you must see in your fashionable silhouette the four words that sum up the 1958 mode—Shift, Short, Spindly, and Shaggy. On all sides the feeling is for the easy casualness of the years between the wars. It's smart to be dressed in one colour from head to foot, to wear a hat in the fabric of your coat or the fur of your furs. But those four words.

The SHIFT or the Sack, is the most frequently asserted line of all, a flexible tube flatly bloused over a lowering, but never abject, waistline. By day it is an austere tweed or jersey dress, and perhaps a slinky, beaded or fringed tube by night.

SPINDLY—that's the look. It's all arms and legs with bulk across the shoulders and narrowed off to the hem.



SHAGGY—that's the material. Fabrics are downy, brushed wools, knit-like tweeds, shaggy dog mohairs and a sprinkling of fur trimmings. Reindeer hair gives a liveliness to wool, and silky mohair and nylon in enormous plaids and checks appear in wonderful clear colours.

SHORT—that's the length. Sometimes it skims the knee but more often it has a length of 16 inches from the ground.

In general, colour is everything to-day—brilliant red, bronzed and mossy greens, browns and beige, though black is still at the top end of fashion.

Big buttons mark the 1958 vintage of dresses, suits and coats. And the big favourite of Spring, 1958, may well be the coat. Almost every dress in the Paris shows was ushered in by a coat.

The Shift (or Sack, if you must call it that) has had its influence on the shape and cut of many coats. Low and loose belts of self-fabric slip through openings in the coat and Norfolk straps, too, are much favoured as an expression of the low-waisted silhouette.

Deep armholes, collars that spread wide across the shoulders and are slightly set back from the neckline form another expression of top interest.

Suit jackets have inched down to wrist length, even to finger tips. Semi-fitted or casual jackets have a penguin dip to the back. Suits are reminiscent of those Gabrielle Chanel designs so well.

Chanel has had a tremendous, if unheralded, influence on fashion trends since her re-entry into the world of *haute couture*. She was the designer who revolutionised fashion in the twenties with the tomboy flapper styles.

The most significant feature of the recent Continental collections is the recurring phenomenon of easy-to-wear, casual elegance, the wrap-around cocoon look, clutch coats, tapered shoes, and of course, short skirts. Hats are pulled down over one eye and there is a hint of squarer shoulders.

Fashion for 1958 has its roots in the thirties, but don't be misled. The hint is only in the inspiration and it does not copy the thirties. The woman who wears it is definitely of 1958.



HOME MAGAZINE KNITTING PATTERN NUMBER 30

SAILOR, AHOY!

A GIRL'S SHIRT-BLOUSE TO BE KNITTED IN WAVECREST 3-PLY WOOL

MATERIALS.—8 oz. WAVECREST 3-ply Knitting Wool in main colour; 1 oz. in contrasting colour; 10 buttons.

MEASUREMENTS.—To fit a 28 to 30 inch chest; length from shoulder measured over back, 19½ inches.

TENSION.—17 stitches and 25 rows to 2 inches.

ABBREVIATIONS.—W.P., Working Position; H.P., Holding Position; M., main colour; C., contrasting colour.

NOTE.—Main part is made up on the plain side and the collar and cuffs on the purl side.

BACK

Using M., cast on 134 stitches. Change to tension 3 and knit 13 rows. Change to tension 5 and knit 1 row. Change to tension 3 and knit 14 rows. Turn up the hem and change to tension 4. Knit 136 rows.

Shape armholes. Cast off 5 stitches at beginning of next 2 rows, 3 stitches at beginning of next 2 rows, 2 stitches at beginning of next 2 rows and decrease 1 stitch at beginning of next 10 rows (104 stitches). Knit 58 rows.

Shape shoulders. Push 3 needles opposite cam box end into H.P. on next 20 rows. Mark stitches 35 from left and right of needle bed with a coloured thread. Push needles opposite cam box end into W.P. Knit 1 row. Push all needles into W.P. Knit 1 row. Cast off.

LEFT FRONT

Using M., cast on 76 stitches. Change to tension 3 and knit 13 rows. Change to tension 5 and knit 1 row. Change to tension 3 and knit 14 rows. Turn up the hem and change to tension 4. (Knit 1 row for right front only.) Cast on 20 stitches and knit 137 rows.

Shape armhole. Cast off 5 stitches at beginning of next row, knit 1 row. Cast off 3 stitches at beginning of next row. Knit 1 row. Cast off 2 stitches at beginning of next row. Knit 1 row. Decrease 1 stitch at

beginning of next row and following alternate rows 3 times (83 stitches). Knit 52 rows.

Shape neck. Cast off 40 stitches at beginning of next row. Knit 1 row. Cast off 2 stitches at beginning of next row. Knit 1 row. Decrease 1 stitch at beginning of next and every following alternate row 7 times. Knit 1 row.

Shape shoulder. Push 4 needles opposite cam box end into H.P. on next and following alternate rows 7 times. Knit 1 row. Push all needles opposite cam box end into W.P. Knit 1 row. Cast off.

RIGHT FRONT

Knit the right front following instructions for left front, noting alteration in number of rows worked, reversing all shapings and making buttonholes over stitches 15, 16, 17 and 26, 27, 28 from left of needle bed on the following rows from beginning: 40, 70, 100, 130, 160, 190, 220.

SLEEVES

Using M., cast on 93 stitches. Change to tension 4 and knit 16 rows. (Knit 1 extra row for the second sleeve.)

SPECIALLY DESIGNED

for making on a KNITMASTER machine (135 needles or more)

Shape top. Push 5 needles opposite cam box end into H.P. on next row, 2 needles on next row, 3 needles on next row, 2 needles on next 3 rows, 1 needle on next 24 rows, 2 needles on next 16 rows and 3 needles on next 6 rows. Push needles opposite cam box end into W.P. Knit 1 row. Push all needles into W.P. Knit 1 row. Cast off.

Knit another sleeve in the same way noting alteration in number of rows worked.

COLLAR

Using M., cast on 106 stitches. Change to tension 4. Knit 1 row. Change to C. Knit 1 row. Changing M. and C. on every row knit until 70 rows from beginning have been worked. Cast off.

CUFFS

Using M., cast on 93 stitches. Knit in stripes as for collar until 28 rows have been worked. Cast off.

Work other cuff in exactly same way.

TO MAKE UP

Press each piece with a hot iron over a damp cloth. Join the shoulder seams. Press.

Set in sleeves, the more shaped part towards the front. Press.



Join the shoulder and side seams. Press. With purl sides facing, join the 2 narrow edges of the collar. Press and turn. Pin collar into position having one end directly above the centre of the last buttonhole, and the other end at the same distance from the button border. Pin the front borders into position on the purl side. Using small, regular back stitches sew the top edges and the collar. Press.

Turn to the right side. Complete buttonholes. Catch down the cast on edge on the fronts.

With purl sides facing, join the narrow edges of the cuffs. Press and turn. Pin cuffs to the lower edges of the sleeves and sew on. Sew button on each cuff. Sew on buttons to correspond with buttonholes. Sew another button directly underneath the top button. Inspect garment and give final pressing.

Buy WAVECREST knitting wools from your local Co-operative society where you can also get KNITMASTER machines

QUEEN OF THE GARDEN

The rose is rightly regarded as the queen of the garden and *Roses* (Ward Lock, 15s.) is a complete treatise by five experts on how to cultivate and exhibit them. With excellent illustrations, it is worth a place on every gardener's shelf.

Now's the time to RENEW THAT BRUSH

Everything points to another rise in brush prices in the near future—so be quick and renew that brush while present prices last. And with a new INVINCIBLE Brush think how much easier the job will be! Whichever kind of brush you need you'll find it's made so much better if it carries the name INVINCIBLE.



The Contemporary HOUSEHOLD BROOM

Plastic tufts in latest shades, on metallic or twin-coloured stocks.

11/- to 17/6 complete with handles

A Banister Brush is available in colours to match.

5/- to 8/9 each



BRISTLE BANISTERS

Pure bristle, plastic set, twin-coloured stocks. (Available in all-white bristle.) 5/6 to 6/9

ECLIPSE WHITENERS

Pure bristle, rubber set, coloured handles. Sizes 4 in. to 6 in.

7/- to 11/-

A Good HOUSEHOLD BROOM

Single colour, black fibre. 3/9

Natural Coco fibre. 3/4

Twin-coloured Handles extra



SCRUBS

Single winged, best union, tufted. 1/10 to 2/4

Householder's PAINT or VARNISH BRUSHES

Black bristle, rubber set, twin-coloured handles. Sizes 1/2 in. to 3 in. 1/6 to 6/6



BRISTLE BROOMS

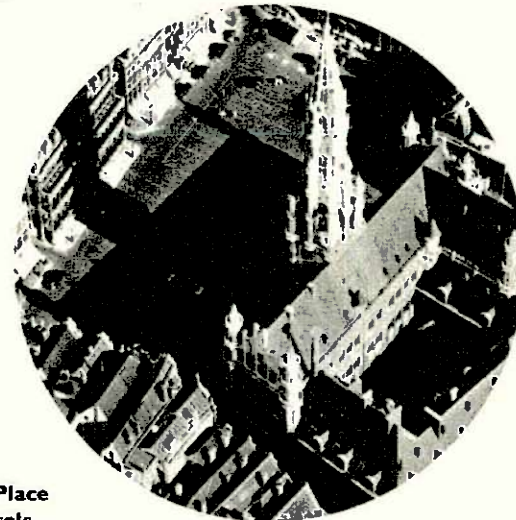
Pure bristle, plastic set, twin-coloured stocks. (Available in all-white bristle.) 8/6 to 12/- Handles extra



INVINCIBLE BRUSHES

HERE and THERE

with MARTHA BLOUNT



The Place Brussels

(Belgian State Tourist Office Photo)

I EXPECT you are just like me—always finding the other woman's job much more exciting than your own life? Recently, down at the T.V. studios, I found a woman who outclassed us all.

She was in her mid-sixties and had calmly come down for a try-out as a commère for Woman's Hour. She had tremendous character and kept us in fits of laughter.

"The older you get the more new things you ought to try," she assured us all. "At the moment I am running a home nursing service for sick friends—cooking odd meals, ringing up offices, taking people to hospital, and collecting children from school. All I need is 20 minutes' feet-up after lunch and then I can do a 16-hour day."

I certainly hope they'll try her out as a commère... her motto is "try everything once" and she's certainly sticking to it.

I LEARNT some entertaining tips about our sex at the studio that day. "Most women start to overdress when they are nervous," a director told me. "A man relaxes with a good meal or a few drinks, but a woman begins to hang more and more jewellery on herself or goes off and gets a fantastically décolleté dress. When one of the stars turns up looking like the kitchen stove we know she's got cold feet!"

I agreed that we are funny creatures. But thank goodness there's a chance we may drop the sack dress at last.

days when a woman would come once a week to help with the mending for a big family.

Myself, I buy off the peg, but I never leave it at that. I always add something, or take something away, and I watch the fit with an eagle eye. It's good discipline, this last bit.

If you make your clothes fit, you've jolly well got to have a good foundation to fit them on, haven't you? That's why I hated the sack—it made most women feel like a sack as well as look like one.

HERE'S a good deed in a bad world! Go out and face-massage your friends and invite them back to do the same for you—once a week.

"It's perfectly simple. You can't go wrong, and it takes 10 years off a woman's expression," said a beauty expert to me. "Tell them to have two small towels and a jar of oily cleansing cream—that's all." Get the "patient" lying down comfortably with a cushion in the small of the back and with feet raised slightly on another. Tie a towel round hair and shoulders.

Squeeze out one small Turkish towel in very hot water and wrap it round the face from chin upwards, leaving just the nose peeping out for breath. Leave for five minutes. Then massage in lots of cream with both hands.

Massage from centre of chin and neck up towards ears. Then across forehead in little circles, again starting in centre. With finger tips go round the eyelids very gently in tiny circles, working always outwards and upwards. Then over

A Witty Causerie ranging from London to Brussels

cheeks, again pressing upwards and towards side of face in a lifting movement.

When all the cream is worked in, apply a very hot towel again and wipe dirt and fat completely away (after it has opened the pores for five minutes). Then—and this is a bit of a shock at first—apply a towel wrung out in ice-cold water and leave it on for two minutes.

The whole operation takes about 20 minutes and it's the best tonic I've ever tried. Tonic to the morale, anyway!

POET friend of mine is collecting cradle songs for a book. He has found over 200 in England and Wales, and is now going on to Scotland to dig out some there. If you know any little local or old family ones, pop them in the post to me.

I contributed a lovely one by Yeats. Do you know it? It begins "The angels are stooping above your bed... and goes on to the lovely, happy lines: "God's laughing in heaven to see you so good, and the Sailing Seven are gay with His mood."



HAVE you enjoyed this article by Martha Blount? Next month Ursula Bloom writes on being a good neighbour, and Doreen Browne tells about the latest furniture in our features for women.

Thank goodness, says MARTHA BLOUNT, we may have finished with the sack. But have we? Fashion writers say its influence may be seen for a long time to come!

(Photo Daily Herald)



Alan Milner was trained at the Royal College of Art, London, and now lives at Ramsey, in the Isle of Man. While many artists paint the scenic beauties of that island, Mr. Milner completely excludes them from his work and chooses to create "abstractions" like this which are inspired as he plays Bach organ fugues.

MODERN ART IS NOT SO SILLY

"MODERN Art! I could do better myself!" How often have I heard that remark, and how often have pictures produced by such critics proved to be completely unsuccessful, with no satisfactory sense of form or colour or composition, the hall-marks of ability, experience and sincerity.

Insincerity in any activity is usually evident to the discerning eye and mind and, while there may be a very few insincere modern artists who aim to produce something different in order to be noticed (is "gimmick" the fashionable word?) the vast majority are sound, well-trained artists fully capable of painting in the academic tradition but choosing the "modern" method as the appropriate way of reflecting their reactions to life around them and creating an original composition which expresses their intellect, personality, and imagination.

It is important to differentiate between representational and creative artists.

YOU would choose the work of the former if you required, for example, a pictorial representation of Blackpool promenade with the people and incidents thereon presented in detail as the colour-film camera would do it. This artist would offer a sound piece of technical work, no doubt worthy of admiration, but its effect would differ from a photograph's only in that the artist could rearrange the components of the picture to his own liking. It would be a statement of fact.

If you wished to know what an artist truly felt about Blackpool promenade—its crowds, its laughter, its excitement, its noise, its gaily dressed visitors, and all that distinguishes Blackpool from anywhere else—you would choose the work of a creative artist; that is, a wrongly-named "modern" artist. He would

create an original composition recording his personal reactions to the scene. To do this he would distort and exaggerate form and colour according to his own—and nobody else's—feelings.

REMEMBER that when a child paints a street scene wherein letter boxes, cars, and buses are large and bright to his eyes he paints them larger and brighter than they appear to you and me, for they are to the child the most significant components of the street scene and he is most sensitive to them. He informs you of this reaction by visual means. So with the "modern" artist. He tells you of what excites him—of what he feels—while the representational artist tells you of what he sees.

There have always been "modern" artists and there always will be. Their efforts have at first been disapproved and later accepted. The Pre-Raphaelites' highly detailed pictures, for example, are now fully accepted by those who condemn the present-day "modern" art. Yet when first exhibited they were strongly condemned, as were the pictures of the French Impressionists which are now worth small fortunes.

Any "modern" art will survive and earn respect provided it sincerely reflects the artist's personal reaction to life around him.

The "modern" artist of pre-historic times painted pictures on the walls of his cave which reflected his pre-occupa-

tion with fishing and hunting for his food and his protection from wild beasts. His pictures recorded his obsessions upon these activities. They were far from realistic but they tell us more of his obsessions because of that.

So too do the dynamic and powerful wood carvings of native tribesmen which are expressly designed to evoke magic and keep away evil spirits! In extreme contrast, the supreme calligraphy of Eastern Art reflects the serene contemplation of nature in a superb short-hand which purposely omits unessentials.

The once "modern" French Impressionists were so excited by sunlight that they set out to convey that excitement into their pictures, which literally vibrated with light and colour, while

other detail of less interest to them was ignored.

The once "modern" Cubists considered that a picture should be an entity in its own right and they therefore used subject matter only as a motif, freely treated, in the general design. The Surrealists recorded what the camera could never do—their dreams, their Sub-conscious.

To-day the Abstractionists, the Constructivists, and the

Tachistes remove subject matter entirely as they record their urges and impulses and images from their mind. They use their paint as a constructive medium and the resulting pictures offer "creations" of form, colour, movement, and texture as individual and stimulating as are a Beethoven symphony or a Chopin nocturne.

THIS brief survey set out to show that "modern art is not so silly as you think." But you will enjoy it only if you accept it as a "creation" in its own right and remember that as poets use words and musicians use sounds, the "modern" artist uses line, form, and colour to express his emotions; that a "modern" painting tells you not what the artist sees but what he experiences; and that a "modern" painting records the artist's reactions to what is around and "within" him—his individual reactions—which may, or may not, approximate to your own.



Says A. FRAPE
Director,
Salford Art Gallery

EVERY MOTHER'S DREAD

IN Glasgow recently a mother of four young children rushed across the road to buy a packet of soap powder. Emerging from the shop she looked up at her own windows and saw flames leaping out of them. Although she heard her children crying out for her, she could not reach them. All four children were brought out dead.

The tragedy of these children and the plight of the lonely, heartbroken mother touches me and reopens a wound that I thought time might heal. For in my own tragedy there were four lovely children, but three were saved. People said it was lucky I had three left. The loss of my little son prevented me from seeing any luck at all. But now I realise that I, too, might have lost all four.

And how did it happen? Careless mothers? Many will think so. Yet I had planned to be away twenty minutes. A run to the doctor's surgery down the road, the early surgery, so that the children would still be in bed, no fires lit, gas turned off at meter, all match boxes collected and put away.

Yet I lost my child. And the mother who lost her four has been described as "a perfect mother who never left her children." "To think that this should happen to her, of all people" her neighbours were saying to each other.

DURING a survey I made of home accidents in British hospitals I came across the mothers whose children had escaped death, but had suffered agony from scalds and burns. In spite of all the plastic surgery, skin-grafting, and other forms of treatment, many will carry the marks all their lives.

I spoke to the mothers. Very few had been careless. Most had been very careful, like the mother who told me she never allowed matches in the house; even used a poker lighter. But her little son, after being tucked in bed, got up, found a box of matches "in dad's pocket," and set the room on fire.

Fire guards are cheaper than your child's life. Fit a guard to every fire in your home. The children in this picture are protected by one which conforms to standards laid down by the British Standards Institution



Another little chap, badly burned and scalded, got his injuries while mum was hanging out nappies in the back garden. His was the most common burning accident amongst wee boys.

He heard the gurgling inside the pots on the cooker, but could not reach up to the handles. Not to be beaten he pushed a chair in from the kitchen, stood on it, and pulled over the soup pot. Seven months of hospital treatment was the result.

Most common cause of burning among girls and elderly women is the nightdress. Surgeons assure me that the night dress invites death. Scalds can be treated

and eventually cured but a nightdress on fire almost always causes death.

My advice to mothers is to put the girls into pyjamas, and however comfortable the "nightie" is for grandma, she too ought to change into pyjamas. Being an accident-prone person I have done this myself, and find them much more comfortable than nighties!

What other precautions can we take? Again, I come back to the mothers and the surgeons whom I met on my survey. "I would like to know how you would manage with six to look after," one woman said to Birmingham's Doctor Gessane. He turned to me.

I, of course, had six, and all my sympathy is for mothers in this position. How can we help them?

I think the schools could help. When there are six, some of them are likely to

be at school. Why do we give them road drill but not home drill? Why teach "Mind that child" on the road, but not in the home?

Home accidents are at their peak during tea-time when the children get home from school.

Make sure they don't go near the fire, don't let toddler pull the tablecloth, and watch the pot handles jutting out from the cooker. It is as simple as that.

Next to tea-hour the second most dangerous time is after being put to bed. The innocent little darlings pretend to be asleep, but as soon as they are left alone get up and into mischief with fire, matches, radiators, even opening drawers exposing dangerous drugs to the babies who think they are "sweeties."

IF we had the sense of danger in the home brought before the children as we now do for the roads, many lives could be saved, and much suffering averted.

Bring the fire brigade men to the playgrounds to deliver leaflets. Give prizes for the best essays on "Home Safety," after their visit. Let the surgeons come in white coats and gloves to talk to the children.

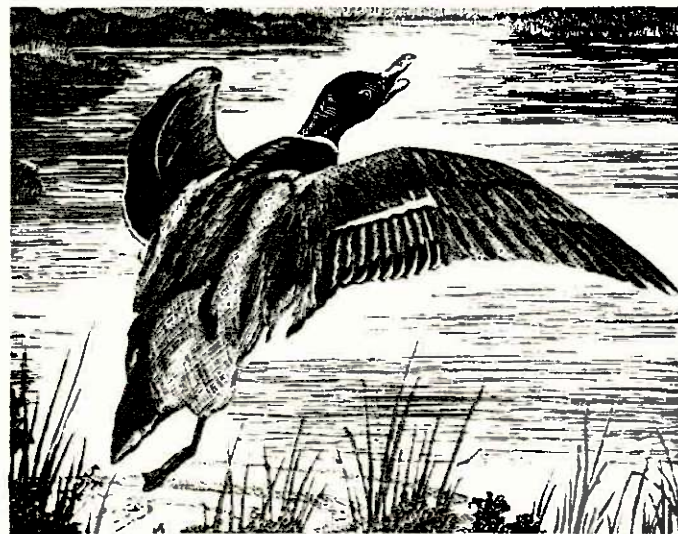
Children will not forget a lecture from a surgeon, himself straight from a burning accident. Mother of six will then have some watch-dogs conscious of danger in the home.

Deaths in the home exceed deaths on the road by more than 1,000 every year. Let everyone everywhere wake up to this fact, talk about it, and take action wherever possible to end this mounting toll of precious human lives.

The BOOKSHELF

IN the National Portrait Gallery hangs a painting that, in its way, represents an era. It shows Colonel Fred Burnaby of the Royal Horse Guards at ease in uniform on a sofa. Books are by his side and accoutrements lie around him. Elegantly he smokes a cigarette that is undoubtedly Turkish. A map of the world hints at his travels and Tissot, the artist, has admirably captured the mood of the desultory dilettante.

Burnaby lived briefly from 1842 to 1885 and died unnecessarily when he boldly left the defensive square at Abu Klea in the fighting to relieve Gordon at Khartoum. Writer, traveller (his ride to Khiva is famous), and politician, socialite and warrior, he was yet ill and unhappy.



A scraper-board drawing by Elizabeth Gray whose delightful nature sketches illustrate Huldine Beamish's book, "The Wild and The Tame," reviewed on this page

Michael Alexander has told his interesting story in *The True Blue* (Hart-Davis, 30s.) with skill and understanding. He shows again that a man may seem to possess everything and yet have nothing.

MANY who appreciate the importance of American thought and action to-day are only dimly conscious of the history that has shaped that thought and inspired that action.

A scholarly volume to provide this essential background has been written by 60 contributors to *The American Story* (Allen and Unwin, 30s.). All are

outstanding as members of the Society of American Historians.

Each author has chosen a person or period of interest to him personally. The result is a fascinating blend of history and biography with a linking commentary. Here is American history from the Vikings to the atom bomb, rich in men of individual character and crowded with human incident.

FISHING has boomed as a hobby in recent years and thousands depart every week-end with fishing rods, bound for the riverside. For those who seek the lordly salmon—and salmon fishing is not always as expensive as some think—an excellent volume of sage advice is

Torridge Fishery by L.R.N. Gray (Kaye, 21s.). This is an account of Mr. Gray's own stretch of river, written with individuality. Reminiscent essays make *Riverside Reflections* by C. F. Walker (Oliver and Boyd, 10s. 6d.) a book of charm for all fishermen.

BRITISH readers perhaps know the F.B.I. only as men who shoot it out with American gangsters. In *The F.B.I. Story* (Muller, 30s.), author Don Whitehead shows, however, that their duties range from exposing atomic spies and political investigation to the Lind-

bergh kidnapping case. In the two world wars they fought against enemy espionage.

There is a thrill on every page in this book. Encounters with Baby Face Nelson (currently featured in a gangster film), Dillinger, and Al Capone find their place, but the spy stories of World War II are as thrilling as any.

Even if a spy reaches his country of operation safely he very frequently gives himself away by a silly blunder. One man, landing with five others from a German submarine, was found by a solitary coastguard. The spy actually



handed the coastguard a wad of dollars and told him to keep quiet and go away!

The coastguard left hurriedly to give the alarm, but why the spy did not kill him or put him aboard the U-boat will always remain a psychological mystery. Half-hearted in his mission, the spy surrendered a few days later and betrayed his comrades and their secrets.

The F.B.I. men start at a salary of 6,000 dollars a year—roughly £2,000—and have usually been to a university. There are 14,000 employees in the Bureau under J. Edgar Hoover and the agents have strict examinations and 18 weeks of tough training. Hours are long and irregular.

They have their own magazine which is called *The Investigator* and reports their sports doings, social activities, promotions, and awards. Out of every 100 applications for the post of special agent, only seven are chosen.

AN unusual first-person story is *The Wild and The Tame* by Huldine Beamish (Bles, 18s.) in which a girl tells of her introduction to wild life, fishing, and dog training, guided by a character she calls the Old Man. Much of it is set in Scotland and it will bring a haunting nostalgia to country lovers.

Underdog by W. R. Burnett (Macdonald, 10s. 6d.) is another first-class American toughie by the author of *Little Caesar*. Big city politics and a gripping manhunt, swiftly told.

Maximum Effort by James Campbell (Muller, 15s.) is a notable first novel that tells crisply of a 1944 bomber squadron with broken morale. Convincing portraits of airmen on and off the ground, their love affairs, and the nights of ordeal when the target is Berlin are well worth reading.

The Menagerie by Catherine Cookson (Macdonald, 13s. 6d.) is another of Mrs. Cookson's well-told stories of the North Country. The Broadhursts live in a modern mining village, very different from its pre-war equivalent. Their ambitions make a human story, rich in understanding and eminently readable.

SPECIAL for EASTER



Mary Langham chooses from favourite recipes and offers some adventurous ones

SIMNEL CAKE

8 oz. Federation plain flour, pinch salt, ½ teaspoon grated C.W.S. nutmeg, ½ teaspoon C.W.S. cinnamon, 12 oz. C.W.S. currants, 4 oz. C.W.S. mixed chopped peel, 1 lb. sultanas, 6 oz. Gold Seal margarine, 6 oz. castor sugar, 4 eggs, 1 lb. C.W.S. golden marzipan, glaze icing.

Cream together the Gold Seal and sugar until soft and fluffy. Beat in the eggs until thoroughly mixed. Sieve together the flour and spices, and fold into the fat mixture. Fold in the prepared fruits. Add a little milk if necessary. Put half the mixture into a prepared tin, flatten well, cover with a circle of marzipan. Cover with the remaining cake mixture and bake approximately 3 hours (350°F. or Mark 3).

When cold, cover the top with the remaining marzipan, having cut out a circle of the paste from the centre. Rough the edge with a fork and place the cake in a fairly hot oven until the paste is golden brown.

Allow to go cold. Run white glaze icing in the centre circle. Make some small egg-shaped balls with any remaining marzipan and decorate the top with these.

HOT CROSS BUNS

2½ lb. Federation plain flour, ½ oz. salt, 2 eggs, 2 oz. Silver Seal margarine, 4 oz. sugar, ½ oz. C.W.S. mixed spice, 6 oz. C.W.S. currants, 4 oz. C.W.S. sultanas, 2 oz. C.W.S. mixed peel, 8 oz. water at blood heat.

Ferment: 10 oz. water at blood heat, 2 oz. yeast, 1 oz. sugar, 4 oz. Federation plain flour.

Make the ferment by placing the yeast in a large basin and whisking in the sugar and water. When mixed, sprinkle the flour on to the surface and whisk in. Cover the bowl with a clean tea towel and leave in a warm place for 30 minutes.

Sieve the flour and rub in the Silver Seal. Add the rest of the ingredients

except the water and eggs which should be mixed together. Make a well in the centre and pour in the ferment. Rinse out the bowl with the egg and water mixture, and add. Mix well together and knead until smooth. Put in a warm place and leave to rise until double its original size. Divide into 22 equal pieces or weigh each piece at 4 oz. Roll out to round shapes, mark tops with cross, and leave to prove 15 minutes. Bake approximately 15 minutes (425°F. or Mark 7). Brush over with a sugar glaze and place on a cooling tray.

PLAICE AND MUSHROOM CASSEROLE

6 fillets plaice, 4 oz. mushrooms, seasoning, 1 pt. parsley sauce, juice of 1 lemon, lemon for garnish.

Sprinkle the plaice fillets with the seasoning and lemon juice. Fold each in two and put into a greased casserole. Prepare the mushrooms by removing the skins. Cut into fairly large pieces and place in casserole. Pour the parsley sauce over. Bake in a moderate oven (350°F. or Mark 4), 35-40 minutes. Garnish with sliced lemon.

Parsley Sauce: 2 oz. Gold Seal margarine, 2 oz. Federation or Excelda plain flour, salt and pepper, 2 dessertspoons finely chopped parsley.

Melt fat, add flour, and stir over heat for 2 or 3 minutes until the fat is absorbed.

FREE KITCHEN SERVICE

Advice on any cookery problem is offered free of charge to "Home Magazine" readers. Address questions to Mary Langham, "Co-operative HOME Magazine," P.O. Box 53, 1 Balloon Street, Manchester 4, and enclose a stamped addressed envelope



sorbed. Remove from heat and add the milk gradually, stirring well. Return to heat and bring to boil. Boil for 4 or 5 minutes. Add seasonings and parsley.

CURRIED EGGS

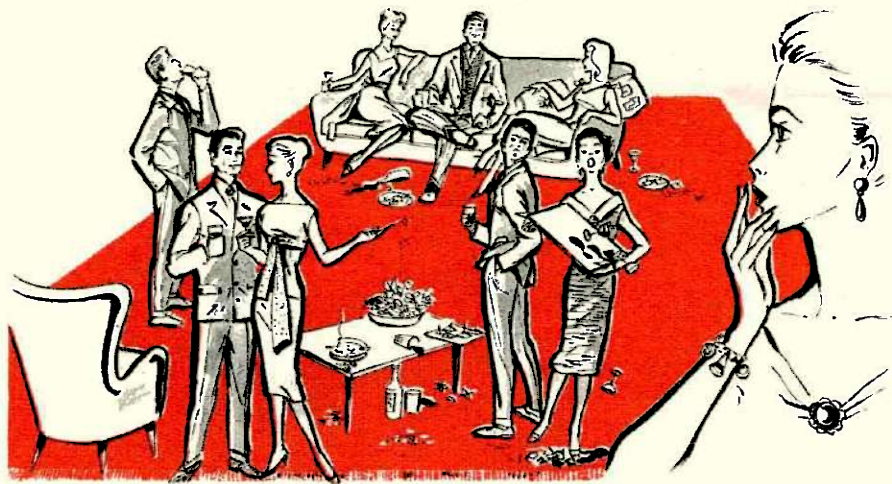
4 hard boiled eggs, 2 small onions, 1 small piece of apple, 2 oz. Silver or Gold Seal margarine, 1 teaspoon C.W.S. curry powder, 1 oz. Federation or Excelda plain flour, ½ pt. stock, salt, 2 teaspoons lemon juice, 6 olives, 4 oz. C.W.S. rice.

Prepare the onions and apple and chop both finely. Melt the margarine in a pan, fry the onion lightly, add the apple, curry powder and flour, and cook for a few minutes. Remove pan from heat and gradually add the stock, seasoning, and lemon juice, stirring all the time. Bring to the boil, skim, and then allow to simmer for 15 minutes. Cook the rice by dropping it into rapidly boiling water and boiling for 20 minutes. When soft, put into a sieve and pour hot water over it. Then put onto a tray and keep warm for about an hour. Cut the eggs into wedges and add to the sauce. Make a border of rice on an oval dish, and pour in the curried eggs. Garnish with wedges of egg and olives.

DAFFODIL BISCUITS

4 oz. Silver or Gold Seal margarine, ½ teacup syrup, 4 oz. castor sugar, ½ teaspoon C.W.S. bicarbonate of soda, ½ teaspoon C.W.S. ground cinnamon, ½ teaspoon ground cloves, ½ teaspoon C.W.S. ground ginger, 1 beaten egg, 10 oz. Federation or Excelda plain flour.

Heat the margarine and syrup together until melted. Add the sugar and remove from heat. When the mixture is cool stir in the egg and all the sieved dry ingredients. Chill. Roll out thinly and using a small fluted cutter cut out rounds. Bake (350°F. or Mark 3) for about 12 minutes, or until golden. When cold, coat with yellow icing.



BEAT YOUR CARPET WORRIES

BUYING a new carpet can be quite a thrill, and choosing it deserves careful thought. Taking care of it, too, after it is installed, for regular attention pays dividends, and even in the best ordered households, accidents happen.

On no account should carpets be cleaned with soap or soap powder, or (except in special cases, mentioned below) with soda or ammonia.

When a carpet has been badly stained, consult a specialist in carpets—the manufacturer or your Co-operative Society. For lesser damage act quickly—soak up liquid stains with clean, undyed cotton-wool or blotting paper, and take off greasy or caking substances with the back of a knife.

Oil, grease, wax, paint, tar, and so on require a dry cleaner, but before using the cleaner get off as much of the offending substance as possible by blotting and careful scraping. Scrape wax off, then cover the spot with blotting paper and apply a hot iron.

Do not pour the cleaner on the carpet, but apply it with an absorbent cloth. Rub gently from the outer edge of the stain towards the middle, constantly recharging the cloth with cleaner and blotting between applications. If the carpet is badly stained, place some absorbent material under it to soak up the substance from the backing.

EXCEPT for wax, the application of a dry cleaner should be followed by one of some detergent. Laundene is excellent for this purpose. This should be made up lukewarm, following the instructions, and applied with an absorbent cloth or sponge, blotting between doses as before. Continue the treatment till the stain is removed or the effectiveness of the treatment ceases.

Lastly wipe with lukewarm water.

For stains made by tea, coffee, cocoa, soft drinks, milk, and certain substances

that are soluble in water, the treatment with dry cleaner and detergent prescribed for oil should be used in reverse, the dry cleaner being employed when the carpet has dried thoroughly after using the detergent.

For beers, wines, spirits, writing inks, saline liquids, and starchy foods, a detergent alone should be adequate. A warm solution of oxalic acid, with frequent rinsing, may be needed for ink; copying and red ink require methylated spirit plus a little acetic acid or white vinegar, which should be very quickly blotted and followed by the detergent.

In the case of salines and starchy foods, one egg-cupful of white vinegar should be added to each pint of detergent.

FOR damage caused by cigarettes, burned pile should be shaved down and the place treated with detergent.

Fruit juice must be attacked with the detergent and then, if necessary, with alcohol or methylated spirits.

Salt affects colour, as well as attracting damp, and should be vacuumed.

When a carpet has been damaged by water, immediate steps should be taken.

If the damage is not extensive and the water is fairly clean, mop up thoroughly and dry the carpet as soon as possible, supporting the wet part above the floor and using an electric fan or fire or other means, making sure that the pile lies in the right direction.

If the water contains an alkali, as do many water supplies, sponge with a weak solution of vinegar, one egg-cupful to one gallon of water. Water from leaky roofs and faulty heating systems often contains rust, which may discolour, make colours "run," or cause mildew and shrinkage. In such cases obtain the advice of a carpet-specialist, the manufacturer, or your Co-operative Society.

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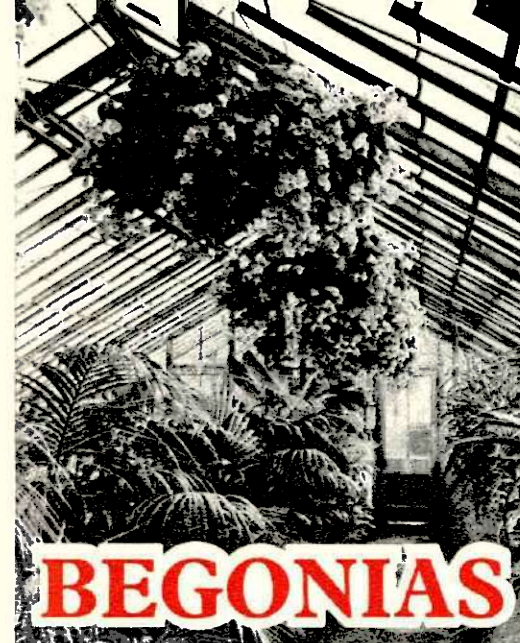
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Begonias make a splendid show grown in hanging baskets along the ridge of a greenhouse

EARLY SOWINGS OF VEGETABLES

MARCH is the month to sow the first main crop vegetables out of doors. Again how much you can do, depends on where you live, but you ought to be able to put in some broad beans, early peas, parsnips, and onions wherever you are.

For an early pea choose C.W.S. Pioneer. It grows about 18 inches high, and produces a very heavy crop. If you prefer a dwarfier kind, buy C.W.S. English Wonder. Osmaston Defiant is one of the longest podded varieties of broad bean I know, and yet it retains a delicate flavour when cooked.

An Easter Egg of Pure Gold

ON Easter Sunday you may be presented with a hard-boiled egg, coloured with onion skins, or perhaps even a chocolate one. Pleasant to have, of course, but which of us would not prefer the Easter egg given by Napoleon III to the Empress Eugenie? That egg was of pure gold and had her name "iced" on it in brilliants. The filling was white velvet protecting a necklace of superb pearls.

The French seem to have gone in for out-of-the-ordinary gifts in the Easter Egg line. One lucky Frenchwoman discovered a huge egg outside her door one Easter Sunday morning. It was a lovely thing covered with blue velvet, but the surprise came when a door in the shell opened and a carriage drawn by two tiny ponies was driven out by an equally small groom.

The Fascinating Cactus

HAVE you ever thought of starting a cactus collection? It is certainly a fascinating hobby.

Many varieties are quite easy to grow and you can have them in the home in a miniature greenhouse. They are grand on the sill of a sunny window.

Start with the plants that are easy to handle, like the rat-tail cactus, the prickly pear cactus, the rainbow cactus, the old man cactus and so on.

Don't try to grow them in too big a pot, or they won't flower. Don't give them too much water, or they will rot off. Don't let them be touched by the frost, or they will be killed.

Providing you stick to these few simple rules, you will be surprised what you can do with them. You can build up a collection of 500 different kinds if you wish. To help you I have written a book called "A.B.C. of Cacti and Succulents," which you can get from any bookseller.

make glorious blooms

Says W. E. SHEWELL-COOPER, M.B.E., N.D.H.

IHAVE the C.W.S. Garden Seed Catalogue in my hand as I write, and what a fascinating book it is. I suppose, being a gardener, my mind always conjures up the beauties of the flowers as I glance at the names. For instance, No. 766 is the C.W.S. double begonia, which you can buy in 2s. 6d., packets only, and the simple description is "large, double flowers." This does inadequate justice to these glorious blooms. If you have a greenhouse, there is no reason at all why you should not grow them. In fact, if you live in the south, you can have them out of doors quite happily. My grandmother, who lived at Bournemouth, used them with tremendous success every year in her front garden.

You can sow the seed now, in boxes

filled with the John Innes seed compost. Press the compost down firmly and leave the surface level. Sow the seeds thinly on top, before watering through the fine rose of a can. Sprinkle a little silver sand over the top, and put the box on the staging of the greenhouse at a temperature of 65 degrees Fahrenheit.

When the seedlings are about an inch high prick them off 2 inches square into other seed boxes, or put them straight away into 3 inch pots. This time you should use the John Innes potting compost number one.

Grow them on in the 3 inch pots until they are fairly large, and then pot them up into 6 inch pots, in which they will flower.

If you live in the south, you can plant the begonias into a border about the third week in May. If you live in the north grow them on in your greenhouse.

Maybe you don't want to raise the plants from seed. If you would rather buy the tubers, already grown for you, the C.W.S. can help once again. You can buy the lovely double begonia tubers for 7d. each in red, rose, white, copper, yellow, orange, and salmon.

Lay the tubers on damp sedge peat, put into a box for the purpose, and when they have started to root transfer them to their 6 inch pots, using the John Innes potting compost already mentioned.

IN NEXT MONTH'S ISSUE

W. E. Shewell-Cooper starts a new series of gardening articles in which he tells two newly-weds how to set about planning a garden from scratch. But experienced gardeners as well as novices will find many valuable hints in this new-style feature

For boys and girls



Barrie Hobbins (aged 11) and Vivienne May (10) have been dancing together for nearly four years and have won over 40 medals each, with eight cups and four plaques

POETRY WAS POPULAR

OUR January competition for verses on Spring, has proved one of the most popular contests we have had. Entries have arrived by the hundred and many of the verses were very good indeed. Congratulations, boys and girls. I only wish the Editor could award a prize for each entry. The winning poem is printed on this page.

From Alan Barnard, who lives at 20 Curney Bexham Close, Colchester, Essex, I have received a very interesting letter. Remember we printed in January a picture of two boys who collect badges? Alan tells me that he has a collection of over a hundred, including speedway, cinema, and army badges.

I am always very pleased to hear from readers, so when you have a few minutes to spare, do please sit down and write to me.

Your friend, BILL

MARCH WINDS

Time for a drawing and colouring competition again, so get out your pencils and your paints or crayons. March is traditionally a windy month, so we want you to draw and colour a picture for which the title might be **MARCH WINDS**.

Competitors will again be divided into two classes, and there will be a special prize for each class. Age will be taken into consideration when judging the entries.

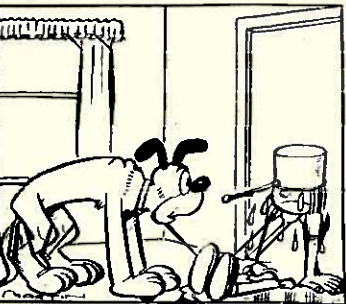
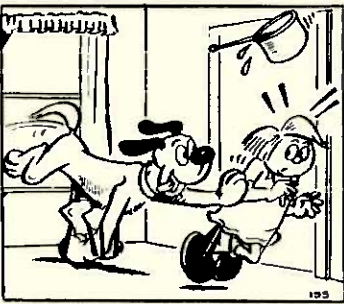
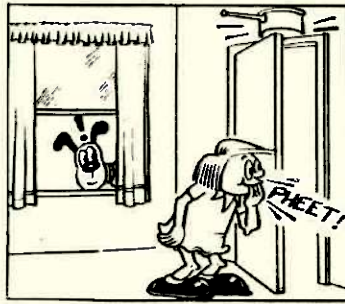
There will be a prize of a **STORY BOOK** for the best entry from a competitor aged nine or over, while for the under nines the prize will be a **CUT-OUT MODEL**.

Your drawing must be not bigger than 10 in. by 8 in. and when you have finished it write your name, age, and address on the back. Then send it by post to reach The Editor, Co-operative Home Magazine, 1 Balloon Street, Manchester 4, not later than May 5th. (3d. stamp on the envelope, please.)

JANUARY COMPETITION WINNERS

Eleanor Northen, Tormead, Cranley Road, Guildford, Surrey.
Trevor John Jones, 68 Curzon Road, Ealing, London, W.5.

PENNY and BOB



By GEORGE MARTIN

SPRING

By ELEANOR NORTHEN (aged 14)

The sun shone through the mist and on to the hill,
The foal stood up, enchanted by the glorious world,
A nightingale chanted its song, so sweet and shrill,
The leaves in the hedgerow glistened, their beauty unfurled.
A lamb called to its mother for love,
A rabbit scurried back to its home,
In the sky was heard the call of a dove,
The sky was so colourful, like a glorious dome.
The earth that God made showed that delicate touch,
The animals, the flowers, the sky and the trees,
The beauty of it was really so much,
No-one can think of more glory than these.

THIS MONTH'S PUZZLES

Some AGE

If the wise AGE is SAGE, what is (a) the furious AGE, (b) the actor's AGE, (c) the robber's AGE, (d) the fruity AGE, and (e) the earned AGE?

Colour Square

Re-arrange the following words so that reading diagonally downwards from left to right you have the name of a colour:—

G L E A N
B E A S T
S H A W L
C R O W S
S T O O P

Mountaineers

Tom and Harry started together to climb a mountain 1,500 feet high. Half-an-hour after they started, Tom had climbed 500 feet and Harry had climbed 300 feet. They continued to climb at these rates. How long did Tom have to wait at the top for Harry to catch him up?



In Days Gone By . . .

Long before the National Health Service provided modern aids for the deaf, ear-trumpets such as these were used to help the hard of hearing

Mountain Rescue

Helicopters are used by the Swiss Aerial Rescue Guard for getting to mountain accidents quickly and evacuating casualties

Puzzle Solutions

Some Age: Rage, stage, pillage, green-gage, wage.

Colour Square: Beast, crows, stoop shawl, glean.

Mountaineers: One hour.
What is it? Padlock and key.



Your bank...

HOW OFTEN has it been said "I did not even know the C.W.S. had a Bank," and yet since 1872 the C.W.S. Bank has been providing a full range of Banking facilities for every class of customer, from the individual and small mutual organisation to the large Trade Union, Club, or Public Authority. Whatever the size of the account the same care and attention are given to ensure that the customer's banking needs are met to the full.

SAFE CUSTODY facilities, payments under standing order for regularly recurring items of expenditure, the provision of travellers' cheques and foreign currencies, stock exchange transactions, and country-wide encashment facilities are just some of the services available—and at very small cost.

IN ADDITION, there is the undoubted and safe advantage of being able to pay your bills by cheque, and you will discover that a banking account makes it much easier for you to keep a watch on your income and expenditure.

IF THERE is not a Branch of the Bank in your town then your own co-operative society will transact local business as agents of the Bank.

COUPLED with these current account facilities there are a variety of savings accounts, so that all in all you will find it well worth while to enquire for particulars.

Just complete and forward the coupon below.

C.W.S. BANK

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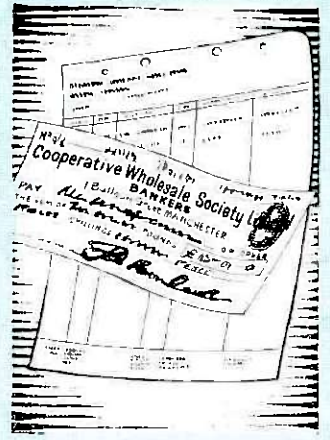
London office
99 Leman St., E.1

PLEASE SEND ME YOUR ILLUSTRATED FOLDER WITH TERMS OF ACCOUNTS, ETC.

NAME _____

ADDRESS _____

(H.M.7)



TAMWORTH INDUSTRIAL CO-OPERATIVE SOCIETY LTD.

5, COLEHILL, TAMWORTH

BEHIND THE SCENES

Looking at the General Office Again



ONCE more we try to give you a look behind the scenes in the society that belongs to you, and again we look at a section of the society that most people do not see—the general office.

Two or three years ago the general office was rearranged, as you know, the counter to which you go as a member was lengthened and placed in a different position. The office itself was completely rearranged, with an extension into the Baths building in Church Street.

Our photograph this month gives a view of part of the general office, the section which deals chiefly with share and loan accounts, Christmas and 20-week clubs, with the trade section at the back and coming over to the right, unfortunately off the picture.

Behind the partition of the members' part of the offices are our employees, who spend their working hours with figures—figures that are more important to you and I than those three dimensional ones that we read of so many times.

It is only to be expected that in our society with £1,500,000 sales each year, over 400 employees, £1,250,000 of your money to look after, and over £1,000 dividend a week for us, more than a little "paper" work is necessary.

As with the check sorting department of the office that you saw last month, some machines, adding and duplicating, &c., have been in use for many years. In fact, I believe that

our society had the first adding machines in Tamworth, but it still leaves much of the work of accounting and ledger entering to be done by hand.

It is not possible to describe the work that each particular clerk is doing, for one lot of papers and ledgers look much like another on a photograph, except that on the second row of desks one can see that it is share books that are being dealt with. In this case, following the audit of the half-yearly accounts, the interest due to members on their share account is being entered in their individual book, and all share books must be completed by March 22nd ready for you to collect, if you wish to do so.

Before this date there is another very important job to be done—those members who do not collect their dividend in cash should enter the amount due to them, for if you do not wish to fetch your dividend,

then it is automatically put to your share account, where it stays until the time that you do want it.

This has given you a brief view of another "behind the scenes" room at that important address in the lives of 18,000 people in Tamworth and district—5, Colehill.

Examination Month

This is the month of examinations for those employees who have been studying hard through the winter in order to equip themselves better for their work. We can be proud of these employees who give up leisure time to do intensive study, and we wish them every success both in the examinations and in their future employment.

Drama Group

We wish our drama group success when they attend the theatre of the Co-operative College, Stanford Hall, Loughborough, on March 29th, to compete in the Co-operative Drama Festival, which is held each year at the college. The drama group is an active group, having for its producer Mrs. E. Coxon, well known as a producer of merit in all fields of amateur dramatics, and we hope that the hard work of rehearsals will be rewarded on the 29th.

Golden Weddings

Mr. and Mrs. W. Taylor, Lilac Villa, Hurley Common, February 10th.

Mr. and Mrs. A. Shilton, Old Cott, Wigford Road, Dosthill, February 16th.

C.W.S. Band on Record

The C.W.S. Manchester Band, under their conductor, Alex Mortimer, have just recorded eight musical compositions for the Paxton Recording Company. On four 10 in. 78s, this famous prize-winning and broadcasting band have recorded for brass band enthusiasts "The March of the Herald," "The Falcons," "Enchanted Garden," "Shaggy Dog," "Over the Sticks," "A Woolly Tale," "Honeymoon Express," and "Dancing Clown."

Women's Guild Annual Tea



The women's guild held their annual tea in the guildroom at the Baths, Church Street, Tamworth, on Tuesday afternoon, February 18th.

To this delightful function were invited the chairman of the society, Councillor E. Collins, and Mrs. Collins, the secretary and executive officer, Mr. G. A. Stock, and Mrs. Stock, and the education secretary, Councillor M. Sutton, and Mrs. Sutton.

After a nice tea, arranged and served by members of the guild, the male guests were invited to "say a few words." The chairman, in the course of his remarks, commented on the retirement of Mr. Stock, due to take place during the early summer, and spoke of the devotion that he had given to this society and to the Co-operative movement generally throughout the whole of his life.

Mr. Stock spoke of the growth of the society over the years, and of the valuable part which the women's guild had played in its well-being.

He told how he commenced working for the society in 1906 as an office boy, and he took the opportunity of thanking the education committee for the assistance he had received in past years with his studies, which, in turn, had fitted him for his present position.

He urged members of the guild and employees to take advantage of the facilities offered to them by the education committee.

The education secretary, Councillor Sutton, congratulated the guild on its

increased membership, saying that the prosperity of the Co-operative movement depended upon the women, who were the "women with the baskets." The education committee would do all possible to assist the women's guild, and to help form new branches in villages where none existed at present.

Mrs. Chapman gave her report on the activities of the guild over the past year, which covered a wide field. In addition to the ordinary guild meeting at Tamworth there had been visits to other guilds, film shows, outings, and visits to various factories, and demonstrations among other activities.

Women of any age who would like to join the guild should contact the secretary, Mrs. Chapman, 33, Neville Street, Glascote, or go along to the guildroom, the Baths, Church Street, on Thursday afternoon at 3. They will be made very welcome.

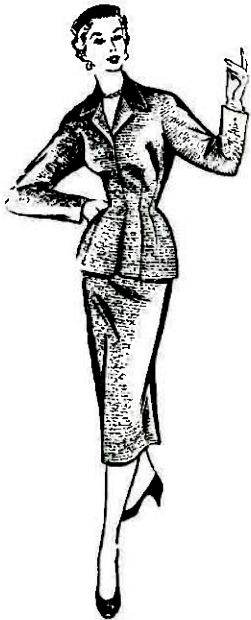
If you want safety, stability, and security for your money—use the C.W.S. Bank.

Obituary

We regret to announce the deaths of the following members, and offer our sympathy to the bereaved relatives.

- Arthur Wood, Belgrave, January 2nd.
- Herbert J. Dewis, Glascote, January 3rd.
- William J. Lines, Wilnecote, January 6th.
- Joseph Parkes, Dosthill, January 8th.
- Ernest S. Bates, Bodymoor Heath, January 9th.
- Arthur H. Broadhurst, Dordon, January 11th.
- Louisa Cooper, Wood End, January 16th.
- Arthur T. Handley, Bodymoor Heath, January 17th.
- John E. Banks, Tamworth, January 17th.
- John A. Nicholls, Tamworth, January 18th.
- Floris Passey, Two Gates, January 18th.
- Vera D. Owen, Mile Oak, January 19th.
- Arthur Allton, Glascote Road, January 19th.
- Amy Birch, Tamworth, January 20th.
- Thomas Holland, Glascote, January 21st.
- Harriett Turner, Bolehall, January 21st.
- Isaac Lawrence, Hall End, January 21st.
- William H. Neat, Polesworth, January 22nd.
- Archer T. Arnold, Wilnecote, January 23rd.
- Theresa Wright, Tamworth, January 24th.
- Edith Tricklebank, Tamworth, January 25th.
- Bernard Owen, Wilnecote, January 26th.
- Sarah Plant, Tamworth, January 26th.
- James Lugley, Fazeley, January 27th.
- John P. Hennessey, Two Gates, January 28th.
- Alfred Archer, Glascote Heath, January 30th.
- Dick Smith, Hurley, February 1st.
- Hilda M. Bailey, Glascote Heath, February 3rd.
- Arthur Lea, Glascote, February 5th.
- Henry Smith, Newton Regis, February 8th.
- Nellie M. Adie, Glascote, February 14th.

Spring '58



There is usually much pleasure to be found in

Spring Shopping

In seeing new things, or studying fashion's latest whims

In deciding which of the new and improved designs to buy for your home

Maybe it is finding the right thing at the right price

Whatever your quest this Spring, the variety of goods displayed in our departments will add to your pleasure. Equally important—it helps you to get the most for you money, plus the saving by Dividend

TRY THE CO-OP FIRST!



Whether you do it yourself
or not, do take advantage of
our stock of **WALLPAPER AND
PAINTS** — including the new
HALCYON Gloss Finish
and Undercoat

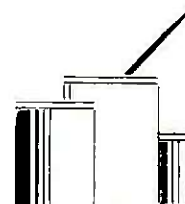


We have also, a complete range of
brushes, and other materials for every job



Choose your new carpets, rugs, linos,
mats, &c., from the new designs and colours
available for Spring

Call and see us NOW!



A matter of minutes

**Ready-
to-
serve
Rice Pudding**

It's delicious!



Just the dish for the busy housewife who wants to serve a tasty nourishing sweet. It's delicious and so easy to prepare — you can serve it hot or cold, by itself or with fruit or syrup. C. W. S. Rice Pudding contains the finest ingredients including full cream milk and sugar. Try a tin for YOUR family.



RICE PUDDING

FROM CO-OPERATIVE SOCIETIES EVERYWHERE.

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