

Home

FEBRUARY 1959

TAMWORTH EDITION

M A G A Z I N E



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UNDER THE WHITE LIGHT

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HOME MAGAZINE

Editorial Office: 1 Balloon St., Manchester 4

FEBRUARY, 1959 Vol. 64, No. 2

IN THIS ISSUE

	Page
Under the White Light	2-3
Books	3-4
Records	4
Diamonds aren't always White	4-5
Country Hilltop	6
Housewives' Club	7
Footwear Designer	8
Carvings are BELOW these Seats	9
Garden	10
They denounced Shorthand	11
Recipes	13
Knitting Pattern	14
It isn't always LUCK	15
Boys' and Girls' Page	16

FRONT COVER

They're reaching for the sky and not for the shelf this time! When "Two-gun Tom" comes to town he forgets his mother's shopping list for a moment while he terrorises the local Co-operative store.

He couldn't have come to a better place if he wanted to rob a treasure chest. Those shelves are stacked with gold in the form of good eating. But you don't need a Colt to go shopping for value nowadays. Common sense is enough to direct your footsteps.

A Lantern for your Editor

ONE cheerful thought lights the way for your Editor into the year ahead and that is the pleasant knowledge that this editorial is one of your favourite features in HOME MAGAZINE.

It is true that women put the popular Mary Langham cookery page in first place, and that men rate gardening higher. But it is an encouraging thought that this regular causerie, telling you about our plans for the future, and pausing occasionally for a reflection on the ways of life, should be held so high in the estimation of its readers.

How do we know this? Recently a survey was made of the tastes of HOME MAGAZINE readers. With the co-operation of a group of 500 housewives all over the country, we were able to discover their views by asking questions about six issues. The survey showed, incidentally, that knitting is the second most popular regular feature for women. There are, of course, a number of factors that have to be taken into consideration in drawing conclusions from such enquiries. But they have their part in helping us to learn more about you.

It is a tribute to the keen interest of our women readers that the enquiry found that articles on education and health are much appreciated and that features of the type which last month



According to a recent survey of a group of 500 housewives, the most popular feature in HOME MAGAZINE is the cookery page. Knitting came second, and articles on health and education are much appreciated.

dealt with Llandyrnog Creamery and the cheese it makes are equally popular. In recent months much more attention has been paid to aspects of home life such as furniture, fashions, and shopping in general.

ANOTHER happy experience for the Editor is the fact that readers do not hesitate to write to us from time to time. Fortunately these letters are invariably kind and generous in tone. We printed one in the January issue that brought a glow of pleasure to the staff. A month or so ago, it was a blush of shame when a number of letters reached us after Mary Langham failed to give the exact amount of sugar needed for the tutti-frutti wine recipe. Indeed, judging by the number of enquiries, it seemed as though half the readership of HOME MAGAZINE would be making whoopee on tutti-frutti wine last Christmas.

All letters were answered and the right amount was printed in a subsequent issue. But what seemed outstanding was that not one of these letters was abusive or critical. What a pity the statesmen of the world, shouting at one another across the continents, cannot be as reasonable in their approach as our readers!

Next month's issue of HOME MAGAZINE will feature a special Spring Fashion Supplement, an article on the home of cricket which will interest all sportsmen, and another fascinating instalment of "Under the White Light." Don't miss it.—The Editor.

THIS BRITAIN...

Southwold, a handsome town beside the sea in Suffolk, has many fascinating buildings—from the magnificent medieval church down to the humble Georgian Inn. This is the quaint white-washed bungalow on St. James' Green, with its shuttered windows and protruding roof.





THE AUTHOR

WHEN I was still a student I went with a doctor who was treating a man for a fracture of the skull, caused by a fall from a hay-loft on his farm. I was enthralled at the idea that my friend, himself new to practice, was prepared to initiate me, while I was a visitor at his home, to the mysteries of the general public.

In my youthful enthusiasm, I was contemplating the importance of my profession as we travelled to the scene of the accident.

The patient was lying unconscious on his bed, his breathing heavy and thick. His face was swollen and congested and a blood-stained foam was on his lips. He was already as still as a corpse.

My colleague seemed at ease, so much so, indeed, that I simply told myself that we should soon see what we should see. I joined with the tearful family in expecting nothing short of a miracle. He ordered ice for the patient's head, and complete rest in bed. As if that patient could do anything else!

"This treatment is the expectant treatment," my friend said. "We'll wait and see. I'll go back twice a day, to test his heart. There are only two chances: either he'll get better or he'll die!" Next day the patient died.

THIS failure coming so soon, at the moment when I was taking my first steps towards the general public, impressed me, and still impresses me, even after thirty-five years. I can still feel the pang of misery that engulfed me as I stood near his bed. I asked myself what was the purpose of so much study, if it led only to the grave.

Soon I should know in my heart, even if my mind refused to agree, that what-

Tense Moments Under the WHITE LIGHT

In this dramatic series Dr. FRANCOIS ODY describes the struggle against disease and death

ever progress is made, the tally of human deaths will, in the long run, always be one hundred per cent.

At that time I could not have imagined that neurosurgery would one day fascinate me, and, in due course, become the centre of my career. The name itself had not been invented.

I could not have guessed that neurosurgery would lead me all over the world, first in search of initiation, then to complete my training and, in the end, to travel all over Europe answering calls for help. I travelled to the U.S.A. and spent more than a year with Cushing himself in Boston. For me those years of apprenticeship were also years of travel: in learning my business I also learnt something of the world.

ONE night my eldest sister, the wife of a country doctor, lay dying. She lived in a village, among the flowers, on the banks of Lake Lemane. Having received a last, desperate appeal, I hurried to her bedside. I found the ground floor of her home in a state of demoralization, the door wide open and nobody concerned about possible callers.

As I climbed the stairs to the bedroom I could hear the intoning of the prayers for the dying, the clear fresh tones of my young nieces making the responses contrasting with the workman-like drone of Monsieur le Curé's prayers. The youngest of the children flung herself

into my arms and sobbed that I had come too late.

My sister, lying in her bed, showed a deathly pallor. She clutched a crucifix between her clenched hands. My brother-in-law knelt with his daughters, smothering his sobs in prayers, while above them stood the awful figure of the curé.

My sister's hands were stiff and hot, and her mouth was deformed by contractions as she tried to speak. She appeared to succeed in whispering desperately, "I am dying."

AS I proceeded to examine her, one of my nieces, forgetting the presence of the curé and the awful gravity of the situation, felt it right to recall me to a sense of reality. "Everything possible has been done by the doctors," she cried, "and so you had better leave her to die in peace and come, pray with us!"

I recognized a grave crisis of tetany in the intermittent spasms of the muscles. I had no idea what was the real cause of the trouble, but I was not going to

NEW PAPERBACKS

THERE'S first-class fiction in the latest Pan books with *Not as a Stranger*, Morton Thompson's best-seller about a doctor's life, leading as a Pan Major at 5s. Two Pan Giants at 3s. 6d. are *Oh, Promised Land* by James Street, the saga of Big Sam Dabney, Indian fighter, and *Ben-Hur* by Lew Wallace, a story of Roman times now being filmed again.

Two Great Pan thrillers at 2s. 6d. are *Casino Royale* by Ian Fleming and *The Quickness of the Hand* by James Mayo, while for entertainment there is *Party Games* by J. Edmundson.

On the serious side a Pan Giant is *Havelock Ellis's Psychology of Sex*, a classic of its subject.

allow any impossible remedy to go untried.

"Get me some injectable calcium," I ordered my brother-in-law whose face was swollen with crying, "and find me a syringe—ten cubic centimetres—and hurry!"

Realising that at least for the moment his sombre service had ended, the curé withdrew to the dining-room. Almost from the moment my needle found the right vein, what seemed a miracle began to happen as my sister's hands relaxed, her mouth to open fairly naturally, and the pain to go. Also the feeling of approaching death left her; and when she had fully regained her power of speech she began to use it, as ever, to the full.

AMID the general relief, the curé lost his air of grim sanctity. He stood near the dining-room sideboard with one finger cautiously marking the page in his missal, while his free hand kept dipping into a dish of raisins and almonds. The good curé appeared to enjoy this relish.

My sister as a child had had an operation for a throat disorder. Apparently, the incisions had not been tidy and years later a further operation had been necessary. Possibly the parathyroids, small glands very near the thyroid itself, had suffered some damage. But why should the parathyroids reveal their insufficiency after so long an interval without any apparent cause?

In the case of my sister, the crises recurred at intervals during the following days; but gradually, they became less frequent until, finally, they ceased to trouble her. Many years have passed. My brother-in-law is dead, but my sister is happily alive.

THOMAS OLSEN looks at new titles on The BOOKSHELF

ONE of the sagas of the century is being steadily written by HOME MAGAZINE contributor Henry Williamson. It tells the story of Phillip Maddison, a young officer in the 1914 war, from his childhood onwards. The seventh volume is *Love and Loneliness* (Macdonald, 16s.) in which Maddison is again at the front and finds that his hero, "Spectre" West, is not dead as he feared. This is an intensely moving book, written with insight and humanity, as readers of his Country Hilltop diary will anticipate.

Two contrasting novels, each written with an approach that grips the reader's interest, are *The Wild Coast* by Jan Carew (Secker and Warburg, 16s.), and *Pillar of Cloud* by Jackson Burgess (Andre Deutsch, 15s.). The first tells the story of a boy growing up in British Guiana, a coloured world so foreign to our own that the reader is amazed and enthralled by its contrasts. The second is a novel of pioneering in the West, made outstanding by deep imagination.

So humanly is the hero presented by Michael Harrison in his book *In the Footsteps of Sherlock Holmes* (Cassell, 25s.) that one has to pinch oneself to realise that the Baker Street detective is only a character of fiction. Serious Mr. Harrison actually lists the inhabitants of Baker Street from an old directory and links their possible associations with Holmes!



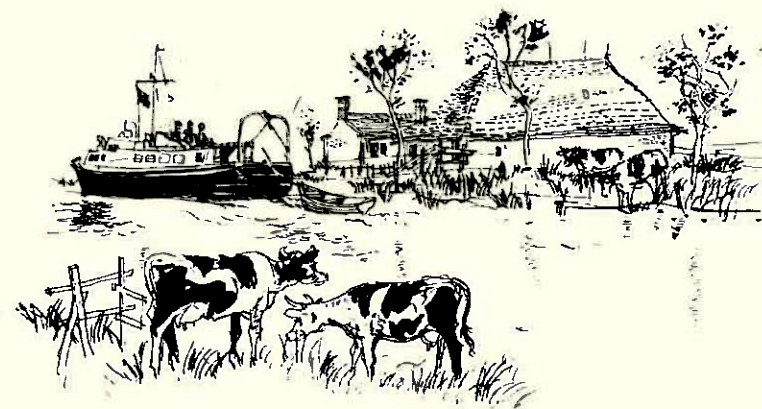
Above, Roger Pilkington, author of "Small Boat Through Holland," and right, one of the splendid illustrations by David Knight

He is not, of course, the first author to write of Holmes as a real man, but few have done it so thoroughly and so convincingly.

Here's a volume for a winter night that will make you scream at the creak of a door—*Best Murder Cases* edited by Donn Russell (Faber, 18s.) with a dozen famous contributors on such mysteries as the Wallace case at Liverpool. In 1939 the submarine *Thetis* sank with 100 men, and "The Admiralty Regrets..." by C. Warren and James Benson (Harrap, 17s. 6d.) is the grim story, with some sharp criticisms, of the rescue efforts that failed.

Triumph over disaster makes *Duet for Three Hands* by pianist Cyril Smith (Angus and Robertson, 18s.) a moving volume. With the aid of his wife, Phyllis Sellick, he has gone far to overcome the handicap of a paralysed left arm.

Delightful is the word for *Small Boat Through Holland* by Roger Pilkington (Macmillan, 21s.) with splendid illustrations by David Knight whose work was reproduced in December HOME MAGAZINE. The doctor author is informative and amusing and has found how to deal with small boys who spit on yachts from bridges! Really an adventure book is *England in Brick and Stone* by Christopher Trent (Anthony Blond, 30s.) for its handsome pages make the story of building through the centuries an exciting saga, well illustrated.



Under the harsh light of the operating theatre the surgeon holds a human life in his deft hands

Two dauntless women travellers of fifty years ago are amusingly recorded in *My Mother Told Me* by **C. Chenevix Trench** (Blackwood, 18s.) with adventures in India, Japan, and Mexico, in which English phlegm triumphs over foreign fancies. There is a fine, wild imagination in the drawings of **Andre Francois** in *The Half-Naked Knight* (Andre Deutsch, 16s.), while **Gerald Hoffnung** finds scope among the orchestra with his sketch book, *Musical Chairs* (Putnam, 5s.).

Authority is attacked, somewhat emotionally, in *Death Be Not Proud* by **Elizabeth Nicholas** (Cresset Press, 21s.) which traces the heroic war service and deaths of seven young women working for the British intelligence service in war-time France. In war, death is a daily event, but Mrs. Nicholas believes some of the disasters experienced were unnecessary.

Brain Teasing Quizzes (Right Way Books, 7s. 6d.) by **K. D. Britten** has 1,500 questions and answers to keep your party lively or your guests at least infuriated.

Everything you want in the way of adventure, social studies, and fine fiction

comes to hand in the latest paperbacks. Pan books: *Children of the Sun* by **Morris West** is a penetrating study of Naples slum life and a priest's rescue work there. How a tug skipper took a tow for 14,000 miles is told in **Kenneth Ainslie's** *Pacific Ordeal* while *The Colditz Story* by **P. R. Reid** is a p.o.w. escape book. *The British* by **Drew Middleton** is a famous American correspondent's excellent survey of Britain.

Pan fiction includes **Erskine Caldwell's** famous *Tobacco Road* and *The Killing Ground* by **Elleston Trevor**, set in the tremendous battle of the Falaise Gap. *Skeleton in the Clock* is a **Carter Dickson** thriller.

New Penguins offer *The Proving Flight* by **David Beaty**, a first-class yarn of a new airliner, and *The Last Grain Race*, **Eric Newby's** account of the windjammers. Two books come on the atom bomb: *Hiroshima* is a reprint of **John Hersey's** grim reportage as companion to *The Voyage of the Lucky Dragon* in which **Ralph E. Lapp** tells of the Japanese fishing boat caught in an H-bomb fall-out.

Hodder books: *The Feathered Serpent* is an **Edgar Wallace** thriller and *Jan* by **Stella Morton** is a moving story of life in Ireland.



A NOBLE painting makes the sleeve for a noble piece of music in the RCA presentation of **Dvorak's** *From the New World* Symphony on RB-16116 with **Toscanini** and the **NBC Symphony Orchestra**. Here is the vastness of America on an L.P., beautifully played, with **Charles Birchfield's** master-piece on the cover.

How those songs of twenty years ago are coming back! They are nowhere better played than in **Tony Osborne's** piano and orchestra L.P. *Where in the World?* on Nixa NPL 18009, which includes *Manhattan*, *Monterey*, and *Idaho*.

Germany is now one of the less expensive holiday places and two L.P.s give you the sort of music you may hope to hear there. On HMV CLP 1191 is *German Beer-Drinking Music* straight from Munich with German stars singing the vocals. You may not know the tunes but you'll love their rhythm. Wholly delightful is HMV CLP 1206 with **Rudolf Schock**, Germany's favourite tenor, singing in German, *Maedchen, mein maedchen* and *Dein ist mein ganzes Herz*, with the lovely voices of the Bielefelder children's choir.

A really unusual L.P. record with a swing of its own is Mercury MPT 7538 in which the **Adrian Rollini Trio** leap about the music book from *Chopsticks* and *Loch Lomond* to *Tea for Two* and *Dardanella*. And squeezing here into the New Year is **Perry Como** on RCA RD-27082, an L.P. of *Merry Christmas Music*: seasonal tunes that will be just as good in December, 1959.

On 45s Decca comes out with a grand version of *The Road to the Isles* on 45-F 11064, from that rapidly rising star, **Kenneth McKellar**, backed by *The End of the Road*, and a wonderful **Duke Ellington** RCX-1006 which includes good old *Sidewalks of New York* and *Solitude*. Two more Deccas are *Cha Cha Cha with Ros* on DFE 6528 in which **Edmundo** includes *Sunny Side of the Street* and *Hernando's Hideaway*, and *La Valse* by **Ravel** on CEP 565.

Oriole have two strict tempo records in *Beyond the Blue Horizon* on 45-1455 and *Once in a While* on 45-1461, both played by **Phil Tate** and his orchestra. On Oriole CB 1462 **Maxine Daniels** sings in her own way *Lola's Heart* and *Passionate Summer*, while **Nino Rico** has *Cha Cha Cha* on CB 1463.—T.O.

DIAMONDS

THE capital city of Holland is renowned for many things, not least, perhaps, for its diamond industries. Often the factories are tucked away in picturesque, out-of-the-way corners, and to the tourist they seem surrounded by an atmosphere of mystery and secrecy. Yet entry into this fascinating world of the diamond trade is not difficult, whether you go as a prospective buyer, or merely out of curiosity. Visitors are welcome, and will be shown all the main manufacturing processes.

First, the rough diamonds are "sliced" with a thin circular saw into two or more parts. Then follows the "bruting" stage, in which the diamonds

By
RUDOLPH ROBERT

are rubbed together in a lathe until a suitable shape for faceting and polishing is achieved. "Zouting" or "sweetening," the final stage of polishing, is carried out by skilled lapidaries.

Usually the factory director concludes his tour by inviting you into a room in which his finest products are displayed. Here the eye can gaze its fill on diamonds cut into a variety of shapes: square or oblong baguettes, almond-like marquises, stones that are pear-shaped, and brilliants, which are round.

These will be genuine stones, but the showcases may also include imitations of diamonds that are famous the world over.

Prominent in the collection will be the *Koh-i-Nor*, the *Sancy*, and almost



Diamond polishers at work, finishing off the beautiful stones

aren't always White



At the back of the case is a replica of the famous Cullinan diamond in its uncut state. In front are imitations of the nine major jewels cut from it

certainly the *Cullinan* stone, the largest ever found. Originally weighing 3,106 carats, this diamond was presented in 1907 by the Transvaal Government to King Edward VII, who promptly sent it to Amsterdam to be cut. Out of the *Cullinan*, Dutch craftsmen produced nine large stones and a number of small brilliants.

The director will usually need little encouragement to make him talk about his wares—and in your own language! He will tell you that diamonds are temperamental, like human beings; that they are affected by the weather, glittering more brightly on some days than on others.

He will also show you how to tell the good stone from the bad. "Avoid the flashy diamond with flaws, and choose the smaller, perfect stone." The fact that a stone is a little "off colour," you will gather, doesn't matter greatly, providing it is pure. Not all diamonds are white: the famous *Dresden* stone was green, the *Tiffany* orange, the *Florentine* yellow, and the *Hope* blue. Amsterdam has even handled a diamond that was red.

NEW mines discovered recently in Sierra Leone and Tanganyika mean that diamonds are no longer quite as rare as they used to be. Yet demand still far exceeds the supply, and the Dutch experts have an unshakable faith in the diamond, both as a thing of beauty, and as an investment and a way of beating inflation. The natural diamond has probably little to fear from the synthetic stones now being experimentally produced. Full of imperfections and difficult to cut and polish, the imitations lack the sparkle of the genuine article, and are almost equally expensive.

With the famous Anita Loos dictum that "diamonds are a girl's best friend," no-one is likely to quarrel—least of all

our Amsterdam factory director, though he is likely to add that, like friends, they must be treated properly. Diamonds are composed of the hardest substance on earth, and not easily destroyed. They can, however, be chipped, or dimmed by dirt, or dislodged from a loose setting.

HERE, straight from the expert, are a few useful hints about their care:—

Avoid jumbling diamond pieces together in a jewel-box. No other gem can cause damage to a diamond, but diamonds can scratch one another.

Don't rely on hand-washing as a method of keeping your rings clean. Soap will collect on the underside of the stones, and dim their brilliance. The natural oils of the skin may have a similar effect. Dust will be attracted to the film of oil that forms, and this will have to be dissolved or scrubbed off.

To expose a diamond to extremes of heat or cold is unwise. If you do, internal flaws that cannot be detected by the eye, or even by the magnifying glass, may be enlarged and become visible. Ordinary temperatures, of course, do not affect diamonds. In fact, an excellent cleaning method is to place them in a solution consisting of one part of ammonia to three parts of water and bring to the boil. Any film that still remains may be removed by applying a little alcohol. Afterwards, the diamond should be rinsed in tepid water and left to drain on tissue paper.

One final word of advice: let an expert jeweller examine your jewellery every six months or so, testing it for loose stones, for bent pins, and faulty safety catches.

EVERYTHING FOR THE GARDEN

Floral Novelties from Overseas

NOVELTIES from overseas are a feature of the CWS garden seed catalogue for Spring 1959. They include two exciting new introductions from the French House of Vilmorin: a nemesia called *Ali-Baba*, a compact nine-inch tall variety in a glorious array of colours with individual flowers larger than the ordinary types; and an ageratum, *Dwarf Tetra*, with large blue flowers almost hiding the small leaves.

From the United States comes an alyssum named *Pink Heather*, a new shade of fuchsia pink, and two African marigolds, *Orange Fluffy* and *Yellow Fluffy*, with flowers resembling chrysanthemums.

Germany is represented by two giant asters: *Sonja*, a delightful salmon pink, and *Die Freude*, which bears huge blooms of brilliant pink with yellow middle. *Die Freude* is specially recommended for cut flowers.

Comprehensive is the word which best describes this new catalogue. As well as extensive selections of vegetable and flower seeds, it lists spring bulbs including gladioli, early flowering chrysanthemums, dahlias, ornamental trees and shrubs, hedging plants, tomato plants, and a wide range of fertilisers, tools, and sundries.

For exhibitors, there are also details of a prize duplication scheme under which the CWS doubles first-prize money awards won with flowers and vegetables grown from a specified list of CWS seeds.

Copies of the new catalogue are now available free from the CWS Horticultural Department, Osmaston Park Road, Derby. Send for your copy right away. All items in the catalogue may be ordered through your Co-operative Society, and you receive your usual dividend on whatever you buy.

The Art of Flower Arrangement

WE ALL LOVE flowers, but how many of us can really arrange them? Complete instruction comes in *Flowers and Your Home* by **Veronica Wessels** (Barker, 30s.) which is a well-illustrated guide to gracious living and a lasting hobby.



From a COUNTRY HILLTOP

I FIND myself quickening with the season, with part of the enthusiasm of youth, for in the Lozenge, as we call the diamond-shaped enclosure in our field, are six new apple trees, all bush types of Laxton strains. I put them in last November, spreading the roots carefully, so that each could start off in its own direction from the circular pit.

The Lozenge was made nearly thirty years ago, when the field was bare, except for tiny saplings here and there to be later wind-shields.

The four-sided diamond was set with beeches, which took many years to establish themselves, in competition with rough grassy clumps of cocksfoot. Ten years after planting, I set some apple trees inside, where they would be protected from the sea-winds. Also a row of gooseberries, and some currants.

It was a wilderness during the war, inside the Lozenge; docks flourished, and grass-clumps; and strangely, so did the apple trees and gooseberries. They remained small, growing hardly at all in the wood; but the fruit!

COMING to the field from my farm in Norfolk, once a year after corn harvest, I used to sit myself down in the jungle, and eat many handfuls of sweet brown goosegogs, while all kinds of small birds flitted about in the sanctuary totally enclosed behind beech hedges cut straight up.

And the nests I found—the young flown, of course, in summer! The Lozenge, enclosing perhaps 80 square yards, was a nursery. Whitethroats had built their frail grass nests, lined with black horsehair, in the soft fruit bushes; chaffinches among the beeches; goldfinches in the forks of Beauty of Bath, the small apples of which were already red and ripe; while nests of blackbirds, thrushes, robins, hedge sparrows, greenfinches, and other birds abounded. And, best of all, a pair of partridges used the sanctuary to bring off their 15 or 16 eggs.

AFTER the war, about 1947, I brought some prize Cox's Pippin bush trees with me, and planted them out, after clearing all the weeds by hacking up the turf with a mattock, shaking free the soil, and leaving the tangled roots of

couch-grass, thistle, dock, and nettle to dry, before burning.

When all was clear, I scattered fertiliser, and when weed seedlings sprang up, I hoed them out. I brought barrow-loads of compost—seaweed, lawn cuttings, everything rottable—and spread thickly on the rejuvenated soil. Then waited for the fruit harvest.

But something had happened to upset the frugal living of the former struggling trees and bushes. The apple trees started to grow, to put on wood. They rushed up to the sky in all directions. As for the fruit, that dropped off soon after forming.

The wizened old goosegog bushes shot up, too, with great green leaves, but scanty fruit. They'd come into lots of money, after a life of hard work, and didn't know what to do with it, at least from the angle of the family.

The same thing can happen with a bee-hive. Put some honey—easy money—on the ledge in front, and soon it will disorganise the community. Out come the drones and the workers, clustering in a free-for-all. The guards, sweepers, ventilators—each bee to its job—lose their heads; and if more free honey is put out, the hive in winter will not have its reserve food.

BUT to my eager trees. I pruned them back, too severely, the next winter. They took a year to grow the spurs which

By HENRY WILLIAMSON

would open to blossom. But the following spring, little blossom appeared. As for the next year, little or no fruit. And the lovely wild gooseberry bushes were now lanky, growing all anyhow instead of in tight, hedgehog-like clusters. No more sweet brown fruit. I had spoiled the rhythm of their lives.

Worse was to come! The Cox's Pippins, which anyway don't often flourish in the wet West Country, began to develop cankerous swellings. I painted these, again and again, with one of the new virus-killers, many times in a season; but the trees were doomed. The wood was soft, it had lost any hardness it had had in the cold, dry Norfolk airs.

SO last autumn I dug around them, limed the pits from which they were lugged, and put out Laxton-Fortune and other stocks. At the same time I grubbed up two sides of the Lozenge, wrenching out the beeches, the roots of which had spread across the orchard. And in their place planted four kinds of gooseberries, to make a hedge of sorts, wherein small birds can make their nests in the years to come (I hope).

So now, as the days lengthen and lighten, I am keen to see my new fruit trees—selected on the advice of a local nurseryman, the third of his generation working the land of his forebears—put out their first leaves and buds in my field.

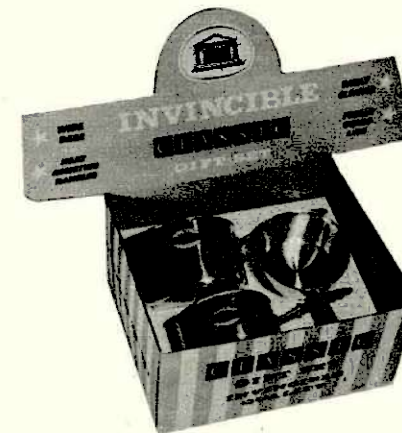


Doreen Browne conducts HOUSEWIVES' CLUB

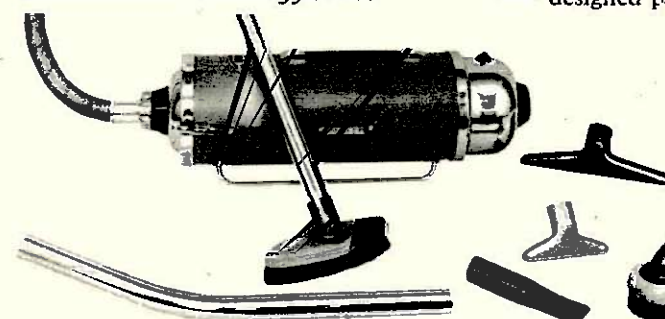
All items mentioned are available through your local Co-operative Society. For further details write to Housewives' Club, Home Magazine, 1 Balloon Street, Manchester 4. Don't forget to enclose a stamped addressed envelope

IT'S time to think about spring cleaning, and to make plans for giving your home a new look to greet the sun. If you are thinking of re-decorating, I recommend the paint advertised in this issue, which makes the job a pleasure to do. It is easy to use, has exceptional durability, and dries very quickly. Its high gloss finish has great resistance to steam and damp, making it suitable for bathrooms, kitchens, and all outside paint-work.

And what glorious colours—you have a choice of 36; ranging from pale delicate pastels to handsome dark blue, red, green, and brown. Or you can buy it in white and black. It is available in half-pint, pint, or quart sizes, prices 5s. 1d., 9s. 9d., and 18s. 11d. respectively.



THE fireplace is a focal point of any room, so the accessories round it should be carefully chosen. I saw a smart modern fuel hod in high-density polythene, more rigid than the ordinary type but with the same long-lasting quality. There is a reinforced lip, and two handles—one fixed near the base, the other a hinged bow type at the top. You can choose from several colour combinations. Price is 35s. 11d.

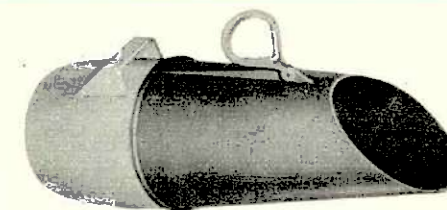


A SPRING-CLEANING housewife hasn't much time for cooking, but husbands and families are apt to object to cold meals. That's where canned foods are so useful, and one that solves the problem of "afters" is canned rice pudding. My favourite rich, creamy brand costs 1s. 2d. for a large economy size, and the makers have brought out a small tin at 7d., ideal for those living alone.

FOR a thorough spring clean, an efficient vacuum cleaner is essential. One I can recommend is priced at £12 8s. 8d.—remarkably modest, I think, for its quality. It has five accessories to make those awkward

corners more accessible, and the motor is double insulated and mounted on rubber housing to reduce vibration. A smart grey leathercloth body and chrome-plated tubes make it handsome as well as useful. It is suppressed for radio and television, and carries a twelve months' guarantee. I recently visited the factory where this cleaner is made, and was most impressed by the thorough testing each receives.

BY the way, the makers of the re-designed pans I told you about last month have now introduced a handsome new presentation set, an ideal gift for an Easter wedding. The set contains two of the stew pans I mentioned, the 6 in. and 7 in. sizes, and a non-drip easy-pour milk saucepan with the same type of heat-



proof handle. The handsome box adds to the attractiveness of the gift. Price is 40s. 6d.

THE FIRST thing visitors see of your home is your hall, and though of necessity it is often small and cramped, you can brighten it up with one of a range of sparkling lanterns I saw recently. In various shapes, they are made of thick, jewel-coloured crystal glass, fashioned into different patterns. There are table and wall lamps, too, some of them with wrought iron fittings. Prices range from £5 7s. for a hall lamp, and £5 9s. 6d. for a table lamp. They are craftsman-made, and come complete with all fittings.

Don't miss these great HOME MAGAZINE MARCH FEATURES

News of the latest CWS styles in women's coats, suits, lingerie, and shoes will be brought to you by **Doreen Browne**, in another special Fashion Supplement.

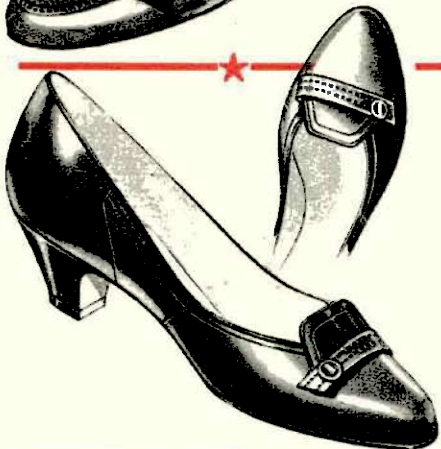
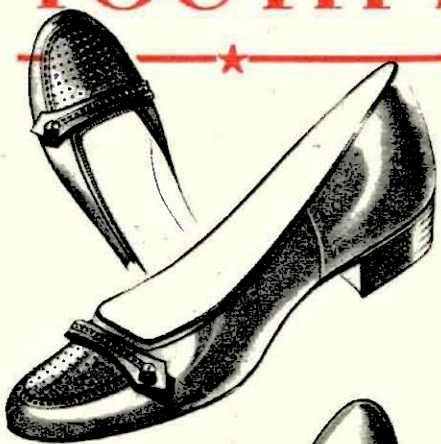
"They don't build beds for blokes like me," says **Bernard Bresslaw**, writing on the problems raised by his six-foot-five-inch frame.

There's a silver lining to the old postman's dark cloud in the first of a new series called **Mary Joy's Journal**. You'll find this new contributor's regular diary reflects your own experiences in the housewife's daily round.

In "Mecca for Sportsmen" **Thomas Olsen** tells the story of a famous London sports-shop and its priceless collection of cricket bats used by the famous.

YOUTH is dominating Footwear

Says DONALD VICKERS in this interview with DOREEN BROWNE



ONCE upon a time it was mum who guided her daughter's taste in fashion. Now, it seems, the tables are turned and it's the style-conscious teens and twenties who are giving mother advice on what to wear—and, what's more, mother is taking it!

So I gathered when I met Donald Vickers, handsome 34-year-old who forsook an office job in the tea industry for the more creative career of designing shoes. After nine years' experience in the shoe trade he was recently appointed chief designer to the CWS Footwear Division, and you will soon be seeing his work in the shoe department of your local Co-operative Society.

I met him at a special show arranged by the CWS Footwear Division during London's Show Week. He was just back from a visit to Paris, leader of shoe, as of all fashions, to pick up the latest ideas about designs and colour trends.

AND now for his shoes. Dandy! That's the technical name for the last on which two of those pictured are made and it sums up my reaction when I saw them. They are from the CWS Dicta range of casuals, and you will be able to buy them in your Co-operative shoe department this spring.

Looking at them, I was delighted by the heels—low enough to be comfortable over the longest walk, but intriguingly shaped for a gay, young look. The toes have the latest chisel shape, an evolution of last year's favourite pointed style.

"Both the chisel toe and the shaped heel are favourites of the leading designers to-day," Mr. Vickers told me, "and there is also more emphasis than ever before on lightness and flexibility. A new material which gives an almost glove-like fit is already being used ex-

MODELS ILLUSTRATED

Four of Mr. Vickers' designs for the CWS spring range which will shortly be on sale in your local Co-operative Society. Top, W5646, Annette step-in casual, with pin-punched apron front and neat strap. In black, wild rice, or light tamarac, price 39s. 11d. Second, W5648, Annette casual, tab fronted and decorated by a stitched strap with gilt buckle. In grapefruit or tan, price 39s. 11d. Third, W5650, Dicta casual made on the Dandy last and featuring the new chisel toe. In black or light tamarac, price 39s. 11d. Bottom, W5642, another Dandy-fitting Dicta casual with tab overlap and up-to-date shaped heel. In black, wild rice, or mushroom, price 39s. 11d.



Donald Vickers at his drawing board in the CWS shoe works at Leicester, one of the 10 footwear factories owned by the CWS

tensively on the Continent, and it will bring a new look to Britain's shoes, too.

"As for colours, black is rather going out in favour of more neutral shades. Not so much pastels as what I would call off-beat colours like grey-green and grey-beige."

IT all adds up to an elegant, but essentially young look, and Mr. Vickers told me that youth is dominating the footwear field to-day. They have more money to spend, and are kept abreast of the latest fashions by the press and women's magazines. They know what the smartest women in the world are wearing, and they want to wear it, too.

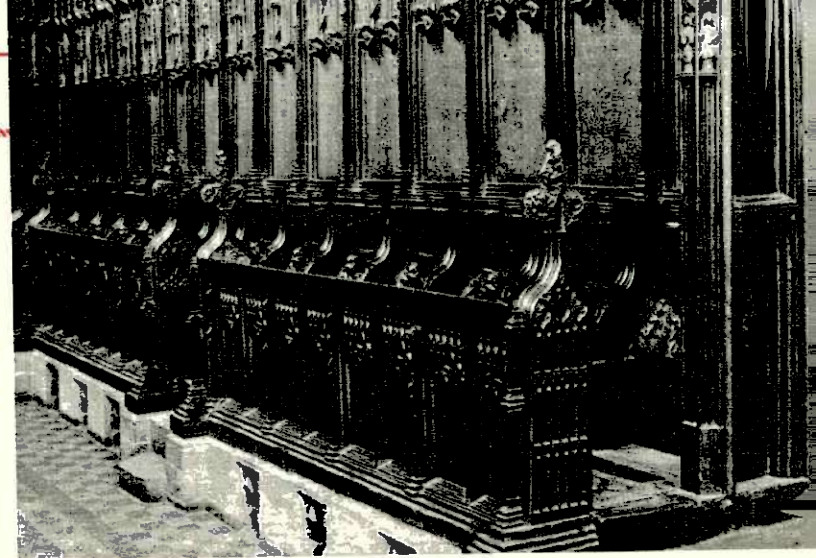
But not only are they among the biggest buyers of shoes themselves; they are also influencing the older generation to demand more fashionable styles. Even those women whose main concern is comfort are asking for smarter shoes to complement the more attractive clothes they are able to buy now. The term "matron's shoe" is old-fashioned nowadays; that type of footwear must still have the essential extra width and support, but it must be hidden in the design of the shoe.

By J. C. D. SMITH

FEW people would dream of looking underneath a seat to find a magnificent piece of woodcarving, but that is just the place to look if you visit one of our ancient pre-Reformation cathedrals. On looking round the choir stalls you will undoubtedly see in most cathedrals exquisitely carved woodwork, but how many visitors who admire this glorious craftsmanship suspect that under those tip-up seats of the stalls are to be found even more interesting and fascinating carvings?

Under each seat is a small projecting ledge which, in accordance with the

Choir stalls on the north side of the 15th century Ludlow Parish Church. The misericords and carvings can be clearly seen on the up-turned seats



Carvings are BELOW these Seats

spirit of the times, was beautifully decorated. This ledge, called a misericord, enabled the monks to take a little of the weight off their legs while they stood to sing the Divine Offices of the day. The name comes from the Latin word "miserere" which means "mercy." The seats were mercy or pity seats which were originally intended for the older and sick members of the community, but later were used by most of the members.

What often surprises people is that the subjects carved on the misericords are so seldom religious subjects. There are animals and birds, fables and romantic tales, domestic scenes and domestic squabbles, etc. Perhaps the carvers considered that their position was not dignified enough for loftier themes.

If you would rather know more about the lives of the ordinary working men who lived in the Middle Ages than their rulers and overlords, then there can hardly be a more pleasant way of doing it than by studying their woodcarvings. The medieval woodcarver carved the things he knew. He carved the people he knew about and their everyday tasks. He carved their jokes and their fun, as well as their troubles. Folk tales were very popular in those days, and many scenes from these popular stories have been carved.

WHEN we consider how very much closer to nature the majority of our ancestors lived we would expect to see many carvings of animals and birds. We do, indeed, find these, but also we frequently come across carvings of foreign animals, such as elephants, lions, tigers and camels. There must have been few people who had seen these animals with their own eyes and this probably

accounts for several carvings of elephants with the hoofs of a horse.

Many animals on these carvings are mythological; for instance we see dragons, wyverns, double-headed and double-bodied monsters and other hideous creatures. Undoubtedly, the source of these weird animals is the Physiologus or the Bestiary, which was a kind of illustrated encyclopaedia of animals which attempted to explain their habits and their symbolic spiritual significance.

WE have all heard of Reynard the Fox, and there were numerous fables told about this crafty animal who was dreaded and hated by all the other animals. A magnificent set of misericords in Bristol Cathedral depicts scenes from these stories about Reynard the Fox and Bruin the Bear. In the last scene, Reynard is finally brought to justice and is hanged by the geese. This hanging scene of the fox seems to have been a great favourite of the carvers and can be seen on many misericords.

Another very common subject is the Pious Pelican who is shown restoring her fledglings to life with the blood from her self-inflicted wound on her breast. This subject has, of course, a religious significance and is symbolic of the Redemption through the blood of Christ.

Anyone interested in sociology will be struck by the number of carvings of domestic squabbles between a man and his wife. Unfortunately it is nearly always the poor man who is being beaten by his wife rather than vice versa. At Whalley, in Lancashire, for instance, a soldier is shown having the daylight knocked out of him by his wife who is using her frying pan.

Our ancestors seemed to be very fond of showing absurd and topsy-turvy

subjects. There are animals trying to eat their tails and men riding horses backwards. There is a carving at Beverley Minster of a man putting the cart before the horse, while at Malvern it is the mice who are hanging a cat.

Some of our present-day fairy tales are shown to be more ancient than many would have believed. In one of the Oxford colleges there is a misericord showing Jack and the Beanstalk.

Among the amusing misericords which are far too numerous to list in full, is the one which shows an ape shaving a pig, or the armed combat at Bristol in which one of the combatants is riding a goose, and the other a sow. At Sherborne there is an example which shows that ancient sport of schoolmasters known as "birching the scholar."

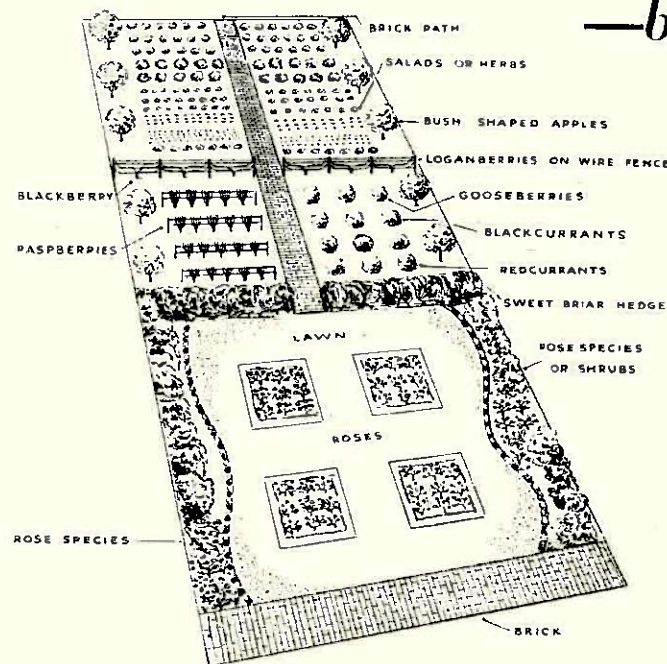
At Whalley and also at Beverley Minster there is a blacksmith trying to shoe a goose.

IT is not only in the great cathedrals that we find misericords. Many sets of choir stalls have found their way into parish churches since the Dissolution of the Monasteries by Henry VIII, and so they have escaped destruction during the Reformation. The older University chapels of Oxford and Cambridge also have some very fine examples.

If any reader should decide to pay a visit to an old cathedral or other old church to look at the misericords, then he will find it worthwhile to take a small pocket torch, as the choir stalls are almost always dimly illuminated. He must, of course, be prepared to adopt an uncomfortable position, as misericords are usually in a confined space, and near the floor. However, there is no doubt he will be well rewarded for his pains.

FRUIT and VEGETABLES

—but still a beautiful garden



THIS is the last of the new gardens I am going to write about. It will undoubtedly take a couple of months to cope with, and we shall then have had a full twelve months dealing with these new gardening ideas. Remember you can write to me for further advice, but please enclose a stamped, addressed envelope for a reply.

Garden Number 3 is in many ways less unusual than those I have shown you already. On the other hand, it is an extremely useful plan for those who want to grow lots of fruit and a certain amount of vegetables, and yet want a beautiful garden to look at from the house.

THIS garden, as a matter of fact, can easily be made in two stages. When the children are young and need a lawn on which to play, you can omit the four rose beds and the paving in between. Put down the brick paving at the back of the house, make the main path down the centre, but leave out the rose garden altogether. Then, when the children are older and don't need a playground, introduce your rose garden and it will fit perfectly and naturally into the picture.

I have purposely designed the terrace and the main path for old bricks because

people have the opportunity of getting hold of these much more cheaply than concrete squares or crazy paving. Wherever they are pulling down houses for slum clearance or wherever glasshouses are being moved to make room for more dwelling houses, seek out the bricks and you will get them very cheaply indeed. If there is no demolition being done in your area, you will have to go to the local builder and see what he can do. You needn't, of course, have bricks. You can easily lay down the path with concrete or even with gravel faced with that bituminous compound—Colas.

In designing this garden, I also had in mind the fact that as a man gets older, he doesn't so much care for cutting grass. The central rose garden cuts down the amount of lawn to a minimum. Remember that if bricks are used as a path, then the four centre beds to be devoted to roses should be of white, yellow, orange, and pink varieties so there will be no clash of colour. You can, of course, have a variety like Crimson Glory because it is a very dark shade which will not be worried by the colour of the brick.

The hybrid tea roses when they are planted will, of course, come from the CWS Nurseries, Osmaston Park Road, Derby, and there will be a dividend on the purchase in the usual way.

AFTER planting firmly, the beds will be covered an inch deep with sedge peat, and the result will be that the bushes will grow perfectly during the summer and there will be no hoeing to do because annual weeds will be automatically smothered. The following year, only a slight top dressing of sedge peat will be necessary.

Having solved the problem of weeds in the rose bed, people ask me what to do about weeds coming up between the

bricks. The answer is to invest in a flame-gun, which is quite easy to operate and not at all expensive in upkeep. You merely pass down the path slowly, holding the base of the flame-gun close to the bricks and the weeds are burnt away. The alternative is to use dry sodium chlorate, which also can be bought from the CWS, and to apply this carefully on the paths, not allowing any of it to drift on to the plants on either side.

The soft fruits will be grown on the straw mulch system. Straw is put all over the soil to the depth of a foot when trodden down. The straw, like the sedge peat, smothers the weeds and the soft fruit can therefore grow undisturbed because the roots are never damaged by forking and hoeing. The bushes grow extraordinarily well and crop far more heavily than on any other system. Every year in April and again in early September, a fish manure (obtainable from the CWS) is applied at 3 oz. to the square yard. Thus all the necessary plant foods will be given with the minimum of labour.

A WORD of warning! Don't expect sedge peat or straw to smother strong perennial weeds like thistles, docks, and creeping buttercup. These must always be eliminated before any planting is done. The organic substances do, however, smother annual weeds like groundsel, shepherd's purse, and chickweed, which can be a great nuisance.

The plots below the soft fruits can be used for vegetables. But some friends of mine who have adopted this plan are using them almost entirely for salads that can be eaten raw. They grow lettuces, ridge cucumbers, yellow and red tomatoes, spring onions, endive, stringless French beans, sugar peas, and a row or two of large cabbages because they use the white hearts in the salad bowl. Then they have herbs like parsley, mint, and thyme in addition.

The beds on either side of the lawn are planted up with what are called rose species. Those are the beautiful wild roses, like the York and Lancaster, the Damascus, the Scotch, the Austrian Briar and so on. They are really rose shrubs and their fascinating flowers are followed by scarlet hips of differing sizes.

They denounced Shorthand as the Sorcerer's Art



Sir Isaac Pitman

GLANCE down the columns of almost any newspaper to-day and you will find plenty of advertisements for shorthand-typists. Yet, hardly more than 50 years ago, shorthand was so rarely used in business offices that its appearance was regarded with open-eyed curiosity. And, in consequence, many people have the idea that it is of comparatively recent origin.

Actually, nobody really knows when or where shorthand was first invented. Its origin is lost in the mists of antiquity; and what is known of the art is as exciting as a "thriller."

To go back to the earliest known records, we find that more than 2,000 years ago the speeches of Cicero and Cato, in the Roman Senate, were taken down by shorthand reporters writing at speed without paper, pencil, pen or ink! They used an ivory stylus and their "notebooks" were wax tablets. You can see specimens of these in the British Museum to-day. The stylus was as sharp as a dagger and was, in fact, the precursor of the Italian stiletto. It is said that Julius Caesar, who himself wrote shorthand, was stabbed to death with a reporter's stylus.

Another Roman Emperor who wrote shorthand was Titus Vespasianus, who lived in the first century A.D., and took part in shorthand speed contests which

were held regularly at that time. There were also professional teachers of the art as was proved when, in 1903, two famous archaeologists discovered near Cairo a contract apprenticing a rich man's slave to an instructor, "to be taught to write and read shorthand." The contract was drawn up in the 18th year of Antoninus Caesar.

There were times, too, when to know and practice shorthand—or stenography as it was then called—was to go in peril of one's life. In the beginning of the Christian era, shorthand-writers were tortured and put to death for "writing in secret ciphers," and at least one of them suffered martyrdom for refusing to transcribe his notes because they were part of a proclamation condemning the early Christians to the lions.

by
**GODFREY
RAYNE**

Again, in the Dark Ages, shorthand was denounced as "the Sorcerer's Art" and was banished altogether from the world. But a hundred years or so later it was revived by Dr. Timothie Bright, a physician at Bart's Hospital, London, whose system was granted a Royal Patent by Queen Elizabeth I, and was used to take down some of Shakespeare's plays while they were being acted, thus preserving them for the world.

Then, in the seventeenth century, came John Byrom, famous to-day as the author of the hymn "Christians Awake." He invented a system which he taught from manuscript lessons, and among his pupils were many celebrities of the day, including the Duke of Devonshire, Lord Chesterfield, Horace Walpole, and the brothers Wesley.

AFTER him came Thomas Shelton, whose method was used by Samuel Pepys to write his famous Diary; and, coming down to more recent times, that of Gurney, which was the first ever to be practised in Parliament and the Law Courts, and was used by Charles Dickens. Readers of Dickens' *David Copperfield*, will recall his amusing description of the pains and penalties attending the study of the "pot hooks and hangers" which comprised what was then so complicated an art.



ANOTHER EXCLUSIVE!

Like a rocket **Bernard Bresslaw** has soared suddenly to the heights of stardom. Everyone is talking about the big fellow who plaintively says "I only asked."

For **MARCH HOME MAGAZINE** he has written an exclusive article on the pleasures and pains of being six foot five inches tall and having one of the most famous faces in Britain.

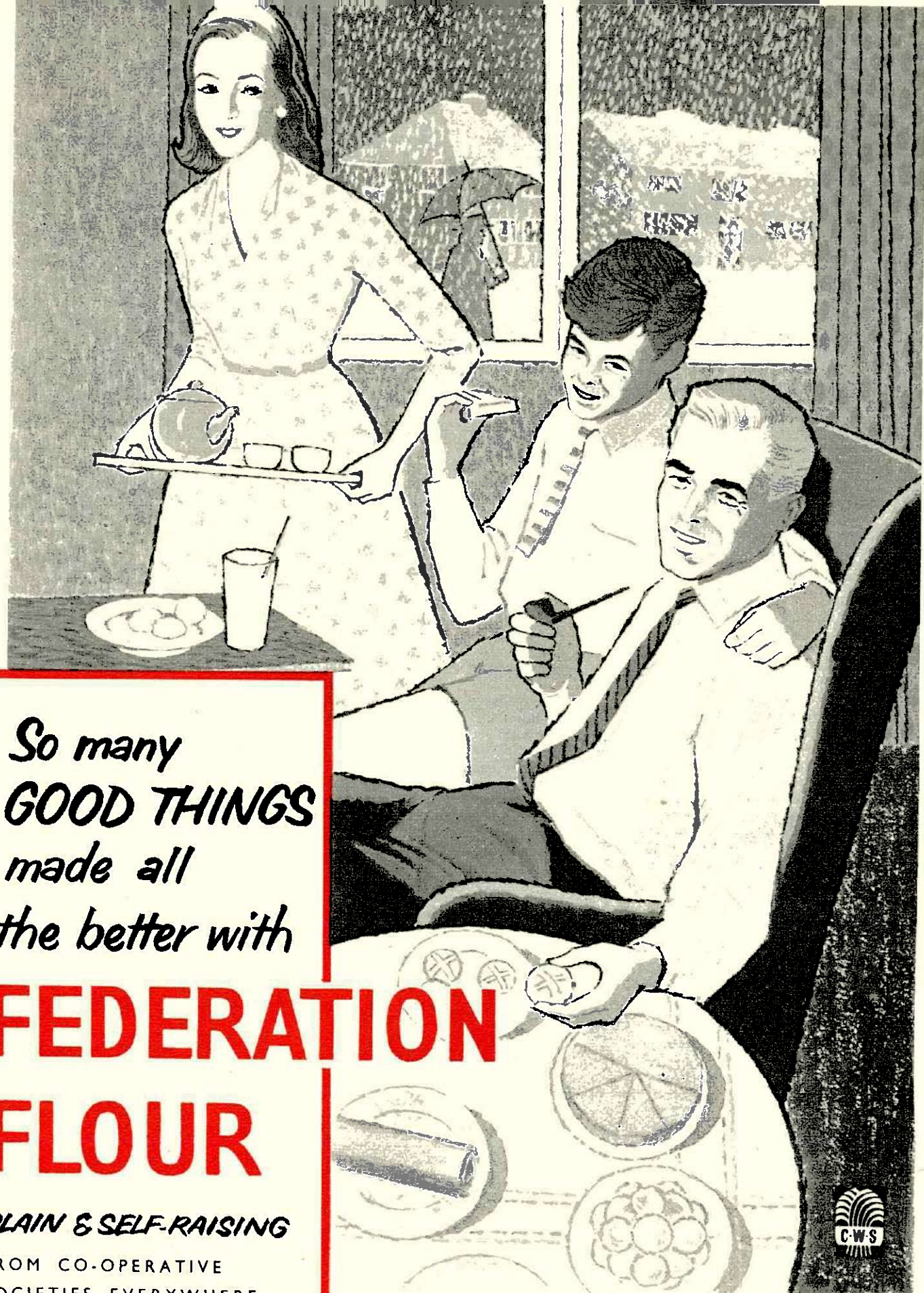
But the system best known to everyone to-day is that of Isaac Pitman, invented in 1837 and published at the amazingly low price of 4d., which brought it within the reach of all. It was preceded and followed by many others, only one of which survives to any considerable extent—that of John Robert Gregg, published in Liverpool in 1888.

Gregg's shorthand was altogether different from, and much easier to learn than Pitman's. Instead of using the segments of a circle, Gregg based his method on the ellipse, or oval, so that it closely resembled ordinary handwriting; and again, unlike Pitman, the vowels and consonants were written in their natural order, instead of being disjoined.

BUT young Gregg—he was barely 19 years old at the time—had a hard struggle to gain recognition in England, and eventually went to America. Here, too, he experienced many hardships and adventures, including the hairbreadth rescue of his textbooks, at grave risk to his own life, in a fire that destroyed the building where he had set up a school. Eventually, however, he achieved success and amassed a fortune when his shorthand became, as it is to-day, the national system of the United States, and spread throughout the world.

Many "freak" shorthand systems have appeared from time to time, most of them comically useless. And at least one reference to the art is to be found in Westminster Abbey, as part of an epitaph to a shorthand-writer who died in 1621. It is, in fact, the first mention ever to be made in English of the word "shorthand" and runs:

*Short hand he wrot, his flowre in Prime
did fade
And hasty Death, short hand of him
hath made!*



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Dishes with that SPICY Flavour



Spices are used as flavouring in both sweet and savoury dishes. This month our cookery expert brings the spice rack out of the cupboard and uses the contents in these unusual recipes.

LATTICE APPLE and CHEESE PIE

1½ lb. cooking apples, 3 oz. sugar, 1 tablespoon Federation or Excelda plain flour, pinch of CWS cooking salt, 4 oz. Cheddar cheese, 1 teaspoon CWS ground cinnamon, ½ teaspoon CWS ground nutmeg, ½ oz. Avondale butter.
Pastry: 6 oz. Federation or Excelda plain flour, 3 oz. Silver Seal margarine, 6 teaspoons cold water.

To make the pastry, rub the Silver Seal into the flour until like fine bread-crumbs. Add the water and mix with a kitchen knife. Knead lightly and roll out. Line a 7 in. pie dish, keeping some of the pastry for strips for the top.

Peel the apples and slice thinly. Mix sugar, flour, salt and spices together. Cut the cheese into cubes and mix with the apple and flour mixture. Fill the pie dish with apples and cheese mixture and dot with butter. Roll out the remaining pastry and cut into strips three-quarters of an inch in width. Place the strips across the top of the pie forming a lattice pattern. Bake at Mark 6 (400°F.) for 30 minutes until golden brown.

CHOCOLATE SPICE CAKE

6 oz. Avondale butter, 6 oz. castor sugar, 4 eggs, 4½ oz. Federation or Excelda plain flour, 4½ oz. Co-op cocoa, 1 saltspoon CWS ground cloves, ½ teaspoon CWS ground mace, ½ teaspoon CWS ground cinnamon, 4 tablespoons strong black coffee (made by boiling ½ pint water and 2 tablespoons Frescof ground coffee), 1½ oz. CWS ground almonds, grated rind of 1 lemon, 1½ teaspoons CWS baking powder.

BOOK FOR COOKS

It is difficult to believe that there can really be new dishes to try, but *Scandinavian Cooking* by Elizabeth Craig (Deutsch, 18s.) shows that kaldolmar (meat mixture in cabbage leaves) and kottbullar (Swedish rissoles) are attractive novelties. An excellent guide to better eating for the modestly adventurous.

FREE KITCHEN SERVICE

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

Chocolate Coating and Decoration: 2 oz. plain chocolate, ½ teaspoon Avondale butter, 1 strip of angelica, crystallised or marzipan violets.

Cream together the butter and sugar and beat in the eggs gradually. Sieve the flour with the baking powder, cocoa, and spices. Stir in half the flour mixture gradually. Stir in remainder of flour and coffee alternately. Stir in almonds and lemon rind. Put into a lined 7 in. cake tin and bake for 1½ hours at Mark 4 (350 F.). When cold, coat with a chocolate coating.

Chocolate Coating: Melt 2 oz. plain chocolate with ½ teaspoon Avondale butter. Spread thinly over the cake. Decorate with angelica and crystallised violets.

RICH CINNAMON BISCUITS

5 oz. Avondale butter, 7 oz. Federation or Excelda plain flour, 4 oz. castor sugar, 1 small egg (separated), ½ level teaspoon CWS cooking salt, 3 level teaspoons CWS ground cinnamon, ½ level teaspoon CWS ground nutmeg.

Cream together the butter and sugar. Work in the flour, salt, and spices with the egg yolk until a firm paste is formed. Roll out thinly (quarter inch) and cut into 2 inch squares or rounds. Place on a baking sheet and brush each one with a thin coating of egg white. Bake until firm and crisp, Mark 4 (350 F.), for 10-15 minutes.

BRANDY SNAPS

4 oz. Avondale butter, 2 oz. sugar, 3 tablespoons golden syrup, 2 oz. Federation or Excelda plain flour,

½ teaspoon CWS ground ginger, squeeze of lemon juice, Shortex for greasing.

Melt the butter, sugar, and syrup together. When cold add sieved flour, ginger, and lemon juice. Mix well together and drop in small teaspoons on to a well-greased tray. Only put about 4 teaspoons on each tray to allow for spreading. Bake at Mark 4 (350 F.) for 6 minutes. Remove from tray and carefully roll the biscuits round the handles of greased wooden spoons. Allow to cool and when cold remove from spoons.

SPICED LAMB ROLL

1 breast lamb, 1 pint water, 1 onion, 2 CWS whole cloves, 6 CWS whole white peppercorns, 1 pinch CWS ground mace, 1 pinch CWS mixed herbs, 1 bay leaf, parsley for garnish, salt, pepper.

Remove the bones from the breast of lamb and put them in a pan together with the water, onion, salt, and pepper (to season), and the spices and herbs (tied in muslin). Remove the skin and excess fat from the pieces of meat. Flatten the pieces of meat on a board, roll up evenly, and tie with string. Put the meat into the pan and simmer until tender (approximately two hours). Cut the rolled meat into slices half an inch thick, pour over them the gravy, and garnish with parsley sprigs.

★ ★ ★ **STAR RECIPE** ★ ★ ★
BROWN PUDDING
★ 4 oz. Silver Seal margarine, 2 oz. ★
★ soft brown sugar, 2 eggs, 3 tablespoons ★
★ golden syrup, 4 oz. fresh breadcrumbs, ★
★ pinch of CWS cooking salt, ½ teaspoon ★
★ CWS bicarbonate of soda. ★
★ Cream the Silver Seal and sugar ★
★ together and beat in the eggs and syrup. ★
★ Stir in the crumbs, salt, and sieved bi- ★
★ carbonate of soda. Put into a greased ★
★ pudding basin. Cover with greased ★
★ paper or silver foil, and steam for 2 to ★
★ 3 hours. ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

For Leisure Hours you can knit this CASUAL SWEATER



MATERIALS.—19 [20, 21] oz. WAVECREST Double Crepe. Two No. 11 and two No. 8 needles. Set of four No. 11 needles, with points at both ends. Two stitch-holders. A cable needle.

MEASUREMENTS.—To fit 34 [36, 38] inch bust. Length from shoulder to lower edge, 24 [24½, 24½] ins. Sleeve seam, 18 ins.

SIZES.—The figures in square brackets [] refer to the medium and large sizes respectively.

ABBREVIATIONS.—k., knit; p., purl; k.b., knit into back of stitch; p.b., purl into back of stitch; st., stitch; inc., increase by working into front and back of stitch; dec., decrease by working 2 sts. together; beg., beginning; alt., alternate; rep., repeat; patt., pattern; ins., inches; c.3f., cable 3 front by slipping next 3 sts. on to cable needle and leaving at front of work, k.b.3, then k.b.3 sts. from cable needle; c.3b., cable 3 back as c.3f. but leave sts. at back of work instead of front.

TENSION.—5½ sts. and 7½ rows to one square inch on No. 8 needles, measured over stocking stitch.

FRONT

Using No. 8 needles, cast on 99 [105, 111] sts. Work in k.1, p.1 rib for 2 ins.

Proceed in rib patt. with centre panel as follows:—**1st row:** k.1, (p.1, k.2) 8 [9, 10] times, p.2, k.b.6, p.2, (k.1, p.1) 14 times, k.1, p.2, k.b.6, p.2, (k.2, p.1) 8 [9, 10] times, k.1. **2nd and every alt. row:** p.25 [28, 31], k.2, p.b.6, k.2, (k.1, p.1) 14 times, k.3, p.b.6, k.2, p.25 [28, 31]. **3rd and 5th rows:** as 1st row. **7th row:** k.1, (p.1, k.2) 8 [9, 10] times, p.2, c.3f., p.2, (k.1, p.1) 14 times, k.1, p.2, c.3b., p.2, (k.2, p.1) 8 [9, 10] times, k.1. **8th row:** p.25 [28, 31], k.2, p.b.6, k.2, (k.1, p.1) 14 times, k.3, p.b.6, k.2, p.25 [28, 31]. These 8 rows form the patt.

Continue in patt. until work measures 16½ ins. from beg.

Shape armholes by casting off 5 [6, 7] sts. at beg. of next 2 rows. Dec. 1 st. at both ends of next and every alt. row until 75 [79, 83] sts. remain. Continue on these sts. until work measures 5½ [5½, 5½] ins. from beg. of armhole shaping.

Shape neck as follows:—**Next row:** work across 29 [30, 31] sts., k. next 17 [19, 21] sts. on to a stitch-holder, work to end. Proceed on each group of sts. as follows:—Dec. 1 st. at neck edge on next and every alt. row until 23 [24, 25] sts. remain.

Continue on these sts. until work measures 7½ [7½, 7½] ins. from beg. of armhole shaping, finishing at armhole edge.

Shape shoulders as follows:—**1st row:** cast off 7 [8, 8], work to end. **2nd row:** work all across. **3rd row:** cast off 8 [8, 8], work to end. **4th row:** work all across. **5th row:** cast off 8 [8, 9].

BACK

Using No. 8 needles, cast on 100 [106, 112] sts. Work in k.1, p.1 rib for 2 ins.

Proceed in rib patt. as follows:—**1st row:** **p.1, k.2, rep. from ** to last st., p.1. **2nd row:** p. These 2 rows form the patt. Continue in patt. until work measures same as front up to armhole shaping.

Shape armholes by casting off 5 [6, 7] sts. at beg. of next 2 rows. Dec. 1 st. at both ends of next and every alt. row until 76 [78, 84] sts. remain. Continue on these sts. until work measures 5½ [6, 6] ins. from beg.

Shape neck as follows:—**Next row:** work across 29 [30, 31], k. next 18 [20, 22] sts. on to stitch-holder, work to end. Complete to match front, noting that neck shapings are worked on every row in place of every alt. row.

Buy **WAVECREST**
wool from your
Co-operative Society

SLEEVES

Using No. 11 needles, cast on 55 [58, 61] sts. Work in k.1, p.1 rib for 3 ins.

Change to No. 8 needles and proceed in rib patt. as on back, inc. 1 st. at both ends of 5th and every following 12th row until there are 71 [74, 77] sts. Continue on these sts. until work measures 18 ins. from beg.

Shape top by casting off 3 sts. at beg. of next 4 rows, 2 sts. at beg. of next 4 rows. Dec. 1 st. at both ends of every row until 43 [46, 49] sts. remain, every alt. row until 35 [38, 41] sts. remain; every following 3rd row until 21 [24, 27] sts. remain. Cast off 3 sts. at beg. of next 4 rows. Cast off.

NECKBAND

Using a back-stitch seam join shoulders of back and front. With right side of work facing using set of No. 11 needles, knit up 90 [92, 94] sts. round neck.

Work in rounds of k.1, p.1 rib for 2½ ins. Cast off loosely in rib.

TO MAKE UP

Omitting k.1, p.1 rib, with wrong side of work facing block each piece by pinning out round edges.

Omitting k.1, p.1 rib, press each piece using a warm iron and damp cloth.

Using a flat seam for k.1, p.1 rib and a back-stitch seam for remainder, join side and sleeve seams and stitch sleeves into position. Fold neckband at centre and lightly catch down cast-off edge to knitted up edge on right side of work.

Press seams.

It isn't always LUCK

Says **URSULA BLOOM**



IF I'd had their luck, I'd have got there," says the person who hasn't succeeded, looking at the one who has. "How did they do it? Luck of course!" And he casts a longing eye at film stars, dance band leaders, calypso kings, and the great artistes.

Well, and how did they get there? If you are a young person hoping for a great career, or an older person who took second best and isn't awfully happy about it, and would love to try again, read this article and realise it is the truth.

If you are ambitious enough and persevering enough, you can do what the stars did; and if you go on long enough and try hard enough you will get your heart's desire. The two important words are GO ON.

All the famous have the great courage of perseverance in the face of obstacles, of disappointment, and of failure. It is this that makes them what they are to-day, and believe me, it is the hard

road all the time. The great can face rebuff and rise again. It is the hallmark of true genius, this one trait of human endurance, and the great ability to keep on keeping on.

Most of us have the average amount of luck and no more. It's never been an awful help to me, because I have had to fight every inch, and have now got so used to it that I never give luck a second thought. Nobody ever gained success by sitting still. Nobody ever will. If you want to be something more than you are, go out to meet the challenge of life, and be prepared to be disappointed; but never think that luck will get you there if you don't do your part of trying.

"I wanted success so much that I would have given my life to get it," a young girl once told me the night she had played the lead triumphantly in a great part at Sadler's Wells.

She had earned every moment of that night, every echo of the applause, for I knew how she had fought.

Charles Laughton refused to be anything else but an actor, though his people tried to persuade him to go into the hotel business which was sitting pretty to receive him. He had no influence; certainly he had no romantic appearance; but he had the enduring trait of the great actor who keeps on keeping on. He could face the continual disappointments, and he got there in the end.

Ruby M. Ayres, of immortal memory, was expelled from school for writing her "silly stories." "It's just so much waste of time," the headmistress told her, but she went on, and to her own advantage. She became the leading romantic writer of her day, flying in the face of warning, and she occupied a position that all her contemporaries envied.

Bernard Shaw was once so hard-up, that he walked down Bond Street in a dreadful knitted suit to earn a little money by advertising it. Napoleon was a little corporal, fascinated by the glitter of a crown; he got it in the end. Laurence Olivier worked in the hard jobs, experiencing endless disappointment before

he made his name, and a lesser man would have given up. Look at the pathetic houses where James Barrie and Dame Clara Butt were born; and look how far these people travelled.

The other day I was lunching in a restaurant with a girl who looked enviously at young Tommy Steele. "He has everything. It's been so easy for him; he's had luck," she told me.

You probably think that, too. But Tommy Steele has fought ill-health, and that, I happen to know from personal experience, is the hardest foe of them all. He is wildly successful and at the top of his tree. He has had his fill of bad luck, but look what he has done with it!

The truth of the matter is that if you have the courage you can be what you want to be. Nothing is really out of your reach if you are prepared to go on reaching, and not let the hard way get you down. But it will be hard.

I lived in a back lane in the heart of the Cotswolds, and had never met an editor in my life. You will say I could have posted my manuscripts to one of them, but I had not the money to pay for the stamps. I literally slogged the hard way into Fleet Street, and many was the time I had a good cry. But I got up again and had another whack. That is the only way to treat life.

I have a feeling that there comes a moment when Luck looks at us with dewy and surprised eyes, and says "Fancy them doing that, and without me!" Then maybe he slows down a bit. It can't be hard luck all the way.

Most of us who have climbed up and up, have done it with an awful pain in the neck. Others are frightened off by fear of that pain. Have the courage to grab at a star. Have the courage to realise that if you are in a job you hate, if you are frustrated and resentful that life did not give you a chance, go back at it, and see if you can't pick Fate's pocket. Some have done it very successfully by solid endurance.

That is what I want you to remember. Being a star is an endurance test all the time.

In Britain's best resorts—you'll find TRAVCO Hotels

Good class hotel holidays in lovely resorts at a reasonable price—that is what the TRAVCO Hotels group offers you. In a TRAVCO Hotel you'll be sure of delightful menus, comfort, and thoughtful service. Take a look at this list of TRAVCO Hotels, choose the resort you like, then send to hotel for brochure.

Ashley Court Hotel	London, S.W.7
Oulton Hall Hotel	Clacton-on-Sea
Russell Hotel	Bognor Regis
Culver Lodge Hotel	Sandown, I.O.W.
Queen's Court Hotel	Shanklin, I.O.W.
Lincombe Hall Hotel	Torquay
Marina Hotel	Newquay
Dilkhusha Grand Hotel	Ilfracombe
Hydra Hotel	Llandudno
Grand Hotel	Grange-over-Sands
Esplanade Hotel	Scarborough

And there's WESTWARD HO! Holiday Centre, nr. Bideford, Devon, and Beacon Lodge, Highcliffe-on-Sea, Hants.



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For boys and girls

COMPETITION

FOR this month's competition the Editor would like you to write an essay of not more than 400 words on

MY FAVOURITE TELEVISION PROGRAMME

OR

MY FAVOURITE RADIO PROGRAMME

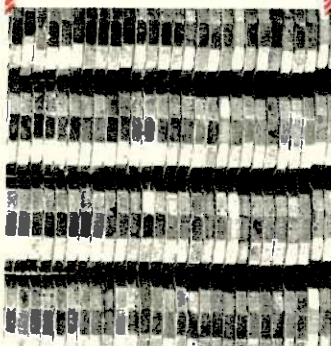
In addition to telling him what the programmes are, say why you like them. For the best essay in the two classes—for those age nine or over and those under nine—the Editor will offer a story book for the over nines and a cut-out model book for the under nines. Remember these rules:—

(a) The essay must be your own work, and in your own handwriting.
(b) Give your full name, age, and address.

(c) Post your entry by March 5 to:—
The Editor, *Home Magazine*,
1 Balloon Street, Manchester 4.

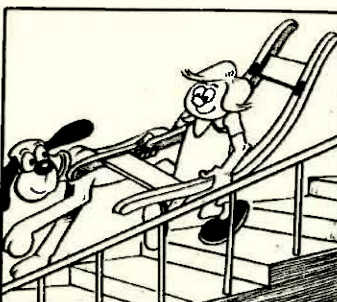
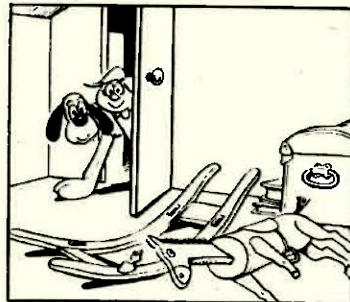
December Competition Winners
MARY ELIZABETH COOPER
39 Grenville Close, Burnham, Bucks.
PAT ANN WESSELL
129 Auckland Rise, Upper Norwood
London, S.E.19.

What are they?



Well, you certainly wouldn't mind having a few in your pocket. See column four for answer.

PENNY and BOB



By GEORGE MARTIN



MIND THOSE PRICKLES!

THE cacti shown in the picture were grown far away from the prairie. In fact, they were grown by 14-year-old Roger Crunden of Lakenheath, Southgate, London. Roger recently won the cup for the best exhibit in the junior classes at the London Cactus Club's show at Westminster. He took away four firsts, one second, two thirds, and a "Highly Commended."

Roger has been growing cactus for only two years, but already he has over 200 different kinds.

Your friend, BILL.



THIS MONTH'S PUZZLE PIE

BEGINNING WITH A

Answers to the following clues all begin with the letter A.

Proverbially industrious insect.
Able to be heard.
Zulu spear.
Opening.
Talent.

S C S A F R A B

A M A E R V T A

T T L T S R R D

AS SIMPLE AS A B C

Can you complete the following well-known sayings? All the missing words are birds' names.

As happy as a ----
As proud as a ----
As wise as an ----
As dead as the ----
As black as a ----

POETS' CORNER

Can you name the poets and the poems of which the following are the first lines?

If I should die, think only this of me:

A garden is a lovesome thing, God wot!

See an old unhappy bull,
Drake he's in his hammock an' a thousand miles away,
Season of mists and mellow fruitfulness

FIND THE ANIMALS

Put the names of two animals in place of the rows of dashes, so that you have eight five-letter words reading down.

MUSICAL ORANGE

HERE is a game for your parties. All the players sit in a circle and one is given an orange or other small object easily held in the hand. To music the players pass the orange from hand to hand behind their backs. When the music stops, whoever is holding the orange drops out of the game. Last in is, of course, the winner.

In Days Gone By



THIS is a quaint type of air-gun used by game-keepers shortly after man-traps were declared illegal. The metal ball was filled with compressed air by means of the pump on the table.

Puzzle Solutions

What are they? Piles of threepenny bits.

Beginning with A: Ant, Audible, Assegai, Aperture, Aptitude.

Poets' Corner: Rupert Brooke, "The Soldier"; T. E. Brown, "My Garden"; Ralph Hodgson, "The Bull"; Sir H. Newbolt, "Drake's Drum"; Keats, "Ode to Autumn."

Find the Animals: Mongoose, reindeer, As Simple as ABC: Lark, Peacock, Owl, Dodo, Raven.

The answer to last month's question on "The wisest fool in Christendom" should have been James I.

the last word IN MODERN CLEANERS

There is no doubt about it, the INVINCIBLE 6020 is a remarkable vacuum cleaner... at a remarkable price.

Amazingly efficient, so easy to use... and with four accessories specially designed to make light work of cleaning the most inaccessible places... the INVINCIBLE 6020 is just the vacuum cleaner for those setting up home on a budget, or indeed for anyone with an eye to really outstanding value. Special features include a quick-locking hose connection, chromium-plated tubes, and a 'cushioned' motor to reduce noise. The 6020 is suppressed for television and carries a

12 months' guarantee.



accessories included

CARPET BRUSH... sweeps and cleans
CARPET NOZZLE... picks up every speck
CREVICE TOOL... for those 'hard to get at' corners
DUSTING BRUSH... for curtains, walls, etc



... the wonderful new

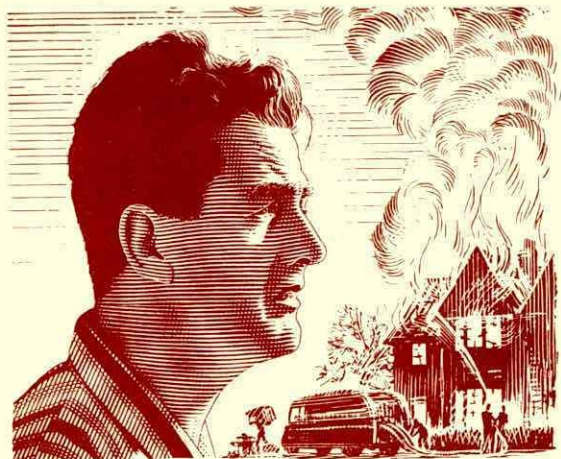


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DESTROYED in a single day !

His home had taken a lifetime to pay for. Now it was destroyed . . . how much would it cost to replace ? It happens to countless homes every year. *How much would YOUR HOME cost to replace ?*

SO GREAT A RISK SO EASY A REMEDY

The cost of Fire insurance of an average dwelling house is a mere 1s. 3d. yearly for each £100 of value. The contents can also be insured against the ravages of fire for a very small yearly premium.

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CONGRATULATIONS TO TWO OF OUR DEPARTMENTS



THE directors of the Co-operative Wholesale Society have recently written to our society offering their congratulations on two matters, and as it is not often that the directors write in this way, it is thought that you would like to know what it was about.

First, our outfitting department was successful in winning first prize in the Stafford and District Window Display Competition, and for those who may not have seen the winning window, we publish a photograph of it, showing a display of CWS Lestar shirts, the latest drip-dry addition to the already well-known and tested CWS shirts.

We add our congratulations to those of the directors of the CWS, and thank the members of our outfitting department for winning this competition.

The second congratulations were for the large purchases of radio and televisions that had been made by the society from the CWS during the past 26 weeks, and again we add

our congratulations to those of the directors of the CWS and the manager and staff of our radio and television department for proving by sales that CWS is best.

Do you want to know what the new buildings will cost? Then ask at the Half-yearly Meeting which will be held on the first Wednesday in March at 7-15 p.m. in the Assembly Hall, Colehill.

Golden Weddings

Mr. and Mrs. Cunningham, 7, Moor Street, Tamworth, January 9.

Mr. and Mrs. Lee, 17, Aldergate, Tamworth, January 13.

Mr. and Mrs. Barlow, 2, New Bridge, Tamworth Road, Amington, January 30.

Mr. and Mrs. Lees, St. Olave, Quarry Hill, Wilnecote, January 30.

Obituary

++

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

William Joseph Spiers, Wishaw, November 28.

Doris Elizabeth Eglin, late of Wilnecote, December 3.

George Jones, Tamworth, December 5.

John Hadley, Dordon, December 6.

Ethel Jane Alcock, Shuttington, December 6.

Ellen Coates, Tamworth, December 7.

George Wesley Cooper, Tamworth, December 7.

Mary Annie Cleaver, Wilnecote, December 9.

Sarah Ann Jones, Tamworth, December 10.

Harold Shelton, Belgrave, December 12.

David Yeomans, Kingsbury, December 12.

Geoffrey Thomas Mattison, Tamworth, December 13.

David Horton, Dordon, December 15.

John Grice, Glascoate, December 15.

Alice Hunt, Comberford, December 17.

Annie Hand, Wilnecote, December 19.

William Marriott, Dosthill, December 19.

Arthur Bridgewater, Tamworth, December 20.

Fanny Pearsall, Kettlebrook, December 21.

Sarah Ann Oakes, Wilnecote, December 21.

Cyril Adams, Belgrave, December 22.

Henry Ivor Thompson, Dosthill, December 25.

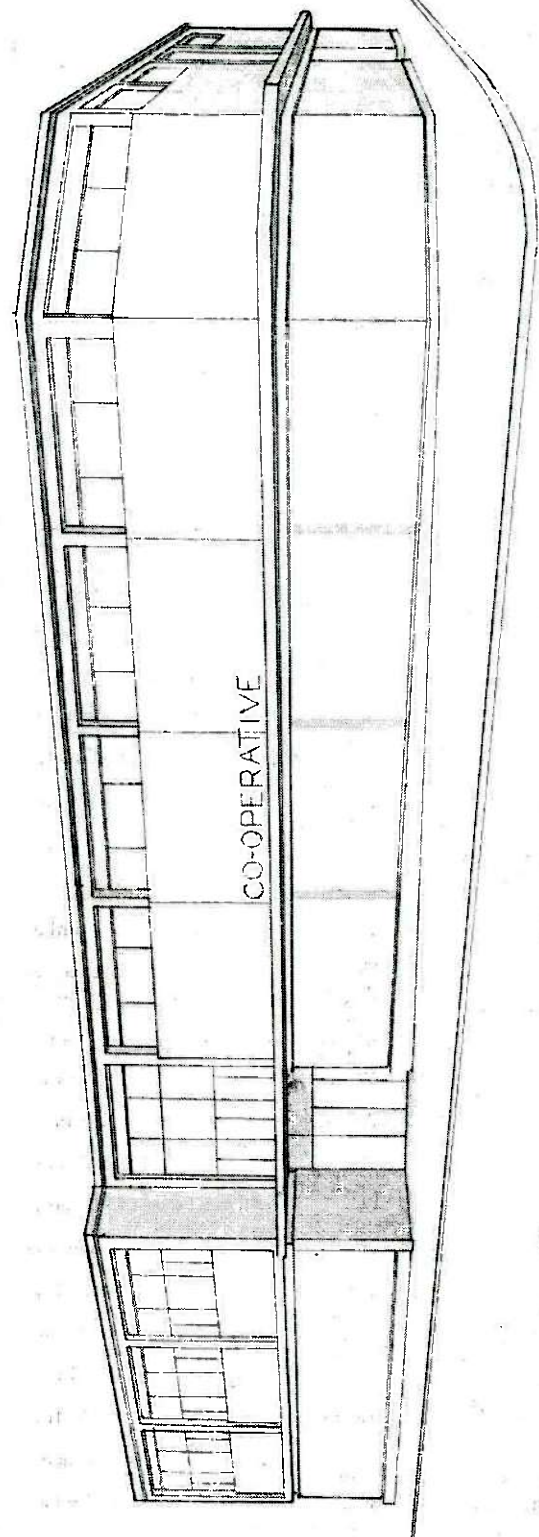
Edith Wood, Bright Crescent, December 28.

Benjamin Machin, Kingsbury, December 28.

Eame Lizzie Claydon, Harlaston, December 28.

Carrie Kendrick Stephenson, Tamworth, January 4.

Emily Bingham, Birchmoor, January 5.



FIRST PART OF THE NEW CENTRAL PREMISES

IN last month's issue of "Home Magazine" you were told what in time would fill that "Big Hole" in Church Street. Now you can see what the first part of the new Central Premises will look like when it is completed.

The picture shows the frontage on Church Street with the angle corner turning down into College Lane.

Looking at the building you will see right away what a fine block of departments this first part of the rebuilding scheme makes, modern in its lines and completely up-to-date in every way, worthy of our great Co-operative movement, and the finest contribution to the shopping facilities of Tamworth and district made by anyone.

Our picture shows, looking from the left, the

present drapery department with a new storey on top, and the doorways removed to give a long shop window. Then comes the main doorway to the whole block, set back to give a wide pavement which continues along the frontage in Church Street and down College Lane, where there is another entrance doorway, thus giving easy access to all departments.

The whole of the new wide pavement starting from the main doorway to the end of the buildings in College Lane has an overhead canopy to give protection from the weather to shoppers and window-gazers, again the first of its kind in this town.

Where is the "Big Hole"? That is now the basement store under the whole of the building.

TAMWORTH INDUSTRIAL CO-OPERATIVE
SOCIETY LIMITED
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with
FRIENDS OF TAMWORTH PARISH CHURCH
and
VICTORIA ROAD METHODIST CHURCH
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CONCERT

ASSEMBLY ROOMS
Tamworth

WEDNESDAY, FEBRUARY 25
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TAMWORTH CO-OPERATIVE CHOIR

(Conductor : Mr. A. KNIGHT)

and

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by TAMWORTH CO-OPERATIVE PLAYERS

(Producer : Mrs. E. COXON)

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All proceeds for the benefit of the Friends of
Tamworth Parish Church Restoration Fund
and the Victoria Road Methodist Church
Organ Fund

TAMWORTH CO-OPERATIVE PARTY

Social Evening

ASSEMBLY HALL,
COLEHILL, TAMWORTH
(above General Offices)

Wednesday, February 18,
1959

COMMENCING 7 p.m.

Speaker : Mr. F. BUTLER,
National Organiser, Co-operative Party

Social and Music arranged by K. Hames

Admission and Refreshments free. All welcome

Mannequin Parades

DRAYTON BASSET PARENT TEACHERS'
ASSOCIATION

in conjunction with the
TAMWORTH INDUSTRIAL CO-OPERATIVE
SOCIETY

are holding a

CHILDREN'S MANNEQUIN PARADE

at Fazeley, Wilnecote and Dordon

The Parades will commence at 7 p.m. on March
3 at Fazeley Parish Hall, on March 4 at Dordon
Village Hall, on March 5 at Wilnecote Parish Hall

Prices of admission

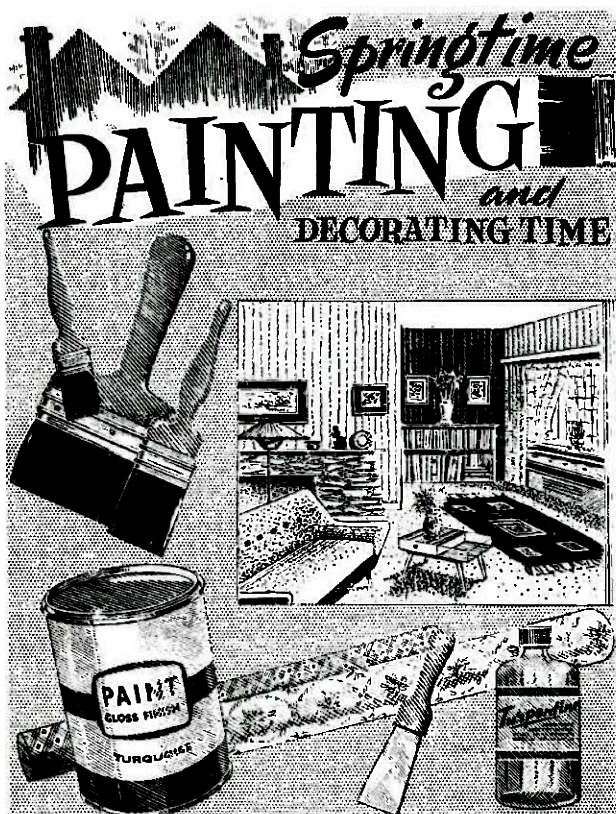
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after long winter
evenings—a coat of Paint
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*Then have
the wonderful new
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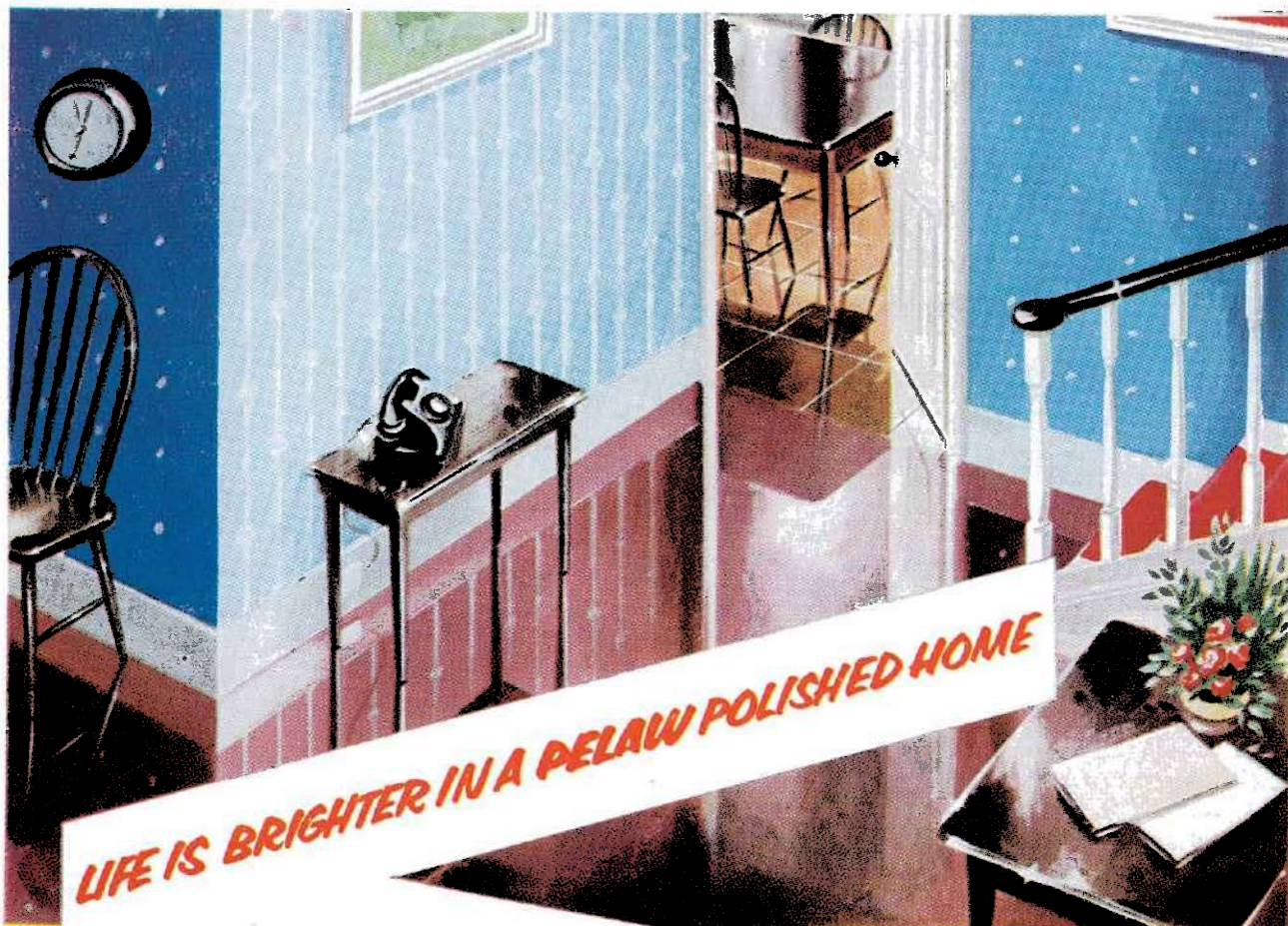
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SILICONE & WAX
FLOOR & FURNITURE POLISH

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