

TAMWORTH EDITION

JULY 1960

Home

M A G A Z I N E



This Co-op Housewife is a Novelist
Story Behind Welsh National Eisteddfod

Gloves to Fit Every Hand * I Made a Caravan

MARY
JOY'S
JOURNAL



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FROM CO-OPERATIVE STORES

HOME MAGAZINE

Editorial Office: 1 Balloon St., Manchester 4

JULY, 1960

Vol. 65, No. 7

IN THIS ISSUE

	Page
Co-op Housewife who became a Novelist	2
Know Your Child	3
Discs	4
I Built my own Caravan	5
Mary Joy's Journal	6
Modernise your Bathroom	6
Books	7
Talking, Singing, Taking sides	8
Country Hilltop	9
Garden: Fragrance in Fashion	11
Housewives' Club	12
Knitting Pattern	13
Go Gay with Gloves!	14
Recipes for Picnic Time	15
For Boys and Girls	16

FRONT COVER

If ever there was a picture to make the housewife wish that she was at the seaside, then it is on this month's cover. The sun pours down on two lazy parents anxious to get the summer tan that will last them all winter. But their offspring is keeping the Co-operative rainbow flag flying, while his mother and father enjoy a well-earned rest.

The rainbow flag represents more than a hundred years of practical idealism, high standards of production, and courteous service. They won't forget that, however hot it is. And when they get back home again they'll be glad to enjoy these advantages at the Co-operative round the corner.

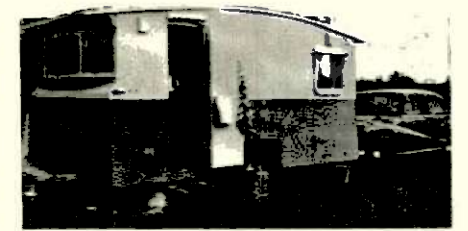
Sunshine and Flowers

I HOPE you are reading this in the sort of weather that tempts you to forget the kitchen and take a chair in the garden. It was sunshine and summer flowers, I feel sure, which inspired **Geoffrey Bell** to plan and build the caravan that he describes in this issue. He has his reward when he and his family bask in the countryside near some babbling brook and give themselves up to daydreaming.

Camping, I am told, is more popular than ever, and many people who go abroad are now making for the well-organised camps which are to be found in so many parts of the Continent.

This will not necessarily be bad for hotel keepers. It takes a certain determination to sleep under canvas, even in the best organised camp. But I have more than once spent a very pleasant week in a caravan, usually near some good fishing, and there is nothing in the world so pleasant as waking up to the sounds of the countryside—birds singing and cattle lowing, provided, of course, they do not wake you too early in the morning!

Few of us can be like **Henry Williamson** and march over the Devon headlands looking with knowledgeable eyes at the



Geoffrey Bell's home-made caravan

wild life and understanding its every aspect. I know from the letters you send me how much his articles are enjoyed, just as constant tributes to **Mary Joy** show how truly she reflects the problems and pleasures of the housewife's daily round.

MAKING the best of life is a philosophy that comes to us with the years. When you are young you want to shape life to your own pattern. It is only as you grow older that you realise true happiness comes when you are able to adapt yourself to the pattern of life. Knocking your head against a brick wall does no good to anyone, least of all yourself. And it is surprising how often, if you walk along the wall a little way, you will find a door that lets you through to the other side.

One of the pleasant ways of spending a holiday is at a modern holiday centre. On the cliffs above the sea near Bideford stands the beautiful Westward Ho! Holiday Centre which caters for thousands of happy guests every year.

I have stayed there myself and joined in the communal fun. Nobody is forced to join in the sports and entertainments, but somehow everybody does! That seems to me a real tribute to the success of this Travco Hotels venture.

Incidentally, there is another Travco Hotels holiday centre at Beacon Lodge, Highcliffe-on-Sea, Hants.

We are planning special fashion features for you in the months ahead, and these will concern men as well as women. In addition you can count on all the usual popular features of HOME MAGAZINE.

The Editor

THIS BRITAIN . . .

The sixteenth century Moot Hall at Aldeburgh in Suffolk, a landmark near the sea wall. This little seaside town has been made famous by Benjamin Britten, the composer, and by the animal festivals, usually held in June. Aldeburgh's "parliament" still meets in the timbered hall as it has done for four centuries.



A Co-op Housewife who became a Novelist



Mrs. Ley disciplines herself to a regular output of 2,000 words a day

drawing room in front of the younger members of the family.

In 1933 she met Kenneth Ley, a journalist. They married just before the end of the war, and three years later they came to London, because her husband had secured a public relations post in the Ministry of Transport. He next moved to the Ministry of Health, and then to the Post Office, where he is now Chief Press Officer.

"When both my boys went to school," said Mrs. Ley, "I found that I had some time on my hands, and I decided to follow my urge to write. Having steeped myself in the Jane Austen

TALL, bespectacled Mrs. Alice Chetwynd Ley of Pinner, Middlesex, a personality in her own rights, who for the last nine years has been a member of Watford Co-operative Society, suddenly decided one day in the spring of 1958 to become a novelist. Although middle-aged, and the mother of two boys at school, she planned the novel, wrote it, and had it accepted almost instantly. Mrs. Ley is now the author of *The Jewelled Snuff-box*, a Georgian romance, published by Robert Hale at 10s. 6d.

How did this woman in her early forties, whose life since leaving school has been spent working in the post office and a bank, later keeping house and raising two sons, Richard, 13, and Graham, 8, become a successful fiction writer?

I called at her book-lined, semi-detached home in Canonbury Avenue and questioned her.

Her journalist father was often on the move, and this meant that her school life was spent in her native Halifax, Sheffield, and Selkirk, where she won a scholarship to the King Edward VI Grammar School, Birmingham, to matriculate. At 17 she began to earn a livelihood.

Her girlhood gave promise of literary activity. The eldest of five children, she wrote poetry and plays at the age of eight. Some of the plays were performed in the

novels for years, I developed a particular love for the period that they cover.

"The idea for a story occurred to me, and I began to work in earnest. I kept a notebook. No matter what I was doing, if an idea or an incident, or a phrase came to mind, I immediately wrote it down. That is the only way, for a super-mind could not recall all the small but significant items, which are as bricks for the building to be erected.

"When I have been baking, I have made notes while my hands were covered with flour and pastry. So elusive are some of these flashes, that unless they are noted at once, they are apt to vanish beyond recall.

"During the family washing, making the beds, preparing the meals, shopping, drinking coffee at eleven, or scrubbing floors, my mind is always a receptacle for the story I am writing."

I REMINDED Mrs. Ley that writing a period novel called for vigilance, since every detail must be correct. Unless one was well equipped with the facts, a period novel could abound in absurdities. I asked her what steps she had taken to avoid falling into error. She replied that her intensive study of social history gave her abundant material, such as the time taken for stage coaches to travel from

place to place, when meals were served, what was eaten, the clothing worn, the phrases used, and much other detail.

When in any doubt, her own collection of books and the public library were available for research.

"And how about the actual writing of the novel?" I asked. "First of all," replied Mrs. Ley, "I plan the main lines of the story, but not in complete detail, because that would be too mechanical. I follow my main objectives, leaving myself free to use my imagination, and the development of events as they proceed. I find that one incident unexpectedly gives birth to another; that one idea germinates another idea, and so I can manoeuvre and use them without losing sight of the main story.

"In this way the novel becomes flesh and blood, intellect and emotion, lifelike, and satisfying. That is my experience; other authors may have a different method of approach."

IT is interesting to discover the writing mechanics of an author, such as where, when, and how much writing is done at a sitting. Does he wait for inspiration? Does he treat writing as a matter of business, imposing upon himself a strict code of producing so many words daily, irrespective of other commitments?

This is what Mrs. Ley said: "Like

Arnold Bennett, I discipline myself to a regular output of about 2,000 words a day, generally in the afternoon. I write with a pen, because my thoughts flow more smoothly than if I used a typewriter, whose metallic click I find distracting. I don't type until I have everything written down and revised two or three times. Alterations are few, because I know what I want to say, and I try to say it in the best possible way.

"*The Jewelled Snuff-box* runs to 60,000 words, and from inception to completion, it took from the spring to the autumn of 1958.

"That it should have been accepted so speedily was gratifying. I hope it will encourage others who aspire to become authors."

Finally, I am happy to say that Mrs. Ley has had her second novel, *The Georgian Rake*, accepted by the same publisher, and that she is well on the way to writing a third.

KNOW YOUR CHILD

The concluding article of a series in which the author, who is Assistant Divisional Medical Officer to Lancashire County Council, deals with children at the three most important stages in their lives

First Years at School

I FINISHED my chat with you last month by telling you some of the things which happen as our children develop in the "toddler stage," a stage when their instinctive behaviour is influenced by their natural desire to copy what they see brothers, sisters, and parents do.

Up till now their world has been made up of home and the family, but when they reach the age of five their world suddenly expands and they have to meet people and face situations not encountered before. While Mum, Dad, and the rest of the family still remain the roots of their love, their affections and loyalties begin

to itself, "If I do so-and-so, such-and-such will happen."

To the child, the world of school is the same as the town or the village is to us. If your training has been good your child will soon settle down in its little community as you and I have settled down in our much larger and more complicated form of society.

Whether we become good and useful citizens very largely depends upon the success our parents made of our early years and upon how we settled down and were treated at school. But home and family life remain the most important things of all.



By
Dr. E. A. R.
BERKLEY

to spread to their teachers and the new friends they make at school.

Our children would not be able to settle down in their new surroundings were it not for two things. First, what is called the herd instinct which is inborn in us and means that the child, between the ages of three and five, instinctively wants to know and to be like other children outside the family circle.

Secondly, the guidance and training you have given the toddler will have given it a chance to control its emotions sufficiently to make it welcome to other children and to teachers.

If your training and example have been good, the toddler will settle down happily to the task of learning what the school has to teach and join in games with its school mates.

It is now that a new phase in the child's development can be seen. I have told you that the baby behaves instinctively and that the toddler, in addition, behaves by imitating others. Now the child can be seen (in addition to instinct and imitation) to behave by reasoning things out. It has a fair idea of what is right and what is wrong and can think



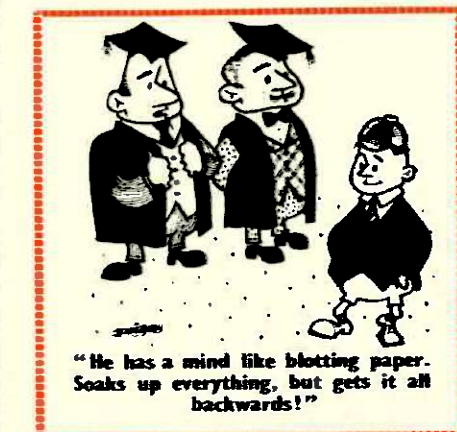
know that they are well on the way. They, too, should be prepared for the changes which are taking place in their bodies, and again the clinic will help you if you are in any difficulty.

I firmly believe in early sex education but I think it is best carried out in the home atmosphere rather than at school.

One of the important things to remember is that this phase of development brings about emotional as well as physical changes. The need for security is still as strong as ever it was; if anything it is stronger. Love and understanding on your part may be more difficult to put across to your children at this time because they tend to become more secretive about their inner feelings. Because they cannot express freely what they feel, they are apt to be moody and feel misunderstood and even unwanted.

At this time, too, they transfer a good deal of their affection and loyalty to people outside the family circle. This does not mean that you lose any of their love; it means that they have more love to give. In this way deep friendships are formed, usually with someone of the same sex, and it is up to you to see that the friends they make at this time are people you would like to see in your own home.

You should not attempt to choose your children's friends for them, but you should be ready to step in very firmly if you think a newly-formed friendship is going to be harmful.



PICK OF THE PAPERBACKS

OF Co-operative interest is *A Seed Shall Serve*, the story by **C. M. Simon** of **Toyohiko Kagawa**, the spiritual leader of Japan, from Hodder and Stoughton at 5s.

Many are the admirers of the "Saint" books of Leslie Charteris. They are well catered for in the latest list of HODDER BOOKS with six titles at 2s. 6d. each. They are *Saint Errant*, *The Brighter Buccaneer*, *Enter The Saint*, *The Saint Goes On*, *The Saint in London*, and *The Saint Intervenes*.

Also in Hodder Books come **Sapper's** *The Third Round*, **Jerrard Tickell's** *The Hero of Saint Roger*, and *Women Who Seek* by **Denise Robins**. A **John Creasey** thriller is *The Touch of Death*, and *Bridal Array* by **Elizabeth Cadell** is an amusing Continental story.

From PAN BOOKS comes a grand sea yarn by **Captain A. A. Bestic** about his apprenticeship in sail, called *Kicking Canvas*. Three thrillers are *The Yellow Snake* by **Edgar Wallace, *The Devil to Pay* by **Ellery Queen**, and *The League of Gentlemen* by **John Boland**.**

Among dramatic novels are *Clotilde* by **Cecil Saint Laurent**, an outspoken account of wartime France, *Southways* by **Erskine Caldwell**, and *Between the Stirrup and the Ground* by **Diana Raymond**. *Rally Round the Flag, Boys* by **Max Shulman** is fun about a small American town where the Army builds a missile base.

Good travel value at 3s. 6d. each are the Gateway Guides published by Methuen. *Belgium*, *Luxembourg*, and *Holland* have scenic drawings or town maps on every page and useful street by street descriptions as well as tours.

TO THE NEW WORLD

Dear Editor.—After reading your article "It went with a Swing" I thought I must write and tell you that I can go one better. Seven years ago I wanted to send my three grandsons a large toy motor car, so I approached our Drapery Manager to see if he could advise me, as it would have to be delivered to **Council Bluffs, Nebraska, U.S.A.** He made all inquiries and he was able to send it through the CWS and it was insured. At the time it caused quite a thrill at its destination, all safe and sound. What service!

K. Owen.
8 Hillbrow, Letchworth, Herts.

DISC diary

ALL over Britain the **CWS (Manchester) Band** conducted by **Alex Mortimer** is famous for its brilliant programmes. Now the music that has delighted thousands is available in a wider field for Fontana records feature the band among their discs.

On a memorable LP, Fontana TFL-5066, the band plays the overture from *The Magic Flute* and such pieces as the splendid brass band march "Senator," the popular "A Sunset Rhapsody," and "Coriolanus." Under the title *Brass At Its Best*, No. 2 the band records a 45 on Fontana TFE-17250 with two of these numbers—"Coriolanus" and "The Magic Flute."

There's first-rate selections on the lighter side among LPs this month. *Fings Ain't What They Used To Be* comes on HMV CLP-1358 with **Marion Ryan**, **Sidney James**, **Adam Faith**, and others in rousing style. Decca has a winner with *All Time Hits of Jazz on ACL-1020* starring the **Squadcats**, while Pye Golden Guinea GGL-0041 presents an all-French line-up in the **Left Bank Bearcats** playing George M. Cohan's *Dixieland* with outstanding distinction. Lively stuff.

Kern, **Berlin**, and **Gershwin** feature in *Night and Day* by **Johnny Douglas** and his orchestra on Decca ACL-1023 with a nostalgia of the 'thirties, and for **Gershwin** fans a Saga record, STM-6033, stars **George Chakiris** on his first LP with a compelling new angle on old songs. I particularly liked *That's Amore* on Mercury MMC-14032 with the **Gaylords** singing the top Italian tunes from "Volare" to "Come Prima."

You'll enjoy the rousing tactics of *The Mr. Acker Bilk Omnibus* in which that worthy ranges from the "C.R.E. March" to "Dardanella" with boisterous vociferation on Pye NJL-22. Haunting melodies come in *Twilight on the Trail* with **Jimmie Rodgers** singing "High Noon," "Cool Water," and many more on Columbia 33SX-1217.

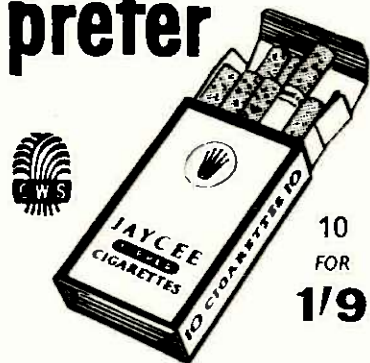
Two fine pianists come next. **Russ Conway** on Columbia 33SX-1214 plays "Dream of Olwen," "La Mer," and "Autumn Concerto" among others, while **Joyce Hatto** on Saga XID-5018 plays "Warsaw Concerto," "The Glass Mountain," and "Slaughter on Tenth Avenue." Both are records to prize in this lighter style.

On the classical side there is a very fine recording of three Bach violin concertos by **Yehudi Menuhin** on HMV ALP-1760. One is the double concerto in D minor played with **Christian Ferras**. All are presented with the exquisite touch of the master.

Perhaps the *Pastoral Symphony* is Beethoven's most popular work. Certainly Saga are to be congratulated on this recording by **George Hurst** conducting the **Royal Danish Orchestra** on XID-5038. The approach is at once fresh and yet full of feeling.

From Decca comes a recording that all opera lovers will want to possess—*Pagliacci* in the full version on two records, LXT-5560-1 with **Mario del Monaco** as Canio, **Cornell MacNeil** as Tonio and **Gabriella Tucci** as Nedda. A handsome case holds the two records and there is a text in English and Italian. With the orchestra and chorus of the **Saint Cecilia Academy, Rome**, this is a splendid presentation.—T.O.

discerning people prefer



JAYCEE

TIPPED FOR GOOD TASTE

From Co-operative Stores

HAVING three weeks' holiday is certainly very pleasant, but it hits the pocket when one has a wife and two bouncing youngsters to take to the seaside. Staying the odd week at home and doing the garden is all very well—for a few times. But the problem was how to get away from it all.

My solution was to become a caravaner, but even before I'd taken the first step forward, friends were anxious to emphasise the disadvantages. "Absolutely no rest for the wife, old boy; uncomfortable things, caravans."

However, I was determined to be a gypsy in their estimation and so, armed with a number of caravan journals for

I Built My Own Caravan

By GEOFFREY BELL

addresses of suppliers, I wrote for details. A day or two later, our postbox was crammed with catalogues and beautiful photographs, but to me the prices seemed colossal.

Then my wife made a suggestion. Why not build a caravan ourselves? After all, I was a trained woodworker. So I bought plans, ordered timber, and started preparing.

I decided to build on a sound foundation, so I bought a chassis, complete with wheels, jacks, and Girling brakes.

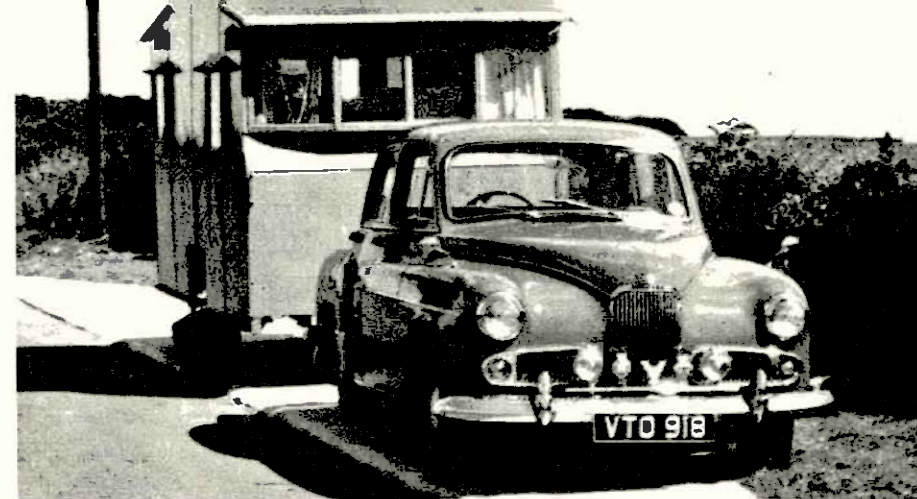
EVEN so, the task at the outset seemed tremendous. But the family's faith spurred me on, and for three years I cut, screwed, and plied the chisel in my spare time.

Many nights I got out of bed, put on my dressing gown, and with pencil and paper worked out some problem such as how to utilise waste material. Week by week my spending money was used for some item for the caravan.

The inside sheeting of the lining in the van was made of offcuts from the outside sheets. But the roof proved my hardest



Wife and daughter sample the comfort of the interior, all the furniture for which was made by the author



task, for the aluminium had to be jointed in one piece on the ground.

With the shell completed I started on the inside fixtures. I rigged a point for my electric drill. It felt wonderful to be marking out fixtures on the floor and, since I had primed all woodwork in fixing, the rain never worried me and we could be snug inside our van.

First the divan frames were made up, followed by the sink unit and wardrobe, and then my wife came into the picture, making the curtains and choosing the colour scheme.

In fine weather I painted the exterior, fitted the roof lights, and finalised the calor gas installation.

TOWING came next, but fortunately I have always favoured "bigish" cars. The unladen weight of a caravan must be shown on the tow-bar; my problem was that I had to tow the caravan before I could check its weight on the weighbridge. The car manufacturers told me 27 cwt. was a "safe" weight to tow, and a tow-bar was fitted at a reasonable cost.

While this was being done, I wired the van for lights, using a seven-point switch and the car maker's diagram. And, hey presto, the lights, blinkers, and stoplights worked perfectly.

Then came the day for testing and weighing, and at six o'clock on a bright May morning we turned out with the van in tow.

I towed 28 miles that morning, up hill and down, and didn't even notice the

caravan behind. My son was in high spirits in the back seat of the car and we were first on the weighbridge at 8 a.m. Suspense, while I waited for the weigh ticket! The result? One ton. Frankly, I was surprised, since I thought it would be much heavier.

Eventually came our first long tow—to East Anglia where we found a beautiful site eight miles from Hunstanton at Brancaster Staithe.

SINCE then we have towed through Devon and Cornwall, and last year we went on an "expense trial," keeping careful note of everything we spent. Among the places we visited were Whitstable, Ramsgate, Margate, Cliftonville, Canterbury, Broadstairs, Folkestone, and Dover.

The whole fortnight's holiday for my wife, two children, and myself cost us £42 all-in, including expenditure on petrol and entertainment.

My wife says the work is easy. We breakfast in our own time and in 10 minutes we can have a lunch break ready. If we are swimming or seeing something of interest, time is elastic. At dusk, we go back to our van and cook a meal.

Above all, time doesn't matter when caravanning. Nor does dress, which can range from a sweater to a silk shirt, from plimsolls to walking boots.

Caravan in Europe

Under this title, a book by **Ralph Gregory** (Stanley Paul, 21s.) will interest caravanners attracted by the thought of a holiday on the Continent. Relating his adventures on a journey over the Brenner Pass to Naples, the author has much valuable advice to give.

Not the Man for Her

DAPHNE had never felt sorry for herself, or thought she had received a very special deal of unhappiness from life. Her husband had died five years before. She had known the best that marriage could offer. Now, when I met her, she had a real problem on her mind.

Her children were charming—a boy aged 15, and two girls, 13 and 18. They had been really splendid during the time their father was ill, and since then they had been so good and thoughtful that Daphne felt she could never consider them enough.

Lately an old family friend had been a constant caller at their home. Richard was a confirmed bachelor. At least that was the verdict of all who knew him. But as Daphne told me, "How little do we know of anyone, except those we love and live with."

Richard had even decided they required his advice and opinions! Daphne liked him well enough, and certainly he was a very successful man in his profession. He owned a beautiful house and had a devoted housekeeper, who was quite old enough to be his maiden aunt.

Eventually he had proposed to Daphne, and she told him that although she liked him more than any other man, she could

never give him the love and absolute devotion she had for her late husband. Richard, not having experienced such devotion, did not know what he would miss, but he assured Daphne that all he wanted was friendship, and to take care of them all.

WHEN he spent an evening at home with Daphne and the children, she noticed how he always turned the conversation away from any reference to her late husband.

She also noticed how the children were quite aware of this and sturdily refused to have it side-tracked.

Indeed, Molly, the elder girl, turned on Richard on one occasion and said, "You will never stop us remembering our father. We all love him now as we did when he was alive, so it is silly of you to think you can block our minds."

Daphne's son, the youngest of the family, also piped up with, "We like you coming to see us, but you aren't any more to us than Mr. Winmore, the grocer, who is a very kind man."

One night Daphne had to attend a committee meeting, and Richard called and stayed with the children. Daphne took a short cut and returned home rather

earlier that evening. She came into her house through the side entrance.

As she entered, she stopped in her tracks at the sound of raised voices from the living room. Everybody seemed to be screaming at once. Daphne wanted to hear and yet felt afraid to listen.

She heard her younger daughter, Margaret, say, "Our mother does want us. We don't mind if she wants to marry you, but she still wants us." It was when her eldest daughter spoke that she knew she could never marry this man. Molly's voice seemed thin and quiet as she told Margaret to sit down and listen.

Daphne told me: "Molly said, 'We love our mother and I don't believe she wants romance and love in a cottage with you or any other man. Mother is matured in every way. She is not like you—she is experienced in living. You want a girl your own mental size'."

OF course Daphne realised that this was not strictly fair to Richard, but it had more than a grain of truth in it. He was inexperienced in living, having been a bachelor for 45 years!

Daphne continued, "I walked into the room and saw them all very hot-up. Richard seemed unable to understand any of it. I asked my son what was the matter with them all, and he said, pointing to Richard, 'It is his fault. He wants everything, and says that when you have married him we are going to live with his aunt and not with you any more, and I told him he was a liar.' Richard could not deny this."

Daphne knew then and there not only that she could never marry Richard, but also that she had never really wanted to.

Children so often show the truth to us if we have the sense to see it.



B * O * O * K * S

Reviewed by
THOMAS OLSEN

RICHLy human is Katherine Stewart's account of Highland farming, *A Croft in the Hills* (Oliver and Boyd, 12s. 6d.). Townsfolk, she and her husband gave up much to achieve their dreams above Loch Ness. Make no mistake though, it was a tough struggle—and still is. You'll enjoy this book.

Tough in a different way is the life in *Forward, Staff Nurse* by Paula Deal (Barker, 11s. 6d.). A big hospital provides the setting, and the book is written undramatically. Much easier has been the highly successful life of Bernard Newman, lecturer and writer of thrillers and travel books. His *Speaking from Memory* (Jenkins, 21s.) has a Civil Service background. Leave to write his popular and informative books was readily acquired.

A wealthy man who has passed his days happily is Charles Ritz, and *A Fly Fisher's Life* (Max Reinhardt, 45s.) is the handsome volume in which he records days by the riverside in France, Austria, Sweden, Norway, and many other lands. Those sportsmen who can never know such variety will nevertheless find his careful and detailed accounts of the greatest interest.

A really grand book of the theatre is *I Remember Romano's*, the autobiography of Henry Kendall (Macdonald, 21s.). Strange that so successful an actor should find it so hard to save money! An illness in 1958 nearly floored him after some fifty years of the theatre. "A rat race, a fight for existence," is how he describes theatrical life today.

Deeply moving is *If This is a Man* (Orion Press, 18s.) in which Primo Levi describes his haunting experiences in Auschwitz concentration camp. That he survived is a miracle.

Another war book is *Beyond Olympus* by Chris Jecchinis (Harrap, 16s.) in which a young Greek describes his work with British-led guerillas against the Germans in a land torn by war and politics. Thrilling enough!

The setting for *Sea of Icarus* (Staples Press, 21s.) is in peace time, and Goran

Loch Ness and Urquhart Castle.
(Photo by courtesy of the Scottish Tourist Board)



Schildt's account of sailing in Greek waters has all the charm of this Swedish author's earlier books.

Much to be recommended is the series of paperbacks produced by the Cambridge University Press, bringing within reach of the ordinary reader works that would normally be of higher price.

Anglo-Saxon England, by Peter Hunter Blair (15s.), bridges the time from the Romans' departure to the Norman age, a period normally neglected in one's schooling. A classic of its kind is *The Medieval Scene* by G. G. Coulton (10s. 6d.), describing all facets of daily life.

What Happens in Hamlet by John Dover Wilson (13s. 6d.) is a deep but lucid study of Shakespeare's play.

Poverty was always a terror to Moss Hart, producer of *My Fair Lady*. He seems to have escaped it now, and *Act One* (Secker and Warburg, 25s.) is a success story of the American theatre with much rich humour, many weird and wonderful characters, famous names galore, and with wit and wisdom brilliantly mixed.

Don't miss this!
FREE RECIPE FOLDER

Dairy Delight is one of seven
Summer Specials featured in
a six-page recipe folder which
will be given free with

HOME MAGAZINE
AUGUST NUMBER

Stocks and shares are as popular as the pools today, and *The Investor's Manual*, 1960 (Nicholas Kaye, 16s.) is a handy pocket guide to leading shares over the past 10 years.

Indispensable for trips abroad are the Michelin guides, and *France, 1960*, is particularly valuable this year because all prices are in the new francs and, in addition, the custom of giving inclusive terms (en pension) is revived. For 10 new francs (14s.) this excellent volume with town maps, hotels, and starred restaurants, has notes in English.

Also from Michelin comes *Camping En France, 1960*, which lists all camping sites with coloured maps for 5s. 6d.; *Italy, 1960*, which, for 11s., gives a complete guide to towns and hotels with many maps and English notes; and *Benelux, 1960*, and *Espagne, 1960*, complete guides for 8s. 6d. each.

In the Michelin Green Guides series are many volumes on regions of France. Typical is *Perigord* with detailed descriptions of history and beauty spots.

An American hospital is the setting for *The Final Diagnosis*, Arthur Hailey's extremely competent novel of surgeons and patients (Michael Joseph, 15s.). So human is *Over the Counter* by Sheila Turner (Macdonald, 16s.) that this account of life in a village shop reads like truth instead of the fiction it is.

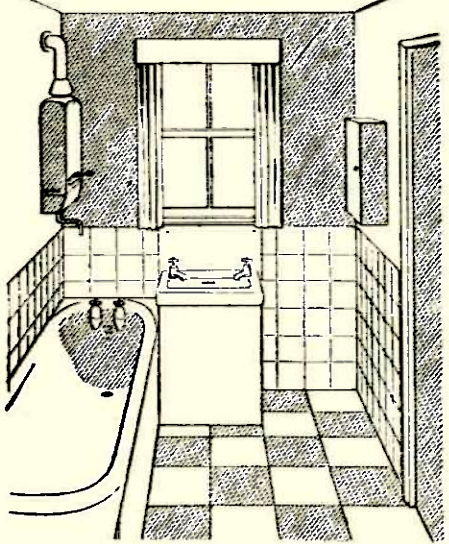
David and his general, Joab, are the heroes of *The Unanointed* by Laurene Chinn (Barker, 18s.), a novel of Biblical days which brings the times and people vividly to life.

Finally, for the kitchen, comes a new edition of *Cake Icing and Decorating* by Jean Bowring (Angus and Robertson, 21s.) which fully and admirably covers the subject with many photographs.

Modernise your Bathroom

DON'T despair if your bathroom is old-fashioned—you can use inexpensive hardboard to make it most attractive.

For the walls, use tiled or plain enamelled hardboard, either finished off



at dado height or carried right to the ceiling. If the walls are true and smooth, the board can be bonded direct to the wall with suitable adhesive. Alternatively you can fix it to 1½ in. by ¾ in. battens plugged to the wall.

Hardboard pinned to a framework of 2 in. by 1 in. battens can be used to box in the bath. Fix battens securely to floor and to the walls at each end of the bath. Uprights must be spaced at intervals of not more than 12 in. along the front. Keep the whole framework about ¼ in. behind the outer edge of the bath. Fix the hardboard with dome-headed chromium plated screws, so that you can remove the panel for access to plumbing.

Unightly pipes can be hidden by framing with light timber and boxing in with enamelled hardboard to match the other wall surfaces. Don't forget to make a removable panel to give access to any stop taps.

An odd piece of hardboard can be used as a splash-back above the wash-basin if you decide not to cover the whole wall. Fix with a suitable adhesive, and paint exposed edges to match the surface.



The colourful Gorsedd ceremony, part of the Eisteddfod programme

'Talking, Singing, Taking Sides...'

WHEN 100,000 people in August Bank Holiday week flock to an event made up mainly of repetitive musical competitions, relieved by occasional ceremonial and conducted entirely in an ancient language, it must have some secret of success.

For such is the National Eisteddfod of Wales which this year will be held in Cardiff, which, with a population of 250,000, it is the principality's capital city.

It is a simple secret. The Welsh are a warm-hearted, friendly, company-loving people, more gossipy than some, less malicious than most, and still very close to their native soil after a century of industry.

The National Eisteddfod held in the open air, in what should be summer's most splendid month, is what they love best of all rolled into one—talking, singing, taking sides, and being sociable.

Unless the weather is hostile, the favourite spot at the Eisteddfod is not the giant 8,000-seater pavilion moved from place to place each year as the festival makes its north-south pilgrimage, but the *maes* or Eisteddfod field.

Ringed with stalls and tents of a hundred different Welsh organisations, institutions, and enterprises, the field is the grassy forum for debate, the common ground of old friends, the tryst for new ones made, and a picnic place for whole families out for the day with their dinner in a basket.

"Music has charms to soothe a savage breast," wrote Congreve, and its healing power is such on the *maes* that one

THAT'S what the Welsh love best of all, and that's the theme of the National Eisteddfod of Wales

would be surprised to hear a cross word or see a child cry.

Inside the pavilion there is the drama of the key competitions and the solemnity of the ceremonial, which is pagan in origin, and religious in form.

Welsh people are the first to make light-hearted sport of their white-robed assembly of the Gorsedd of Bards, headed by the Arch-druid, dressed in imitation of the priests of the ancient Britons who were in these islands when the Romans landed here.

By **G. S. VINER**

But, nevertheless, amongst them, you will see famous figures in the world of music, literature, art, and politics: many come to claim their place in the processions if they can.

All this is the fruit of the imagination of one strange, creative genius, Edward Williams, an 18th century stonemason and bookseller in the ancient borough of Cowbridge, 12 miles from Cardiff.

He searched old legends, ferreted out new facts, married them to his own deductions, and fitted princes, castles, and battles into such a fabulous tale that it is difficult now to distinguish truth from error.

He called himself *Iolo Morganwg*, bardic for "Iolo of Glamorgan." And it

is to old Iolo that the Welsh people owe their National Eisteddfod and their Gorsedd of Bards which presides over it.

There is no doubt that the Eisteddfod was a feature of old Welsh life. It means in Welsh a "sitting down" and was a competitive assembly of bards and musicians from the courts of minor Welsh princes and lords.

There is no doubt, too, that pagan Britain as Julius Caesar saw it had druids who were the teachers and priests of the people and that the oak leaf, the sacred grove, and probably the sacrificial stone formed part of their ritual.

But only a freak of genius could have connected the Eisteddfod with the Bardic circle, garbed an assembly of mainly Nonconformist ministers as pagan priests, and created a popular musical festival on August Bank holiday!

So still, with hushed expectancy, the crowd in the pavilion waits for the well-known chairing and crowning of the Bard, the two most important ceremonies of the week.

The chair and the crown, treasured in a thousand and one corner cupboards and parlours in Welsh homes, are awarded for poems written in Welsh in strict poetic form.

Somewhere amongst the throng is the chosen one. The alias under which he entered his poem is sonorously pronounced from the platform, and into the pavilion carrying their staves of office go his two escorts from the ranks of the assembled bards.

Then, as he is crowned or chaired, the famous words ring out while the huge Gorsedd sword is drawn three times partly from its scabbard, but never unsheathed, "A Oes Heddwch?" "Is it Peace?" And the cry comes back like thunder, "Heddwch" "Peace."

A rest from battle and a rest from toil, a meeting of minds and a meeting of men, a mood of harmony and a lightness of heart: all that is here at the National Eisteddfod of Wales, one of the strangest, yet simplest institutions ever to flourish.

From a COUNTRY HILLTOP

By HENRY WILLIAMSON

ONE of my young friends was engaged to be married, and I was walking to meet him and his fiancée in a wood by a river. This was on the other side of England from Devon, where the rivers run slowly, and the old farmhouses and barns show the influence of Dutch and Flemish immigrants from the Huguenot persecutions. It was the time of the nightingales. There were several singing in the wood, which was on the side of a hill, above the river. The Great Meadow was below, nearly six hundred acres of it, owned by the parishioners, who had grazing rights there, in spring and summer, for what horses and cattle they possessed, and shooting rights in winter.

Where the wood extended for a mile or so above the river, the Romans used to grow grapes for wine. Shards of broken earthenware wine jars lie in the local museum, and somewhere under the meadow, which used to be a tidal marsh, lie the timbers of a Viking galley.

But for many centuries now the sea wall has kept back the tides, and the common has provided fine grass to grow meat on bullocks.

In the distance were the red roofs, church steeple, barns, and cottages of the town founded by monks in Saxon times. It was a perfect setting for Constable, who indeed knew this valley.

A man walking thinks in bits of pictures, one fancy or memory running into the other. We all think like that in innumerable scraps of photographs; for the mind is a sort of electronic cell-set based on "sensory perceptions"—mainly sight, then hearing, and smell.

This last sense can produce powerful memories of past times. A smell of deal

or box-wood smoke always brings back to me the early days of the war in Flanders in 1914, when we used to cook our breakfasts among the trees, using broken ration-box wood.

Such a smell today has the power to bring back the past most poignantly, making the present vanish and the heart to miss a beat, with a strange longing for the human comradeship of those days among bearded regular soldiers.

Now, nearly fifty years on, I found myself walking down through the trees to meet a young man who worked in the woods. He was my godson, and I wondered about the young woman he was going to marry, for he was a sensitive chap, a natural artist, who lived much of his inner life in poetry, music, and what in my own youth we used to call the ideal.

I had heard that she was very pretty; and knew also the truth of Richard Jefferies' saying, that "true love is likeness of thought." It would be misery for him, and for her, if their lives were lived in different thought-patterns. A true marriage is surely a great friendship, sharing the same kind of world, in the sense that, to quote another great writer, Heine the German-Jewish poet, "under every gravestone a whole world lies buried."

What sort of a girl was she? No, I wasn't against young people. I believe that modern dancing is much healthier than the slow, dreamy foxtrots and such

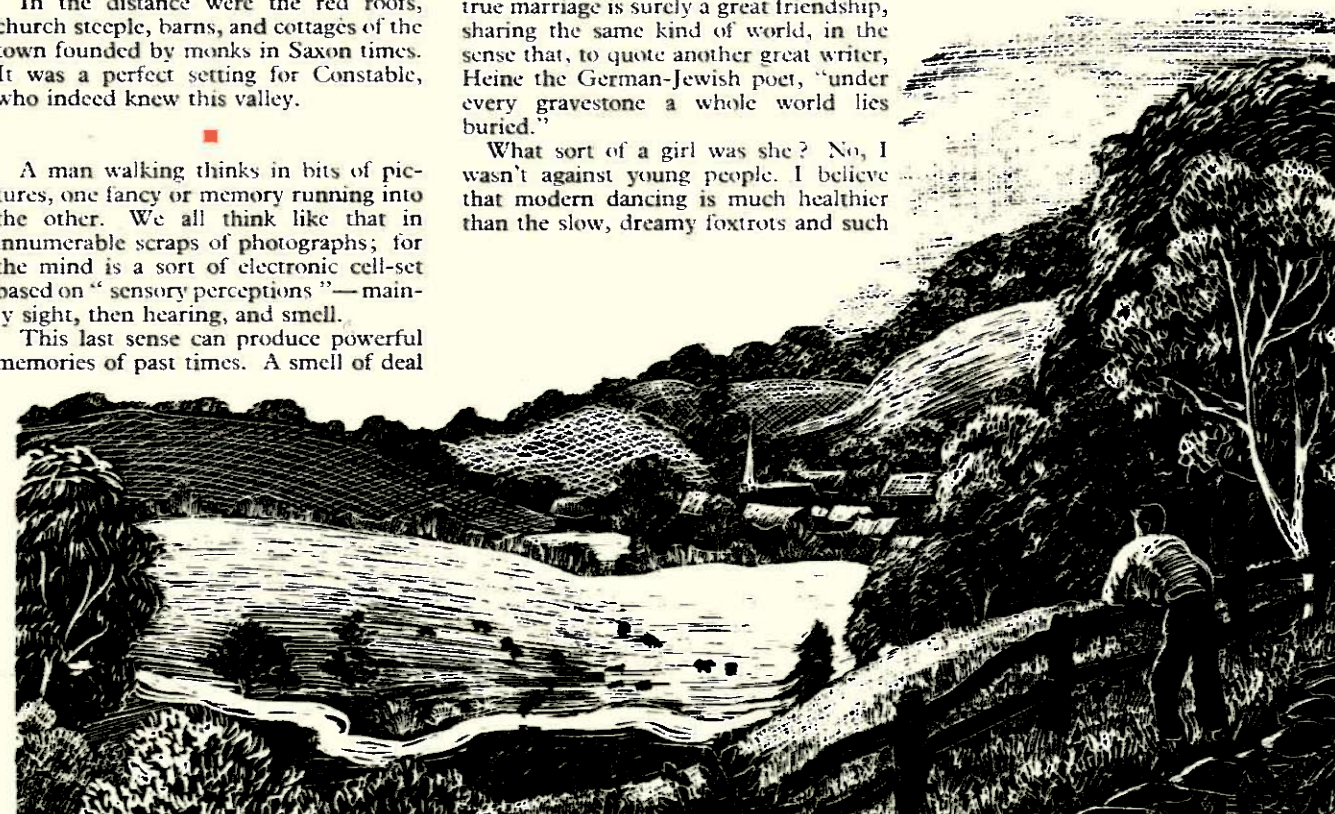
of my own youth. Rock 'n' roll is a sign of health and vigour, a natural expression of vital energy, rather than introspective nostalgia for the ideal, a kind of neurotic "love." By all means let dancing be vigorous and gay, full of fun and high jinks.

I was to find them near a grove of alders, down by the river, which gleamed with the after-fires of sunset. As I went slowly along the cart track, listening to three nightingales singing in the wood above me, I entered an area of very strong scent.

Good heavens, was the young woman drenched in some exotic love-potion? Was she some hotted-up glamour girl? The scent was almost over-powering.

I walked on about two dozen paces. Abruptly the scent was gone. I turned back, and entered its area once more. Really! Were they hiding? Then I saw them coming towards me down the cart track, two young people walking blissfully in the gloaming, and speaking in soft, low voices.

"We call it our tree," said the young man, after I had taken the hand of his betrothed. "It's the only one in this wood, a balsam poplar. All its leaves are now giving off scent. Isn't it a beautiful tree?" Yes, I thought, and you make a beautiful couple.



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W. E. SHEWELL-COOPER WRITES FOR GARDENERS



Fragrance is in Fashion

FASHIONS in the garden, as in clothes and the home, go in cycles, and one welcome return is the current search for perfume. Fifteen years ago raisers of new varieties were concentrating on size and colour; today, fragrance is all important. You can have a garden which is fragrant from sunrise to darkness.

Perhaps the finest fragrance of all comes from the white tobacco plant after sundown, and if you sow night scented stock as an edging to the bed, perfume will indeed fill the air. The evening primrose, too, is most attractive, for you can see the blooms at dusk as well as enjoying the scent.

For the daytime I am very fond of sweet rocket, sometimes called dame's violet. One variety has white flowers and another mauvish blooms, but once again the fragrance almost makes itself felt.

The perfumes from our flowers have an advantage over the fragrance which resides in the leaf. The former are exhaled and float to us on the breeze, while the leaves have to be pinched or brushed for the perfume to become apparent. The exception to this rule is the sweet briar, whose leafy fragrance is apparent after a summer shower.



Sweet-scented mignonette is easily grown from seed. Try variety CWS Mammoth-flowered

There are a very large number of sweetly-scented herbs. A dwarf lavender is always worth growing and will give forth its scent from June to September. Then there are the many varieties of thyme, my favourite of which is the lemon-scented. There are balm, bergamot, lavender cotton, scented mint, and sweet Cicely, all of which should find a place in a scented border. I always have a lily-of-the-valley bed in a shady spot and many violets in sheltered places.

Then there are the old-fashioned pinks, the clove carnations, and the many forms of dianthus which the CWS Seed Department at Derby will be glad to supply. Don't forget the mignonette, which can be raised from seed, as can

many sweetly-scented varieties of sweet pea.

In flowering shrubs we have a tremendous choice; the mock orange, the common myrtle, white jasmine, winter sweet, a daphne or two, the Mexican orange flower, the gum cistus, and the mahonia which has a lily-of-the-valley-like fragrance.

Many bulbs provide perfume, especially the hyacinths, the polyanthus narcissi, and the *iris stylosa* which gives a profusion of sweetly-scented flowers in winter. Plant bulbs among wallflowers and you will enjoy the scent of a country garden.

Kales stand the Winter well

I WAS glad of the kales this past winter when greens were so scarce. I couldn't plant them until July, but I lifted them carefully from the seed bed after I had thoroughly watered it the day before, and all the plants were put in with the trowel. They went on a plot of land that had just grown a first-class crop of early potatoes. It was made firm by a good treading because firm soil encourages those short-jointed sturdy plants which withstand the severest of weather.

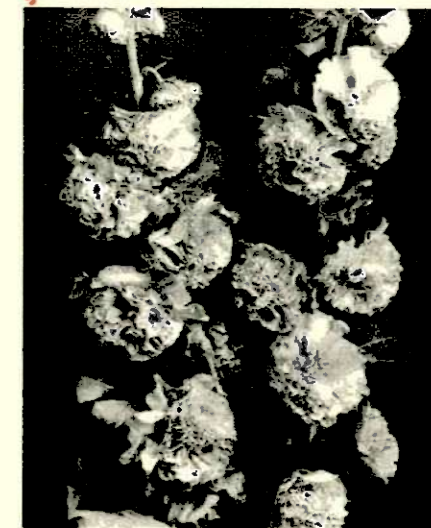
Why not plant some kales this month? Put them in on a 2 ft. square basis to give them room for development, and if the weather is dry water them in well. Once the plants are moving, stir the top half-inch of soil frequently with the Dutch hoe. Don't remove the lower leaves until they start to turn yellow.

The old cottager's kale is quite hardy but Hungry Gap is even hardier, and later, too. You can sow the seed of Hungry Gap now where it is to mature; then there'll be no planting to do.

The Scotch curled varieties can also be planted if available, and so can the tall curled.

Don't forget the thousand-headed kale if you've a cold, exposed garden. It isn't the most delicious but it's prolific. For the late spring, there's the Russian kale, which produces those high-quality "sprouts" when most other green vegetables are scarce.

Return of the Hollyhock



HOLLYHOCKS, after being in disfavour, are becoming almost a craze again. Although true perennials, the tendency today is to treat them as biennials and to transplant seedlings in the autumn where they will flower the following year.

Fortunately, hollyhocks are not over-particular as to soil. They are happy at the back of a flower border, or they will screen an ugly fence.

The CWS offer plants with double flowers in varied colours, and there's also the Superb single mixed whose plants bear large, cup-shaped flowers of extremely vivid colours.

Don't forget to pick off seed pods when the flowers die, for this prolongs the flowering period. This is especially important in the case of the singles.

Plants 10 ft. high are by no means out of the ordinary.



HOUSEWIVES' CLUB

SHOP SLEUTH

brings you more special bargains for your shopping list. All items are available through your local Co-operative Society. For further details write to Housewives' Club, HOME MAGAZINE, 1 Balloon St., Manchester 4, enclosing a stamped addressed envelope.



40s. 6d.

looks as if it could do a substantial job of work.

It consists of six tools and a wooden rack for fixing into a cupboard or plugging into the wall. There is a knife for almost every kitchen task, a carver, a French cook's knife, a paring or general purpose knife, a spatula for lifting buns, pies or cakes out of baking tins, a ham knife with an easy-cutting scalloped edge, and a meat fork.

Each knife-blade has a hollow-ground edge, and is double riveted into a wooden handle. This set should give you years of service, and is a good buy at 40s. 6d.



2s.

dition with Chill-Jak coolers, made in dimpled, plastic foam for extra cooling.

All you have to do is to soak the coolers in cold water, squeeze out the surplus water, and place over the butter or milk bottle. As long as the foam remains damp, evaporation of water will then keep the produce fresh and cold.

The bottle cooler can also be used as a protection when packing bottles in lunch boxes or picnic baskets.

Butter cooler costs 2s. 6d., and the bottle cooler 2s. Both are available in a range of bright and cheerful colours.

NO kitchen is complete today without a comprehensive kitchen tool set. One such set, shown to me recently, really

SALAD days are here again, and it takes a large bowl of salad to satisfy most families' appetites. A firm manufacturing glass ovenware has realised this problem and produced an attractive salad bowl to serve the whole family.

The bowl is in olive green, decorated with a clover-leaf design, and has easy-grip handles for safe lifting. But the special attraction is a smaller white bowl, in similar design, which clips on to the edge of the larger bowl. This can be used for salad cream, mayonnaise, or any other dressing, and saves a great deal of space and spills on the table.

The clip is easily removed and both bowls can then be used separately. The complete set costs 27s. 6d.

MENUS FROM THE STARS

Four show business personalities—Vera Lynn, Bebe Daniels, David Hughes, and Cardew Robinson describe their favourite recipes and tell you how to make them.

INDOORS OR OUT

Wherever you are you'll want to wear the smart woman's sports sweater, featured in next month's knitting pattern.

STAR FEATURES
IN AUGUST
HOME MAGAZINE

A Blouse for the Fuller Figure

HOME MAGAZINE
KNITTING PATTERN
No. 55



MATERIALS.—10 [11, 12] oz. WAVECREST knitting 3-ply. Two No. 13 and two No. 11 needles. Eighteen press-studs. Seven buttons.

MEASUREMENTS.—To fit 40 [42, 44] in. bust. Length from shoulder to lower edge, 21 [21½, 21¾] in. Sleeve seam, 13 in.

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; w.fwd., wool forward; w.r.n., wool round needle; w.o.n., wool on needle; tog., together; 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; in., inches.

TENSION.—8 sts. and 10 rows to the square inch on No. 11 needles, measured over stocking stitch.

LACE INSERTION

(referred to as "patt. 27" throughout)

1st row: k.5, w.o.n., p.2 tog., k.1, k.b.2, k.1, k.b.1, w.o.n., p.3 tog., w.o.n., k.b.1, k.1, k.b.2, k.1, k.b.1, k.1, w.o.n., p.2 tog., k.3. **2nd row:** k.5, w.fwd., k.2 tog., p.1, p.b.1, w.r.n., p.b.1, p.1, p.b.1, p.3 tog., p.b.1, p.1, p.b.1, w.r.n., p.b.1, p.1, p.b.1, k.1, w.r.n., p.2 tog., k.3. **3rd row:** k.5, w.o.n., p.2 tog., k.1, k.b.2, w.fwd., k.b.1, k.1, p.3 tog., k.1, k.b.1, w.fwd., k.b.2, k.1, k.b.1, k.1, w.o.n., p.2 tog., k.3. **4th row:** k.5, w.fwd., k.2 tog., p.1, p.b.2, p.1, w.r.n., p.b.1, p.3 tog., p.b.1, w.r.n., p.1, p.b.2, p.1, p.b.1, k.1, w.o.n., p.2 tog., k.3. These 4 rows form the patt.

FRONT

Using No. 13 needles and the two-needle method, cast on 124 [128, 132] sts. Work in k.1, p.1 rib for 3 in. Work in stocking stitch for 3 in., finishing at end of a p. row.

Make hem by knitting tog. one st. from needle and one loop from cast-on edge all across row. **Next row:** p.7 [4, 9], (inc. in next st., p.9 [7, 5]) 11 [15, 19] times, inc. in next st., p. to end (136 [144, 152] sts.).

Divide for fronts as follows: **Next row:** k.63 [67, 71], cast on 10 [73, 77, 81] sts. **Change to No. 11 needles.** **Next row:** k.1, p. to end.

Proceed for **Left Front** as follows: **1st row:** p.1, k.b.1, ** p.3, k.b.1, rep. from ** to last 39 sts., p.1, patt. 27 (1st row), p.1, k.10. **2nd row:** k.1, p.10, patt. 27, p.1, ** p.b.1, k.3, rep. from ** to last 2 sts., p.b.1, k.1. **3rd row:** keeping patt. 27 correct, as 1st row. **4th row:** keeping patt. 27 correct, as 2nd row. These 4 rows form the Insertion patt. and rib. Working extra sts. into rib patt. throughout, inc. 1 st. at beg. of next and every following 4th row until there are 85 [89, 93] sts. Continue on these sts. until work measures 9½ in. from top of hem, finishing at outside edge.

Shape armhole by casting off 7 [8, 9] sts. at beg. of next row. Dec. 1 st. at armhole edge on every alt. row until 68 [71, 74] sts. remain. Continue on these sts. until work measures 6 [6½, 6¾] in. from beg. of armhole shaping, finishing at front edge.

Shape neck by casting off 10 sts. at beg. of next row. Dec. 1 st. at neck edge on

every row until 39 [42, 45] sts. remain. Continue on these sts. until work measures 8½ [8½, 8½] in. from beg. of armhole shaping, finishing at armhole edge.

Shape shoulder by casting off 13 [14, 15] sts. at beg. of next and every alt. row until all sts. are cast off. Rejoin wool to remaining group of 73 [77, 81] sts. at inside edge. Cast on 10. Proceed as follows:

1st row: k.20, p.1, patt. 27, p.1, ** k.b.1, p.3, rep. from ** to last 2 sts., k.b.1, p.1. **2nd row:** k.1, p.b.1, ** k.3, p.b.1, rep. from ** to last 49 sts., p.1, patt. 27, p.20, k.1. **3rd and 4th rows:** keeping patt. 27 correct, work as 1st and 2nd rows. Complete to match first half, reversing all shapings, noting that there will be 95 [99, 103] sts. on needle after side inc. have been completed. There will be 78 [81, 84] sts. after armhole shaping is completed and that 20 in place of 10 are cast off on 1st row of neck shaping.

BACK

Work hem and increase row as on front (136 [144, 152] sts.). **Change to No. 11 needles** and proceed in stocking stitch, inc. 1 st. at both ends of 7th and every following 4th row until there are 160 [168, 176] sts. Continue on these sts. until work measures same as Front up to armhole shaping.

Shape armholes by casting off 7 [8, 9] sts. at beg. of next 2 rows. Dec. 1 st. at both ends of every alt. row until 126 [132, 138] sts. remain. Continue dec. at both ends of every 6th row from previous dec. until there are 114 [120, 126] sts. Continue on these sts. until work measures same as Front up to shoulder shaping.

Shape shoulders by casting off 13 [14, 15] sts. at beg. of next 6 rows. Cast off.

SLEEVES

For Sleeve Band, using No. 13 needles, cast on 27 sts. and work lace patt., (repeat of rows 1 to 4 throughout) until work measures 10 in. from beg. Cast off. With right side of work facing using No. 13 needles, **knit up** 82 [84, 86] sts. along edge of Sleeve Band.

Change to No. 11 needles and p.1 row.

Proceed in stocking stitch (1 row k., 1 row p.), inc. 1 st. at both ends of 3rd and every following 6th row until there are 112 [114, 116] sts. Continue on these sts. until work measures 13 in. from lower edge of Sleeve Band.

Shape top by casting off 3 sts. at beg. of next 6 rows, 2 sts. at beg. of next 6 rows. Dec. 1 st. at both ends of every row until 72 [74, 76] sts. remain, every alt. row until 62 [64, 66] sts. remain, every following 3rd row until 40 [42, 44] sts. remain.

Cast off 5 sts. at beg. of next 6 rows. Cast off.

COLLAR

Using No. 13 needles, cast on 144 [146, 148] sts. Proceed in stocking stitch, inc. 1 st. at both ends of 3rd and every following 4th row until there are 162 [164, 166] sts. Work 5 rows after last inc. **Dec.** 1 st. at both ends of next and every following 4th row until there are 144 [146, 148] sts. Work 2 rows. Cast off.

TO MAKE UP

Block and lightly press on wrong side using a warm iron and damp cloth. Using a back-stitch seam join shoulder, side, and sleeve seams and stitch sleeves into position. Fold 10 cast-on sts. on right front band to inside of work, flat-stitch on wrong side to form double band, flat-stitch 10 cast-on sts. on left front band to lower edge of right front band.

Flat-stitch top edges of right front band together. Fold collar at centre, wrong side to outside, flat-stitch ends, turn inside out, lightly press, flat-stitch edges together, and stitch edge from centre of right front band to centre of left front band.

Attach 9 sets of press-studs at even distances at edges of right and left front band. Attach buttons at even distances up right front band. Press seams.



94s.

CUTLERY is always a safe buy for any bride-to-be, and a short time ago one manufacturer introduced a new range called Bermuda which would appeal to the young couple just setting up home.

Bermuda cutlery, made of finest stainless steel, is available in the traditional polished finish or in the more modern satin finish. Another up-to-date touch is the three-prong fork. Every piece of cutlery can be bought individually so that you can gradually build up a fine canteen.

Canteens are obtainable, however, at reasonable prices. One particularly attractive case contains six knives with multi-coloured handles, forks, dessert spoons, and teaspoons. The price of this 24-piece canteen is £4 14s.

Go Gay with Gloves!

HOW many pairs of gloves do you buy a year? The national figure is not known—but it is certainly higher than it used to be before the introduction of fabric gloves. When gloves were all made of leather and cost at least a pound a pair, women bought one pair to last a whole season, in a "safe" shade like black, brown, or navy, that would go with any outfit.

Now that you can get fabric gloves for as little as 5s. 11d., you can afford to buy a pair to match every coat, suit, and



dress in your wardrobe, and you can also be more adventurous about colour.

One thing that has a great influence on your glove buying is the weather. Sunshine in early spring sends you flocking to buy new clothes—plus gloves to match. And frost in September doesn't come at all amiss to those in the trade, for it gets the autumn range of warm lined gloves off to an excellent start.

You wouldn't think it was possible to achieve much variation in style on the one basic theme of a pair of gloves. After all, they are always more or less the same shape, and you can't adorn them with many trimmings if they are to serve a practical purpose. So you would expect



them all to be much of a muchness, with the only real variation in the colour.

But you would be wrong—as I discovered recently when I visited the CWS works at St. Helens, Lancashire, where Salutus gloves are made. This amazing little factory presents no fewer than 80 different styles in each of its two

By
**DOREEN
BROWNE**

annual ranges of women's gloves, and another 80 styles in the range of men's gloves which is in production all the year round.

I saw some of the samples in the factory's showroom. There were fabric gloves in cotton or nylon simplex; leather gloves; gloves snugly styled in soft fur, or in leather with a fur lining—all made in a tremendous variety of colours.

"Colours are our main problem," I was told by the manager, Mr. F. Nutter. "Gloves are, of course, an accessory trade, so we have to produce the shades that match or tone with the main fashion shades for coats and suits. And as we work a season ahead, we have to make our forecast six months in advance and gamble on being right."

"At the moment greens are very popular, so we are predicting that derby tan



will be a main accessory shade for autumn. Where you get greens you always get a tendency for tan accessories, because they tone so well. We are also producing styles in two of the new shades, lake stone green and heath green."

One thing the factory is hoping to do this year is to help bring to an end the frustration of not being able to buy perfectly matching accessories. They and the CWS shoe works are co-operating in a scheme to make some of their products in exactly the same shades, and it is hoped that handbags, belts, and even umbrellas will also be produced to match. This is not as easy as it sounds, because dyes react differently on different types of materials, but when the problems are overcome those long, weary searches for the perfect match will be over.

At the moment the factory is working on its autumn range, and among the new

styles are two that are especially designed to appeal to teenagers.

One is a pair of warmly-lined fabric mitts, made in brilliant colours and effectively piped with white. The other style is also mitts, equally bright, this time with nylon fur backs and nylon simplex palms.

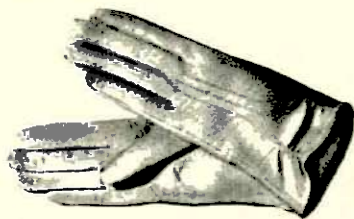
Perhaps the factory knows so well how to please teenagers because its own workers are mostly in their teens themselves. St. Helens girls seem to marry



very young—at any rate, many of those who work at the glove factory leave to settle down as housewives at about the age of 18.

This presents a problem for the factory, because they are not easy to replace. Glove-making is very highly skilled, and the machinists have to be accurate to one-sixteenth of an inch. There are four seams on every finger of a glove, and if they were only fractionally out the glove would be useless.

The factory therefore operates its own training section, which takes on 15-year-old girls straight from school. About 20 girls start each term, many of them putting down their names for a place six months in advance. The girls work short hours at first, to initiate them gradually into the factory routine, and



they receive intensive training in every aspect of their craft. After six or eight weeks they join one of the production teams, but even then they are still under supervision, for it can take up to 12 months for a girl to become really skilled in the use of some of the more complex machinery.

Picnic Special!

PICNICS are a pleasant change for old and young alike. You will find these dishes easy to prepare, suitable for all, and delicious to eat.

GRAPEFRUIT JELLIES

1 packet CWS jelly, 1 tin Lokreel grapefruit.

Make up jelly using the fruit juice. When cool add the grapefruit sections and pour into 1 lb. jam jars and leave to set.

When set put on screw tops. This is a very convenient method of carrying jelly.

SAVOURY LOAF

1 Wheatsheaf loaf.

Suggested fillings: Lokreel salmon and cucumber; hard-boiled egg and CWS chutney; grated carrot and CWS mayonnaise.

Slice the top off the loaf and cut away centre in one piece leaving base and sides of loaf to form a container. Slice the bread and make up into a variety of sandwiches. Replace in crust.

SAVOURY ECLAIRS

1 oz. Silver Seal margarine, 2 oz. Federation or Excelda plain flour, 1 pint water, pinch of salt, 1 egg and 1 egg yolk, 1 level teaspoon CWS baking powder.

★ STAR RECIPE ★ PUDDING WELLINGTON

4 oz. Federation or Excelda plain flour, 1 teaspoon salt, 2 eggs, 1 pint milk, Shortex for frying, 4 tablespoons CWS apricot jam, 2 oz. Silver Seal margarine, 2 oz. sugar, grated rind of 1 lemon, 2 oz. Federation or Excelda SR flour, 3-4 tablespoons apple puree, 1 pint double cream whipped.

Sieve plain flour and salt together. Make a well in centre. Stir in 1 egg and 1 pint milk. Beat. Stir in remaining milk. Make 8-10 pancakes from batter. Fill each with apricot jam and roll up. Line the bottom of a 6 in. cake tin.

Cream the Silver Seal and sugar. Beat in the egg. Add the lemon rind. Stir in the self-raising flour. Place mixture on top of pancakes in tin and steam for one hour. Whip the cream, and fold in apple puree. Spoon apple and cream over pudding when cooked.



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.

Filling: chopped mushrooms and ham mixed with well-seasoned white sauce.

Place the water, salt, and Silver Seal in a saucepan and heat to boiling point. Take off the heat and add the flour. Mix well, and return to the heat until the mixture leaves the side of the pan. Cool.

Gradually beat in the eggs and baking powder. Pipe on to a greased baking sheet using a 1/2 in. plain meringue tube. Bake 45-50 minutes (Mark 5, 375°F.). Fill when cold.

PICNIC PASTIES

1 lb. Shortcrust pastry, 1 lb. chopped cooked onion, 2 oz. grated cheese, 1 lb. skinned sliced tomatoes, salt and pepper, egg or milk to glaze.

Roll out pastry 1 in. thick and cut into rounds 4 in. in diameter. Place a little onion, cheese and tomato, salt and pepper in the centre of each and fold over to form semi-circles. Seal edges. Brush with glaze and bake 15-20 minutes (Mark 6, 400°F.).

KEBABS

(Made on a barbecue)

9-12 rashers streaky bacon, 6 kidneys, 6 mushrooms, 6 tomatoes, CWS olive oil, CWS mustard.

Remove bacon rind. Halve rashers and roll up. Skin and halve kidneys and remove cores. Quarter tomatoes. Peel mushrooms. Place on to skewers and brush with olive oil. Cook 10-15 minutes on cool part of barbecue, turning frequently.

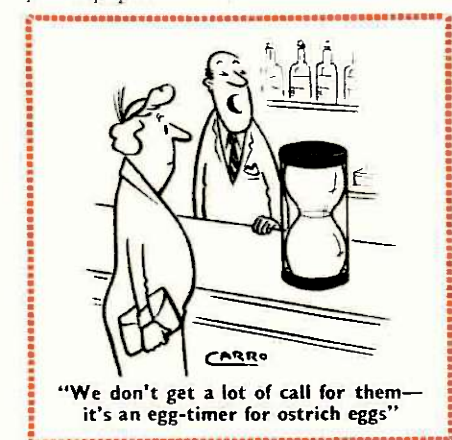
Serve on skewers with mustard. Sufficient for six people.

TOMATO CREVETTES

1 large tomato per person, 1 tin Pride of Norway shrimps, CWS mayonnaise, lemon juice, salt, pepper, sugar, 1 lettuce.

Cut a small slice from stalk end of each tomato and keep. Scoop out centres and sprinkle sides with salt, pepper, and sugar.

Bind shrimps with mayonnaise and flavour with lemon juice. Fill the tomatoes and replace tops. Line a container with shredded lettuce. Place the tomatoes in this and cover with moistened grease-proof paper.



"We don't get a lot of call for them—it's an egg-timer for ostrich eggs"

FOR BOYS and GIRLS

NOW is the time of year when disastrous heath and forest fires can be started so easily. Just a little carelessness with a match and there is a fire going in no time at all. So remember, it is up to all of us, when we go camping or for walks in the country, to take the utmost care.

We must not light fires where there is the slightest chance of them spreading.

Your friend, **BILL**.

MAY COMPETITION WINNERS

PAUL BEARDSHALL,
2, George-Marston Road,
Binley Park, COVENTRY.

ROSEMARY SUSAN COLLINS,
87, Byrkley Street,
BURTON-on-TRENT.

COMPETITION

Do you think your handwriting is good? If you do, perhaps you will enter for this month's competition. All you have to do is copy in your best handwriting the following phrase: "Come Co-operative Shopping."

As usual there will be two classes: (a) for those aged nine and over, and (b) those under nine. The prize in each class will be a bumper parcel of sweets from the CWS Confectionery Works, Reddish.

Remember these rules—Your entry must be your own work, and written on a post-card. Add your full name, address, and age, which should also be in your best handwriting.

Post it not later than August 1 to the Editor, Home Magazine, 1 Balloon Street, Manchester 4.

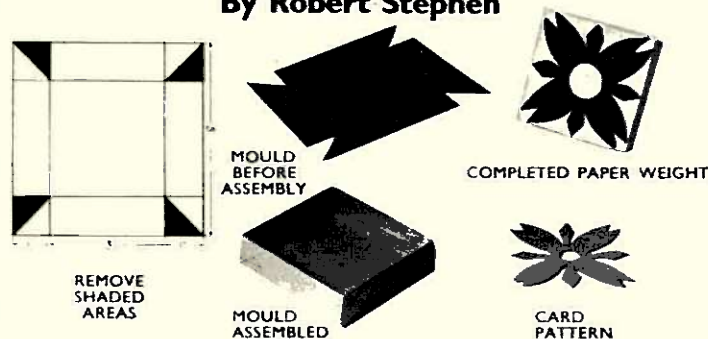


KAYAK FOR TWO

Ham Lock, a large stretch of water near Teddington, Middlesex, is providing a lot of fun for many young mariners from all over the Metropolitan area, for it is ideal for sailing and canoeing. Here, two Tooting sea scouts, Robert Brownhill and John Turner, bring in their kayak after a spell on the water.

How to Cast your own Paper Weights

By Robert Stephen



DAILY-COLOURED paper weights make acceptable gifts. Take a piece of thin cardboard, five inches square, and draw a one-inch wide border round all four sides. Draw the diagonals in the small squares at each corner and cut away the triangles shown black in diagram.

Fold along all lines, bending the card to form a small tray, as illustrated. The remaining triangles of card at each corner serve as tabs to secure the tray.

This tray is the mould for your paper weight.

To form a pattern on the paper weight, cut a square of fairly thick card exactly the size of the bottom of the mould. Draw a suitable design on this and cut away the waste card.

A completed pattern of card is illustrated. Paste it in the bottom of the mould.

Mix plaster of paris and water in a jam-jar to a creamy consistency, and pour into the mould to within a quarter-inch from the top. Tap the sides of the mould to release air-bubbles trapped in the mixture; then place aside until the plaster sets. Then strip the mould and card pattern carefully from your cast. Use a penknife and fine glass-paper to smooth rough edges.

Paint your paper weight in gay water-colours. Allow to dry, and then give a coat of clear varnish.

PUZZLE PIE

SEASIDE RESORTS

Hidden in the square are five British seaside resorts. Starting in one corner, can you trace out their names using one letter at a time in any direction. No letter must be used twice, and you'll have three letters left over at the end.

B T H Z Q O
U L S E N T
A O L R N C
C O O D Y A
K P L C L D
Y E X I F E

COLOURS

Red, orange, yellow, green, blue, indigo, violet—where would you expect to find all these colours together?

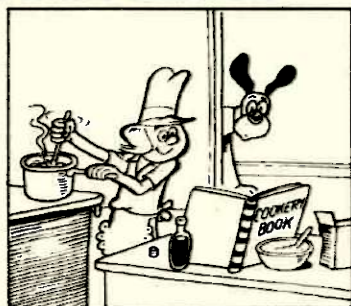
SKITTLES

Twelve skittles stood at one end of the room. Frank bowled and knocked down several, and they were put up again. Jim hit twice as many. Jean knocked down four. Mary hit three more than Jean and three less than Jim. How many did Frank knock down?

Puzzle Solutions

Seaside Resorts: Blackpool, Southend, Clacton, Ryde, Filey.
Colours: in a rainbow—or the Co-operative flag.
Skittles: five.

PENNY and BOB



By GEORGE MARTIN



Windsor
FINE BONE CHINA

No. 1244/80

21-piece Tea Set £6.14.6

Also available in Blue and Green.



No. 1246/83

21-piece Tea Set £5.17.6

Enduring beauty..

While you care for your Windsor Fine Bone China or Crown Clarence Earthenware set, so long will the beauty of its design endure—to bring you pleasure. In the extensive ranges there are so many delightful patterns from which to choose. Here are four examples.

CROWN CLARENCE

FINE QUALITY EARTHENWARE



REDRUSH 18-piece Tea Set £1.13.10

24-piece Dinner Set £5.11.0

Fruit Set 18s. 2d.

FROLIC 18-piece Tea Set £1.1.7

24-piece Dinner Set £3.11.0

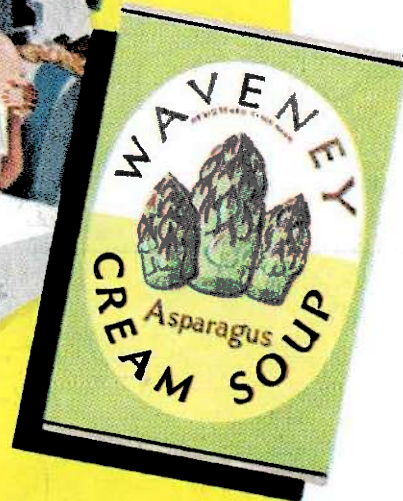
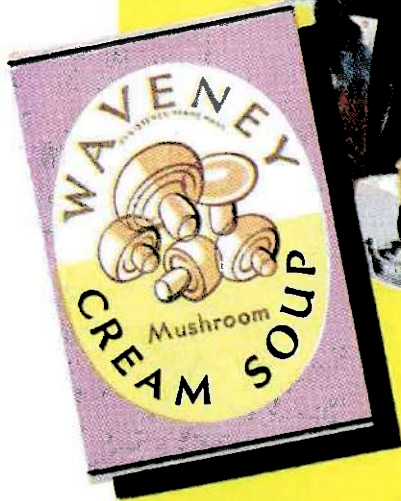
Fruit Set 12s. 0d.

Also available in Blue and Green.

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