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THE ORIGINAL  
'DO-IT-YOURSELF'  
MAGAZINE

# HOBBIES *weekly*

FOR ALL  
HOME CRAFTSMEN

*Also in this issue:*

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FOR 'ANIMAL' QUILTS

COLLECTORS' CLUB  
AND STAMP CORNER

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BETTER 'SNAPS'

DISC BREAK —  
'THE CAPRIS'

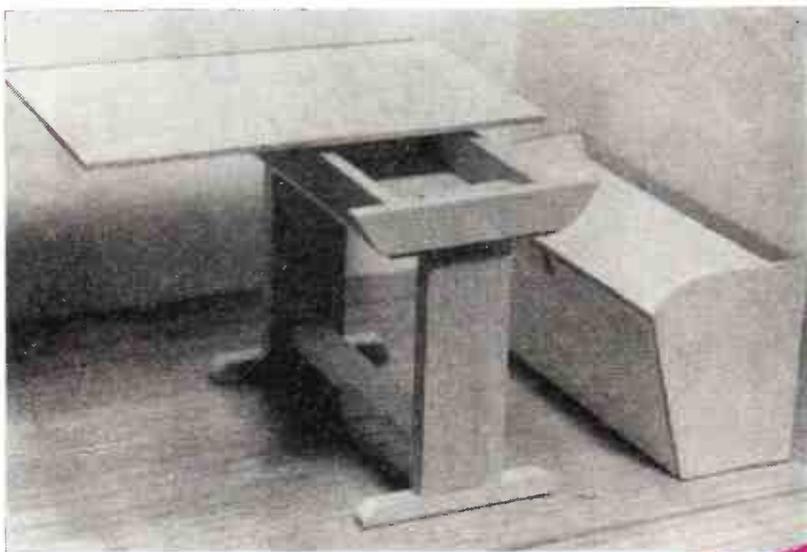
PROJECTS FOR  
THE GARDEN

RECORDING EFFECTS  
ON TAPE

ETC. ETC.

For the kitchenette . . .

## MAKE A DOUBLE- PURPOSE DINETTE



*Up-to-the-minute ideas*

*Practical designs*

*Pleasant and profitable things to make*

5<sup>p</sup>



**T**HE people of ancient Nineveh knew how to bake and to glaze pottery, both glazed bricks and tiles having been found in the ruins of that city.

Most of the stamps and labels depicting pottery like earthenware, stoneware, porcelain, etc. come from Russia, Greece, and France. But most countries have featured the art in some form.

## A THEME OF POTTERY

On the monuments of the Egyptian Thebes are to be seen pictures of potters at work, which show that earthenware was made many centuries before Christ in nearly the same way as it is now.

The Phoenicians made fine pottery. Many of their vases, jars, lamps, cups, and plates were brought from Cyprus by General di Cesnola. They are kept in the Museum in New York.

The Greeks probably learned the art of making pottery from the Phoenicians and Egyptians. The Romans acquired it from the Greeks. The Greeks were noted for the beauty of the form and the ornaments of their pottery. Many of our finest vases are imitations of those made by them.

The Arabs learned the art from the Greeks, too. They carried it to Spain, where much beautiful pottery was made. In the island of Majorca, majolica ware was manufactured at an early date.

In the fifteenth century the Italians began to make majolica and other wares. Soon after Faenza, Florence, and other cities had famous factories.

All kept the mode of working secret. But, about the middle of the sixteenth century, Bernard Palissy, a French potter, found out the way of making majolica. He brought about many improvements in the art.



He had seen some fine pieces of Italian work, and resolved to find out the secret. His experiments cost a lot of money. He became so poor that he and his family were nearly starving. But after twenty years of hard work he succeeded in producing better ware than the Italians themselves.

Most of his pottery is ornamented

with pictures of sea animals and plants. His fish, crabs, shells, coral, and seaweed look almost as natural as life. Many of his works are still to be seen, and are highly valued by collectors.

About the same time pottery was made in Holland, especially at Delft, where the blue ornamented ware called delft was first made. From Holland the art was carried to England, where much delft ware was made.

The Chinese and Japanese have known how to make pottery from ancient times. The Chinese say that they manufactured porcelain before the time of Christ.

Porcelain or china ware had been carried to Europe long before the method of making it became known to Europeans.

In 1711 a man named Böttger, who was trying to find out the secret of porcelain-making for the Elector of Saxony, was one day astonished to find that his wig was much heavier than usual. On asking his servant the cause, he was told that he had run out of hair-powder, and had used a kind of white powdered clay to dress his wig.

Böttger examined the clay, tried it in making porcelain, and was delighted to find that it was true kaolin. A factory was built at Meissen, twelve miles from Dresden, and the porcelain, which is still made there, is generally called Dresden porcelain.

Böttger tried to keep the secret. But one of his workmen ran away with it to Vienna, where a factory was built in 1720. Both factories have always been noted for fine porcelain, especially the little groups of painted china figures.

A kind of porcelain was manufactured in France about the same time, but it was not until 1786, when kaolin was found by accident by the wife of a country physician, that much of it was made. The principal French factory is at Sèvres, whence much of the finest porcelain now comes.

Some fine porcelain is also made in Staffordshire, England.

The word pottery is in French *poterie*, from pot, a word common to many Teutonic dialects.

## KANGAROO SHOOTER

HARRY BUGEJA immigrated to Australia in 1957. 'After moving around for some time I finally settled in Beverley, South Australia', he says.

'My hobbies are stamps and swimming. I also like to go shooting. I have shot several kangaroos, rabbits, gales (types of parrots), and lots of other game from the river. He would like to exchange stamps for stamps, but is willing to send match labels and other hobby material for stamps. Write to 6 Spring Street, Beverley, South Australia.'



Recently released are these remaining four values of the new definitive issue of Johore

# SHORT CUTS TO SUCCESS

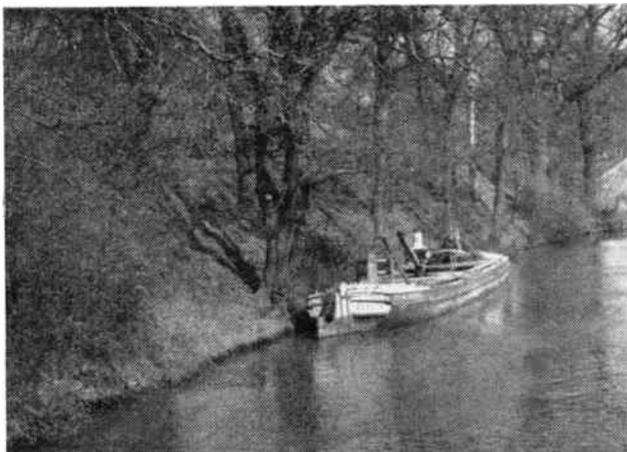
HOW can we improve our pictures? This question is asked repeatedly and since so much is involved there is no simple answer. It requires some thought on the part of the enthusiast, perhaps control in processing and the acquisition of lots and lots of experience. Yet all this is not so difficult as it may appear. There are some short cuts and immediate improvements are possible if the few suggestions herewith are closely studied.

It is a great help to ask yourself what is wrong with your own pictures and seek ways of improving them or to get experienced friends to offer some criticisms. Many photographic clubs incorporate a circulating folio where members submit pictures and criticise each others work and this can be very helpful. You may always exchange pictures with pen friends for mutual criticisms and in time you may be able to form a small circle of interested pen friends. But let us now consider a few concrete proposals.

Perhaps it will be true to say that the majority of photographers either ignore or are unaware of the simple rules of composition which will give natural balance to any type of picture. Moreover, it is not generally realised that there is a relation between nature and art so that the observation of same can have a direct bearing on the production of pictures. Admitted, many may often work through instinct and one would be loath to deny that many possess true artistic feelings, but for those not so gifted it is better to adopt some mechanical aid in the early stages.

You may have heard of that learned Greek philosopher Pythagoras who

By  
S. H. L.



lived in the sixth century B.C. and who was probably the first person to analyse the problems of ratios. The story goes that one day, holding a rod horizontally by each end he asked a friend to decide a point showing an unequal yet satisfying division. This friend selected a point somewhere between halfway and a third of the whole. Another friend was asked to make a similar division with the same result, indicating some natural, instinctive division. So Pythagoras posed the problem of dividing a given line into two parts so that the shorter part is in the same ratio to the longer as the larger is to the whole. And he called this *The Golden Mean* because of the harmonious proportions. Using 1 in. as the basis, we find that the short portion is .383 in. and the balance .617 in., but for all practical purposes we may regard this as a ratio of 3 to 5. In due course we will explain how this can apply to art and photography.

When we observe nature we find this same ratio in many kinds of plants. A good example is the blackberry cane where growths from the tip to the base break in a recognizable ratio of 3, 5, 8, 13, 21, 34, etc. Some species of grasses are very similar.

The problem, you may now understand, is entirely one of perfect proportions and we will explain how we can apply what is generally termed 'The Rule of Thirds' to our photography.

If you will try to use this simple rule of thirds you cannot help but make vast improvements in all your pictures. All you have to do is to make sure that your subject is in a strong position when taking the picture. When we say a strong position we mean that it should be in such a position in the frame that it commands attention and holds the eye — and perhaps you will have guessed that these strong positions are connected with our rule of thirds.

Here it is helpful to make a composing frame as shown in Fig. 1 which is merely a piece of cardboard with an aperture cut out the same size as your negative. A piece of blue cellophane is sandwiched between two postcards from which the aperture has been cut and this is divided into thirds in both directions by ruling black lines. Blue cellophane is best since it neutralises the natural colours and gives a near indication of the ultimate result in monochrome. The viewer is held about 6 in. before the eyes. One eye is closed and you will then see the particular subject which is isolated from its immediate surroundings by the frame. In effect, we have a very simple composing accessory and having decided on the best angle you can then look at the same scene through the viewfinder of the camera.

Incidentally, it is always best to consider the view from every possible angle before taking a shot and an analysis of good pictures will reveal that it is a sound plan to include some solid feature in the near foreground. This is a great help to perspective.

There will be many occasions when it is not quite so easy to arrange things as we have explained but it is possible to

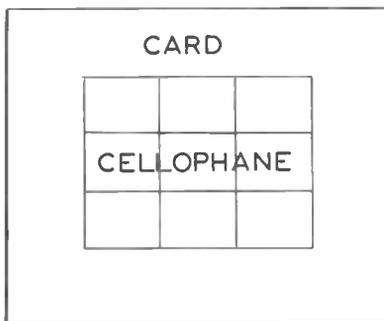


FIG 1

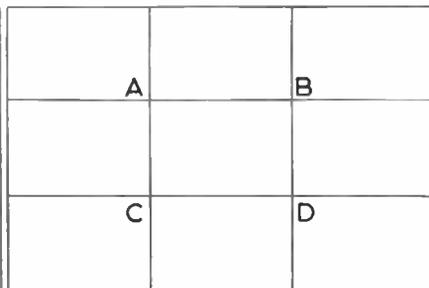


FIG 2

make an adjustment when you come to the enlarging stage. In Fig. 2 we show how to prepare a large white card, equal in size to your finished print, so that it is again divided into thirds like the composing frame. Use this card for focusing, adjusting its position to bring your subject into one of the strong positions and if necessary even reversing the negative if this will be an aid. Note that while the latter process is convenient for some subjects you cannot reverse the negative if there is any lettering in the picture. The prepared card is then removed and your printing paper placed in the same position. In brief, let us say that it is important that the principal subject, or centre of interest, is situated at the intersection of the lines, that is at A, B, C, or D. You may also use this guide for vertical, horizontal or diagonal compositions as required.

An example is shown in the photograph where an enlargement has been

prepared to produce the best ratio. It should be noted that this harmonious balance diminishes as the apparent position of the barge is disturbed. You may test this for yourself quite easily by masking either the left or the right of the picture with a piece of paper and you will discover that however the masking paper is moved the most satisfying position is as now shown. When confronted with horizons it is always best to arrange these so that they are either on the upper or lower third and never in the centre. The latter has the effect of cutting a picture into two halves. We must emphasize that the principal subject should never occupy the centre of the frame for this position is not in sympathy with the idea of the Golden Mean. It should also be noticed that light and shade should be in similar proportions, a factor which can be controlled during the printing process.

A close inspection of successful pic-

★★★★★★★★★★★★★★★★★★★★  
 ★ Next week's free design will be ★  
 ★ for making a bed trolley, so handy ★  
 ★ in the sickroom. Make sure of ★  
 ★ your copy. ★  
 ★★★★★★★★★★★★★★★★★★★★★★

tures, whether they be oil paintings or photographs, will reveal the truth of this simple theory but it must be remembered that one cannot say with conviction whether the author used this mechanical means of composition or whether it was the result of true, artistic feeling. Yet the facts have been known, and probably used, by artists since the days of Pythagoras, so there is little reason why they should not assist us in improving our photographs.

Always remember the guiding rule that the larger area should contain the dominating feature of your pictures with the main centre of interest at one of the intersections.



In their leisure time the boys pursue various hobbies, Nick, woodworking; Mike, record collecting; Frank, dancing; Vic, raising pigeons, and John, breeding tropical fish.

'The Capris' made their disc debut in this country with their U.S. success *There's A Moon Out Tonight* backed with *Indian Girl* (Columbia 45DB4605).

The various hobbies of the members of 'The Capris' suggest suitable themes for illustrating their story in stamps and labels.

## THE CAPRIS

**T**HE composition of 'The Capris' is Nick Santo, 19 lead voice; Mike Miniceli, 19, first tenor; Frank Reina, 20, second tenor; Vic Naccarato, 19, baritone; and John Cassese, 19, bass. The boys met while playing baseball for St. Anthony's High School team in New York City.

'The Capris' have been singing together for four years. They began performing at local functions until their style and reputation brought them to the attention of Old Town Records. Hy Weiss, president of the label, recorded them and the result was a chart maker in *There's A Moon Out Tonight*.

The group are currently trying to strive ahead toward their goal of becoming star performers on stage, TV and films.



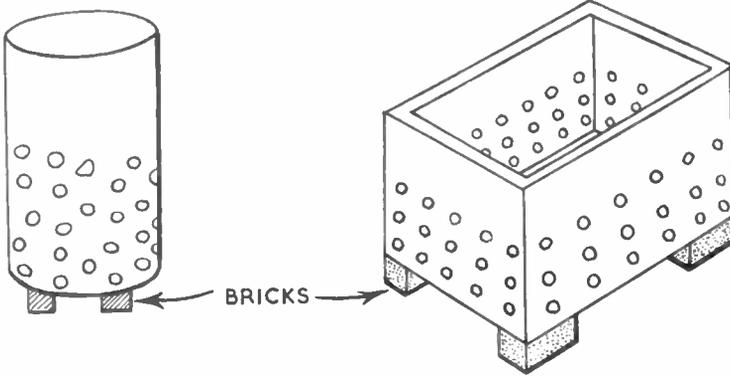
# Incinerator for the Garden

**G**ETTING rid of garden refuse is a problem which confronts most gardeners. One simple way of dealing with this problem is to obtain a garden incinerator that will burn the refuse. They can be rather expensive, so why not make one yourself? Here are two suggestions.

The simplest type of incinerator is made from a metal dustbin or oil drum. A number of holes should be punched through the base and around the circumference in order that air will be

*By Finlay Kerr*

allowed to enter and cause a draught. The holes can be made quite easily with a hammer and a cold chisel. After this position the incinerator on top of a few bricks to allow the air to circulate freely.

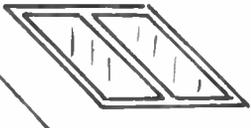
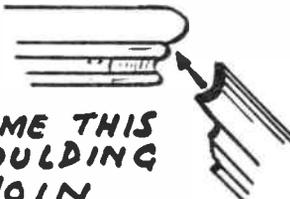
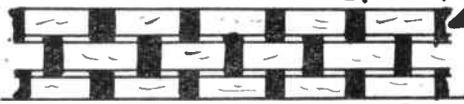
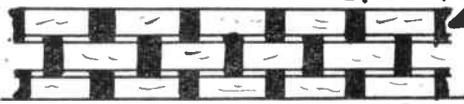
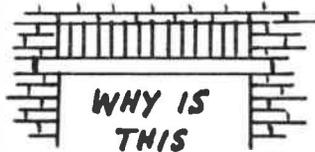


Another handy receptacle which can be converted into a garden incinerator is a domestic cold water supply cistern. Once again a series of draught holes should be punched around the base, and the incinerator placed on top of a few bricks to keep it off the ground.

When lighting an incinerator place some dry paper and a few sticks at the bottom, and set these alight before adding the waste. Dead leaves, withered vegetable matter, tree branches, and roots, etc, will all burn quite satisfactorily if they are given a good start and a regular supply of air. Don't try and burn damp waste or 'green' vegetation which has not withered. In addition to being very difficult to set alight it will produce an abundance of foul smoke, which can be a nuisance both to yourself and your neighbours. When your incinerator is alight make sure that you keep it well under control. Ensure that it is positioned well clear of trees, bushes, timber sheds, etc, and control the fierceness of the fire with a suitable lid. Don't allow sparks to wander carelessly through the air.

Finally, clean out your incinerator after use, and sprinkle the ashes over your garden.

## TWO-MINUTE QUIZ *by* Ed. Capper

<p>1.  IS THIS CHURCH ROOF ORNAMENTATION. 'MUSICAL?'</p>	<p>4.  NAME GLAZED CEILING OPENING.</p>	<p>5.  NAME THIS MOULDING JOIN</p>
<p>2. WHAT IS DECKING?  WHAT TYPE OF WALL?</p>	<p>3. Gaps  6. What is SCRIM?</p>	<p>7.  WHY IS THIS ARCH 'MILITARY?'</p>

Answers on page 282

For the handyman

# DOUBLE-PURPOSE DINETTE

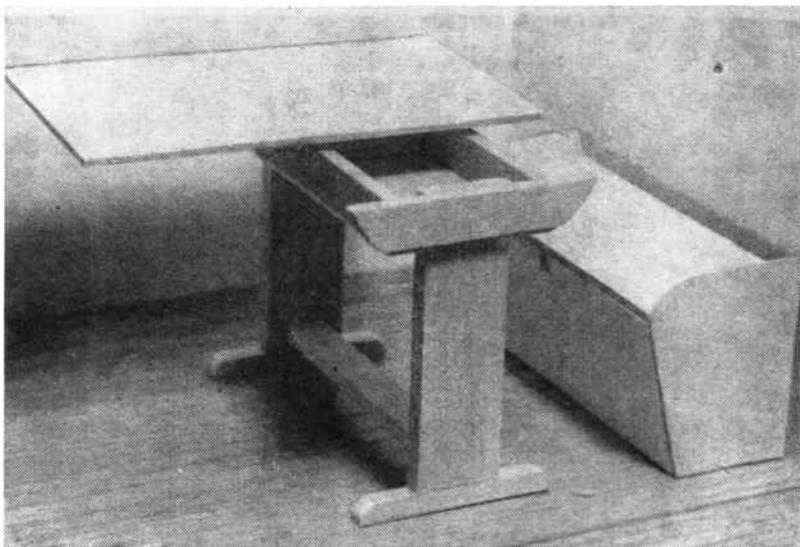
It is the age of small compact homes and double-purpose furniture. Most couples start married life in a home to suit their budget, and the majority of these homes have a kitchenette instead of a separate kitchen and dining room.

Always useful in a kitchenette is a dinette (or eatery, if you wish!) which is a double-purpose dining table and seat. They are not difficult to construct but you won't complete the work in an afternoon. And be prepared for it to cost around £3. All the same, its usefulness will far outlive the cost and labour involved.

By E. Capper

The dimensions of the dinette should be suited to the space at your disposal. Similarly, its height can be 'tailor-made', that is, to fit your own convenience. If both of you are tall, you can build the table and seat that much higher; if you are average or small, you can determine the ideal size by comparison with a table and chair now in use, and make adjustments accordingly.

In the drawing, ideal dimensions for the wood are given. Instead of using the rather expensive  $\frac{3}{8}$  in. plywood for the box-seat, you could cut costs by using chip or block board. Cheaper still would be to use a skeleton framing of 2 in. by 1 in. wood, clad with  $\frac{1}{2}$  in. hardboard. But, it will take much longer to construct. Similarly, the 7 in. by 1 in. uprights on the refectory-type table could be made up with framing and hardboard, but you must afford the luxury of a good, knot-free sheet of plywood for the table top.



The completed unit showing top swivelling to give access to cutlery compartment

If you can afford to buy  $\frac{1}{2}$  in. thick ply instead of  $\frac{3}{8}$  in., so much the better.

You may wonder why a refectory-type of table is used. It is solely for convenience. You don't want to have to pull out the table every time you sit on the box-seat. You want to be able to slide into the seat without disturbing the table. A refectory table, without the encumbrance of corner legs, allows this.

You will note the double-purpose value of the dinette. The table top swings around on an off-set peg to reveal quite a substantial compartment that can be used to hold cutlery,

serviettes and tablecloths. The box seat has a hinged lid that folds back to give access to quite a lot of room for storage.

On the table the 7 in. by 1 in. uprights, should be housed into the 4 in. by 2 in. feet. The 6 in. by 1 in. ends are screwed into position at right angles across the top of the uprights. The 6 in. by 1 in. sides are held with screws through the end pieces, whilst the bottom piece, to complete the cutlery compartment, is hardboard, which should be screwed in position with  $\frac{1}{2}$  in. countersunk screws. For the main screwing of the 1 in. thick wood, use good substantial screws at least 2 in. long.

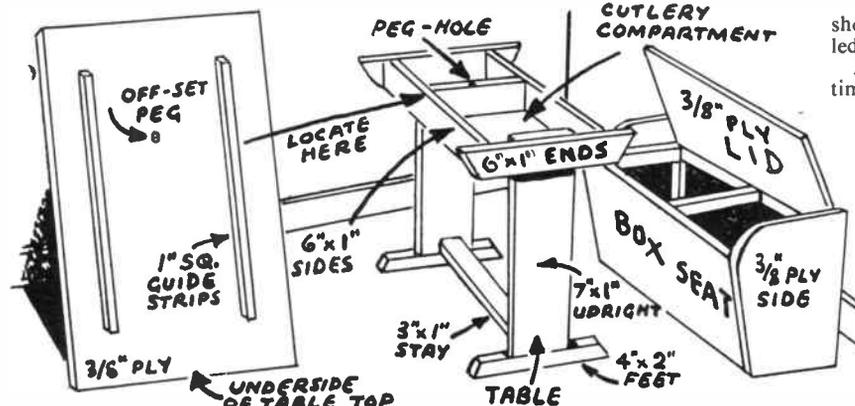
The 3 in. by 1 in. stay or footrest should be fitted by screwing into the ledge on which it rests on the feet.

A bearer piece, of 6 in. by 1 in. timber, is fitted inside the compartment space, by screwing through from the outside of the side pieces. It is off-set by being positioned at approximately one quarter of the length of the compartment.

Into its top edge is drilled, centrally and vertically, a  $\frac{1}{2}$  in. hole, 2 in. deep, and into which will fit the peg of  $\frac{1}{2}$  in. dowelling, fitted to the underside of the table top, and which will be the pivot on which the table top will revolve.

The table top should be of a size that will allow it to overhang the

● Continued on page 279



Quaint and amusing

# ODD BIRDS FOR THE GARDEN

WHEN a youngster is restless or unhappy, or merely deserving of a special treat, it is a useful accomplishment for an older friend or parent to create a novel new toy from familiar odds and ends. Pleasure is enhanced as the object slowly takes form, and finally there is the thrill of recognition as the finished plaything 'comes to life'.

By A. E. Ward

Birds have always inspired toy-makers, and it is one of the wonders of nature how endless is the variety of these creatures, based upon the form of an egg, and adorned with feathers, strange beaks, curious legs, feet, and colour. Potatoes, both regularly and eccentrically shaped, will provide the heads and bodies of an assortment of amusing and fantastic bird-like animals which will only be limited by the imagination of their maker.

Garden and household rubbish will provide your raw materials. Broken crockery, dried plant stems and sticks, glass fragments, bent wire, bright marbles, leaves, feathers, and frayed string will all suggest new species of birds to you. Short slim bamboo canes will provide stilt-like legs for tall birds and queer, twisting and branched twigs will suggest knobbly 'knees', and feet with toes for quaint specimens which may be posed with one leg raised.

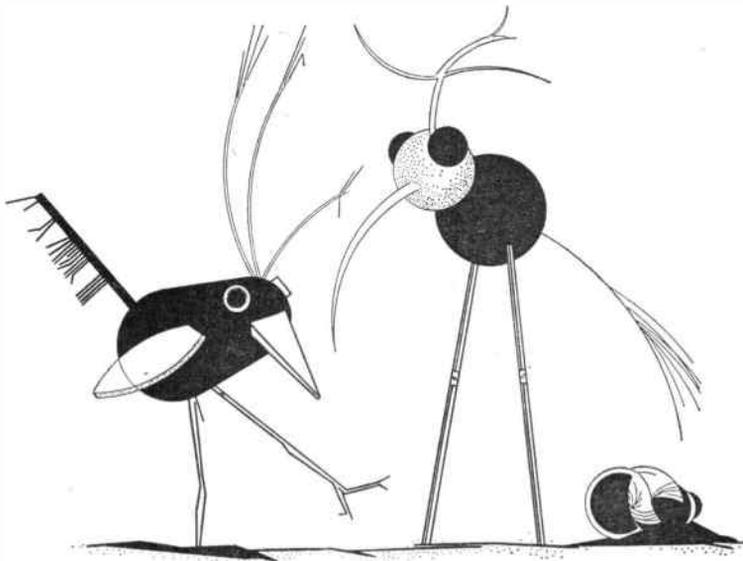
Your model should be made to stand

up by itself when one or both legs are pressed firmly into the garden soil. Head and body may be 'fused' in a single potato, or you can join two suitable vegetables together with a short stick 'peg'. Adapt twigs or dead grasses to form elegant crests, and select a long feather or a piece of twisted wire to serve as a tail. Coloured glass, pebbles or marbles will represent eyes.

In the illustration one of the completed models has a broken comb 'tail',

glass 'wings', a beak made of a piece of a smashed saucer, and eyes fashioned from the stem of a shattered clay pipe. The larger bird has bamboo legs, and eyes made of small coal lumps, and the empty snail shell. Some gardens abound in such shells, dull grey in colour. A round 'nest' of shells may be formed beneath the bird.

Let your young friend help in the work and suggest that the child make a second bird as a 'mate' for yours.



● Continued from page 278

## DOUBLE-PURPOSE DINETTE

side and end framing of the table by at least 6 in. all round. This should, of course, be allied to the position of the pivot peg.

The peg should be fitted by gluing into a tight-fitting hole drilled through the table top. If you fit the peg so that its grain runs in the same direction as that of the table top, it will be hardly noticeable, when glasspapered flat. It should be cut to protrude 1½ in. on its working end.

So that the table top is kept firm when in use, two 1 in. square guide strips are fitted to the underside, as shown. The distance between the *inside* edges of these strips should be the same as the overall width between the *outside* edges of the framing sides of the table. The table top 'drops' into position with

these guide strips. To swing back the table top to gain access to the cutlery compartment, the top is first lifted 1 in.

The box seat will need supporting in the centre by the fitting of a support of 2 in. by 1 in. timber. Use butt hinges for the seat, but if you prefer to make a 'drop-on' seat, this is easily accomplished by fitting ½ in. square wood all around the top edges of the framing of the box.

For a cushion for the seat you can use a piece of 1 in. thick foam rubber. Castors can be fitted to the underside of the table if desired.

For finishing, the unit can be either painted or stained and varnished. The table top could, with advantage, be covered with plastic sheeting, kept clean with a wipe over.

## STEADFAST SHEET SAW

THE latest addition to the Steadfast range of saws bears the stamp of another quality product from the Darwins Tool Division. The polished alloy spine of the Steadfast Sheet Saw is fitted with a shatterproof amber plastic handle, making this a very elegant job, besides being very comfortable to work with.

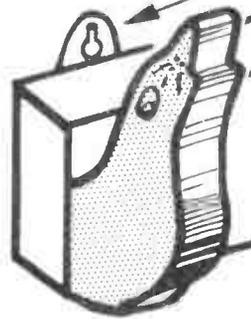
The 12 in. triangulated blade is of 'Cobaltcrom' special abrasion-resisting steel which is easily replaced by removing the four fixing bolts. Incidentally, another blade with an alternative pitch is included in the attractive pack, which costs 16s. 0d.

The saw is specially recommended for work on corrugations, laminates, asbestos, and plastics, besides the more normal jobs in wood and metal.



# ANIMAL QUOITS

HOBBIES  
WALL HANGER  
No. 6176



METHOD OF  
FIXING TO WALL



BACK BOARD CUT FROM 1 1/2" x 3/4" ST

'SARAH'  
SEAL

◁ 3

'MICK'  
MONKEY

◁ 5

'HORACE'  
HORSE

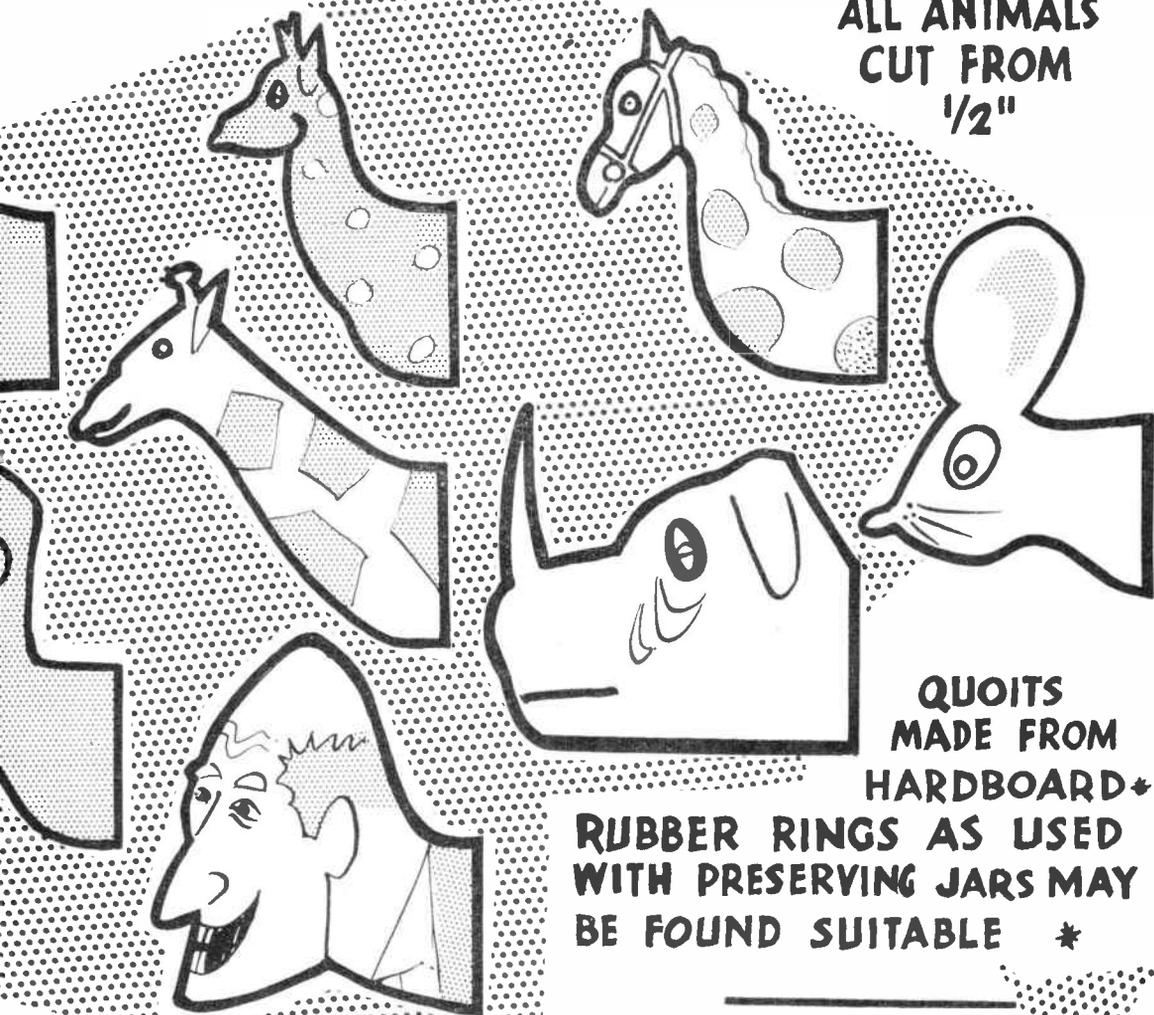
◁ 2

'GEORGE'  
GIRAFFE

◁ 7

\*  
OLD MAN

ALL ANIMALS  
CUT FROM  
1/2"



QUOITS  
MADE FROM  
HARDBOARD\*

RUBBER RINGS AS USED  
WITH PRESERVING JARS MAY  
BE FOUND SUITABLE \*

RIPWOOD · GLUE ANIMALS IN POSITIONS SHOWN

MISS A TURN  
REGGIE'  
RHINO

7 ▽

MINNIE'  
MOUSE

3 ▽

GERTIE'  
GOAT

2 ▽

DAISY'  
DEER

4 ▽

# Collecting Animal 'Signatures'

MUCH can be learned about the activities of animals and birds by studying the tracks which they make. It is most interesting, and a hobby that can be carried on at any time of the year.

There are several ways of tackling the job, and the easiest is to make pencil drawings on the spot which can be translated into a more permanent form with pen and ink at home. Photography can, of course, play a very important part in the collecting of tracks, and can lead to the formation of a very useful set of prints.

These collections can be housed in neat albums or filed in a card index cabinet. Making the permanent drawings, processing the photos and arranging them can be done on a wet day or during the winter evenings. The value of the collection is greatly increased by recording all the details concerning the track, and this will include the date, where seen, and what is most important, the exact measurements.

However well you may make a drawing or take a photograph it cannot compare with the actual thing, or at least with a perfect reproduction of it. It is not often possible to take the actual track and put it in your collection,

especially when found on very hard ground, but it is possible to make a plaster cast of it to keep as a permanent record.

Making plaster casts is an easy operation, and will increase your knowledge of the wild life of the countryside. Very little apparatus is necessary, and the cost can be kept

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*By A. F. Taylor*

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extremely low. All you need is some plaster of paris and a few strips of thin card. It should not be necessary to travel long distances to find your tracks, for the garden or even back yard will provide you with at least a few to start off with. As your collection grows, however, you will need to visit other places in the surrounding countryside, such as woods, footpaths or the banks of a babbling brook.

Having found a suitable track which you want to put in your collection you must first put a neat ring of card around it to hold the plaster in place while it is setting. A strip of stout paper can be used instead

of card, or if you use a piece of thin plastic sheet it may be used over and over again, and can be removed from the plaster cast much easier than card or paper. Paper clips will hold the ends of the ring together, and they can be easily removed when the plaster is set. This is clearly shown at A, where the ring has been placed round a track ready to be filled with plaster.

In order to get a good impression the ring should be just a little larger than the track you wish to copy. The height of the ring will, of course, vary with the size of the track, and for very small ones it need not be more than  $\frac{1}{2}$  in. A large one, on the other hand, may need a band at least 2 in. wide, especially if it is a deep impression made by a heavy animal.

The band should be placed round the track carefully, so as not to disturb it in any way. Press it

well down, so that when the plaster is poured in, none of it will escape. Put some plaster of paris in a basin or tin, and gradually add water, stirring all the time until the mixture is like a stiffish cream that can be poured.

Adding too much water prolongs the setting or even makes the mixture difficult to set properly. On the other hand if the plaster is too thick it will not run into all parts of the track, and you will get an imperfect impression.

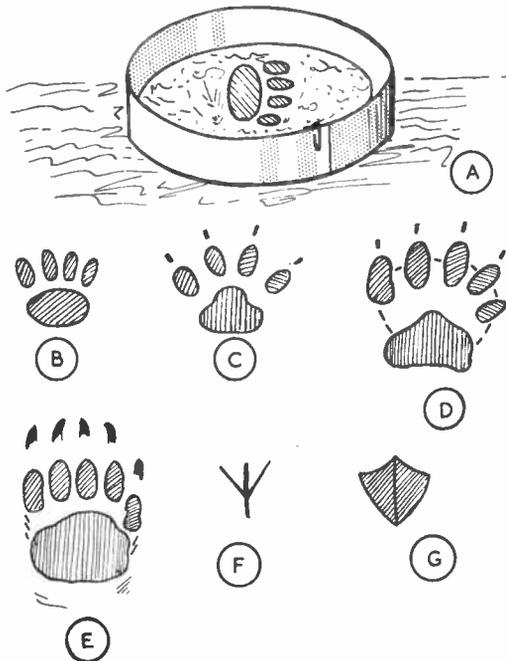
The time it takes for the plaster to set will depend on the temperature of the atmosphere, and may vary from a quarter of an hour upwards. After making a few casts you will soon determine when the plaster is set ready to move. A little care must be exercised here, especially if the ground is hard, when the cast must be slowly eased from the soil to avoid breakage.

It is a good idea to put the cast aside till next day to make sure that it has completely dried out, then any surplus soil can be removed. Carefully chip out the larger pieces, after which a quick wash will finish the job. Water will not hurt the plaster provided you do not overdo it.

Now for a few examples of the tracks you can hunt out and add to your collection. We are all familiar with footprints of the cat B, and the dog C, but somewhat more elusive yet most interesting are those of the otter D and badger E.

The tracks of feathered creatures such as game birds F, and of the water birds with webbed feet G, should be included in your collection, and there are plenty of examples of these.

Written in a very legible style these 'signatures' of the animals and other creatures of the countryside teach us much about their habits, and make a most interesting study.



---

## ANSWERS TO QUIZ (see page 277)

1. It should be — it's called a crochet;
2. Panels used to cover a flat roof;
3. Honeycomb — used mostly to support long stretch of joists under ground floor;
4. Laylight; 5. Mason's Mitre — one length is cut of profile of moulding to fit into other length;
6. A coarse fabric covering holding joints between building boards before plastering;
7. It is called a 'Soldier Arch' after the upright bricks over it.

# Dramatic Sounds for Tape Plays

**M**ANY tape recorder owners, especially if they belong to a club, like making recordings of playlets. However, many of them find reproduction of the appropriate incidental noises a great obstacle to dramatic realism.

By G. E. Gompers

Of course, it is very true that many sounds in every day life — such as of a car starting up, the drone of an overhead aeroplane, or the phut-phut of a motor boat — are best reproduced by themselves, and it is advisable to collect such sounds by using a small portable, battery-operated tape recorder. So that these sounds may be immediately available, mark what these recording tapes are, not only on the container, but also on the correct side of the spool, with self-adhesive labels.

When we think of outdoor tape recording, the bird recordings of the great Dr Ludwig Koch immediately come to mind. Naturally it cannot be hoped to attain his perfection, but with the aid of an appropriately curved or bowl-shaped article to press into service as a parabolic reflector, one might pull off something which would be a real surprise even to those who specialize. The reflector should be pointed in the direction of the object, such as the singing bird, and the microphone should be held, or fixed, so that the sensitive face points into the curve or bowl (not towards the object to be recorded). Thus the reflected sounds made into the bowl, or curve, make a better concentration than 'loose' sounds received from the free air.

Shops that specialize in practical jokes can be real treasure houses for sounds of all descriptions. The sound of broken glass is a speciality, created by little metal plates. Little mouth-operated wind machines can also be recommended. Bird warblers are not advised — they are seldom realistic. Far better to record real bird singing by the method described above, or else use one of the many excellent Koch recordings. A wooden rattle, such as used at football matches, can reproduce machine gun fire with amazing fidelity, while a friend of mine succeeded in reproducing the sound of a cackling hen by pulling a waxed string through an empty cardboard cream tub. Even the B.B.C. still depends on coconut

shells to reproduce the sound of horses' hooves.

A great variety of sounds, like the clump of heavy boots in the room above, a shower of H.E. bombs, stampeding cattle, and the patter of heavy rain, can be made by the use of a simple pounding board. This is a platform consisting of a sheet of plywood. The underneath is completely enclosed by strips of 2 in. by 2 in. wood, with only a hole bored, or slot cut, for the wire of the microphone, which is underneath the board. The sounds produced by this method are played by a second machine, when required, while the play is being recorded.

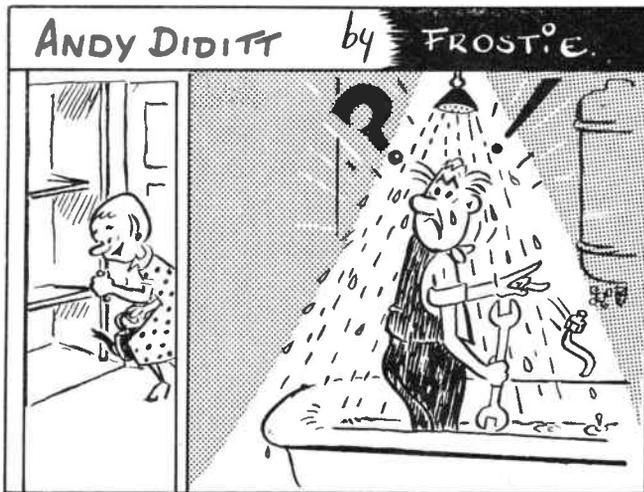
The record player is the greatest ally of all who wish to make tape plays. Apart from incidental music, an amazing number of sounds can be reproduced by the average three speed player. I have succeeded in creating ghostly whining by the simple expedient of playing a standard vocal on a 33 speed. The reverse process, that of playing a 33 disc at a standard speed, reproduces a series of weird sounds that could only be used with a scene in a parrot house, or perhaps if one is making a play about the Tower of Babel!

Second only to the record player as a sound making implement is the piano. I have heard a very convincing church organ created by playing long drawn out notes in the bass with the loud pedal on:

and on another occasion, some very eerie and ghostly music created by plucking the strings, again with the aid of the loud pedal. Apart from this, of course, a piano is useful for clock chimes and dinner gongs.

Another instrument that can be useful, but only if a skilled player is available, is the violin. I have heard bagpipes reproduced perfectly by it, as well as the sound of air raid sirens.

It must always be borne in mind that if dramatic realism is to be achieved, it is little use making sounds that only resemble their originals. In the days of the silent cinema the piano was made to resemble every conceivable sound, and this was quite all right when there was a visual image to associate the sound with the object making it. However, when only an aural medium is being used, only exact sounds can be really tolerated. Never make use of people who claim that they can reproduce any sound accurately with their mouths. The sounds that the human voice can reproduce really accurately are very limited, and mostly confined to sounds that have human and animal connections. Those train impersonations can convince only those that want to be fooled, even with the imaginative use of a microphone. Really phoney sounds can wreck all other dramatic effects, and may turn even the most serious of dramas into a farce.



“I’LL JUST TURN THE STOP TAP ON FOR A MINUTE, ANDY, — I WANT TO FILL THE KETTLE.”



THESE NOTES REFER CHIEFLY TO MIDLAND GARDENS. DUE ALLOWANCE SHOULD BE MADE FOR CHANGE OF LATITUDE.

**T**HE main efforts this month will be directed towards weeding and clearing up before the holidays. Try to get everything tidy before you go or you will be greeted by a mass of weeds when you return. Make arrangements for the lawn to be cut, and also ask a friend to attend to the greenhouse. Large plants of fuchsias, geraniums, etc. can be put outside in a shady spot. Sink the pots to the rims in the soil, putting some cinders in the bottom of the hole to prevent worms entering the pot. A good watering will last several days, and save extra work for your friend.

If you have a cool house August is the best month for taking cuttings of geraniums and fuchsias for bedding. Prepare the boxes by half filling with good quality loam or John Innes No. 1

compost. Fill the box to within  $\frac{1}{2}$  in. with clean sharp sand. Water well, and allow to drain for a few hours.

Fuchsia cuttings are spaced about 2 in., and geraniums  $2\frac{1}{2}$  in. to 3 in. apart. They will root readily at this time of the year, and will not need dusting with rooting hormones. Pinch the tops of geraniums when it is obvious that they are commencing to grow. Leave the fuchsias to grow on, and the tops can then be used for cuttings in March, so as to provide a later batch for bedding out to follow nemesia or sweet williams.

Geraniums can be potted at the end of February, and fuchsias at the end of March. The soil in the bottom of the boxes will provide enough nutriment for the cuttings until potting time.

**E**VERGREEN trees and shrubs are an asset to the garden, and make ideal gifts. Unfortunately, they are expensive to buy, but they can be easily propagated if you can obtain cuttings.

## PROPAGATE SOMETHING NEW

Beg them from friends, using young growth about 3 in. long, and plant in boxes. Fill the box to within  $\frac{1}{2}$  in. of the top with clean washed sand, and insert the cuttings to a depth of about 1 in. to  $1\frac{1}{2}$  in. Water well, and place in a cold frame which can be in partial shade.

The cuttings must be sprayed daily until October, when they can be brought into a cool house, and watered weekly. By May there will be signs of new growth, but do not hurry to pot up.

Some varieties may take up to two years to root, and should not be removed until new growth is obvious.

By this method you can provide yourself with many interesting evergreens.

(M.h.)

## JOB TO BE UNDERTAKEN THIS MONTH

- Make new strawberry bed.
- Protect wall fruits from birds.
- Summer prune fruit trees.
- Thin out apples, pears, and plums.
- Tie in new loganberry canes temporarily.
- Spray potatoes and tomatoes against blight.
- Sow spring cabbages, lettuces, and onions.
- Earth up celery and leeks.
- Disbud chrysanthemums according to variety.

- Feed cucumbers and tomatoes.
- Fumigate regularly.
- Water conophytums from 1st August onwards.
- Harden off plants required for indoors.

**In the cool and cold house**  
Sow schizanthus, nemesia, and other annuals for spring flowering.

- Use Azobenzene smokes for red spider on carnations.
- Top dress tomatoes.
- Pot on cinerarias and primulas.
- Prick out calceolarias.

**In the warm greenhouse**  
Pot up bulbs for Christmas flowering.

### The Practical Guide To Outside Buildings

by J. H. Arnison

**T**HE aim of this book is to place in the hands of householders the 'know-how' of doing all necessary building jobs connected with improvements to their property. Concrete paths and drives, brick or wooden garages, sheds, greenhouses, brick walls and fences, roofs, etc. all come within the scope of this book.

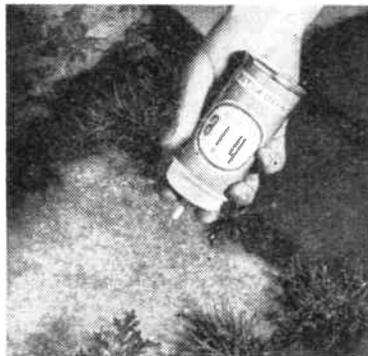
The many illustrations and diagrams make for easy reading of the text. It would be hard to find any job connected with the outside of a house, or its outbuildings, which this publication fails to cover.

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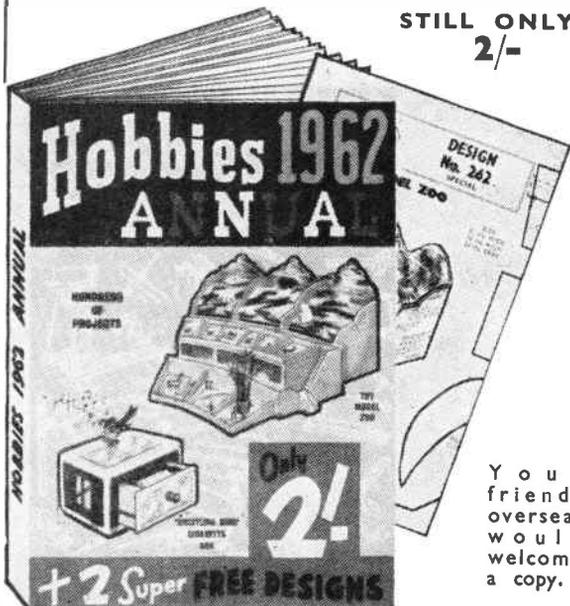
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You may ask yourself the question 'Shall I collect mint or used stamps?' Why not both, if you have the opportunity? The advantage of the mint stamp — that is, one that has just come from the counter — is that you can see the design so clearly. Used stamps certainly show that the specimen has done its work, but if the cancellation is at all heavy, then the design cannot be seen. It is the clearness of the design which is wanted, and you can see why collectors are so keen on the condition of their stamps. Not only should the design be clear and not spoiled by the heavy postmark, but the printing must be good as well.

Look at the first illustration and you will see an example of what is called 'Off-centre'. The reason for the term is obvious. The paper was not put into the machine for perforating accurately, with

the result that the perforations go through the design rather than dividing one stamp from the other. It is surprising what a large number of stamps are spoiled in this way, particularly Canadian issues. You should try to find well-centred specimens. Look through your duplicates, and very likely you will be able to find better specimens than you have in your album.

## IMPROVING A COLLECTION

Now have a look at the second illustration, and notice what a nice cancellation there is. Only the bottom corner of the stamp is marked, the design being left beautifully clear. If you purchased a lot of these stamps it is most likely that you would find they all had the same kind of mark. This is called 'cancelled to order'. If you look in the catalogue you will also find that the price of these specimens is about a third of the circular date-stamped type. These are remainders of stamps that have been cancelled so that they should not be taken as mint specimens.

At one time a device like this was used for cancelling postal stamps, but in such cases the mark will be found practically covering the stamp, whereas these have only just one corner touched.

Before we leave the question of condition, do take care to see that all stamps are as clean as possible, and that the postmark does not spoil the stamp. Be particular with stamps of your own country. They really should be perfect.

No torn stamp should find a place in your album unless it is what is called a 'space filler', that is to say a stamp, a

perfect specimen of which would cost considerably more than you could afford. In such a case one does admit a damaged one to fill the space.

A curious case arises from this, however. Look at the third illustration, and you will almost certainly say 'Well that's torn pretty badly; fancy putting that in an album!' Now this is rather an interesting specimen. It is a stamp from Afghanistan, and there the usual method of cancellation was by cutting or tearing out a piece of the stamp. So you cannot hope to have a complete used stamp. Luckily no other countries employed this method of cancellation.

Now we have to tackle a question that many young collectors shirk. What about watermarks? Is it necessary to take any notice of them? They are difficult to see, and anyway, they do not make any difference to the design on the front of the stamp. Both of these statements are correct. Frequently they are very difficult to see, but remember they do make a very great difference to the value. Let us give an example. Look at the fourth illustration. Nearly all of you will have this very common stamp from the Transvaal. Hold it up to the light. Looking through the stamp you will probably see fairly clearly the letters C.A. and an outline crown. Possibly you will see more than one set of letters, and more than one crown. But if you are lucky, instead of seeing letters and a crown, you will see an anchor with a piece of rope twined round it. Then you will have a stamp catalogued at £40 instead of one worth a penny or so.

What happened to give this error was that someone fed a piece of paper which was intended for the printing of stamps from Cape of Good Hope into the machine when the Transvaal stamps were being printed. If you look at a Cape of Good Hope stamp you will see the crown and anchor.

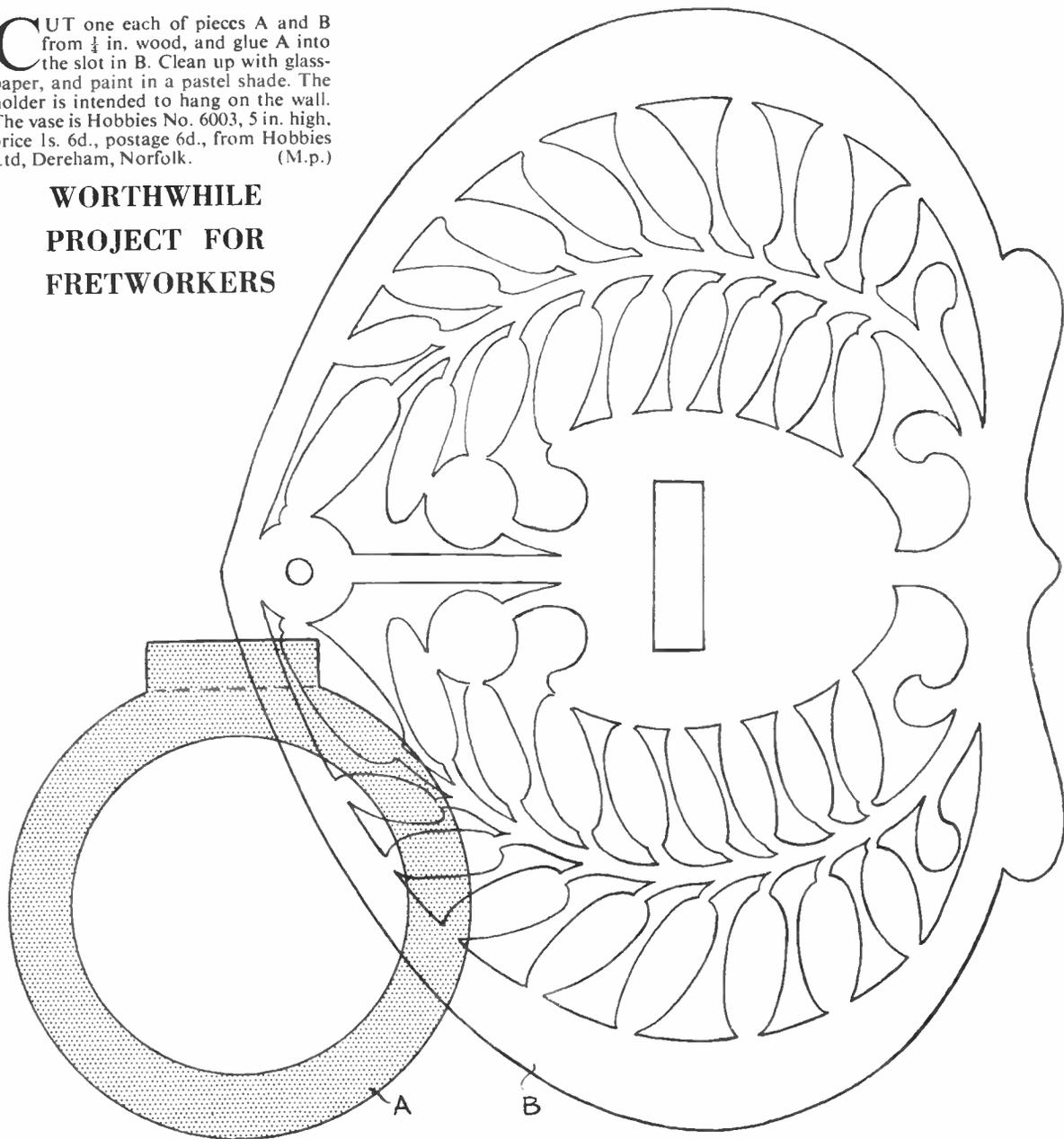
So you see that if you do not take any notice of watermarks you will very likely lose the chance of finding some good stamps. When you mount a stamp, why not write the type of watermark lightly in pencil just under the stamp? No one will see the mark, and you can easily rub it out if you wish to change the position of the stamp. (L.P.V.V.)



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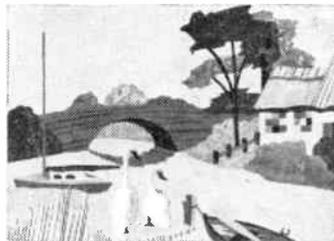
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