

HOBBIES

weekly

7th AUGUST 1963

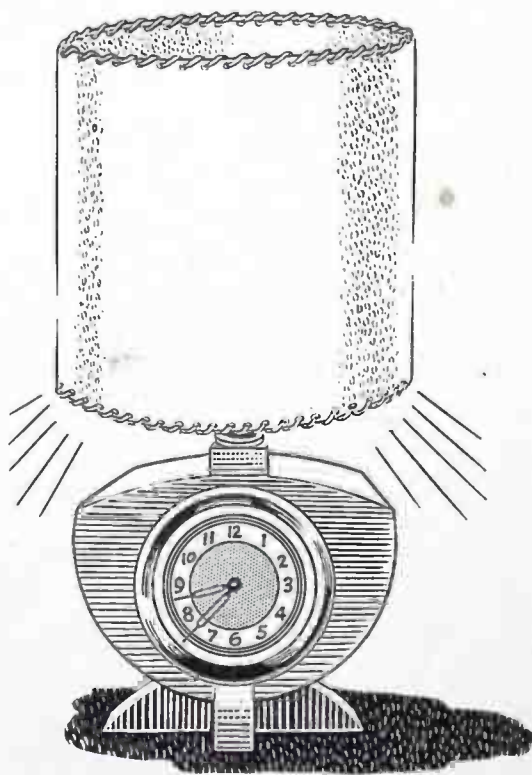
VOL. 136

NUMBER 3530

★ **FREE**
Design
inside

Make this
elegant

CLOCK
TABLE
LAMP



FOR CRAFTSMEN OF ALL AGES

6^D



THIS week I propose to write about some of the many cases where one should be careful not to separate stamps but to mount them all as one block in the album.

There seems to be an idea among young collectors that they should not have any duplicates in their album; they count their collection and are justly proud of the fact that they have so many stamps and that they are all different. That is all very understandable and correct; it would be a great pity to spoil an otherwise nice collection by mounting a number of stamps which are all the same. But it is a different matter if one receives what is known as a block and mounts that as a unit.

For one thing a single used stamp very seldom has the complete postmark. If it has, then as a specimen it will most likely be so covered that it will be impossible to see the design. If, however, the postmark is over four stamps then only part will be on each stamp and it will be possible to see the design: albeit

part of the design will come from one part of the block and part from another.

If, then, you do get a block of four stamps do not part them but mount it as a whole. This may take rather a lot of room in a small album, but after all isn't it a book that you want to fill with stamps? Then fill it!

DO NOT SEPARATE

By L. P. V. Veale

Another use for a block is to illustrate an error. Suppose, for example, a stamp has a small error. Then if you can see this error together with the true specimen you will be able to appreciate the difference much more easily. You may have the error as a single stamp and

also another perfect specimen as a single stamp and then put them side by side in the album. But if you could obtain a block of stamps one of which has the error and the others correct then you have the ideal.

In the block of four stamps illustrated from the Union of South Africa — the Silver Jubilee issue — the bottom right hand stamp has a vertical line just through the ear of King George V. The other stamps do not have any such line. This error is called the 'Cleft Skull'.

Booklet Panes

It has become fashionable now to collect booklets or booklet panes, that is to say all the stamps from a page of a booklet. In England all the stamps from a booklet are the same as a single stamp bought over the counter at a post office; that is to say the perforations exist on all four sides of the stamp. Sometimes they are cut into a trifle, but the perforations are there.

Very occasionally indeed the perforations are missing from between some of the stamps. Readers may recall that we had a pane of 4d. stamps illustrated in these pages, and a very nice price it commanded — £10.

Many of the booklet stamps from other countries have one or more sides imperforate, but some countries also print their sheets of stamps with the bottom or side imperforate, notably the U.S.A. You will often see a stamp with one side a 'straight edge' as it is called, and these are not looked upon with favour. They have no inflated value and if you have any in your collection then try to get the perfect type as soon as possible.

As the English booklet stamps are exactly the same as the ordinary specimens torn from a sheet and bought over the counter, one can only identify them by having a complete pane together with the narrow stamp edging.

There is, however, one point worth mentioning. It is from these booklets that one obtains the various placings of watermarks — the inverted, the sideways and so on. One of the most interesting of the English panes is the example in which three penny stamps appear with three labels attached, making a pane of six. The three labels bear words of advice such as — 'Pack your parcels securely', 'Address your letters correctly', and 'Post early in the day.' These three are on the Queen Elizabeth II stamps while the King George VI is worded '1d. Minimum inland printed paper rate', attached to the 1d. stamps from booklets. If you have one of these panes of booklet stamps then they should most certainly be kept intact.

The shilling books

We now have most of the big post

offices with stamp machines outside selling the 2s. book of stamps so that naturally they are the most common. Many people think the 2s. book is the cheapest there is, but there is also the 1s. containing four stamps at 1½d., four at 1d. and four at ¾d. These are not nearly so easy to obtain, and if you have one then keep it as it is.

A point to be remembered is that with all the British booklets the value of the stamps is exactly what you pay for the book — there is no charge for the convenience of having the stamps all together in the booklet. But some countries, such as Canada, make a charge for this service amounting to 1c for every 24 cents worth of stamps.

As mentioned, all our booklet stamps have complete perforations, and so do the coils. But coil stamps from other countries are in many cases without perforation either at the top and bottom or at the sides, according to the way in which the coils are fed; these again are collectable specimens. Frequently they have a different perforation, some as low as 8½.

Now another type of block. Up to 1947 British stamps were printed with a 'control' number in the margin and then it was the thing to collect the bottom left hand corner of a sheet with this number attached. But now this has been discontinued and there is only the cylinder number which people do not worry about.

A country such as Canada prints particulars of the stamps in the four corners of the sheet. For example, they would have for the 2c polar bear of 1953:



Bottom right — the 'Cleft Skull'

'Faune sauvage du Canada — ours blanc Canadian Bank Note Co., Limited, Ottawa No. 2.' A block with this attached would be known as an 'Imprint Block' and this is worth considerably more than the price of four stamps.

Miniature sheets

Around 1930 the idea of miniature sheets came to the fore. They are really nothing more than souvenirs — generally four stamps with a margin of stamp edging, and perhaps a few words describing the reason for their being printed. One usual occasion for their being sold was a stamp exhibition. For example, the miniature sheet illustrated was to commemorate the Johannesburg International Philatelic Exhibition —

hence the overprint JIPEX 1936. They could be used for postage, but it is a pity to split them and they are generally left as a souvenir.

In 1947, on the occasion of the Centenary International Philatelic Exhibition at New York, the U.S.A. issued a sheet 9.7 x 6.7 cms. On this they printed reproductions of the stamps that were issued just 100 years before. Again they were available for postage but measure out 9.7 x 6.7 and you will see that you need quite a large envelope to take them.

Well this should have indicated that it is not wise to tear all stamps apart as soon as they come into your possession. Keep them intact until you are sure that no damage is done by separation.

CZECHOSLOVAKIA — SPACE RESEARCH SET

CZECHOSLOVAKIA issued on April 25, a set of six stamps depicting various space craft and rockets. Values and details are:

30 h Sun, Mercury and Venus.

Rocket round the Sun. Colours: red-violet and yellow.

50 h Earth, Rockets and Sputniks, Colours: blue and green.

60 h Moon and Space craft. Colours:

blue-green and blue.

1.60 Kcs Mars with an automatic interplanetary station. Colours: black and orange-red.

1.60 Kcs Jupiter with an atomic rocket. Colours: dark brown and green.

2 Kcs Saturn and an interplanetary rocket on its return flight. Colours: dark-violet and yellow-green.

10 YEARS OF TELEVISION

To commemorate the 10th anniversary of Czechoslovak Television, there was issued on April 25th, a set of two stamps of the following denominations, designs and colours:

40 h Television camera, aerial mast, television set. Colours: dark blue and red-brown.

60 h Aerial mast of television transmitter. Colours: red and light blue.



The Johannesburg miniatures



A fascinating method

DRAWINGS FROM NEGATIVES

INTERESTING drawings can be made from negatives, and not much skill is required. The size of the finished drawing can be chosen to suit an existing picture frame, or a frame can be made afterwards, to suit. Local views and buildings, drawn in this way, will do for various rooms, or for the hall, or can be kept in an album.

Two methods can be used to obtain the image which acts as a guide during drawing. First, the drawing may be produced directly on any suitable card or paper, such as strong drawing paper, the image being thrown by an enlarger or lens. Or a weak photographic enlargement can be made, and the photo image is afterwards bleached away, leaving the drawing.



By 'Photographer'

The drawings shown were made with indian ink. It is possible to use crayon or pencil, or coloured pencils, or even to paint in the image. Tastefully coloured reproductions can be very attractive. If the picture is made directly on drawing paper, any painting or drawing process normally employed may be used, such as watercolours. But if a bleached enlargement is used, the picture must be in waterproof drawing ink.

With both methods, items which are present in the photo or negative, but which are not wanted in the finished picture, can be omitted. This includes motor vehicles, pedestrians, electric and telephone wires and poles, and many similar things which are felt to be out of keeping with the picture.

It is possible to produce portraits and similar drawings in the same way, but it will be found that much more skill is needed in the use of the pen or pencil. So buildings, scenes and views, and other subjects of this type are probably best, at least for the first attempts.

Drawing direct

This is the simpler method, as no chemicals or processing are required. If an enlarger is available, nothing else will be needed except for the drawing paper and ink (or pencil or colours). A simple type of projector or enlarger can also be made as shown later.

There is no need to work in darkness, but general lighting must be reasonably

subdued, so that the projected image can be clearly seen. A comfortable position at a table is best, and a table lamp may be kept near, so that the drawing can be observed by direct light from time to time.

The drawing paper or card is attached to a drawing board, or to the enlarger baseboard, using drawing pins. The negative is placed in the enlarger so that the projected image is the right way up, and the height of the enlarger head is adjusted until the picture is of the size wanted. Unrequired detail round the edge of the picture can be ignored, only the building or other feature being drawn.

The enlarger head is locked in place as movement will alter the size or position of the image. The picture is then drawn, ink (or pencil) being applied where light falls. That is, all bright parts of the image are shaded in.

Shading is roughly proportional to the light falling. Parts of the image that appear very bright on the paper are filled in almost completely black, and dark parts of the image are left white, or nearly so.

The finished picture can be made on the enlarger baseboard, or the outline can be drawn in, and shading finished later, by general light. Strong strokes of the pen or pencil can be made in the correct direction for roof tiles, or brickwork, rather than trying to copy every detail exactly.

If the drawing is done on the enlarger baseboard, a light is switched on occasionally, to see how the picture appears.

Bleaching process

As mentioned, a weak enlargement is made on photographic paper, as a guide while drawing, and the image is afterwards removed. For this purpose, enlarging paper with a matt surface is best. Glossy papers will not take pencil or ink well.

An enlargement is made to the size of the required picture. Whole plate (6½ in. by 8½ in.) will do well for small pictures. The required building or other feature is enlarged to fill the whole picture area, in the usual way.

The enlargement should be quite weak, so the exposure and development should be shorter than usual. All that is required is a weak outline with some tonal values. The enlargement is fixed and washed in the usual way.

An alum bath is then made by dissolving ½ oz. of alum in 10 oz. of water, and the enlargement is left in this, with occasional agitation, for about 15 to 20 minutes.

The enlargement is then dried, care being taken to keep it flat. This can be done by allowing it to dry in the normal way until just damp, then leaving it pressed between clean paper until completely dry.

The picture is then drawn with waterproof ink. Dark parts of the enlargement are inked in, and white parts left clear, or almost clear, to build up suitable tones. Unwanted details or items are not drawn over.

A bleach bath and hypo bath should be prepared. For the bleach bath, 1 drachm of iodine flakes will be required,

and 3 drachms of potassium iodide. These are mixed, and rather less than ¼ oz. of water is added, the whole being stirred until the chemicals are dissolved. More water is then added, to make up 10 oz. The hypo bath consists of 2 oz. of hypo in 10 oz. of water. The hypo will dissolve readily if the water is warm, then left to cool.

The picture is placed in the iodine bath until it appears quite opaque. It is then given a quick wash, and placed in the hypo until the paper has cleared. It should then be washed and dried in the usual way for a photographic enlargement, though mopping the surface with a sponge is best omitted.

If tightly corked in a bottle, the iodine bath will keep. After bleaching, nothing should remain except the drawn picture.

Enlarger

An enlarger which will project an image to permit copying can be of quite simple type. Stray light which escapes from the lamphouse or elsewhere will not matter. Nor need the projected image be very sharp towards the edges of the picture, as the image is merely a guide while drawing. So a simple arrangement which would give poor results when making photographic enlargements can be used.

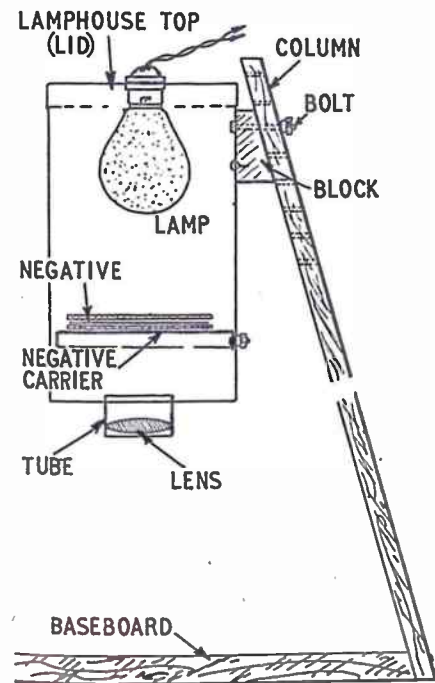


Fig. 1 — Enlarger for copying purpose

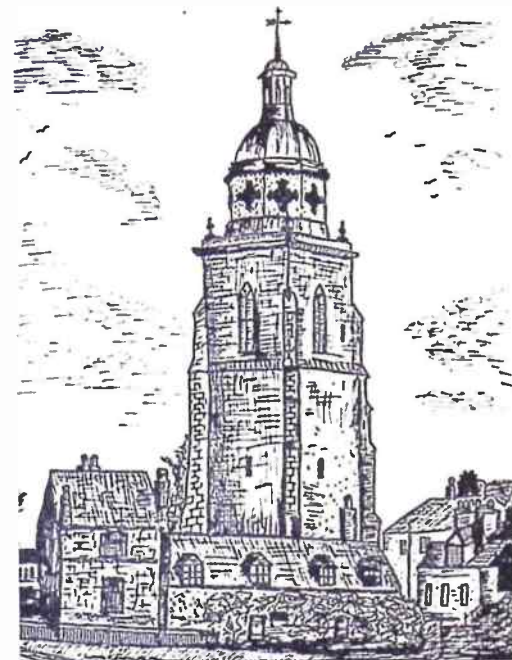


Fig. 1 shows constructional details of a suitable enlarger or projector. The baseboard is of stout wood, about 12 in. by 16 in. by 1½ in., or according to the size of picture wanted, and materials to hand. The column is 2 in. by 1 in. or 3 in. by 1 in. stripwood, 30 in. long. It is screwed to the baseboard at a slight angle, as shown.

The lamphouse is a large tin. One about 5 in. or more in diameter, and 8 in. or 9 in. long, will do well. A shaped block of wood is screwed to the lamphouse, so that the lamphouse is vertical. A bolt passes through lamphouse, block and column. Several holes are drilled in the column, so that the height of the lamphouse can be changed.

The lamp is a 40 watt or 60 watt household bulb, in holder. A ring of ¼ in. holes is drilled round the holder, so the hot air can escape. A number of holes are also drilled in the lamphouse, low down, near the column. If there is no air

circulation, the tin will become very hot.

The negative carrier is a tin lid a little smaller than the inside of the tin, and fixed by a single bolt at the back. This bolt may be passed through one of several holes, to adjust the height of the carrier. For 2½ in. sq. negatives, a hole 2 in. by 2 in. is cut in the lid, exactly below the lamp. The negative is placed between pieces of glass, emulsion side down, and rested on the carrier. The lamphouse top can then be pushed on.

The lens focal length is roughly equal to the diagonal of the negative. That is, about 3 in. to 4½ in. for 2½ in. sq. negatives. It is fitted in a card tube, and this tube is pushed in a hole in the lamphouse bottom.

To obtain a sharp image, the lens tube is moved up or down, as required. The height of the negative carrier can be changed, if a first test shows this is necessary. If a larger image is wanted, the lamphouse is moved higher up the column, and the picture is again brought into sharp focus by pushing the lens tube slightly in.

Simple magnifying lenses will give good definition at the centre of the picture, but poor definition towards the

● Continued on page 280

Finishing Your Punch & Judy



There is a gaudy fairground spirit about Punch and Judy, not only in the play itself but in the crude and lively carving, the garish painting and the colourful costuming of the wooden actors. After carving the heads as described in a previous article the next stage is the construction of the bodies.

By C. C. Somerville

These are no more than loose fitting sleeves which slip over the operator's hand. Although the costumes can be very ornate and characteristic the basic garment is very simple. This is illustrated in Fig. 1. It also shows how the operator lays his hand on a sheet of paper to obtain a pattern for the 'glove'. When drawing around your hand, err on the side of largeness and allow plenty of material for the hem. The puppet arms can be made slightly longer but this will necessitate cardboard tubes glued to the puppet hands as your own finger and thumb will not be long enough.

Punch has the most elaborate costume, along the lines illustrated in Fig. 2. Once a basic garment is made for each doll it is a simple matter to add further items of adornment much the same as human clothes are fitted. Perhaps a little feminine assistance will be in order here. Punch's paunch and humped back are shaped in material and firmly stuffed before stitching to the basic garment.

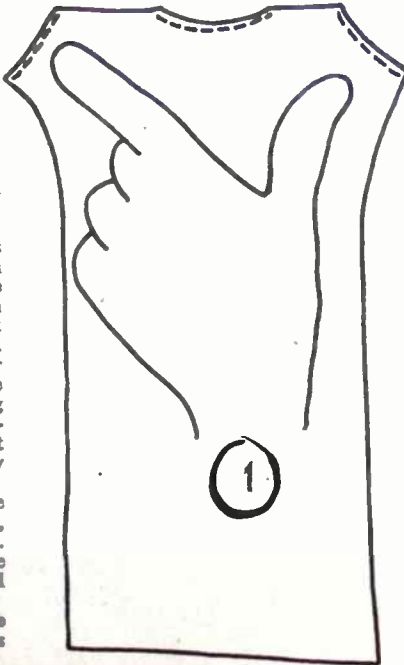
Traditionally the puppets are legless, except for Mr. Punch. In fact these legs are not animated, save for flicking them over the playboard to give an appearance of sitting. They are easily made from two lengths of dowel wood hinged at the centre. The feet are roughly carved from scrap. Knee breeches are glued or stapled to the upper leg, and these breeches serve as the means of attaching the limbs to the front of the basic garment. The construction and attachment of these legs will be made clear by reference to Figs. 3 and 4.

The painting of the puppets can be quite crude but should be colourful, with brilliant vermilion cheeks and lips. The heads of both Punch and Judy are equipped with equally red noses and chins.

Fig. 5. shows the construction of the crocodile, not mentioned in the previous

article. This is no more than two flat pieces of wood very loosely hinged with a leather strip at one end. If the wood is thick enough the details of the head can be carved, otherwise add these in papier-mâché or plastic wood. The teeth, too, are modelled in plastic wood over projecting nails in the wooden jaws. A loose sleeve of green or green and yellow material completes the monster.

The stage or booth in which the performer hides while he operates the dolls, is known as the 'fit-up' and the reed which produces the shrill voice of Punch is called a 'swazzle' or 'call'.

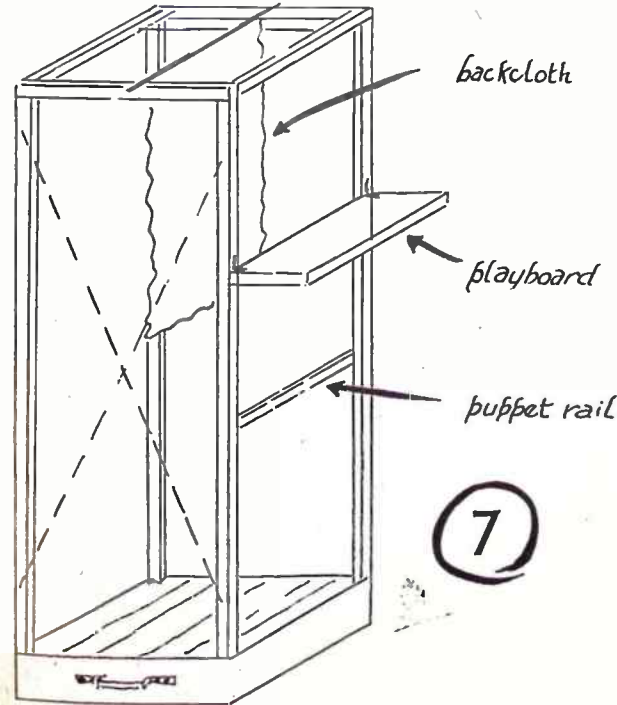
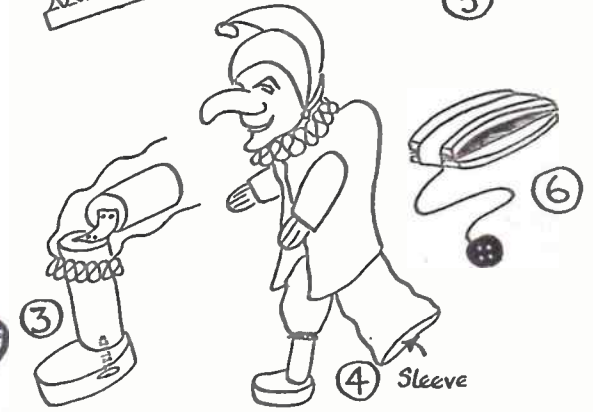
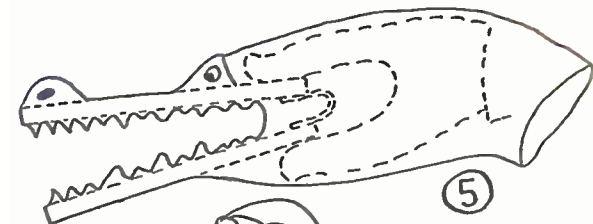


This is usually made of silver. Two strips about 1 inch by 1/4 inch are slightly curved and strapped together with tape. There is a 1/2 inch strip of tape between them to act as a reed. The tiny instrument is shown in Fig. 6. It is common for modern Punch showmen to make their own swazzle from a silver florin hammered out and shaped. It is however an offence to so use a coin of the realm. Anyway it is hardly worth the trouble since an efficient call can be quite cheaply purchased from: Supreme Magic Co., 64, High Street, Bideford, Devon.

The reason the illustration shows a thread attached to the swazzle, which terminates in a small button, is for safety. It is not uncommon for a showman, in the heat of the show, to swallow his swazzle. By leaving an attached thread hanging from the corner of his mouth he can haul the instrument back should he accidentally swallow it. This, too, is the reason for the silver construction, since silver is non-poisonous.

The use of the swazzle is not easy to describe, it is rather like swimming or riding a bike. It is a knack which suddenly gels after seemingly unprogressive practice. Place the swazzle on your tongue, running across the mouth. Keeping the opening parallel with your lips work it to the back of your tongue. Now speak the words in your throat. At first you will achieve only a shrill croaking sound, but eventually you will find you can make definite vowel sounds. A simpler method is to hold the swazzle between the teeth and blow through it in a rough approximation of the words, but working with the instrument at the back of the mouth is far superior. In both cases, when speaking in your normal voice for the other characters the swazzle is switched to the side of the mouth where between teeth and cheek it presents little obstacle to comfortable speech.

The construction of the fit-up is standard woodworking procedure and



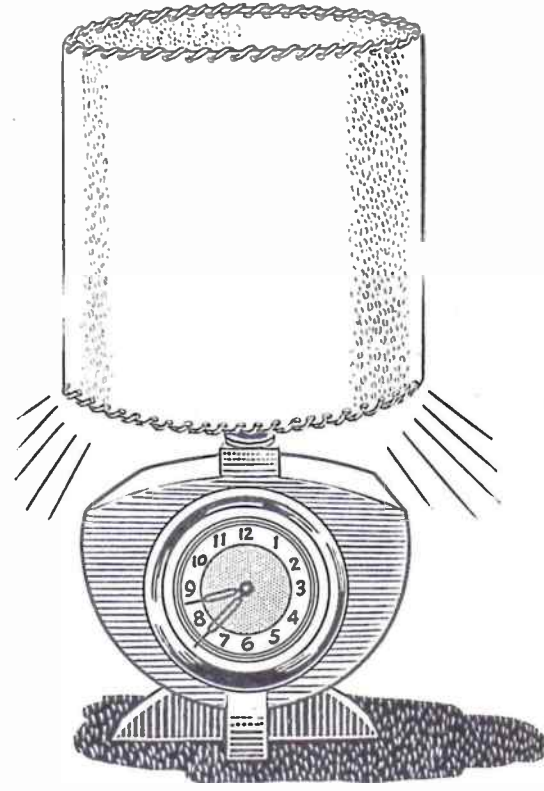
so a brief description only will be in order. A sketch of the fit up can be seen in Fig. 7. The foundation is a wooden box around 6 inches deep and 2 foot 6 inches square. In this box are packed the dolls, properties and curtains. It must be strong enough for the showman to stand on. The lid is cut away at the corners to allow four posts to enter into the box, where they fit in slots to hold them upright. Posts are of 2 in. by 1 in. wood. My box is made from 1 in. tongue and groove planks on a 2 in. by 1 in. framework.

The four uprights are 7 feet long, but can be varied to suit operators of different heights. I am 5 ft. 10 in. and find that the playboard has to be just over 5 ft. high to conceal me. By using a 7 ft. fit-up I have about two feet of height to the actual stage opening. I use the overhead method of manipulation shown in Fig. 8A, but the method at B allows a lower fit-up.

Four more pieces of 2 in. by 1 in. are bolted round the top of the posts. A fifth piece is bolted across the front at about waist level. This has hooks screwed into it from which hang the puppets by means of a curtain ring stitched to the hem of their costumes.

The proscenium opening should be about twice the visible height of the puppets. The top is formed by a pelmet hanging from the wooden bar bolted to the uprights. The bottom is a shelf some

Instructions for making TWIN-PURPOSE CLOCK AND TABLE LAMP



bottom edges. The wire support is incorporated when thonging the bottom edge.
Holes will be made for thonging by a punch. A well-made pair of punch pliers is obtainable from Hobbies Ltd. and branches, which is ideal for such

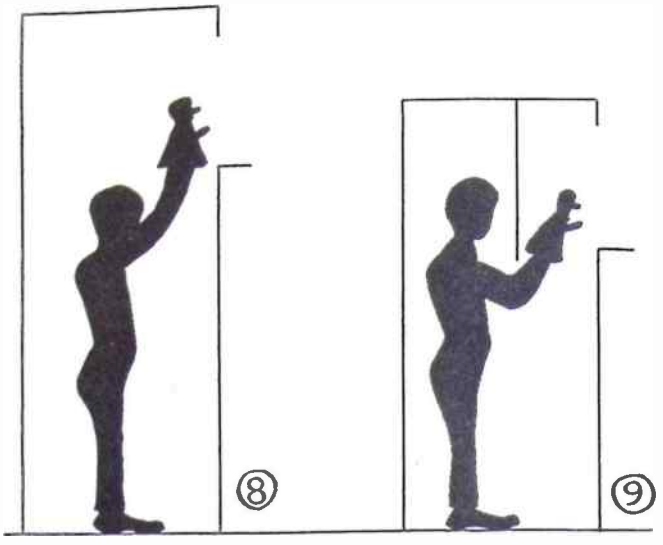
*
* Make it for 27/9 *
* Hobbies Kit No. 3530 for making *
* the Clock Table Lamp contains *
* all wood, materials, electrical *
* fittings etc.; also included is a *
* some 30-hour clock movement. *
* Kits price 27/9 from all branches *
* or direct from Hobbies Ltd., *
* Dereham, Norfolk (post 2/-extra). *
* *****

work on Crinothene or parchment. The price is 3. 11d. (post 7½d.)
A low wattage bulb only must be used in the lamp to prevent heat distortion of the shade, and about 40 watts is recommended.
The clock is inserted from the front after removing the back plate and key, etc., which are finally replaced in position.

FOR YOUR LAYOUT



Rear engined Formula 1 Ferrari. Scale 62:1, a Matchbox model, price 1/9.
Available from all Hobbies Branches



to keep it fast and lively. Speed is half the charm of the Punch show.
When you know the words off by heart and can perform the action slickly without fumbling — and not until — try your show before an audience. Then you will have your reward in the laughter that rings forth and the pleasure you give. You are a member of the honourable and traditional profession of Punch-men, surely one of the strangest and most colourful in the world.

3 or 4 inches deep. This 'playboard' is fixed by means of metal angle brackets.

The final job is of bracing. This can be done with thin wood battens bolted on diagonally. Unfortunately this adds a deal of weight to the fit-up. An alternative is to use picture cord fixed around cleats to form a taut cross-stay. This may be unnecessary if the covering material for the booth is of strong material and is held securely in position by press studs, the type with a screw shank on the male section. This itself will serve to hold the frame in position.

Whatever the material, the booth cover should be gay. Traditionally it is of a red and white or yellow striped cloth.

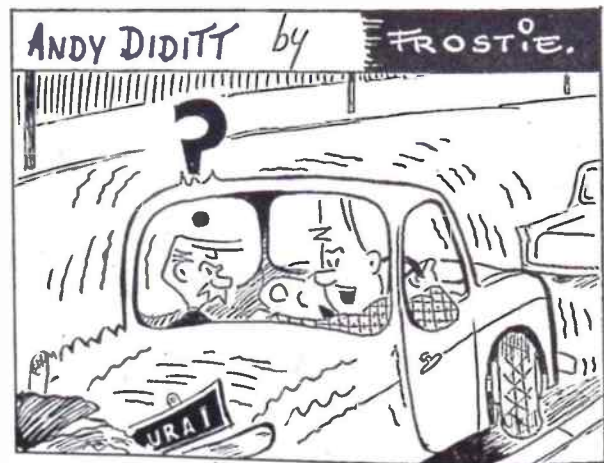
The task of manipulating the puppets can only be achieved with practice. The hand is inserted in the glove, the head stick being gripped with the second, third and fourth fingers. The thumb enters one armhole and the forefinger the other. Put a puppet on your hand and bob it up over the playboard. Make it walk from side to side, gesticulate, rub its nose, clap hands, rub its eyes, pick up an object and jig about. You will quickly appreciate its possibilities. Try different movements in front of a mirror; you will be surprised at their lifelike but comic character. Get to know the feel of each puppet thoroughly before you attempt to learn the play, and when you come to rehearse this try

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DRAWINGS FROM YOUR NEGATIVES

edges and corners. If necessary, overall definition can be improved by 'stopping down' the lens. To do this, two or three discs of card are cut, with holes of varying size, and one of these is placed in the tube, so that light can shine through the centre of the lens only. The smaller the hole or stop, the better will definition become. However, small holes will reduce the brightness of the image, so this limits the stopping down.

An enlarging lens, or doublet, will naturally give much better results. If the apparatus is ever to be used for making photo enlargements, a flashed opal lamp, as used in enlargers, should be used. It is also necessary to place a piece of flashed opal glass on the negative, to secure even illumination. The inside of the lamphouse should also be matt black, and stray light must not be allowed to escape as this would fog the enlargement.



"THE PART I DON'T LIKE ABOUT PARKING A CAR IS THIS NOISY CRASHING SOUND"

THIS dual-purpose article for the home is in the form of a neat clock-stand in which is incorporated an electric lamp. It is therefore ideal for use as a television or a bedside light. There is no switch incorporated on the model, but it is suggested that it would be ideal to add a hanging pear switch. As a permanent light it could be fitted to a plug.

Hobbies kit of materials includes all the wood required and Crinothene for the shade, together with wire and thonging, and the electric fittings such as lamp-holder, nipple and flex. There is also a 30-hour clock movement of handsome pattern and thoroughly reliable mechanism, the fitting of which is quite simple.

All the illustrations required for making the lamp are shown full size on the design sheet. The wood parts should be traced and transferred to the appropriate thicknesses and cut out neatly.

Study Fig. 1, which is a sectional diagram showing the general construction and the position of the clock, flex, lamp-holder, etc. Note that the flex comes out at the back of the clock case

and is threaded through a screw-eye in the base (4).

Fig. 2 shows how the various pieces are glued together, thus leaving a channel for the flex which is passed through from behind. After gluing up the case it should be finished before fitting the lamp-holder and clock. Clean up the woodwork with glasspaper and finish with paint or stain and varnish according to individual taste.

Now fit the nipple with three screws and connect the flex to the lamp-holder in the usual way.

Fig. 3 shows the make-up of the shade and its support. The wire support is bent and soldered as shown on the design sheet. It is incorporated into the shade when thonging is carried out. The shade consists of a 'drum' of Crinothene to the approximate dimensions shown, and can be of double thickness if subdued lighting is required, such as for a TV light or use in a sick room. When the top and lower edges are thonged with coloured plastic in the kit, circles of plastic-covered wire are incorporated as shown in the sketch to strengthen the top and

THE CHARM OF TAPESTRY

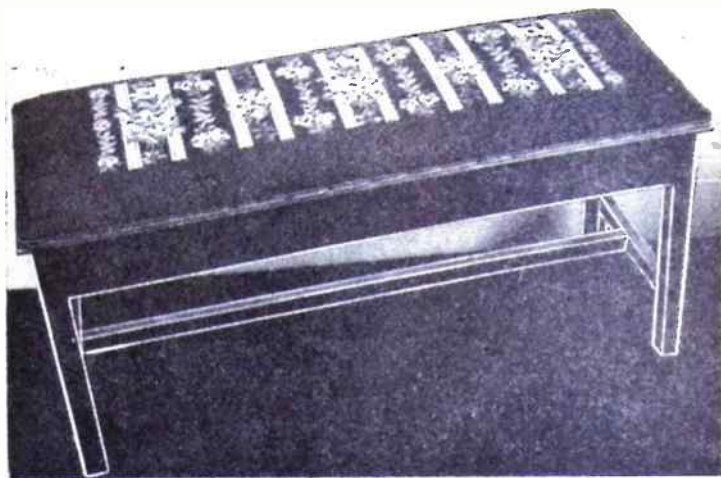
TAPESTRY is one of our oldest handicrafts and many rare pieces are still in existence. It is a fascinating craft for all ages and one should not be disturbed by the fact that tremendous examples, large enough to cover a wall, can be seen at Hampton Court.

Long ago children of tender years would spend their leisure time making a sampler in tapestry stitches. Moreover, both men and women have devoted themselves to this craft with much pleasure and perhaps the last major work

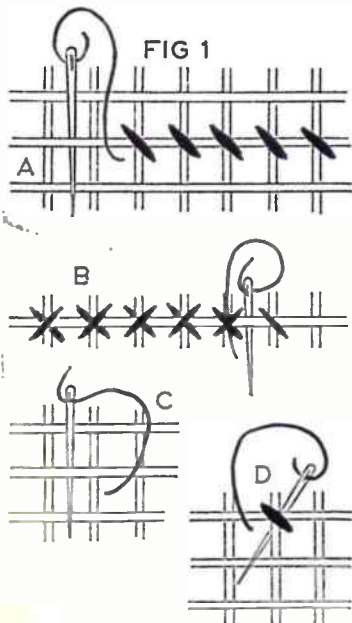
By Anne Bradford

of any importance is the tapestry specially prepared for the new Coventry Cathedral.

The beginner in tapestry should aim at learning the few basic stitches and it will be found more satisfying to tackle smaller projects which can be quickly finished. A napkin ring, or a belt may be made for early practice and when the skill has been acquired you may then approach larger pieces, such as a chair seat, cushions, firescreens or hassock covers, with every confidence.



A duet stool with a tapestry seat worked in half stitch



There is a lasting beauty about tapestry work and so it is essential to buy good canvas for the foundation and the best quality wools.

Canvas is made in different qualities, namely cotton, hemp or linen, the latter being the most hard wearing. These are made in single and double thread from about 25 to 12 threads per inch. The single weaves are probably best for ten stitch (named petit point) while the double weaves are best for cross stitch (gros point). Should you be able to detect the canvas through the work the wool will have been too fine for the canvas.

Tapestry wools are specially spun for the work. They are prepared to withstand hard wear and will not fray when woven in and out of the stiff canvas. Note that every brand of tapestry wool has a slightly different gauge, texture and quality and should be correctly matched to the canvas for first class work.

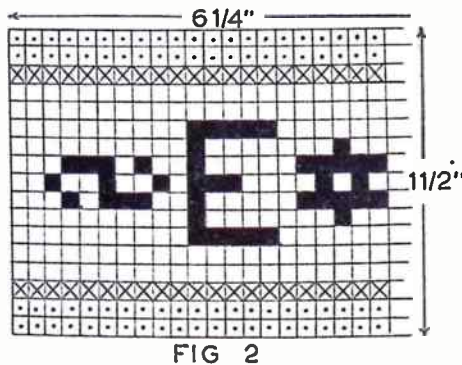


FIG 2

Needles are used and these are specially prepared, having a large eye and a blunt point. The latter makes it easier to place the needle in the holes and not in the canvas. While the sizes vary from numbers 13 to 26 you will find that the best for general use is number 20. Again, the needle should be matched to wool and canvas.

Both half stitch and cross stitch are used and in Fig. 1A you see an example of the former, merely a line of sloping stitches across the canvas. Cross stitch

is shown in Fig. 1B and is made up of two lines of wool stitches, the first worked across one direction and the other crossed on the return. The tension must always be kept even and there must be no slackness. Cut short lengths of wool for this work and then there is little chance of making the ends too fluffy. Other workers prefer to complete the cross stitch before proceeding to the next and this method is shown in Fig. 1C and 1D.

We should mention that quite a lot of tapestry is made by the tent stitch, that is the simple half stitch and in tapestries worked on the single thread canvas fine tent stitch is employed for detailed parts of the pattern while cross stitch is used for filling in the background.

Before embarking on the more ambitious projects we would suggest that you make a sample in the form of a napkin ring or belt. For the former you will require a piece of canvas 3 in. wide by 8 in. long, using the double threaded variety, 11 holes to the inch and a No. 20 needle.

The edges of the canvas are folded over and basted to prevent fraying. You may use any colours you wish but note our suggestions in Fig. 2, where the dots represent brown and the X represents orange. The background may be filled in with a buff colour while an initial or motif may be in brown. While the basic stitches shown in the diagram are from right to left you may work in the opposite direction but note that the final crossings must be in the same direction.

Our design is quite simple and you may prepare one of your own as you wish but remember that it is better to plan on squared paper and that an odd number of lines is essential if you wish to have a central balancing line.

When the stitching has been completed trim away some of the surplus canvas leaving $\frac{1}{2}$ in. turnings on the wrong side, and lightly catch down.

The work should now be stretched on a flat surface since it may have puckered in the process however careful you may have been. Damp the back of the work with cold water then lay it face upwards on some sheets of blotting paper pinning out to its correct shape by means of drawing pins. Use enough pins to ensure that the work is fully stretched and free from wrinkles then leave for 24 hours until dry and unpin. If the work is unduly mis-shapen it may be necessary to apply more moisture, pin one side down and pull into shape.

Note that it is advisable to send larger pieces of work to specialists to have them stretched and this is essential with such things as chair seats. High class em-

broideries shops will be able to give this service at small cost. We should also mention that it is advisable to leave a margin of canvas for mounting purposes. If this should prove insufficient the remedy is to sew wide, strong tape round to reinforce.

You should have little difficulty with our small napkin ring which has been prepared to measure $1\frac{1}{2}$ in. wide by $6\frac{1}{2}$ in. long plus the small margins already mentioned. After stretching it will be best to attach an interlining at the back, joining the ends together to complete the ring. You may work a row of cross stitches with double wool for a good joint, using an ordinary sewing needle.

Most of the embroidery shops sell specially prepared canvases for the larger tapestry pieces and these may be attempted after a test has been made with a smaller sample. You should also try the work in both half stitches and cross stitches to ensure which effect pleases. The larger pieces take longer to com-

plete and some patience is required, but this will be amply rewarded. We must emphasise that it is essential to have the work professionally stretched before using for upholstery purposes, since it is otherwise impossible to remove the slight puckering, arising as a result of slight defects in the tension which cannot be avoided.



A chair seat pattern worked in half stitch

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MAKING WINE IN SMALL QUANTITIES

CONSTANT requests for information on the subject show that there are quite a number of people interested in making wine in very small quantities. It often happens that the amount of material available at the time is only sufficient to produce less than a gallon of wine, and it can easily be as low as one pint.

In most wine recipes the amount of water quoted is one gallon or more, giving the impression that it is not possible to use less. This is certainly not true, for the writer has often successfully made no more than half a pint at a time.

Flower petals are very light, and it would take a large number of primroses, wallflowers or cowslips for instance to produce any appreciable amount of wine. New problems arise, of course, when making only a pint or so, but we hope to smooth out some of these in this article, and also to give a few well tried recipes.

The recipes given have been scaled down to about one pint, so that it will be easy to multiply all the ingredients to make the required amount (with the exception of yeast, which will be discussed later). A little extra care is needed in measuring the quantities correctly, and also in the processes that follow.

Fruit used should be sound, and in most cases ripe, and the flower petals fresh and dry, with no mouldy ones among them. Although the complete flower heads may be used, a better flavoured wine is generally obtained by using the petals only, and also the colour is generally improved. The green calyx is inclined to impart a somewhat harsh flavour, and its inclusion is not recommended.

All utensils used for making wine should be thoroughly clean, and the bottles well dried before use.

The chief difficulty with making wine in small quantities is generally connected with fermentation, and this is where special care is needed. The amount of yeast needed to start the wine working is greater in proportion for a small quantity than when making a larger batch. For instance, if you use an eighth of an ounce of yeast (2 drams) for a pint, you will not want eight times that amount for a gallon — four or five times will usually be sufficient. It is best to keep on the low side, as you can always add a little later on if it does not work properly.

In all the following recipes dried yeast

is used, and this can be obtained in small packets from grocery stores. It is easier to use than the type for bread making, and will keep in good condition for a much longer period. For use dissolve in half a cup of warm water (temperature 98° F. or 37° C.) or better still a little of the wine syrup being made, because the sugar in it will help the yeast to start working quicker. Stir occasionally, and in about 15 minutes it will begin to froth up, and when completely dissolved, it is then ready to add to the wine.

Temperature control is very important when making small quantities, and yeast works best between 50° F. and 70° F. (10° C. and 21° C.), the ideal working temperature being about 65° F. (18° C.). Yeast does not work at low temperatures, nor will it function when made too hot.

After the fruit or flowers have either been boiled in water or steeped for several days all the following processes will be carried out in bottles. Always keep all the bottles filled with liquid, and they can be topped up from time to time with either water that has been boiled, or a little of the same wine that has been kept for that purpose.

Cover the tops of the bottles to keep out dirt, and what is more important the wine fly, which appears mysteriously when any wine is working. A 3 in. circle of cellophane placed over the top, and kept in place with a rubber band is an excellent way, as it allows the gas to escape while nothing can enter.

ROSE WINE

Rose petal wine is one of the nicest drinks you can make. Like all flowers, the rose petals do not contain acid, so a little has to be added in the form of orange or lemon in order to make the yeast work.

- 2 oz. rose petals
- 7 oz. sugar
- 1 pint water
- ½ lemon juice
- 1 dram yeast

Thoroughly rinse the petals in cold water, then boil them in the pint of water for 15 minutes. Strain and squeeze through butter muslin or similar material, and while still warm, stir in and dissolve the sugar, then add the lemon juice and yeast which has been prepared as mentioned previously.

Put into bottles, and if it works rather vigorously for the first day or two it need not be covered, but skim and

top up as needed. Cover as soon as you can when it does not froth over so much.

After a fortnight syphon off the wine without disturbing the sediment, put into clean dry bottles, and cork very lightly. When all fermentation has ceased again, syphon off, and this time the corks can be put in tighter. Wine made with all red petals is generally considered to be the best, and its delicate pink colour makes it very attractive, but mixed petals make an equally palatable drink.

APRICOT SHERRY

The little extra trouble involved in making this wine will be amply repaid — it is a drink you will be proud to offer to your friends.

- 2 oz. dried apricots
- ½ lb. sugar
- 2 oz. pearl barley
- 1½ pints water
- 2 drams tea
- ½ dram yeast

Soak the apricots in cold water for an hour, strain off, and boil in 1½ pints of fresh water for 15 minutes (the extra ½ pint has been added to allow for evaporation). Tie the tea in a muslin bag, and put this in and boil for a further 5 minutes. Now strain again, add the pearl barley, and boil this time for 10 minutes. Strain once more, put in the sugar and yeast, and stir until dissolved. Bottle up, and let this work for about 2 weeks.

NEW DANDELION WINE

Dandelion wine is always a favourite, and it possesses valuable tonic properties. When spices are added to it, however, it is greatly improved, and by making small quantities you can experiment with different kinds or combinations of them.

- 1 pint dandelion petals
- 1 pint water
- 7 oz. sugar
- ½ orange
- 2 drams whole ginger
- ½ dram yeast

Use freshly gathered petals, which must be well washed to remove dust and insects. Pour boiling water over the petals, and leave for 3 days, stirring occasionally, then squeeze out through muslin.

Grate the orange peel or thinly slice it, break up the ginger root, and add these together with the sugar to the liquid, and boil for about half an hour. Now strain it again, add the orange juice and yeast, and bottle up to work for about 2 weeks as in the previous recipes.

As a variation a few cloves may be used instead of the ginger or with it, but do not overdo it. Cinnamon, too, is a flavour that you may like. (A.F.T.)



IF there is one thing in life which Frank Ifield, Columbia's handsome 25-year-old singer from Australia, cannot resist, it is a challenge. Frank, born in Coventry, England, in November 1937, faced up to the challenge to make a name for himself from the day he first entered Australia's tough world of entertainment at the age of 15.

And it was the challenge of tackling and conquering a new audience which drove him to leave Australia, where as a top-line entertainer his future was secure.

'I felt that I could gain no further experience in Australia', says Frank. 'All I was doing was smooth sailing and I was too young to stop and stay on one level. I wanted to go on and improve and for any Australian artiste with international ambitions, to come to England was the logical step.'

So in November, 1959, Frank arrived in England — practically unknown, but eager to start again and determined to succeed. And succeed he did in spectacular fashion with consecutive chart-topping records — *I Remember You* (which entered the American Top Ten and won him a Gold Disc for sales of over one million copies), *Lovesick Blues*, also an American hit. *The Wayward Wind* was followed by *Nobody's Darling but mine* and his latest, *I'm Confessin'*. His nation-wide popularity brought him the honour of appearing in the Royal Variety Show and also top-of-the-bill appearances on 'Sunday Night at the London Palladium'.

His success, although sudden, was not easily earned. It took nearly three years before Frank fulfilled the promise he had shown from the time he had arrived in England and also the predictions of showbusiness people who had confidently forecast that he would hit the top one day.

Within a few months of his arrival in Britain he had taken his first steps towards popularity. His first Columbia disc *Lucky Devil* entered the charts. He had television spots on *The Ted Ray Show*, *Flying Standards*, *The Musical 50's*, as well as numerous regional appearances, took part in *Guitar Club*, *London Lights*, *Saturday Club*, *Parade of the Pops* on Radio, and toured with Duane Eddy and Emile Ford.

FRANK IFIELD



Early in 1962 he achieved further success by winning second place in BBC-TV's Song for Europe contest (he was third in a similar contest run by ITV the previous year) with *Alone Too Long*.

Then, in July 1962, came the release of *I Remember You*. The impact of the song on the disc-buying public was nothing short of sensational. It passed the quarter-million mark only two weeks after it went on sale.

On July 17th, seventeen days after release, it sold 32,750 copies in the first half hour of business — more than 1,000 a minute. The total sold on that day reached the tremendous figure of 102,500. It stayed at the top of the British Hit Parade for eight weeks, and in addition to its success in America was also a hit in Australia, New Zealand, Ireland, South Africa and Israel. It also brought him a promotional visit to America.

Singing, Frank remembers, first began in the air-raid shelters at school, where songs like 'Ten Green Bottles' mingled with the explosions of bombs and the thump of ack-ack guns. In 1946 he went with his parents when they returned to Australia. He was living in Dural, a town just outside Sydney, and became an ardent listener to Country and Western broadcasts.

'There was a three-mile walk to school every day and I used to sing those hill-billy tunes to myself on the way. The headmaster also used to listen to the

C and W broadcasts and when he found I sang he encouraged me. Eventually I sang at school concerts, accompanying myself on the ukulele.'

Frank earned himself a regular spot in Tim MacNamara's show and then came second when he took part in a talent contest, 'The Amateur Hour'. This success provided him with a fair number of bookings and shortly afterwards he made his first recordings.

Frank continued to build his reputation with radio shows, tours and recordings. When television started in Australia in 1956 he starred in his own show, 'Camp Fire Favourites'. He did not concentrate exclusively on Western songs and extended his repertoire to take in ballads and beat numbers, more suitable for night club work. Before he left for England, Frank's fine baritone voice claimed new admirers during a tour of New Zealand and Tasmania.

A fact not widely known is that Frank sings the theme song of the Australian television series, 'Whiplash' over the credit titles.

Among his hobbies, Frank — six feet tall, with fair hair and green eyes — includes painting, sketching, songwriting, fishing, golf and tennis, 'but these days it's work all the time'.

As far as singers are concerned, Frank likes to hear Brook Benton, Don Gibson, Roy Orbison, Eddie Arnold, Tennessee Ernie Ford, Dinah Washington, and Sarah Vaughan.

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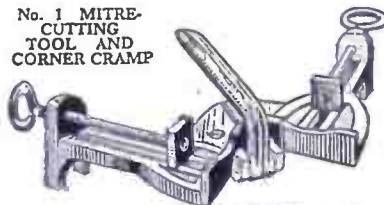
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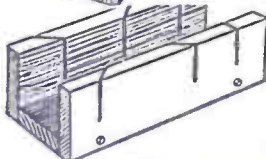
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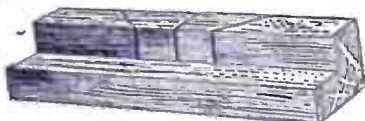


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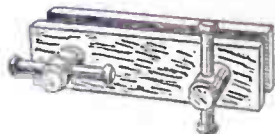


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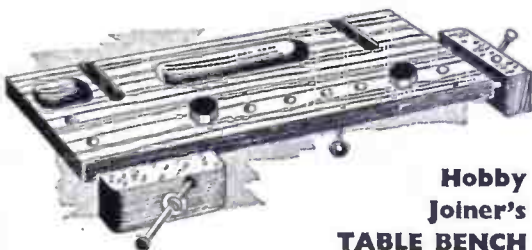


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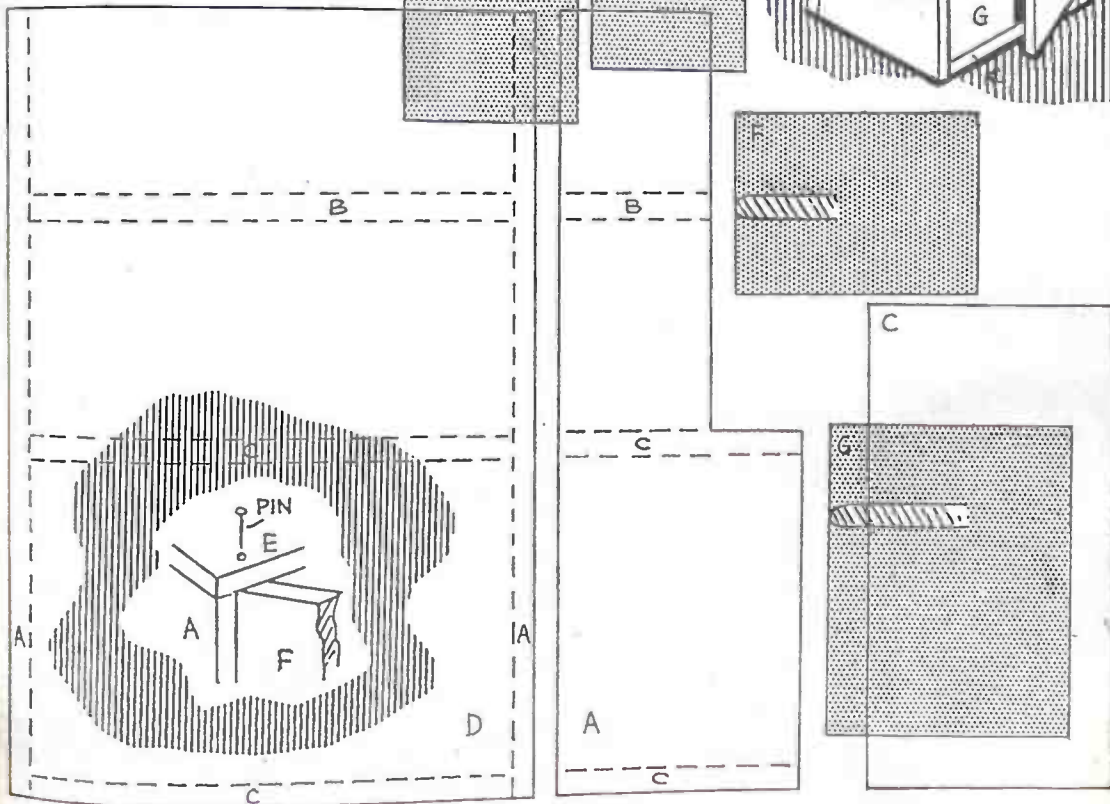
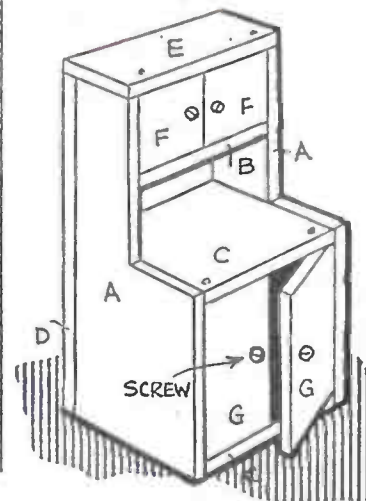
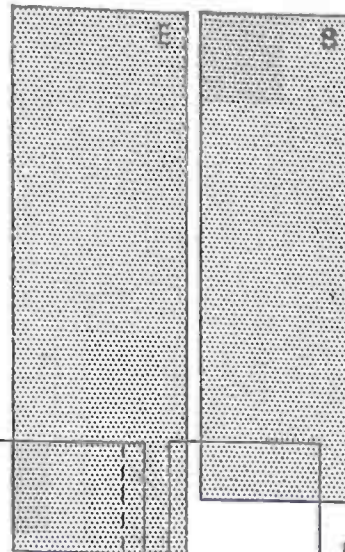
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The doors F and G are rounded on one edge and are pivoted by means of fretpins as indicated in the small sketch. Use 1/4 in. roundhead screws as knobs for the doors.

Finish off by painting with high gloss enamel. (M.p.)



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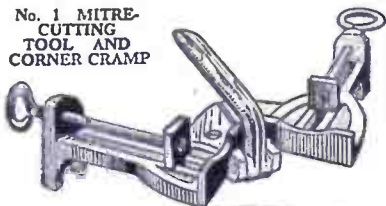
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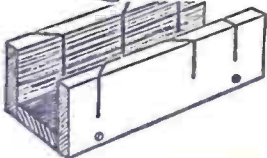
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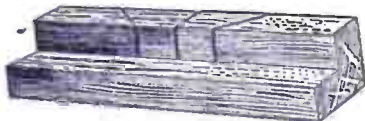


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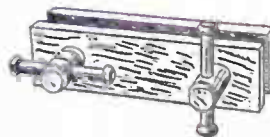


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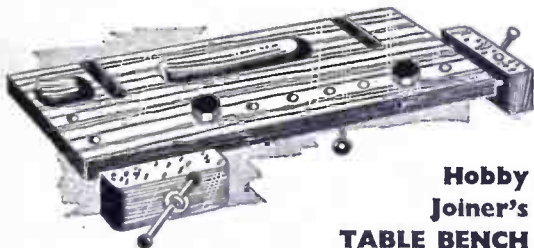


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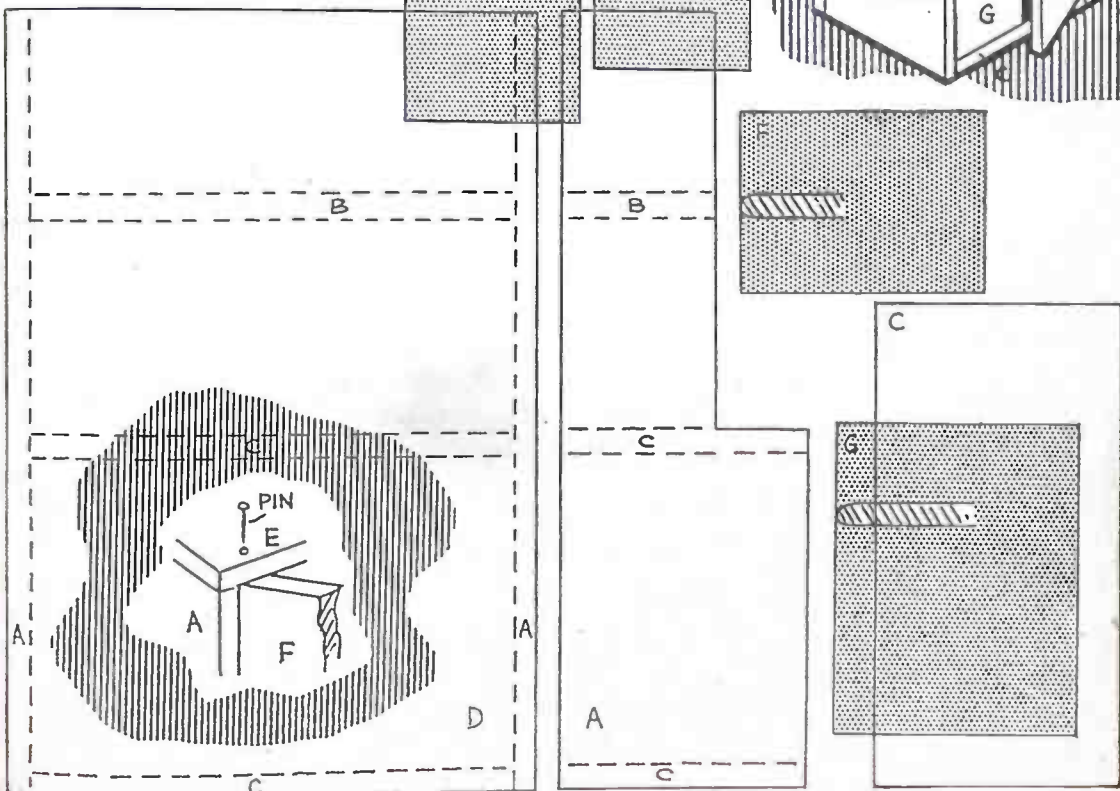
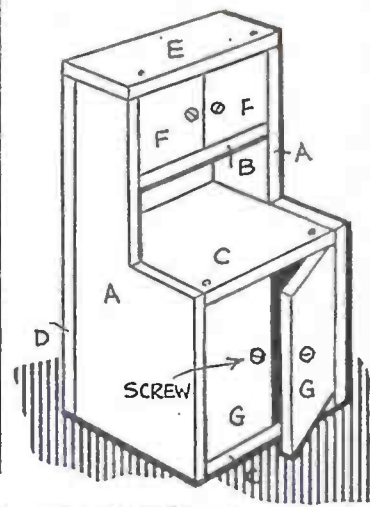
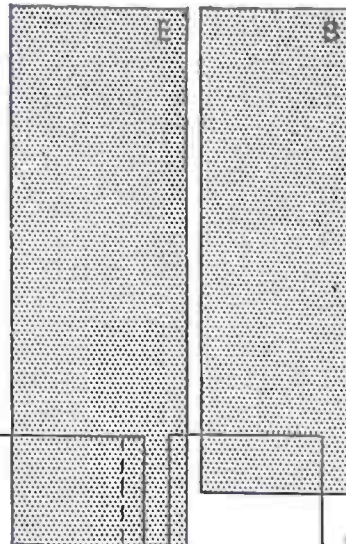
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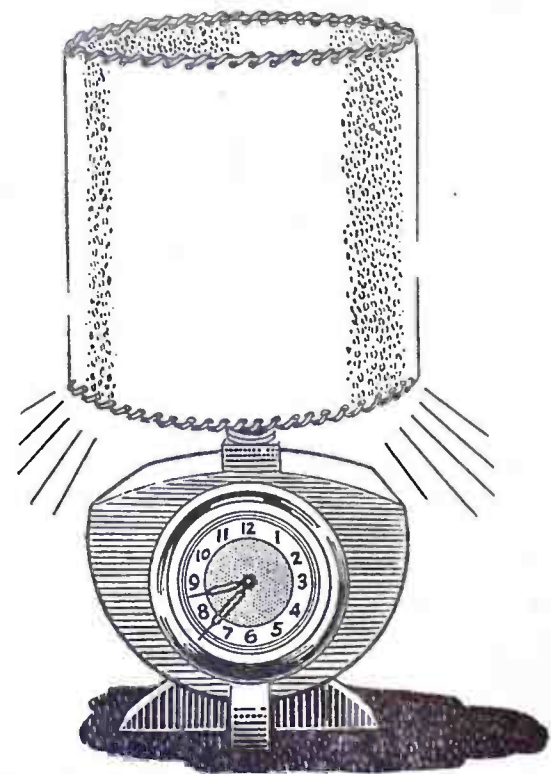
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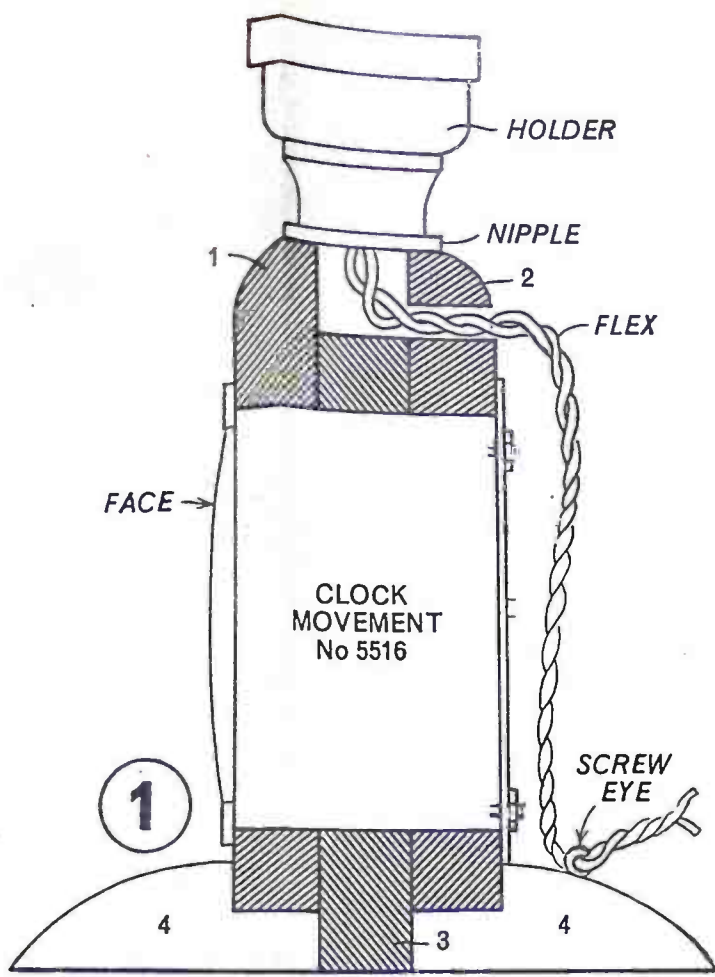
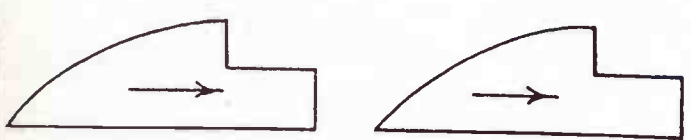
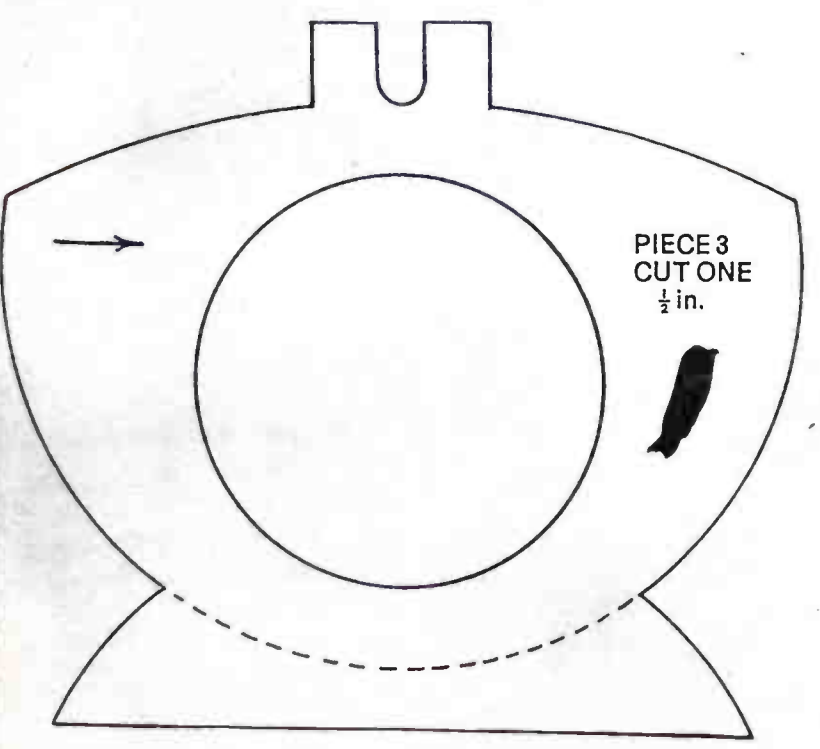
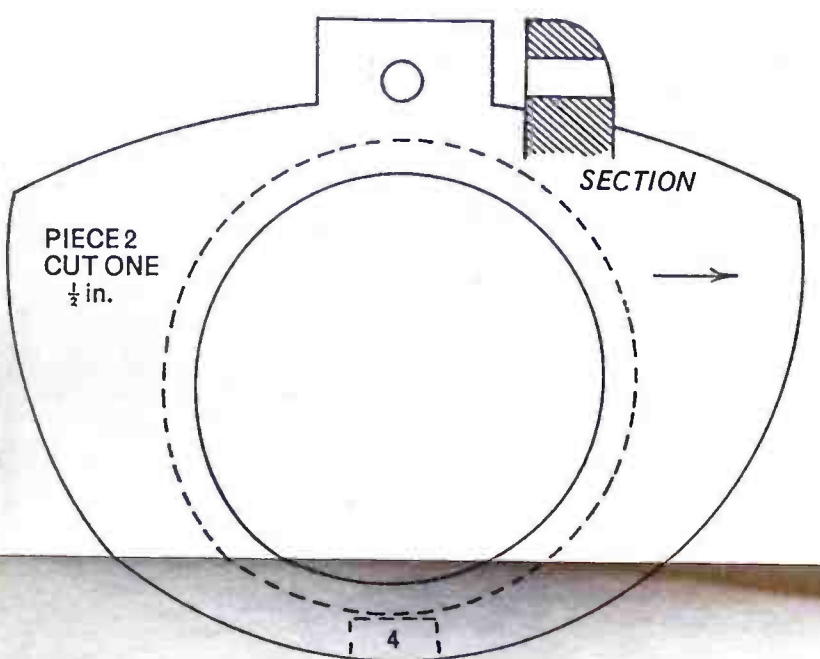
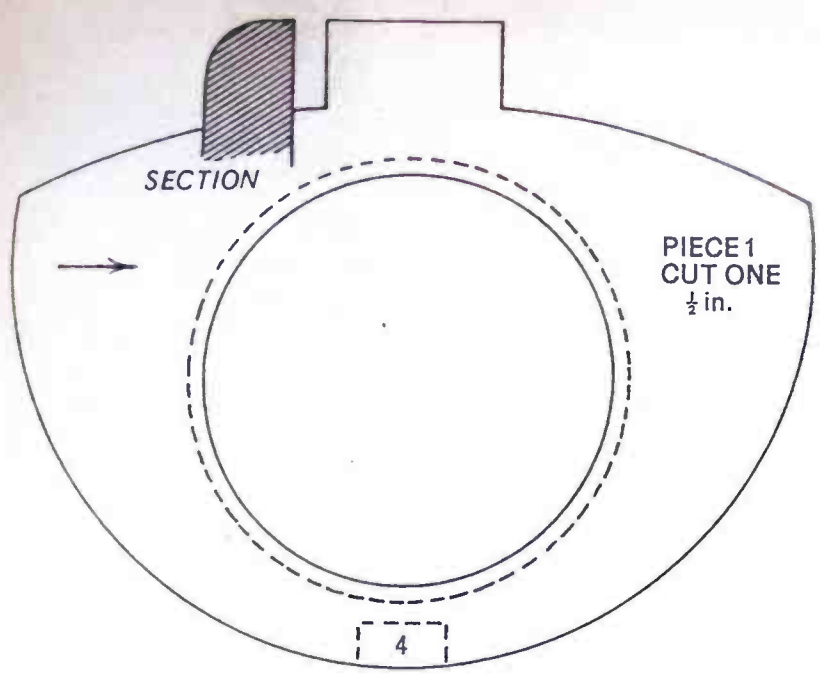
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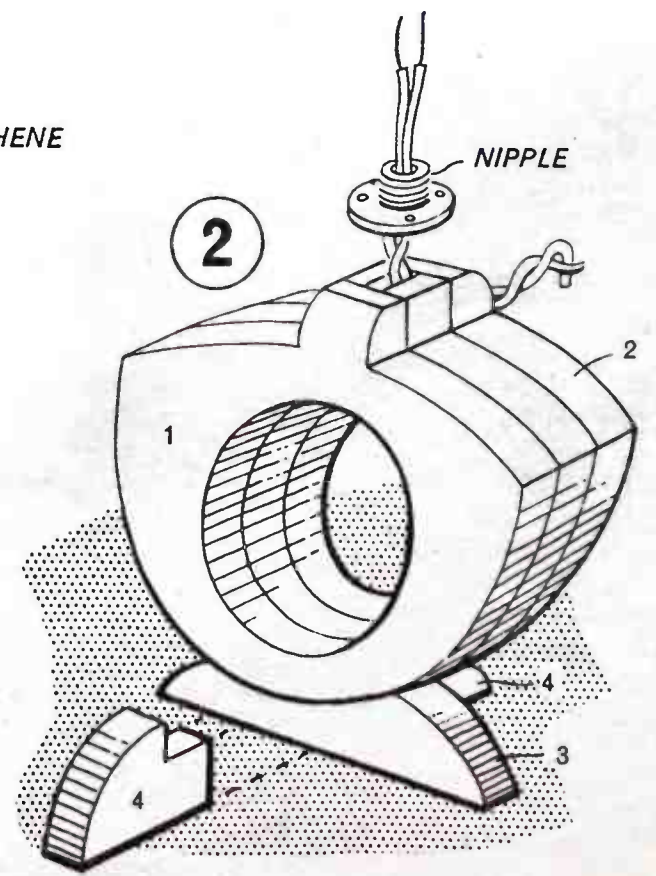
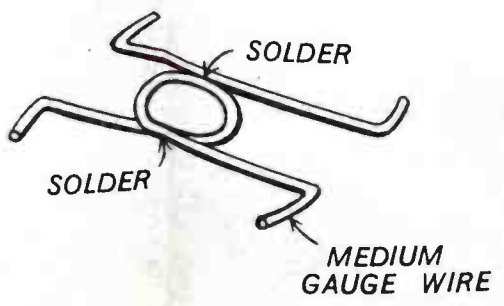
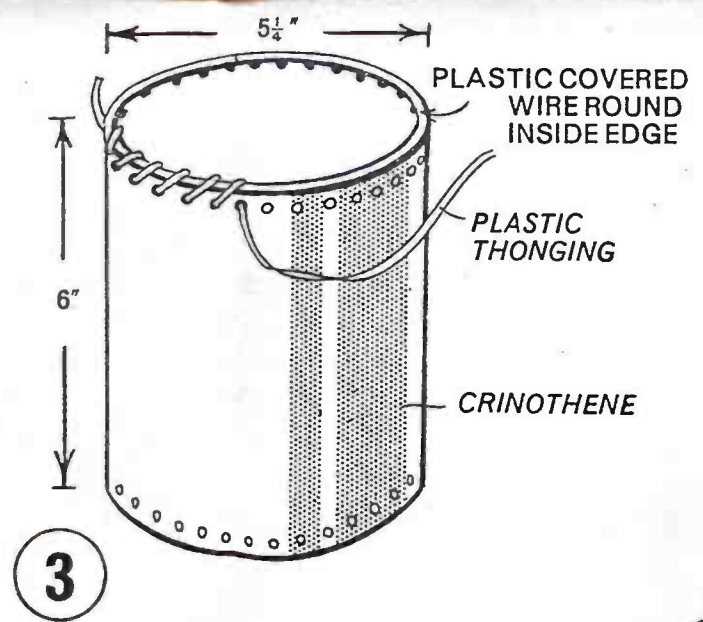


SIZE: 12 in. HIGH

A KIT OF MATERIALS FOR MAKING THIS DESIGN IS SUPPLIED BY HOBBIES LIMITED, DEREHAM, NORFOLK. PRICE ON APPLICATION.



SECTION SHOWING GENERAL CONSTRUCTION



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