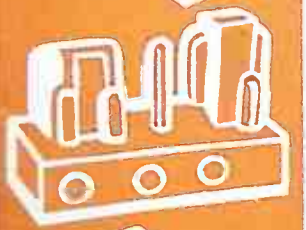


HOBBIES *weekly*

25th SEPTEMBER 1963 VOL. 136 NUMBER 3537

ELEGANCE IN THE HOME

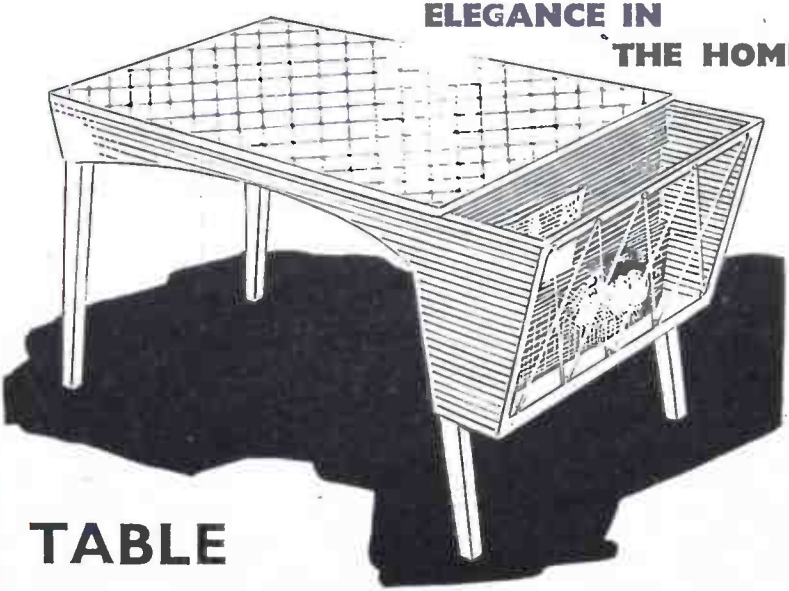


TABLE AND MAGAZINE RACK

Hobbies

FOR CRAFTSMEN OF ALL AGES

6D

THIS week I would like to speak about some types of cards on which I receive frequent inquiries, writes R.L.C.

GLOWING WINDOW CARDS. These cards get their name from the fact that the windows in the buildings shown on these cards are printed in some kind of ink which, when held so that the light strikes them at the right angle, glow brightly somewhat like the fluorescent inks used at the present time on some of the advertising signs on our highways.

Probably these cards were all made in Germany since none have been reported by American manufacturers. One such card in my collection bears the notation on the left hand margin, 'Copyright by Irving Underhill' but this applies only to the picture which shows the Metropolitan Museum of Art, New York. The address side of the card has the trade mark of Reichner Bros. This Boston company was the sole distributor in the U.S. of the glowing window cards and also held a U.S. patent on them.

All of these cards were made very early in this century, one in my collection bearing a 1901 postmark and another has the date 1896 written in.

One of the nicest of these cards is a picture of 'Nautical Garden, Revere Beach, Mass.' The building has a tower patterned after Turkish architecture of which the dome of the tower as well as the windows have touches of luminous ink. Two others of Boston show Faneuil Hall and Old South Church. One showing the 'Water Front, Provincetown, Mass.' shows reflections of light on the water in three shades of ink.

Some foreign views are also outstanding. One such shows 'Schloss Wildeck' (Wildeck Castle). All of the windows on this card glow with reflections on the roofs of several buildings and these reflections as well as the windows are in turn reflected on the water in front of the buildings. The foreign cards bear the imprints of various German publishers.

EXPOSITION POST CARDS These cards are among the most popular of all card groups and the earlier issues are rather scarce and highly priced.

The earliest of these issues was for the Columbian Exposition of 1893. This commemorated the Discovery of America by Columbus and the cards were printed on stamped government postcards. The 'official' cards were issued by Charles Goldsmith and are now selling for over 7s. 6d. each.

Next came the Trans-Mississippi issue of 1898. These were also on stamped cards and were issued by the U.S. Postal Card Co. of Omaha. At last reports these were selling at over £2 each.

Next comes the Pan-American issue of 1901. These were published by the Niagara Envelope Co.

The next big affair was the St. Louis World's Fair of 1904 to celebrate the 100th anniversary of the Louisiana Purchase. This is a very popular set.

Another very popular issue is next in line — the Jamestown Exposition issue of 1907. There are nearly 200 in the official set by Jamestown Amusement & Vending Co. To date we have heard of no collector who has a complete set.

INFORMATION ON CARDS

NOTE TO CORRESPONDENTS

All correspondence on any subject covered in this magazine *must* be addressed to: The Editor Hobbies Weekly, Dereham, Norfolk. If a reply is required, queries should be accompanied by a stamped addressed envelope and reply coupon inside back cover.

GERMAN YOUTH STAMPS

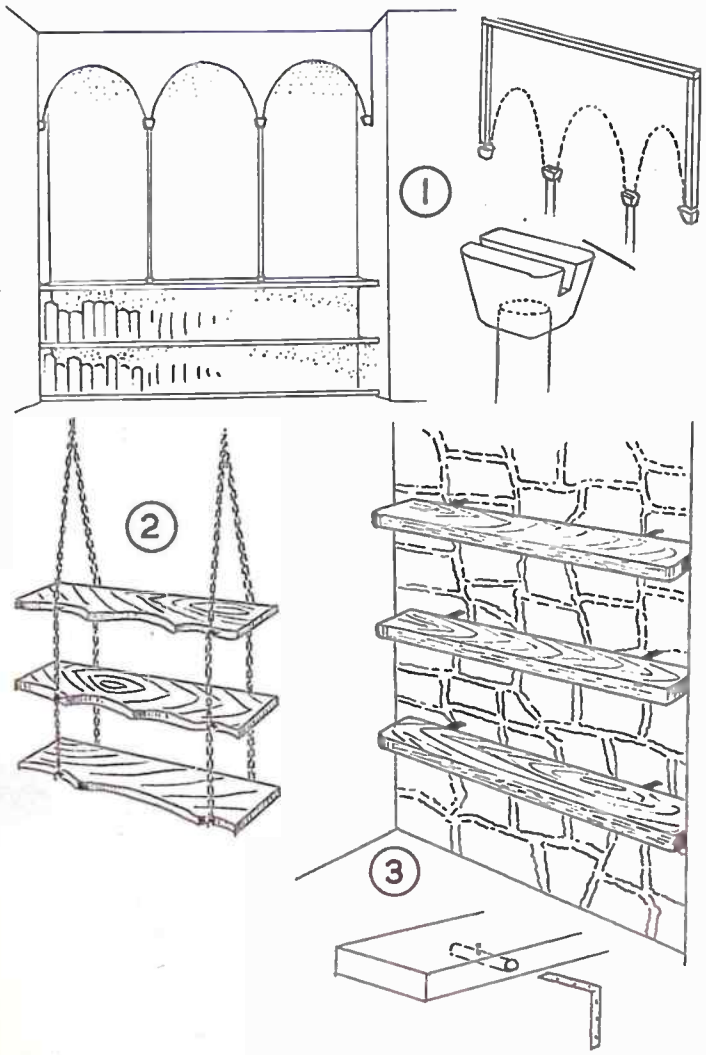
WITH the Youth issues, 1963, West Germany continues the series of surcharge stamps for youth. The vignette of the four values shows a bird.

Printed in multi-colour, values are 10+5 Pf, 15+5 Pf, 20+10 Pf and 40+20 Pf.

IDEAS FOR SHELVES

AN unusual way of brightening up bookshelves in a recess or alcove is to give them an Italian-style front as shown in Fig. 1. With its illusion of depth, it adds interest to the corner.

The main requirement is a sheet of hardboard, the width of the recess, and 2–3 ft. high. A light framework of 1 in. square stripwood is fixed to the walls and ceiling to take the hardboard. This should be the same distance from the back of the recess as the depth of the bookshelf below it. Two or three semi-circles are cut in the lower edge of the hardboard which is then glued and pinned to the framework.



The slender pillars are lengths of ⅝ in. diameter dowel rod, with their lower ends fitted into holes drilled in the shelf. Alternatively, lengths of electrical conduit rod can be used as pillars. If desired, simple feet can be made for each column by slipping short lengths of slightly thicker tubing over the rods. At the head of each column, a 2 in. square of 1 in. thick wood is shaped as shown, then drilled and slotted to take the rod and arch.

The facade should be finished in matt white paint, with the wall behind it in a matt pastel shade to suggest infinity, or in a matt black for contrast. Concealed lighting behind the arch heightens the dramatic effect.

Where it is not possible to fit wall shelves, a set of hanging shelves is one solution (Fig. 2). These are varnished planks of waney edge wood fitted with hooks to take the inexpensive brass chain which supports them. This is held by hooks screwed into the joists in the ceiling.

A set of display shelves in an up-to-date version of the old country-cottage style looks charming in a modern room, and is easy to arrange (Fig. 3). To give a feeling of lightness, the thick, smooth shelves are bracketed out from the wall with a 3 in. space behind them, and the wall itself is given an imitation white-washed-stone finish, which contrasts well with the wood surfaces.

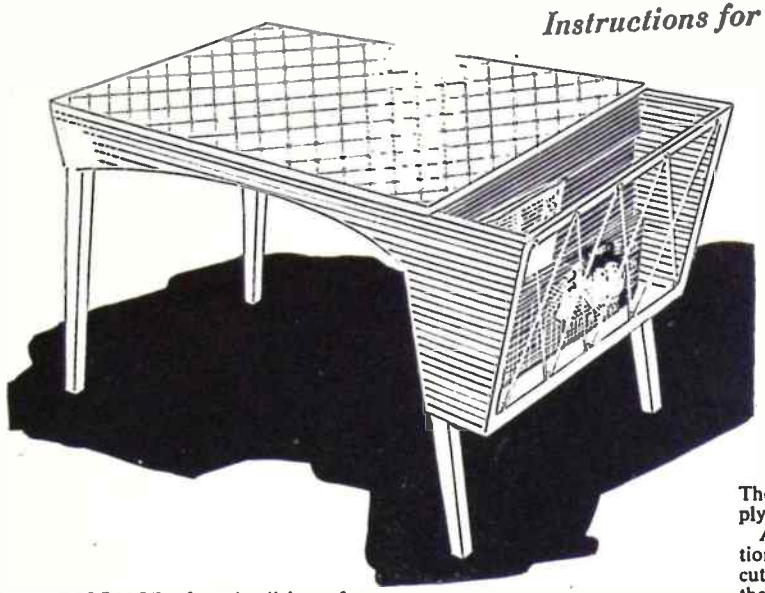
Each of the shelves is made from 2 in. by 4 in. wood, and if they are fitted in a recess, they should be 6 in. shorter than its length. Six-inch steel angle brackets, securely screwed in place with wall plugs, are used to hold the shelves out from the wall. These brackets can be screwed to the undersides of the shelves so that the rear edge of the wood is 3 in. out from the wall. If the shelf is above eye level, however, it looks neater if a 3 in. deep hole, the same diameter as the width of the bracket, is drilled in the rear of each shelf to take the bracket, which is then held in place by a screw.

The shelves should be removed while the section of wall behind them is covered with imitation stonework. This can be of either the plastic or heavy embossed paper variety, both of which look very realistic. The covering hides the arm of the steel bracket screwed to the wall, and slits cut in the material allow the horizontal arms to project.

The shelves are rounded off at each end, then stained, waxed or varnished according to taste. A matt grey finish, using wood dye, looks very effective in its contrast with the white wall, and harmonises with practically all colour schemes. (A.L.)

Instructions for making

A TABLE & RACK FOR YOUR PAPERS



DESIGNED for simplicity of construction, this attractive table which incorporates a magazine rack is so easy to make that even a beginner may attempt it. There are no difficult joints, glue and screws being used throughout. Screws will be countersunk and the heads filled and the top will be covered with Warerite or similar plastic finish.

The feature of this elegant piece of furniture is the corded magazine rack at one end. The cord is threaded through screw eyes and criss-crossed to give a pleasing diamond effect. Nylon or Terylene cord should be used if obtainable.

The side and end views in Fig. 1 show the general layout and give the main dimensions. The overall height should be about 24½ in., the total length 35 in., and the width 18 in.

The material used can be good quality softwood and plywood. Since it is intended to paint the finished table the grain is not important. The legs are cut from ¾ in. wood and the rest from ½ in. The top C and the sides D should be of plywood.

A sketch of the first steps in construction is shown in Fig. 2. The legs B, are cut to the shape shown in Fig. 1 and are then screwed and glued to the end of the rails A, which are 15½ in. long. The rails are set 1 in. in from the ends and are fixed by screwing down through the top. The screws will of course be countersunk.

CONSTRUCTIONAL DIAGRAMS ON OPPOSITE PAGE

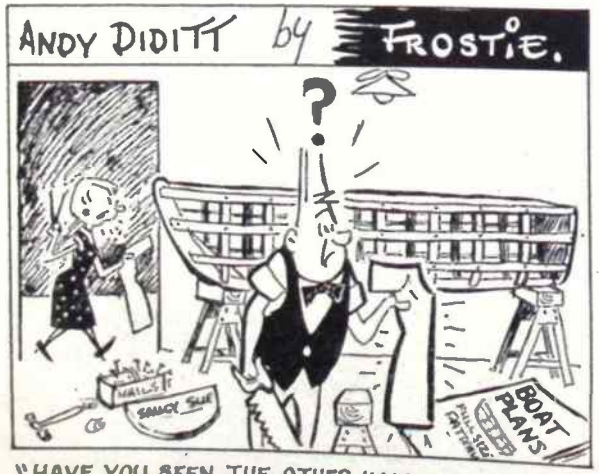
The sides D are carefully marked out and cut, using a coping saw for the curved piece. They are then fixed in position as seen in Fig. 3. Fill in the back of the magazine rack with a piece of ¼ in. hardboard as indicated.

Next add the top rail F, and the bottom E, of the magazine rack as shown by the detail in Fig. 4. The top is finished by covering with Warerite according to the maker's instructions.

Clean up all round with glasspaper and slightly round all sharp edges. Fill the holes left by countersunk screws with plastic wood and fill any open grain with wood filler.

Give one or two undercoats and a final top coat of high gloss enamel. Lightly glasspaper between coats.

To take the cord you will need ten ¾ in. by 2 screw eyes, five in rail F and five in the bottom E. They are spaced out as shown in Fig. 1. Two pieces of cord are required and they are threaded through to form a diamond pattern and knotted off at the ends. (M.h.)



"HAVE YOU SEEN THE OTHER HALF OF MY DRESS PATTERN, ANDY?"

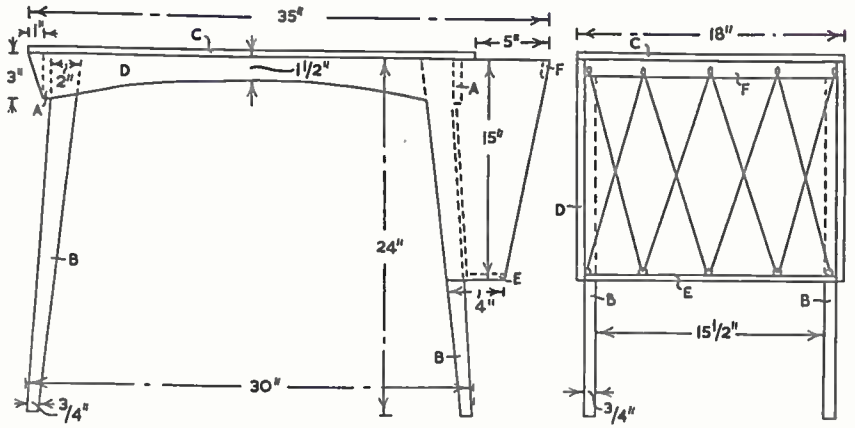


Fig. 1

TABLE AND RACK FOR MAGAZINES

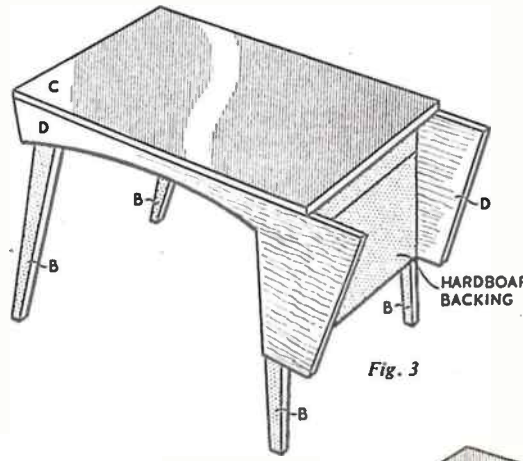


Fig. 3

Study These Diagrams for Easy Construction

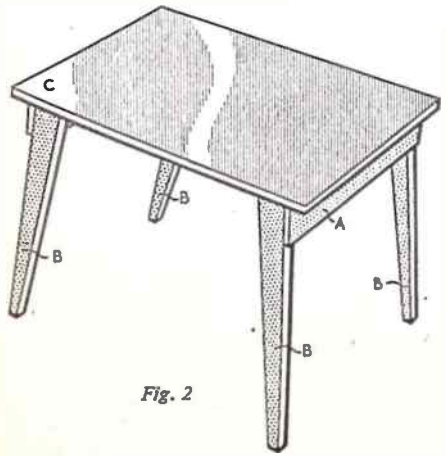


Fig. 2

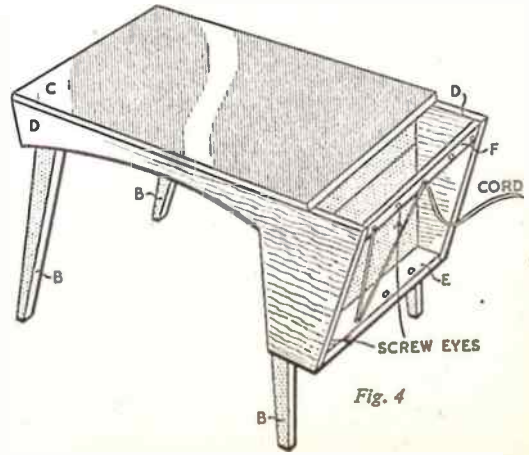


Fig. 4

Mainly for Modellers

WOODEN SHIP BUILDING — 32

By 'Whipstaff'

THE earliest vessels of which we have any detail of rigging as such, are the early Egyptian ships. In these, during the period of the 3rd to the 5th Dynasty, the mast was formed of two spars, connected like a ladder and tapering towards the top. It was arranged for easy lowering and the halyards led aft to serve as the additional backstay. The sail was loose footed, later being fitted with a lower yard to spread the sail.

The Egyptian vessel we have most details of from actual drawings (on tombs etc), is the galley type used for trading with the land of Punt. The mast is now a single pole, stepped amidships. The sail is larger and fitted with a heavy lower yard which was supported by lifts led through a series of 'bees' at the top of the mast and taken aft to belay.

The mast was held by two forestays and one backstay. The halyards of the upper yards were carried down to the quarters of the vessel, and when taking the strain eased the strain on the backstay, there being no shrouds.

Each spar was made from two tapering spars lashed together at the thicker ends, a method of saving timber and labour that we find was also used by the Romans and the Greeks.

In addition to the numerous lifts of the lower yard, each yard was worked by two braces; the remaining ropes were the brails for the sails.

By about 1000 B.C. the lower yards were discarded and the sails' lower corners were controlled by 'sheets'. The diagonal brails from the centre of the upper yard also disappeared in favour of several vertical brails spaced along the yard.

In the Phoenician ships B.C. one mast fitted with one yard and a square sail constituted the usual rig. Whether the usage varied or it is due to the artists depicting these vessels on vases etc, we find that in some representations they are fitted with two forestays and one backstay, while in other pictures there is shown one forestay and two backstays. There are four other ropes shown but the detail is not clear enough to decide whether they are 'sheets' or 'braces'.

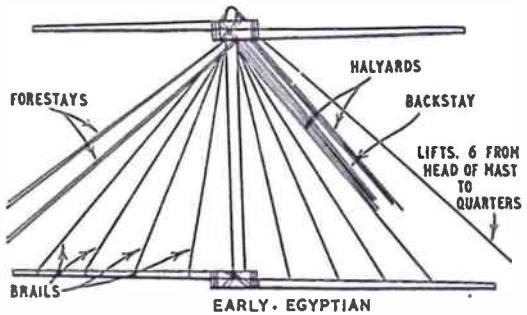
Turning to the Greek vessels of Homer's time, we find that the poet gives us far greater detail than that we have available for earlier ships. His description gives us a mast supported by two forestays and one backstay. This we may take as applying to the Phoenician vessels where the artists differ. We know that shipbuilding in Rome and Greece owed much to the study of the ships of Carthage and Phoenician vessels of the period.

The upper ropes we take to be 'braces' and 'sheets' and the use of halyards and brailing ropes can be assumed from his descriptions.

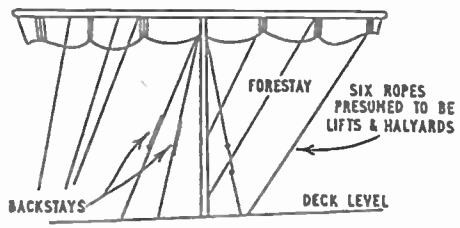
In the Athenian vase paintings the ships are shown to carry many brailing ropes and in some cases the halyards are shown carried down to the waist of the vessel, taking the place of shrouds in supporting the masts.

● Continued on page 391

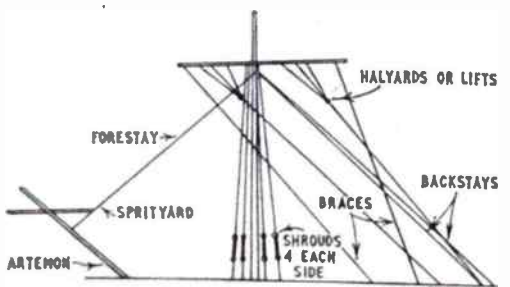
EXAMPLES OF EARLY RIGGING



EARLY EGYPTIAN



GREEK FROM A VASE



ROMAN FROM A MODEL

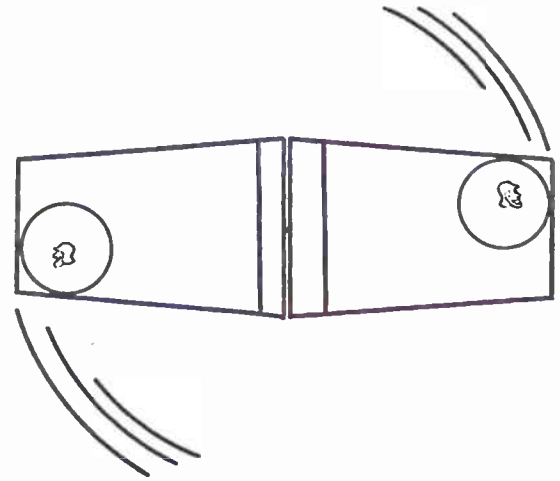
PROBLEM IN A SPACE CAPSULE

TWO spacemen in a capsule are orbiting the earth. They quarrel, and later decide to keep as far apart as possible. But they are 'weightless', and keep drifting together again. How do the quarrelsome astronauts eventually separate to their mutual satisfaction?

The 'problem' stated above may be employed to introduce a practical puzzle. Enclose two ping pong balls inside a 'capsule' prepared by joining together two transparent plastic tumblers, using cellulose tape. The apparatus will represent the spacemen in their capsule.

Now then, can you demonstrate the solution to the original problem by putting a ping pong ball at each end of the capsule? Let your friends try.

The secret is to spin the capsule sideways upon the table. Then 'centrifugal force' will cause a ball (spaceman) to fly to each end of the capsule for as long as it keeps spinning. (A.E.W.)



● Continued from page 390

EARLY TYPES OF RIGGING

It is estimated from ancient records that ships of the Athenian Navy were fitted at least with the following rigging; six brailing ropes, two halyards, double forestay, two sheets, two braces, and one backstay. In many of these vessels the forestays could be used to raise or lower the mast.

Early Athenian dockyard records, of which some fragments remain, indicate that the ships of the Athenian Navy were all rigged the same and that parts such as sails, masts and yards were interchangeable.

A mast which appears later, about 100 B.C., and is actually mentioned in the Acts of the Apostles, is the artemon. Somewhere between a small foremast and a bowsprit, it was rigged with a small sail on a sprityard.

The next advance of any note took place early in the Christian era, about A.D. 50. It was the introduction of a third mast, presumed to be a mizzen mast. This was closely followed by the addition of a topsail, a triangular sail with its base along the yard and the apex of the triangle at the head of the mast.

QUART IN A PINT POT

WATER sprinkled upon dusty floors separates into lively silver droplets. Cohesion or 'attraction between similar particles' binds water molecules together; but this force is more effective at the surface, which consequently shrinks to form a tense skin.

The phenomenon is called surface tension, and is responsible for waterdrops tending to be globular. A sphere has the minimal surface area for the quantity of substance involved.

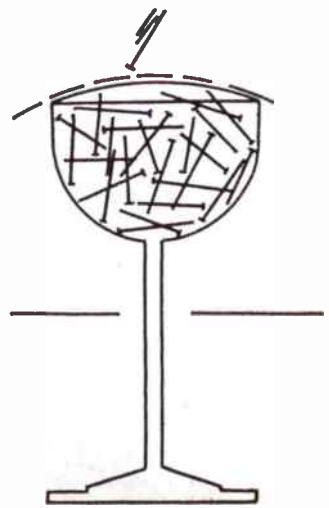
Raindrops not resisting gravity in 'free fall' are spherical, but gravity flattens drops upon the ground, and stretches drops hanging from taps into pear shapes.

You can rest a steel razor blade upon water and see it dent the surface, though the blade will rapidly sink when you push it below the surface skin.

Also you can gently drop hundreds of pins into a large wineglass already brimfull of water — and without spilling a drop!

Surface tension will raise the surface into a convex bulge well above the vessel's edge. It's like putting a quart into a pint pot.

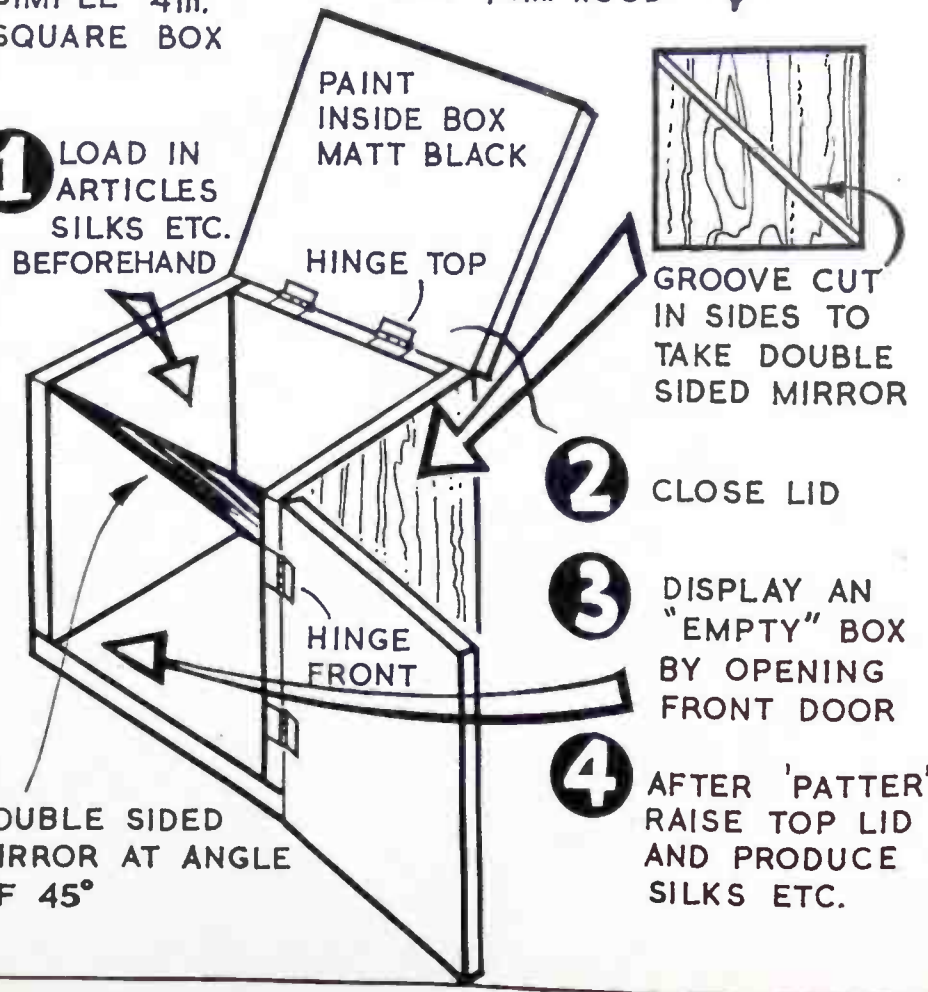
But why doesn't water spread out readily over a greasy surface like the dusty floor? The fact is, water molecules are repelled by greasiness. Water does not 'wet' waxy surfaces. (A.E.W.)



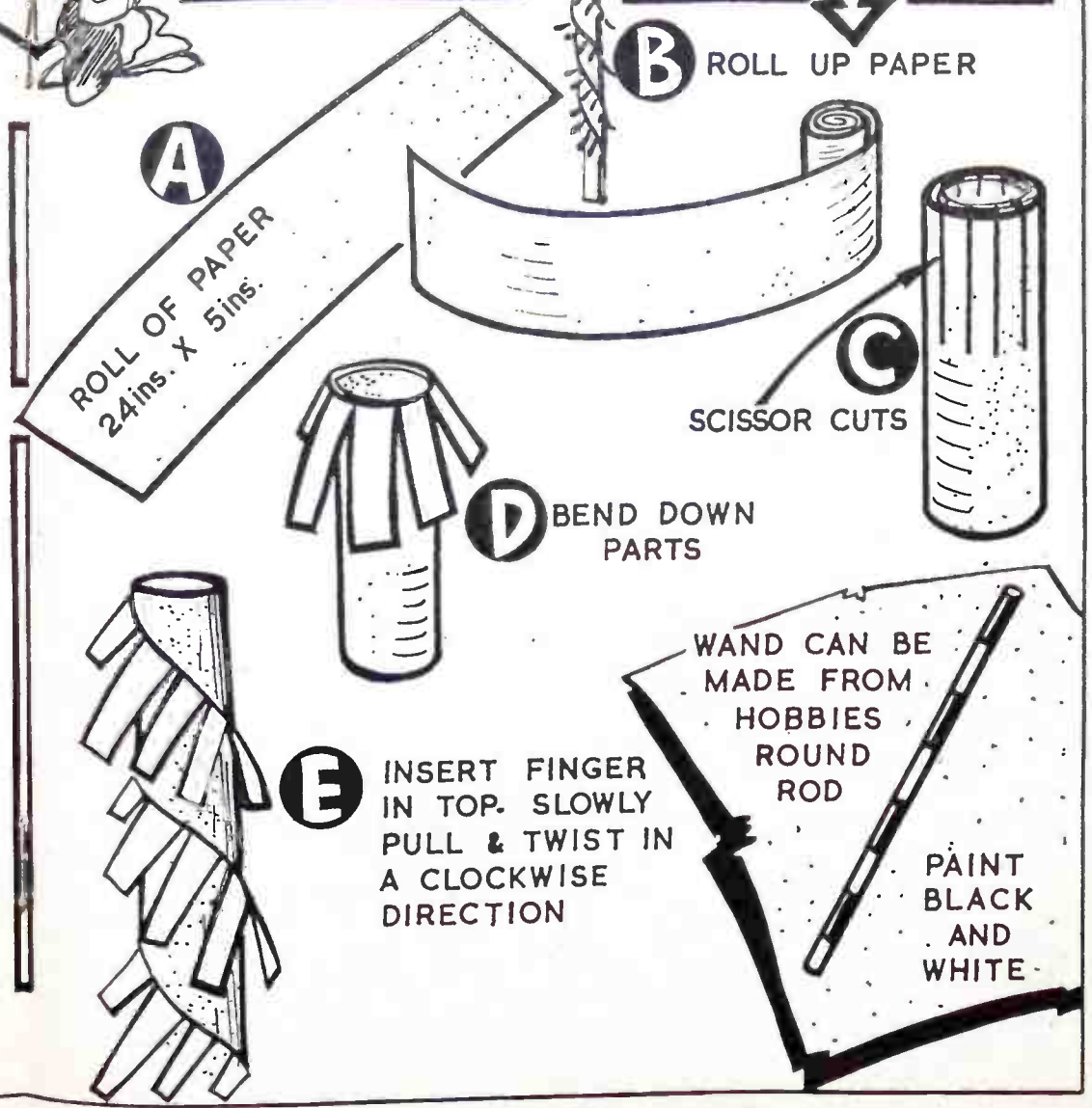
GET READY FOR YOUR PARTY ACT

SIMPLE 4in. SQUARE BOX

ALL 1/4in. WOOD



PRODUCTION BOX & PAPER TREE



CHEMISTRY AT HOME

EXPERIMENTS WITH SULPHUR

Part 1

WHEREVER there is a volcano there is usually sulphur, S. Two gases, hydrogen sulphide, H_2S, and sulphur dioxide, SO_2, thrown out by the volcano react to form sulphur and water, H_2O:

$$2H_2S + SO_2 = 3S + 2H_2O.$$

The world demand for sulphur is now so large that volcanoes cannot satisfy it. Fortunately, vast underground deposits of sulphur are found in the United States and these now supply most of our needs. Superheated water under pressure is pumped down a bore hole, the sulphur melts and is blown to the surface by hot compressed air, where it solidifies and is separated from the water. Such sulphur is very pure.

This ready melting of sulphur leads to some interesting preliminary experiments. Slowly heat some sulphur in a test tube. It melts to a thin yellow liquid, but on continuing to heat it turns almost black. Invert the test tube. The melted sulphur has become so thick at this temperature that it will not run out of the tube. Further heating causes it to become thin again, though still dark coloured. At a still higher temperature the sulphur begins to boil and deposits a yellow powder on the walls of the tube.

Fig. 1—Refluxing the lime/sulphur mixture

This yellow powder is condensed sulphur in the form of the flowers of sulphur of the pharmacist.

At this point stop heating and pour about half of the liquid into cold water. Watch the remainder in the tube. It passes through the changes in reverse, finally regaining its hard solid state. Not so the sulphur you poured into the water.

True, it looks solid enough, but take it between the finger tips and pull. It stretches like rubber and contracts on releasing it. This is 'plastic' sulphur. It is, however, only a temporary state. On leaving it aside for a few days it hardens and then resembles the solidified sulphur in the test tube.

When sulphur is boiled with slaked lime, $Ca(OH)_2$, and water an orange coloured liquid results which gardeners use for controlling fungus growths on fruit trees. This liquid contains calcium thiosulphate, CaS_2O_3, and one or more calcium polysulphides. Though the reaction is complex the following equation represents what happens when calcium pentasulphide, CaS_5, is formed:

$$3Ca(OH)_2 + 12S = CaS_2O_3 + 2CaS_5 + 3H_2O.$$

Such a solution leads to the preparation of an interesting substance.

Boil together for an hour 2 grams of slaked lime (calcium hydroxide), 4 grams of sulphur and 32 c.c. of water, using the reflux apparatus shown in Fig. 1. Then filter the liquid and stir it into a mixture of 20 c.c. of water and 20 c.c. of strong hydrochloric acid, HCl, (caution, corrosive; any on the fingers should be flushed off with water and wet sodium bicarbonate, $NaHCO_3$, dabbed on). The acid is best contained in a conical measuring glass for a reason which will be clear later.

The liquid turns milky. Let it stand for an hour. It will then be seen that a yellow oily liquid has collected in the

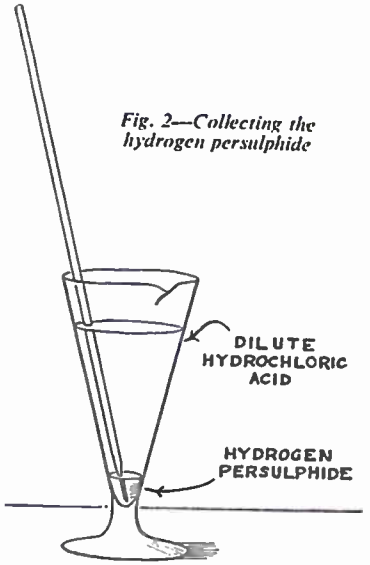


Fig. 2—Collecting the hydrogen persulphide

measuring glass whose conical bottom concentrates it into a small volume and so facilitates its removal by a pipette or by a length of glass tubing one end of which has been drawn out (Fig. 2).

This liquid is called hydrogen persulphide, but it actually consists of a mixture of hydrogen disulphide, H_2S_2, and hydrogen trisulphide, H_2S_3. Again the reaction is complex, but its formation from calcium pentasulphide may be represented thus:

$$2CaS_5 + 4HCl = 2CaCl_2 + H_2S_2 + H_2S_3 + 5S.$$

Hydrogen persulphide undergoes some strange reactions. Let a drop fall on to some powdered charcoal, C. The mixture froths though the charcoal remains unchanged. The hydrogen persulphide is unstable and the charcoal caused it to split up into hydrogen sulphide, H_2S, and sulphur:

$$H_2S_2 = H_2S + S,$$
$$H_2S_3 = H_2S + 2S.$$

Repeat the experiment with some dust from the floor. A similar phenomenon is seen.

If you let a drop fall on to a little silver oxide, Ag_2O, the latter is reduced to the metal:

$$Ag_2O + H_2S_2 + H_2S_3 = 2Ag \text{ (silver)} + H_2O + H_2S + 4S.$$

It also has bleaching properties. Moisten a slip of blue litmus paper with it. The litmus is quickly decolourized. Put another drop on a watch glass. Soon it begins to froth, owing to decomposition into hydrogen sulphide and sulphur:

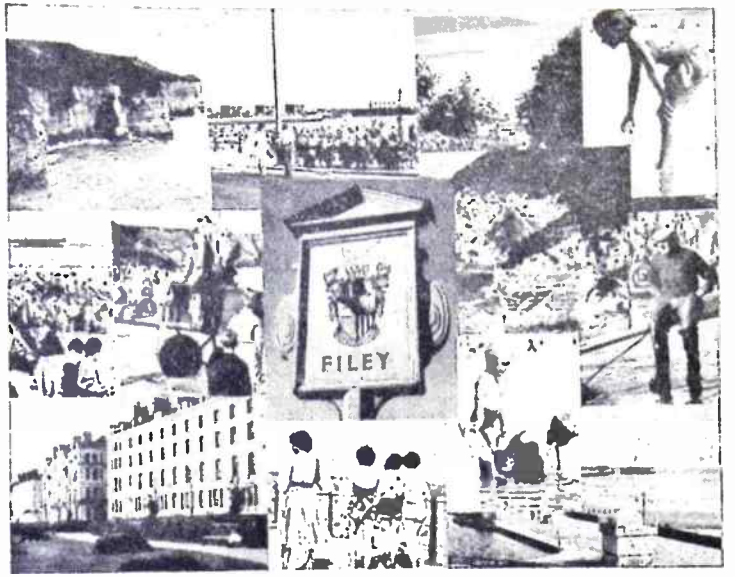
$$H_2S_2 = H_2S + S,$$
$$H_2S_3 = H_2S + 2S.$$

● **Continued on page 396**

ALL ABOUT PHOTOMONTAGE—1

THE term photomontage embraces a wide range of composite pictures which are made by cut-and-paste methods. We can thus make single pictures, sticking a new head on another's shoulders, off-beat pictures, abstract pictures or multiple effects as shown in the illustration. Thus all kinds of novelty pictures, otherwise impossible, may be made from these methods, resulting in simple records to complicated photo-designs.

By S. H. Longbottom



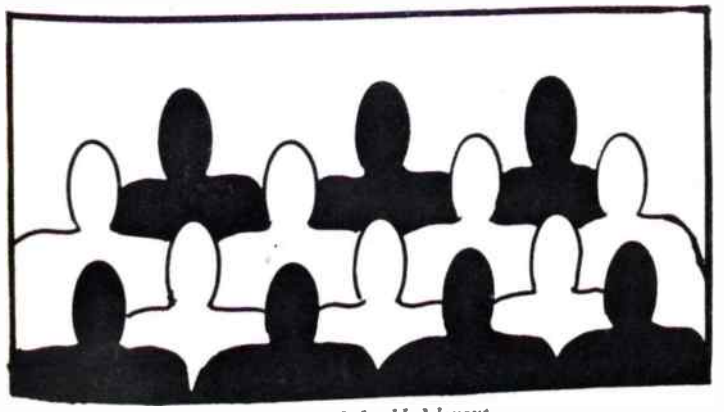
Our example shows how to make a composite montage from a series of holiday shots and which may be ultimately framed, thus obviating the need for an album. But this is not the only type of montage we may make and lots of other ideas will be mentioned later. For the moment we will consider the preparation, for this is not as haphazard as you may imagine.

A set of pictures is arranged so that they blend together harmoniously, all relating to one subject or activity. The latter factor is most important. Our aim is a single composition illustrating many facets of one subject and any shots you have should be assembled.

You will require a large mounting board, say 16 in. by 20 in. or 18 in. by 24 in. according to the number of pictures you have, a good mountant, some pen nib trimmers, a steel straight-edge and a rubber roller squeegee. If you have a frame the mount may be cut to fit but if you are to make a frame after mounting the pictures remember to allow a sufficient margin all the way round so none of the pictures' edges will be hidden.

Assorted sizes

Your assortment of prints should vary in size and it is best to have some enlarged to half-plate size, or even whole plate, although quarter plate size will do for 'fillers'. Trim away all the white borders and any uninteresting parts of the prints, although this may often be done as you proceed.



A 'head and shoulder' layout

One particular picture should indicate the basic theme and will occupy the central position while the remainder are fitted around.

We first attach the central picture in position then work outwards from this with the pictures overlapping each other as necessary. If desired an S curve may be employed, a circle or what you will. Circles may be cut with the aid of a saucer or similar accessory while French curves will help with other curves. But before attempting the cutting it is essential that the whole series is arranged to give an approximation of the scheme.

Carefully study the arrangement of your composition, observing that it will be better if the pictures at the edges give directional angles towards the centre. Note how we have endeavoured to achieve this effect in our example, in particular the pictures on the left and right of the base.

When you are completely satisfied that the arrangement cannot be further improved you may start fitting and fixing to the board.

Measure the centre for fixing the basic picture in the central position. Should you use rubber mountant remember that both the board and the print need a coating and a short time must elapse for the cement to become tacky. Do not overrun the area involved on the board

since the next prints may stick when fitting and the squeegee will also be fouled. When the print has been laid on the board roll down flat with the squeegee.

An adjoining print may now be fitted and this could well be an 'overlapping' one. Trim away the waste with your knife after carefully fitting and do make a test before sticking on the board or there may be an unsightly gap between the pictures. Note that the prints do *not* actually overlap on the montage itself but are all butt-jointed. Careful measuring and fitting is therefore required for a neat job. It sometimes helps if the burr left on the back of the prints after trimming is removed by rubbing away with finest grade sandpaper. The work then proceeds similarly, fitting, trimming and mounting until the panel is covered.

Use butt joints

You will observe that the prints in our montage are of different sizes and while many of them appear to overlap they have all been butt-jointed. This is necessary otherwise the edges would be visible in the finished montage and look most unsightly.

Our example is a typical holiday montage which can be framed and used as a novel souvenir. You may do just the same with your own shots but there are lots of other subjects you may tackle. If you are a sports enthusiast you may have some interesting shots of your team in action; flowers or gardens will make good montage pictures; model railways; motor cars, cycles and associated activities will all combine to make novel pictures; but do remember to stick to one basic theme.

Another novel way of making a montage is to mount head and shoulder pictures of your friends in a large frame as shown in the diagram. This idea may be extended for the collector of personality pictures, not necessarily photographed by yourself but cut-outs from magazines. The pictures are trimmed to head and shoulders only, mounted on a board and given a key number. The key with the numbers and names is then attached along the bottom of the picture and you may be assured that such a montage can be extremely interesting if friends are invited to name the personalities. Politicians, sportsmen, television and stage stars may be included.

You will realise that montage can be effective in many ways whether or not you are a photographer. In another issue we will explain how the process can be developed to make some more interesting novelties.

A Garden Butterfly Sanctuary

TODAY many of our beautiful British butterflies are in danger of loosing their natural breeding grounds and some may even become extinct if nothing is done to protect them. So in their interest and for your own enjoyment why not turn your garden or at least part of it, into a butterfly sanctuary?

One of the best ways of attracting butterflies to one's garden is to plant the kind of flowers they like. The most important of these is undoubtedly the butterfly bush (Buddleia variabilis) which can be propagated by cuttings and is best grown in a sunny position. It's mauve flowers are irresistible to Painted Ladies, Peacocks, Red Admirals and Small Tortoiseshells. Lilac can be useful too. I once observed a Comma on some lilac blossom in my garden. Bramble and Ivy flowers are also sought by some species.

Plant a few clumps of some hardy perennials such as golden rod, michaelmas daisy and phlox. Golden rod may attract the pretty Small Copper, a relative of the now extinct British Large Copper. Other suitable flowers include alyssum, aubretia, coreopsis, hypericum, scabious, single aster, valerian, verbena and white rock.

Many wild flowers also provide a rich supply of nectar but as some of these grow as weeds it is best to confine them to pots or boxes, taking care to remove all dead flowers to prevent seeding. Try some of the following . . . bugle, clover, coltsfoot, dandelion, knapweed, ragwort and thistle.

In addition to flowers some butterflies are fond of ripe fruit, especially pears and plums, from which they suck the juices with their long hollow tongues. Sometimes cotton wool pads soaked in a solution of honey and water are also appreciated.

To encourage butterflies to breed in your garden you should include some food-plants for the larvae. These vary according to the species. The White Admiral, for example lays its eggs on honeysuckle, the Red Admiral on stinging nettle and the Silver Washed Fritillary on wild violet. You can also, of course, rear some butterflies in captivity and then release them to fly about freely in your garden sanctuary. (J.W.N.)

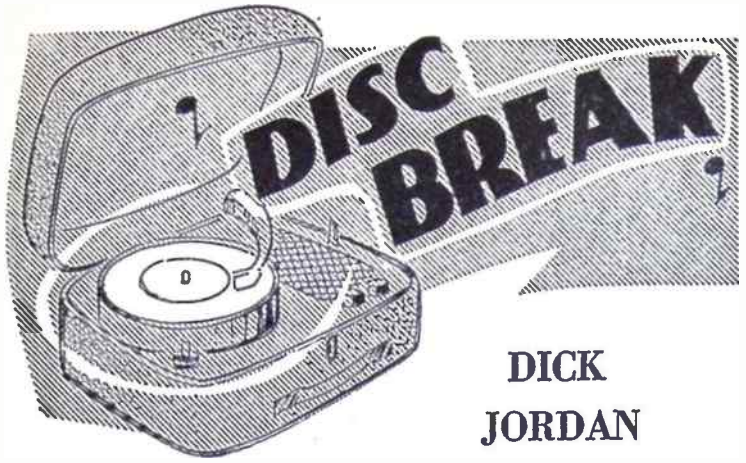
● Continued from page 394

EXPERIMENTS WITH SULPHUR

Hydrogen persulphide clings firmly to glass and washing of the apparatus can be difficult. However, if the apparatus is first rinsed with a little ammonium hydroxide, NH_4OH, and then brushed with plain water, no difficulty will be met.

In the recipe articles of this series liver of sulphur has been mentioned in connection with metal colouring. As it is not very stable it is best used as fresh as possible and hence it is useful to know how to make it when needed. Mix 2 parts by weight of potassium carbonate, K_2CO_3, and 1 part of sulphur. Put the mixture into a crucible and heat gradually. Effervescence begins and continues slowly for some time. Finally this stops and a black liquid remains. Pour this out on to a slate and cover at once with an evaporating dish. Bottle the liver of sulphur while it is still warm, for it is deliquescent and moisture is the prime cause of its deterioration.

You will note that it became liver coloured when it cooled and solidified. Hence its name. It consists mainly of one or more potassium polysulphides, potassium sulphite, K_2SO_3, and potassium thiosulphate, $K_2S_2O_3$. To observe its decomposition by moisture, dissolve a little in water in a beaker. It forms a yellow solution smelling of hydrogen sulphide and indicating that already some decomposition is taking place. Now let it stand for a few days. The solution is gradually decolourized owing to decomposition of the yellow polysulphides and which are the operative substances in metal colouring.



DICK JORDAN

'I'M arranging a private bullfight in Spain,' said the millionairess. 'There will be cabaret afterwards and I'd like you to sing.'

But what Dick Jordan didn't know at the time was that he would be called upon to perform for 20 minutes — without any accompaniment.

'I was in cabaret at Churchill's Club when I received the invitation,' recalls 23-year-old Dick. 'She had organised the bullfight in a town near Gibraltar and had booked Terry Lightfoot's Band as well. But their plane was late taking off from London and they missed the connection in Madrid.

As a result I went on alone and sang my heart out from the president's box, over an amplifying system worked from batteries. Still, the audience was very good and seemed to enjoy it. It was a big laugh, really.

Dick also remembers Churchill's for another reason — the night Frank Sinatra came in. 'By a coincidence I'd just done a broadcast and had sung *All Of Me*, using the same arrangement as on Sinatra's record. I'd decided to use it in my act as well, but just before I went on the pianist told me that Dean Martin and Peter Lawford had come in. I thought he was joking, but he wasn't. I said 'All we need now is Sinatra himself' — and a few minutes later in he came. It was too late to take the number out of the act, so I just bashed on regardless. I don't know what they thought, but at least they applauded afterwards.'

Born at Thorne, near Doncaster on 23rd September, 1939, Dick moved to Leeds when he was a child. His first singing experience was with a youth club choral group. Later he took lessons and joined a group singing light opera.

At school he was an outstanding sportsman and captained the rugby and cricket teams. After leaving school he was approached by Leeds Rugby League Club for trials, but declined because of his interest in singing.

The Demijeans

At 17 Dick decided on a change of style and formed his own pop vocal team, *The Demijeans*, which broadcast in many BBC North Regional programmes. 'During the day, I worked as a costing clerk and a lot of other things as well. I had to be at work at 6.45 a.m. to have the clock cards ready by the time the rest of the staff arrived. At 6.30 p.m. I knocked off, went home for tea, changed and went out to sing, arriving home about midnight. Then I had a nervous breakdown.'

When he left hospital Dick sought a job with more normal hours and became a sales representative.

During a holiday at Butlins, Dick won the weekly talent competition and progressed to the nationals final in London, taking second place. 'I had a few offers of work as a result and decided to move to London. I persuaded the group to come down, too, and we spent the £1,000 we had saved in three months. There wasn't a lot of work and we had difficulty in replacing one of the group who went back to Leeds. So we split up and I went solo.'

Dick has been concentrating on building a strong night club act. 'Cabaret clubs are opening all over the country and I'm sure they will become even more popular,' he says. 'People like to see a live show, but they also want to see it in comfortable surroundings and be able to eat, drink and dance as well.'

In Cabaret

He's worked at the Pigalle, Dorchester, Mayfair, Grosvenor House and stood in for the American singer Billy Daniels, who was ill, at the Bal Tabarin. He has also fulfilled engagements at American bases in this country, Italy, Germany and France.

Radio and TV dates which Dick has undertaken include Saturday Club, Easy Beat, a Sing It Again series, Lunch Box, Disc Break, Malcolm Mitchell Show.

Dick is no stranger to recording. Under the name Don Duke, his 'cover' version of *Cathy's Clown* outsold the Everly Brothers in New Zealand and reached No. 4 in the Hit Parade. He beat them again in Australia with a recording of *Let It Be Me*. Hits have also come his way in Belgium with *Put Your Head On My Shoulder* and *Little Christine*.

Off the record, Dick likes tinkering with his Mini-Minor, watching television and reading science fiction.

He's 5 ft. 10 in. tall, has brown hair, grey-green eyes, weighs 10 st. 11 lb. and has a simple ambition — 'To stay in the business and be able to entertain people.'

His first Columbia release was *Stop The Music* and *Dream Chaser* (DB 7016).

Full-size patterns for a child's toy

DOLL'S HOUSE WASHING MACHINE

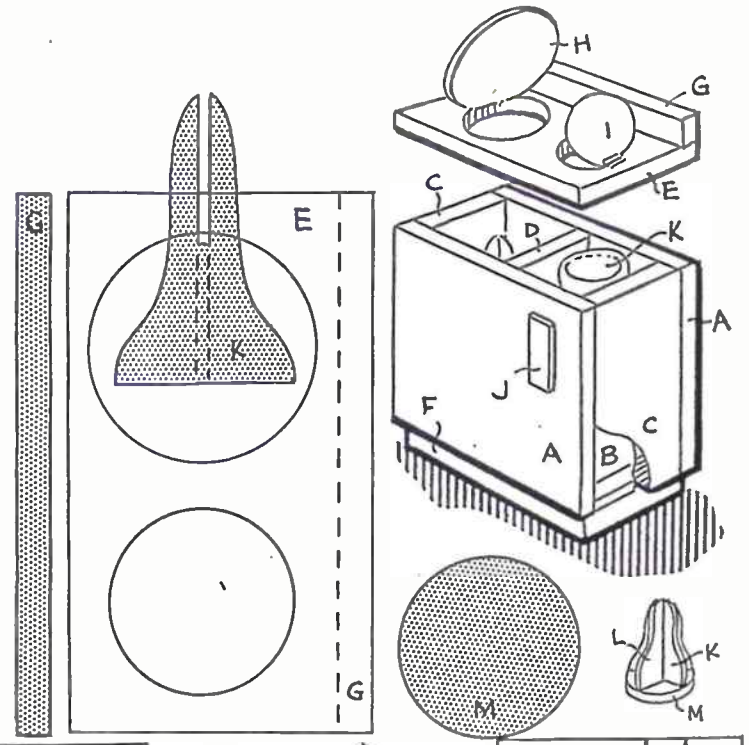
MAKE up this model twin tub machine from ⅛ in. wood and card, cutting the wood with a fretsaw. Cut two A, one B, two C, one D, one E, one F and one G from ⅛ in. wood. Assemble them in the order shown in the sketch.

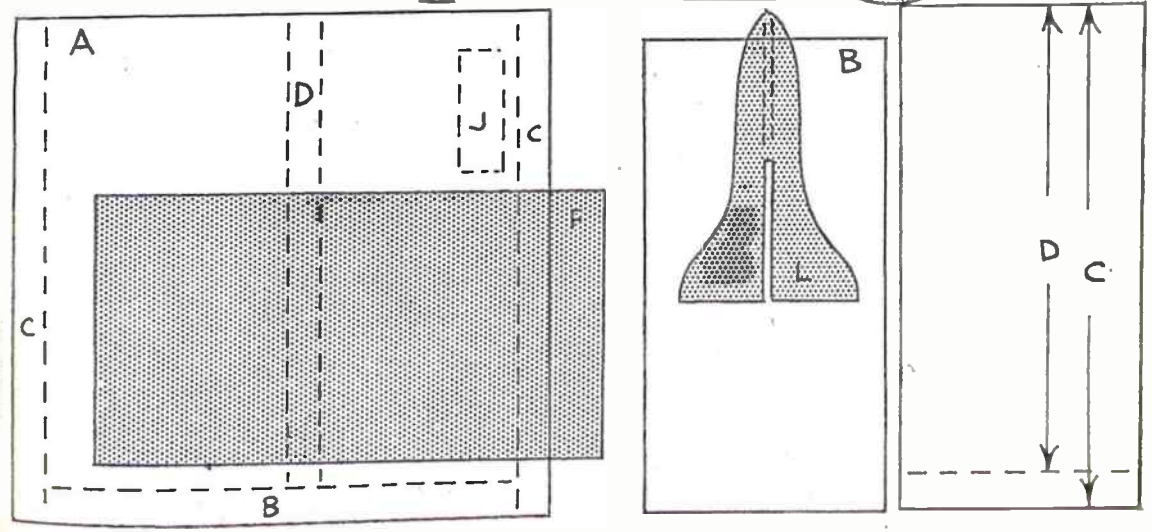
The lids H and I are cut from thin card and hinged with tiny strips of adhesive tape. The lids should be slightly larger than the holes in piece E. The spinner K is a ¾ in. diameter tube made from thin card and glued in place.

Make the two parts of the agitator, K and L, from thin card and slot them together. Glue them to the base M, cut from ⅛ in wood, and then glue them in the wash-tub. Cut J from thin card and glue to the front.

Finish off by painting white or cream, painting imitation dials on the panels.

(M.p.)





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READER'S REPLY HW SEPT. 1963

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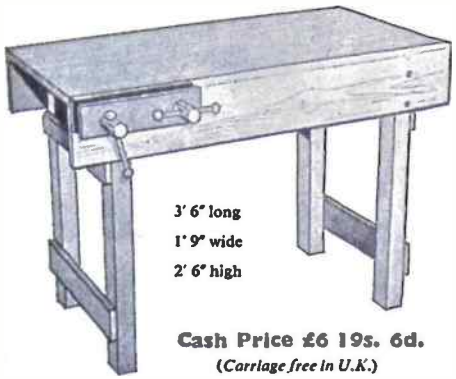

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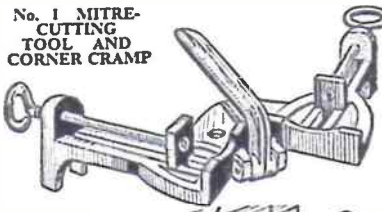

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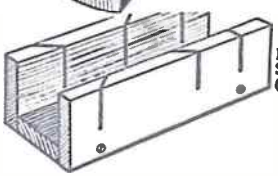

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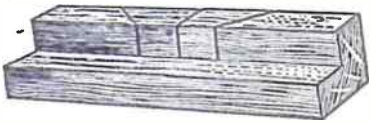

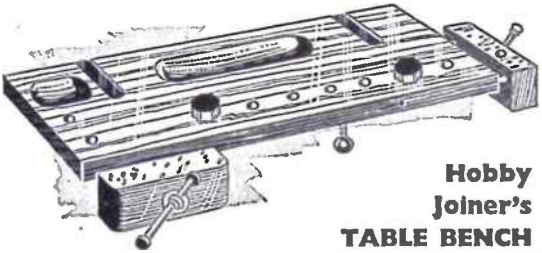

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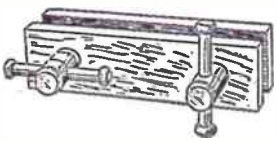

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