

*For the small or medium sized dog*

## DOG'S BED

FOR small and medium size dogs such as spaniels, boxers, terriers, poodles and the smaller breeds, this bed is an easy project for the handyman. The size can of course be modified to suit individual requirements but the measurements shown will be appropriate for the breeds mentioned. The bed has four legs, raising it 2 in. off the floor,

thus helping to overcome draughts and dampness.

The dimensions are shown in the front, end and plan views seen in Fig. 1. The front should be shaped to provide an entrance and the ends and back should be square. Use  $\frac{1}{2}$  in. wood throughout, apart from the corner posts which are cut from 2 in. square deal. The

front, back and ends can be deal, but the floor should be  $\frac{1}{2}$  in. plywood.

The construction of the floor is indicated in Fig. 2A. The overall size is 26 in. by 17 in. and the corners are cut away with a fretsaw. The exact shape of the corners is shown in Fig. 2B, which also shows the floor in relationship to the post and other parts.

The post is cut to form a slot, shown in the detail in Fig. 1, to support the floor. The post is also rebated to take the back, front and ends. The rebate will of

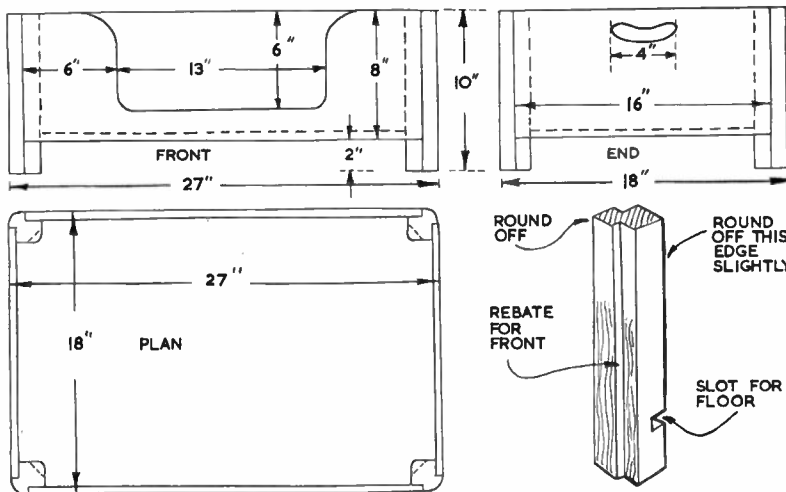


Fig. 1

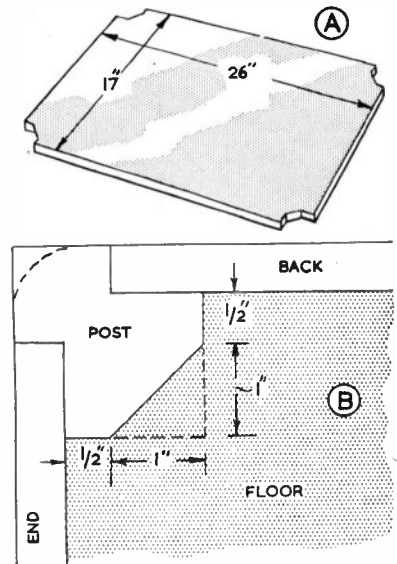


Fig. 2

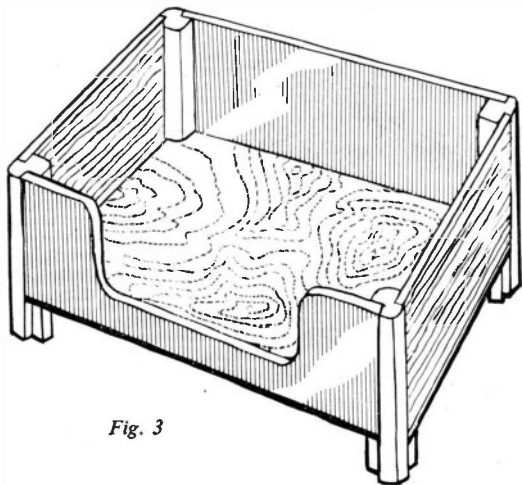


Fig. 3

course be cut with a plane. Alternatively the rebate can be omitted and the ends, front, back etc, extended to mitre or butt at the corners. Naturally the size of the floor must be altered accordingly.

A general view of the assembled bed is shown in Fig. 3. All parts will be pinned or screwed together, using glue to

strengthen the joints. Pin through the front, back and ends to further strengthen the construction.

Smooth down all parts with glass paper and make sure that there are no splinters standing proud. Finish by using stain and varnish or non-toxic paint. In both cases the grain should be filled before applying the first coat and with paint an undercoat must be applied before the top coat.

To avoid marking the floor rubber feet may be bought and fixed in position. Pieces cut from old rubber boots would be quite suitable. If pinning the rubber in position the pins should be driven slightly below the surface but a contact adhesive will serve.

There is no need to line the basket, it is only necessary to place the dogs own particular cushion or bedding rug in place. (M.h.)

## The art of

# French Polishing

THERE are, of course, proprietary preparations available for the process of french polishing — but very satisfactory results are obtained by using traditional methods and equipment. There is not much difference in the cost of the two processes, but the homemaker who is prepared to spend a little extra time in following these instructions will find the result well worth while in the finished effect. All

ones because they are slow drying and overstaining in patches is unlikely. Several applications are often necessary to obtain the required tone, so that the process will last several days. As the wood dries the grain swells, and further glasspapering is therefore necessary: if time is no matter, this method is quite satisfactory.

### Oil stains

This is possibly the best method. Drying is again slow, but as the oil sinks into the wood a fine mellow tone is achieved. Remember that the tone during staining must never be quite as dark as that finally desired, as the polish itself adds both depth and tone. As soon as the stain is thoroughly dry, the surface is oiled with linseed applied with a soft rag to throw the grain into prominence. Do not over-oil, as it is then liable to sweat through and crack the subsequent polish. Fill in the grain by rubbing over with appropriately coloured plaster of Paris and turps, or by varnishing with a mixture of 3 oz. orange shellac and ½ oz. powdered resin to ½ pint methylated spirit.

### Spirit stains

These dry very quickly, and must be

applied *with* the grain. Run the brush from end to end without lifting; if it is lifted a darker patch is left. Overstaining is possible with spirit stains, and great care must be taken to avoid this. If it occurs, paint the affected part with oxalic acid solution and sponge over with vinegar; this last precaution again prevents the french polish from cracking later.

The rubber for the actual polishing process is made by folding a wad of cotton wool evenly into a piece of fine cloth, such as an old handkerchief, so that the rubbing surface is quite free of creases. The polish is made of 5 oz. orange shellac in 1 pint of methylated spirit, adding a teaspoonful of gum arabic and gum copal. For mahogany, add 1oz. of Bismark brown; if walnut, a few drops of spirit varnish; if ebony, a little aniline black. In the case of yellow woods, use button shellac instead of orange, coloured to consistency by adding gamboge. Transparent polish is prepared by using 10 oz. bleached shellac to each pint of methylated spirit.

The three polishing processes of bodying-in, building-up and spiriting out must be done with circular movements, the rubber never being left still in one place. Polishing proceeds by adding two or three small drops of linseed oil at a time to the rubber, and continuing the circular movements. When the whole surface has been done, it is advisable to allow it to dry out and repeat the process at least once more. The more time spent on the polishing itself the better will be the final result — a finely-polished, hard, high-glass effect well worth the time and care taken.



Projects such as this lady's sewing companion can be given an excellent finish by means of french polishing. Made from Hobbies Kit No. 3278 this elegant piece of furniture also serves as an occasional table. Price of the kit is only 69/6 (it would cost many more pounds as a made-up article) and is available from all branches or post free from Hobbies Limited, Dereham, Norfolk.

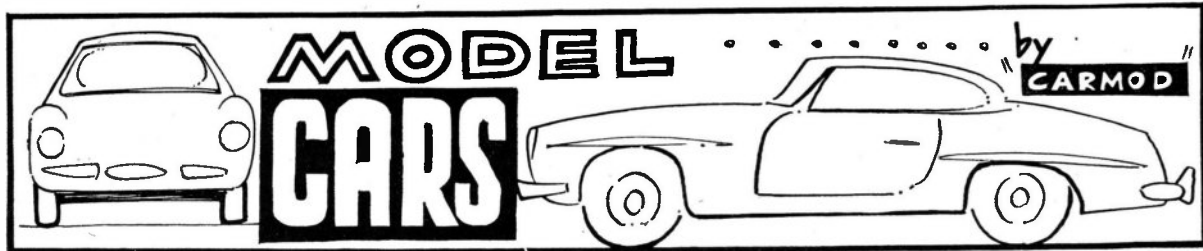
## By A. Gower

the materials used are obtainable at ironmongers, chemists and do-it-yourself stores.

Firstly, the surfaces to be treated must be scraped and levelled completely: high polishing magnifies rough patches and defects and shows up irregularities in relief. Finish off with No. 0 glasspaper, paying particular attention to all edges. If the surface has a rich colour staining may not be necessary, but if it is required three separate types of stain are used.

### Water stains

These are easier to apply than spirit



**P**ADDY Hopkirk's success in this year's Monte Carlo Rally with the works Mini Cooper S marks the end of an unfortunate run of British obscurity in this, one of the greatest events in the calendar of motor sport. Such a car deserves a place in a model car collection and there are several miniatures and kits to choose from for modification into the Hopkirk car.

The die-cast miniature I used was the Corgi Austin Seven in red. This shade is approximately the same as the actual car.

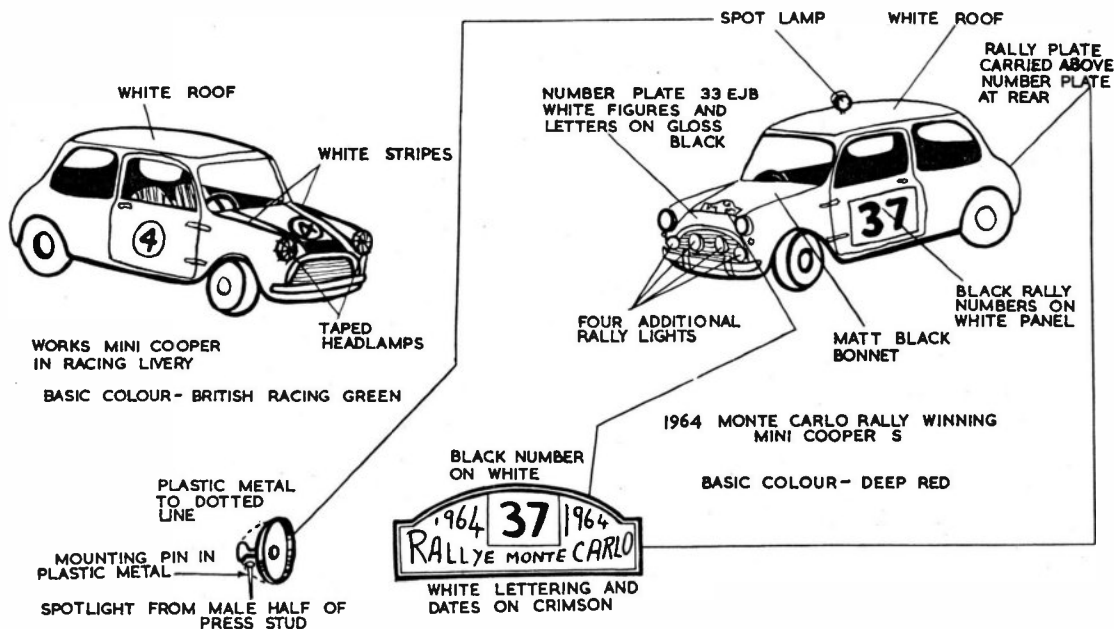
For the registration plates white numbers and letters of 2.5 mm. in height are required, and for the rally numbers on the door panels the figures should be approximately 7 mm.

The Hopkirk Mini had rally numbers

The most difficult part of this chopping is the provision of the front and rear rally plates; there is no short cut to these and they call for painstaking detail work with mapping pen and coloured inks unless one is satisfied with an impressionistic image of the plates. The colours of the plates are white lettered 'Rallye Monte Carlo' on crimson with black rally numbers, '37' in this case, on a white base.

Finally, to complete this example of a competitive Mini Cooper S, the addition

## B.M.C. COOPER MINI



This particular chopping involves no radical changes to the metal fabric of the model and is purely one of additional detail and painting.

Firstly, the bonnet should be painted in matt black, and just above the radiator grille there should be a strip about 5 mm. wide in gloss black to accommodate the number plate transfers. The roof and door panels should be painted white. Transfers for the registration and rally numbers can be obtained from most model shops.

'37' and registration number '33 EJB' (the latter number has been carried before on works Mini's, but on these occasions the car wore the green and white works livery).

For the additional lighting I used some headlamps from plastic kits, but this is an unnecessarily expensive way of overcoming the problem, and an adequate solution can be found in rolling small equally sized-balls of putty and pressing them into locations already prepared with a blob of 'Durafix'.

of a spot-light on the roof has to be made. I suggest a Model Of Yesteryear Rolls Royce headlamp, with the back filed down, is most suitable for this purpose, but many will be reluctant to break a new model of this kind for one part only (although there are many components in the Rolls Royce which can be used for later choppings). Failing this, the male part of a press-stud, suitably filled with

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# TOWEL OR CLOTH HOLDER

THE handy little fittings which hold a cloth or towel in place merely by finger pressure, and which enable it to be removed simply by pulling, are extremely useful in the bathroom or kitchen.

They are particularly convenient to have close to the kitchen sink, so that the 'wiper-upper' is always available, easy to pick up and, what is more important, even easier to put back in place.

*By Cyril Black*

These holders can easily be made from scrap pieces of wood and laminated plastic or hardboard. They cost practically nothing, and make acceptable presents.

The drawing shows an exploded view, and is self explanatory. Start by cutting with a fretsaw or drilling with a centre bit, a hole about 1½ in. diameter in a block of wood 3 in. by 3 in., and about 1 in. thick. If you use a centre bit, drill through from one side until the point of the drill just projects on the other side, then finish the hole from the back. In this way clean, non-splinter edges will be obtained.

Next cut, from hardboard or plywood, the front and back, each the same dimensions as the block. For a better finished article use laminated plastic such as Formica or Laconite for the front piece. This front piece has a hole the same diameter as that in the block cut in it, while the back piece merely has a hole for the fixing screw drilled through the centre.

The front and back are fixed to the centre block with small countersunk screws as shown, placed so that they do not meet in the block, that is, the front ones at the corners, and the back ones in the middles of the sides.

The operating part of the fitting is the small piece of sheet rubber. Get this as thick as possible. A garage will almost certainly let you have a piece of scrap inner tube, and if you can get a piece from a tractor tyre inner tube so much the better. If the rubber is too thin it will lose its grip too quickly, and need replacing too often.

The rubber is cut the same shape as the other parts, placed under the front piece and the outline of the circle traced on it with a pencil. From this pencil line, make three cuts with a razor blade

or very sharp knife, so that they meet in the centre.

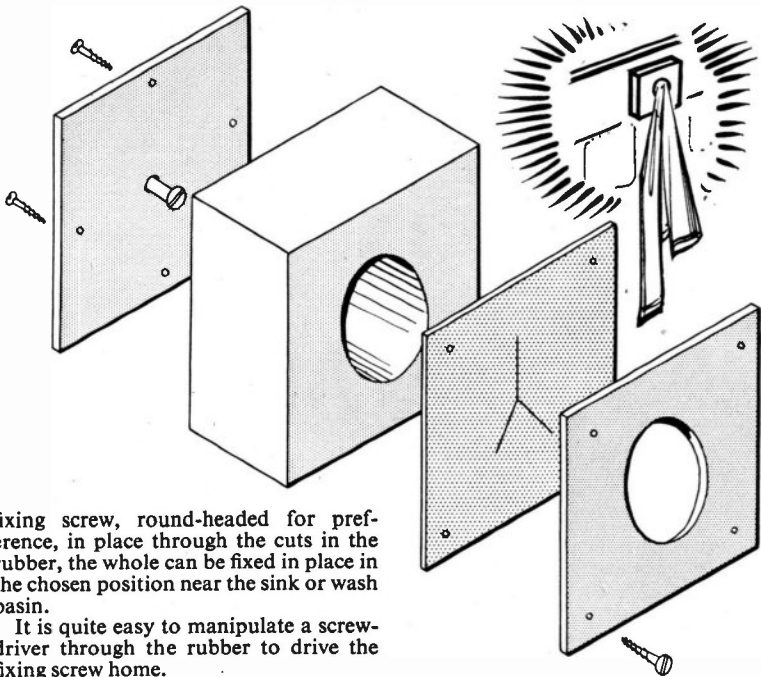
Your parts are then all completed, and all that remains is to put them together. Drill holes in the front and back to take the fixing screws. Place the front with the rubber beneath it on the block, and force the screws through the rubber, then screw them tight down into the block.

Fix the back on, then, by putting the

When eventually the fitting does lose its 'grip' it is a simple matter to renew the rubber.

If you paint the wood to match, or contrast with the plastic front, the fitting will be ornamental as well as extremely useful.

To use the towel holder all you have to do is just push a piece of the cloth or towel into the rubber where it stays put. To remove, you just pull. Simple as that.



fixing screw, round-headed for preference, in place through the cuts in the rubber, the whole can be fixed in place in the chosen position near the sink or wash basin.

It is quite easy to manipulate a screw-driver through the rubber to drive the fixing screw home.

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## MODEL CARS

plastic metal, will suit the purpose. The spotlight can be mounted on the roof by drilling a small hole in the zinc alloy and a short pin introduced to the soft plastic metal on the lamp.

A further modification of the Corgi Mini, or for that matter, Spot-On or Airfix models of this car, is a Works racing version in which drivers like Sir John Whitmore have achieved important successes over the past two years. The model can be left with its bumper bars, or these can be removed, both forms

being appropriate for this particular version.

The Works colours are: British Racing Green, with two white stripes on the bonnet and a white roof. This is a very simple conversion and a pleasing collection of winning car replicas in important saloon car events can be built up.

Next time: chrome details and trim, and the building up of body parts using gummed paper strip.

Note: Since this conversion was prepared, Corgi have introduced a model of the Monte Carlo B.M.C. Mini Cooper S complete with swivelling spotlight, official insignia, etc, and featuring Glidamatic spring suspension. No. 317 in the range, it costs 4s. 6d.

An aid to good pictures:

# DIFFERENTIAL FOCUSING

WHEN progressing from the simple 'snapshot' type of camera to one a little more expensive one can easily become overwhelmed when confronted with the various new controls. However, your instruction manual, plus a little practice, should soon make you fully conversant with their technical uses so I do not intend to describe them in any detail from this angle. What I do want to try to do is put over the fact that now you possess a camera which can be adjusted in various ways, full advantage should be taken of these refinements with the thought of improving your pictures aesthetically as well as technically.

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*By C. Robinson*

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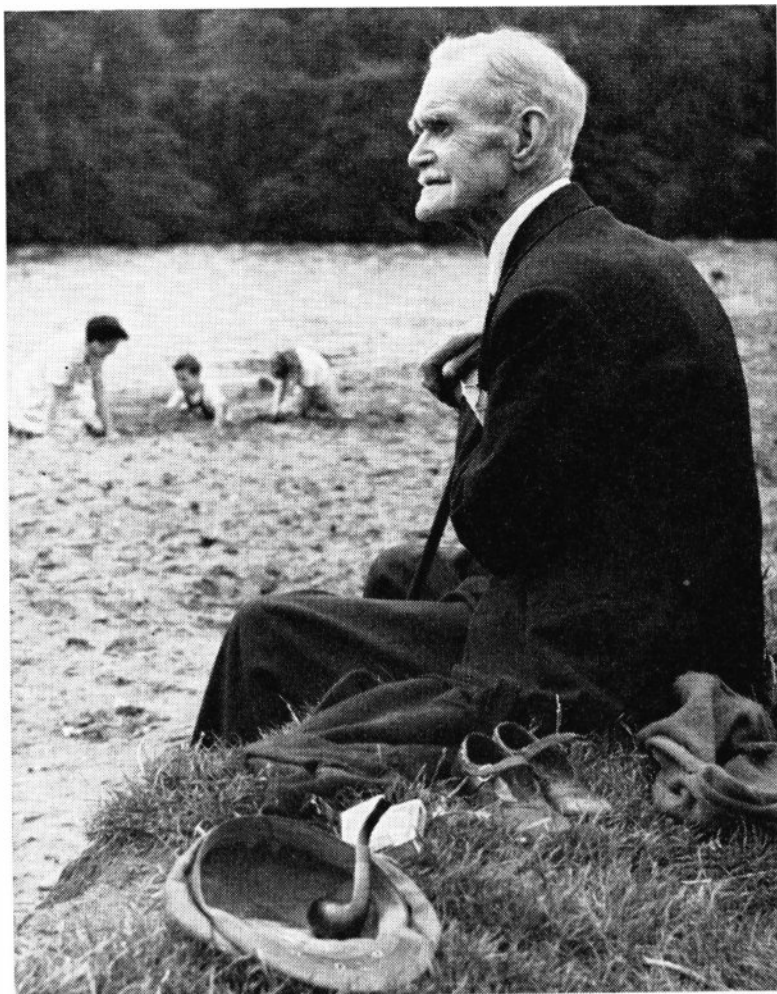
One of the most useful pieces of mechanism which can do this is the camera's adjustable lens diaphragm. This can be set from the widest aperture of the lens, be it  $f/2.8$  or  $f/3.5$ , etc, depending upon the particular camera, down to  $f/16$  or  $f/22$ . Its main purpose, used in conjunction with the shutter, is to control the light passing through the lens, thus giving the correct exposure required.

However, at the same time it does something else. It varies the 'depth of field', that is the range between which objects are reproduced acceptably sharp, and it is by the skilful application of this that we can use it to our advantage to help to give our pictures impact.

By having only certain parts of the picture critically sharp, emphasis will be placed upon these, isolating them from the remainder of the picture; this both serves to draw the eye directly to the main subject and solves the problem of a distracting background.

To do this the camera must be focused exactly on the main subject by careful use of its rangefinder, reflex focusing system, or employing a measuring tape. Then by consulting a 'depth of focus' table or referring to the 'depth of focus ring' which is fitted to the majority of modern cameras, ascertain which aperture must be used to limit the depth of sharpness to the desired degree.

To enable a large enough aperture to give this 'differential focusing', as it is called, the shutter speed will of course have to be increased accordingly to make sure that the actual exposure given is still correct as determined by the meter.



*With thoughts of his youth  
By having the main subject sharp one can suggest, by the man's expression and the out  
of focus children playing at the riverside, the theme stated in the title*

Occasionally, when working in bright sunshine and using a camera loaded with high speed film, it may be found even when using the highest shutter speed that it is not possible to make use of an aperture large enough to give differential focusing. Stops like  $f/11$  or  $f/16$  which give a tremendous depth of field will be required. The remedy then, other than using a slower speed film, is to use a filter over the lens. This will cut down the light passing through, thus making it necessary to use a larger stop.

Coloured filters such as a 3x yellow or 4-5x orange can be used for this purpose but where it is essential not to affect the tonal rendering of the subject a neutral density filter must be employed. These are grey in colour, and as their name implies, are neutral as far as affecting the tonal rendering of the different colours is concerned. They can be purchased in varying strengths, the most useful being the 2x and 4x.

**Continued on page 105**

was evenly on the paper under light and hang to dry under to know if you could wish to make some plan mitter? (R.P. — Wolverhampton.) to go over the wallpaper on the same E.M. — Essex, Channel 10 would

# Replies to Readers

recul... is a brush pol... — to charge a 12V. battery, as c... was made by fixing... aboard over a sto... (V. and 15V... in more.)

## Limed Oak

**I** HAVE a small caravan lined with limed oak panels. In places the liming is deficient, and has taken a darker look. Could you please tell me how to renovate the original panels, and have a polished wax finish? (E.B. — Stoke-on-Trent).

**M**ODERN limed oak is not treated with lime, but the effect is usually obtained with white wood filler. Providing your grain is not already filled with dirt or old polish, you could rub it with a cloth and white filler. Let this harden, then lightly sand the surface. Treating directly with wax polish will tend to make the filler slightly yellow. If the existing liming is already that colour, that will not matter, but if you do not want the colour to alter, give it a coat of a white varnish, made from bleached shellac. Rub any gloss which remains off of this, before polishing with wax. If the grain is already choked, there is no satisfactory way of liming it.

\* \* \*

## Oak Floor

**I** AM putting in a floor in my house. It is American oak, and I would like to know how I should treat it. (B.E. — Eire).

**W**E would advise you to first give the wood a coat of boiled linseed oil, and then to use a wax polish thereafter.

\* \* \*

## Colouring Feathers

**C**AN you describe fluorescent dyes for colouring feathers and where these may be obtained? (D. A. — Pudsey.)

**F**LUORESCENT dyes are colouring matters which show a strong fluorescence in solution. This fluorescence imparts the brilliance to fabrics dyed with them. They may be either basic or acid dyes, both of which types can be used for feather dyeing. You should contact Messrs. George T. Gurr, Ltd., 136/140 New Kings Road, London S.W.6. who sell small quantities of dyes for the amateur.

The feathers must first be degreased by soaking them in hot soapy water followed by rinsing thoroughly in several changes of hot water. Dyeing

*methods: Acid dyes:* Dissolve 1 part by weight of the dye in 100 parts of boiling water (say  $\frac{1}{4}$  ounce in 25 fluid ounces). For each ounce of dry feathers prepare a dyebath containing 3 pints of cold water, 3 fluid ounces of 10 per cent Glauber's salt solution and 3 fluid ounces of 10 per cent sulphuric or acetic acid. Add 12 fluid ounces of the dye solution and enter the feathers still wet

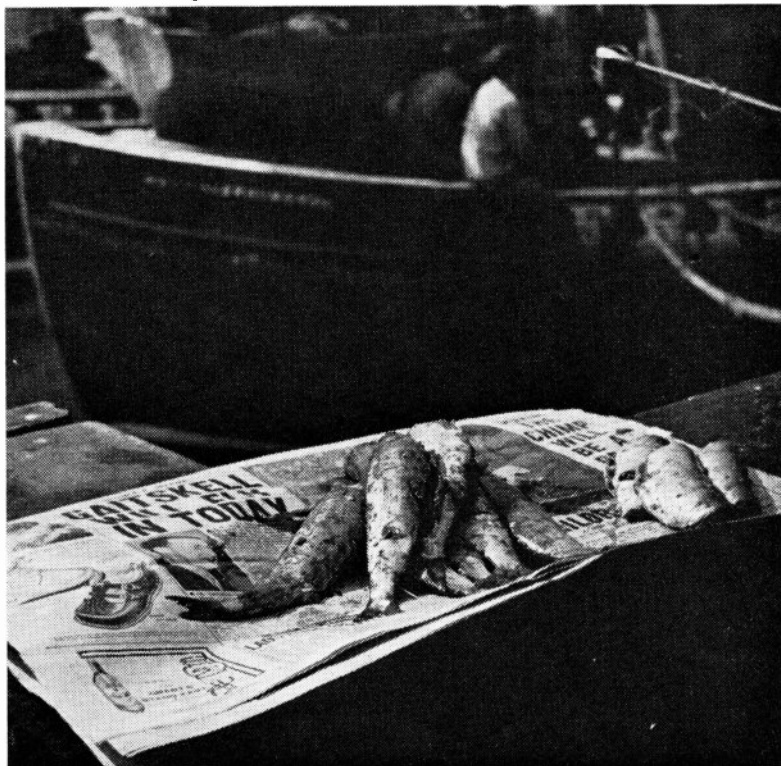
from the post-degreasing rinse. Raise to the boil and boil one hour. Remove the feathers and rinse well. Darker or lighter shades can be had by increasing or decreasing the amount of dye solution initially added. *Basic dyes:* Stir  $\frac{1}{4}$  ounce of the dye with  $\frac{1}{4}$  fluid ounce of 30 per cent acetic acid, add 5 pints of hot water and stir until dissolved. For the dyebath allow 50 fluid ounces of cold water for each ounce of dry feathers, add 2 fluid ounces of dye solution and enter the feathers as before. Dye cold for 20 minutes, raise the temperature to 70 to 80 degrees Centigrade and maintain this temperature for 20 minutes. Remove from the source of heat and dye a further 20 minutes. Remove the feathers and rinse well.

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## DIFFERENTIAL FOCUSING

Before closing, I would like to stress that in this article my remarks have been concerned with black and white photography only. Differential focusing can be used with colour but great care must be exercised here as large areas of blurred,

out-of-focus coloured objects are not always pleasing to the eye and rather than adding emphasis to the subject as in monochrome work, it often has the reverse effect.



*Harvest from the Sea*  
The title of this picture is easily put over by having the fish on the newspaper pin sharp, and the fishing craft in the background, just out of focus

# FUN WITH CORKS

**A** FEW corks plus other odds and ends form the basis of the novelties shown in our illustrations. They are very easy to construct and the only tools you will need are a really sharp knife, a pricker for making holes and some fine glasspaper. Cocktail sticks or spent matches may be used for legs and arms, while postcards will be useful for incidentals. You may colour the novelties if desired and in which case some poster paints will be helpful.

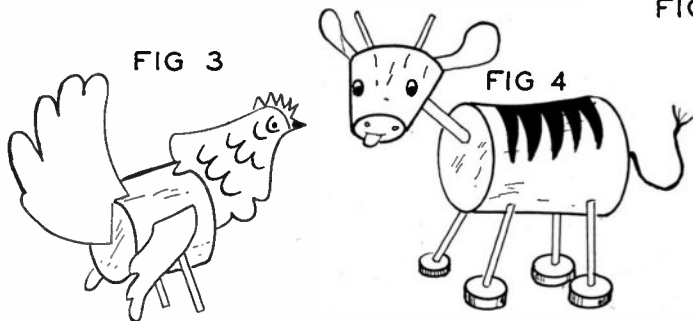
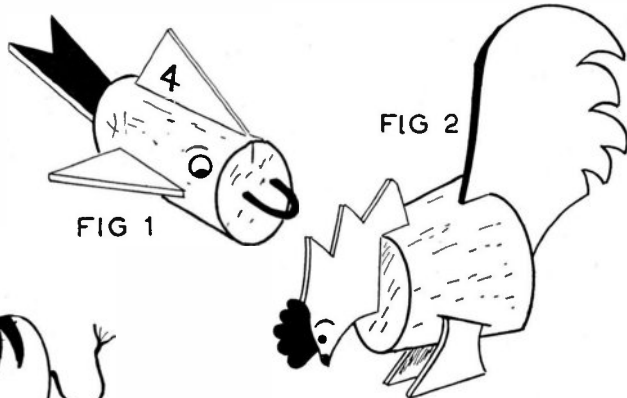
In Fig. 1 we show Tommy Trout, a rather imaginative fish who forms part of an intriguing game. The fish is made from

with pieces of card fitted into suitable slots for the neck, legs and tail. You will find that white postcards are quite suitable for this work since they can be cut out with scissors and coloured. Merely draw the shapes and cut out. The cork

body may be coloured as desired. In Fig. 3 you will observe that we have used cocktail sticks for the legs.

Use a thin, sharp knife when making the slots, allowing sufficient surplus cardboard to fit into same. There is no

By  
*S.H.L.*



one cork and four small pieces of celluloid or waste plastic. Old containers made from wax treated paper would also serve the purpose. One of the latter is advisable since a set of fishes will be ultimately placed in a bowl of water for the game and cardboard would soften too quickly. Cut a slot at the top of the cork and one at each side. Prepare small fins from the waterproof material and insert in the slots. A tail is added and it will be best to make this with a point at one end to facilitate insertion into the cork after making a slot. Press a staple into the front end and add the eye.

In order to play the fishing game we paint the score of the catch on the dorsal (top) fins. It is suggested that you prepare six fishes numbering as follows. Paint the figure 2 on two, figure 4 on two, 6 on one and 10 on the other. Use waterproof Indian ink for this purpose.

The fishes may then be floated in a bowl of water and your rod may be of the simple variety — a bent pin at the end of a piece of string. The fish must be caught by the staple and the highest scorer is the winner.

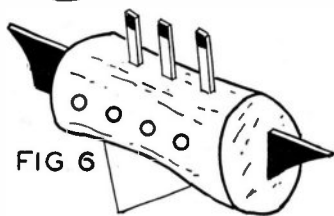
Figs. 2 and 3 show how we may make different types of poultry for your farmyard. We have one in Fig. 2 prepared

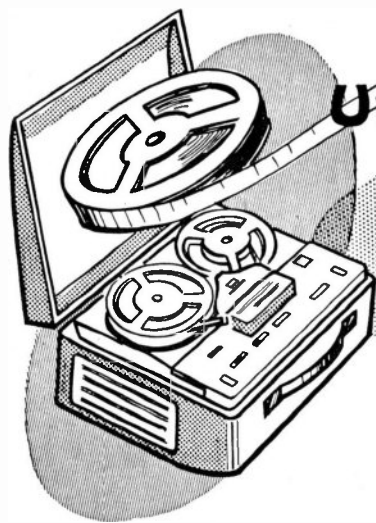
need to apply any glue although it may be advisable to use an adhesive when cocktail stick legs are fitted.

A cow is shown in Fig. 4 and here we have used a large cork for the body with a smaller one for the head. The latter needs a pair of horns made from short sticks, some ears, a tongue and the other details in paint. The body may be painted if desired and here you will see that we have given the beast an unusual treatment. The legs are prepared from cocktail sticks while the feet are segments cut from a small cork. Here it is advisable to glue the legs into the body and another stick into the head and body to represent the neck. Be careful when fixing the legs or your animal will not stand straight. Moreover, if the angle of the neck is inclined to be too horizontal it may over-balance. Horses, sheep and dogs may be made in a similar fashion.

Farmer Hayseed, shown in Fig. 5, requires a large cork for the body, two medium ones for the legs and a smaller one for the head. The legs may be attached to the body simply by gluing together or you can make a more substantial joint by dowelling them in addition. You need only use short lengths of cocktail sticks for this.

One cork is cut in half lengthways and the two halves pinned to the shoulders as shown. Cut off a section from a large cork for the hat brim with a smaller cork on top to finish. Add facial details in Indian ink plus a little cotton wool for the hair and beard.





# USING YOUR TAPE RECORDER

## 'Tapes' on Holiday

By G. E. Gompers

THE development of the battery-operated portable tape recorder, especially of the small transistor type, has revolutionized the world's attitude towards do-it-yourself sound recording. More and more people 'take tapes' with as little concern as they would 'take snaps'.

There is, however, some difference between a photographic record of a holiday and a tape record. With the latter there is no possible way to escape editing, involving as it should a commentary linking up the sounds, observing a strict chronological order. This will, no doubt, be done on a mains machine after the holiday is over.

It is very advisable to resist the temptation to buy a cheap transistor for the 'on the spot' tapes, for you will have to dub these sounds on the same tape as the commentary. So if a perfectly recorded portion of commentary is followed by an indifferent example of the holiday recording, the effect is sure to be a trifle odd.

I know from personal experience that the reproduction qualities of, say, a 25-guinea battery portable are comparable to those of a 35-guinea mains machine.

If you are accompanied on your holiday by a friend or other member of the family who is interested in photography, then an interesting and rewarding partnership can be developed. As your friend is taking the visual picture, you can be taking the sound 'picture'. So, later, the visual image can be projected with an accompaniment of the right sound. Although coloured transparencies are the easiest media of projection, ordinary photographs can be projected on a screen by means of an episcopo.

Of course, to carry the marriage of an audio-visual record of one's holiday to its logical end one must tackle the synchronization of recorded sound with moving pictures. It must be disregarded here, because the technology of audio-video synchronization is more than a subject by itself. So let us conclude with consideration of the sound, and nothing but the sound!

A friend of mine, well up in his audio technology, but not blessed with much imagination remarked to me that tape recordings were all very well for a holiday in a country like Spain, where there are many interesting sounds, but supposing you are going to Eastbourne or any other British seaside resort?

Well, what about it? They are as good a place as any in which to record interesting sounds. For instance, there is the carnival, as it makes its happy way along the front; there are the open-air band stands; the alfresco concert parties — and those little religious groups who hold their services on the beach. Or, perhaps, you can record interesting non-musical sounds, such as the jarring noise of trams, or the general hurly-burly of the amusement park.

And Nature itself is never silent, you know — not even at the smallest resort.

### The all powerful cable

'Do I really need a cable?' This is a question frequently asked by people buying their first tape recorder and accessories. A stupid question! It is just

like asking: 'Do I really need a complete machine?'

For no tape recorder can be said to be complete without a cable. The idea that there is no job a cable does that cannot be done as well, or even better, by a microphone and lead is false on at least a dozen points.

Recording by cable from wireless, or a record player with points fitted, saves all worry about interference from outside noises. Apart from this most obvious use, the cable enables the life of the tape recorder's speaker to be prolonged, by transmitting the sound through a wireless, or separate speaker, and turning the machine speaker off.

Night listening with earphones is made possible with the aid of the cable, simply by putting the wires at the end of the earphone lead into the splits of the cable points. This kind of arrangement is useful for audio-typing.

Far from wondering if one cable is worth while, the recordist should be considering whether further variations are not possible. One variant is to remove the points and fit another tape plug instead; and so, by plugging into the transmission socket of one machine, and into the recording socket of the other, it is easy to record from another tape recording. With the aid of a mixer several cables can be working at different functions at the same time.

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## FUN WITH CORKS

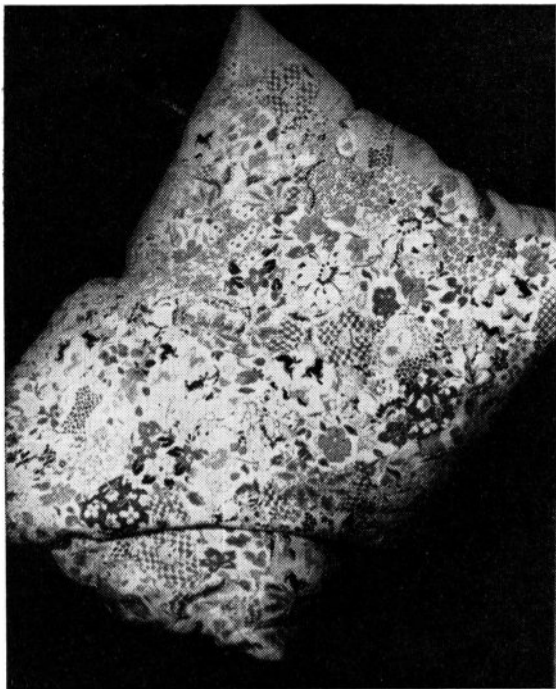
The corks may be coloured to represent the clothing and buttons painted on as shown. It is also possible to make a feminine figure on the same lines but then only one cork is required for the legs, colour being used to represent the dress. Incidentally, you may make some children but using cocktail sticks for the legs, giving similar treatment as shown in Fig. 4.

The liner shown in Fig. 6 is a simple construction very similar to the fish. Spent matches have been used for the funnels. Decoration plays an important part here. But remember that if this novelty is to be immersed in water it will be advisable to fit a plastic keel. You may make a few of these ships, or barges and join them together with pieces of string.

All these novelties are easy to make. Old corks will do if they are cleaned up by washing or with a little fine glasspaper while you may buy new ones at a chemist's shop. Always use a sharp knife when cutting cork and if you have to saw off a segment it will be necessary to smooth off the burrs with a piece of glasspaper.



# PATCHWORK CRAFT



By  
*Anne  
 Bradford*

Spare a little time for planning a nice design, and you will be more pleased with the result, apart from the fact that you will also have some indication of the number of patches required.

The fabrics should be pressed to make flat, and remove any creases from those which have been tucked away in a drawer for some time. Take a template, lay on the fabric, and make a pencil line around the perimeter. Dark fabrics may require a piece of white chalk, which should be sharpened to a fine edge. Now

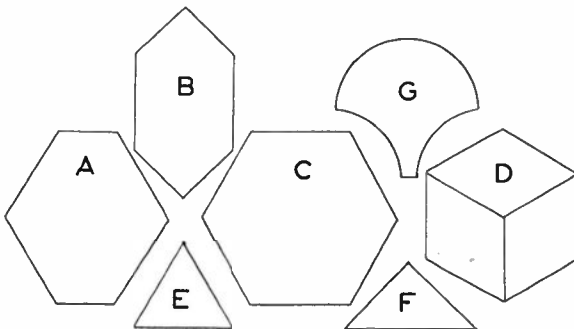


FIG 1

**P**ATCHWORK is a fascinating, old form of craft for the needlewoman, which enables us to not only make small motifs for the decoration of many garments or accessories, but also complete items such as cushion covers. Moreover, it has the advantage that we may use up many scraps and remnants.

First attempts at this craft should be confined to something small or you may become bored and discouraged. For this reason we would recommend that you prepare a design for making a motif for, say, an apron pocket, using a diamond shape as the base. Later, when you have acquired some of the skill, you may proceed to larger specimens as the cushion cover shown in the photograph. We should also mention that it is advisable to use gay cotton materials which do not slip while being sewn.

A stout template is required for starting the process, and since the hexagonal shape is most useful, we will describe how to proceed for the cushion. This basic template must be accurate, and although we may buy ready prepared ones, it is a simple matter to draft one of our own size on stout cardboard.

The template is required for marking

out the fabrics, and consequently each piece must be identical in size and shape. We also need some paper patterns, but these will be mentioned later. The size of the template can be according to your own choice, but as a guide we would mention that for the cushion the pieces measured approximately  $1\frac{1}{2}$  in. across. The shape used is shown in Fig. 1C — the other shapes will be mentioned later. Verify that all the angles are equal, and the sides of the same length after marking out in pencil on the cardboard. Finally cut out with a sharp knife.

You may now assemble your remnants, choosing patterns which will blend together nicely, i.e., a few dark ones to provide adequate contrast with a few brighter ones. Before attempting to cut out the material you should devise a plan of work so that you have some idea of how the patches are to be arranged. The sewing together is not just a matter of joining one to another, and a well planned arrangement will look all the better.

We may have an extended hexagon in the centre, surrounded with contrasting patches, or we may work in rows of light and dark shades, or we may finish the perimeter with diamond shapes.

fold the fabric a number of times and when cut with the scissors you will cut out several at the same time. This should proceed until you have a sufficient number of patches. Note that if striped fabrics are employed it is best to have one side of the template parallel with a stripe.

We now cut out a smaller template, i.e.  $\frac{3}{4}$  in. smaller all the way round. This is required to enable us to cut out small paper patterns. Use stiff notepaper for these patterns, one being required for every patch. Once again, we must mention the necessity for accuracy in preparing this template, and when complete you will be able to cut several patterns at the same time by laying a few sheets together.

If you will now refer to Fig. 2A you will see that a paper pattern is laid on the back of a patch, the edges of the material turned over and tacked down with cotton thread at the turnings. Two adjoining patches can be oversewn together *on the right side* as shown in Fig. 2B. Follow your plan, stitching the patches together by oversewing on the right side, making small stitches, close stitches, and pulling the thread tightly as worked.

When all the patches have been sewn together remove the tacking stitches to release the paper patterns. The latter can be used again for other work if they have been made from stout paper. Finally, press the completed work.

A piece of basic fabric is then required when making a cushion cover, and this is prepared to size to back the patchwork panel, which thus becomes the face of the cushion. Another piece of material of the same size and colour is required for the back. The patchwork

lozenge shape. Triangles of different angles are useful for filling at the edges, as are diamond shapes.

Here we must draw your attention to the cube shape D, which you will see is actually a combination of three diamond shapes. This is most effective when the right colours are used. G is different in that it shows how to prepare a template for semi-circles — in fact a circle with quarter segments omitted from the lower half. This provides a useful shape of semi-circles of patchwork for rounded articles like tea cosies.

Fig. 3 shows the result of combining some of these shapes. The larger hexagon is built up from patches of smaller shapes, and diamonds have been used as fillers to make a straight edge around the perimeter. Note the effect of using light and dark materials.

The star is made from a series of diamonds, and you will see the striking effect which is produced by arranging these in a cube fashion, while using lighter and darker materials. We also show how triangles can be employed to make a star, while squares or triangles make suitable borders.

There are lots and lots of other combinations, and it is suggested that you cut out some shapes in cardboard, and make several experiments at designing on paper with the aid of a pencil. Hold the shape with one hand, run the pencil round, then add another shape to the side and so on. That is all that was required to produce the motifs shown, but the combination of the materials makes all the difference.

Among the many accessories you may

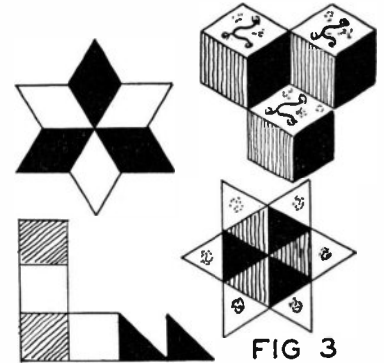
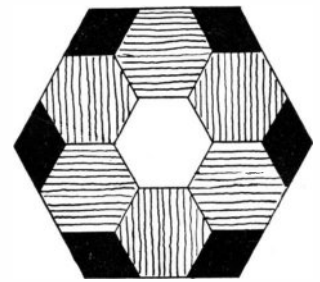
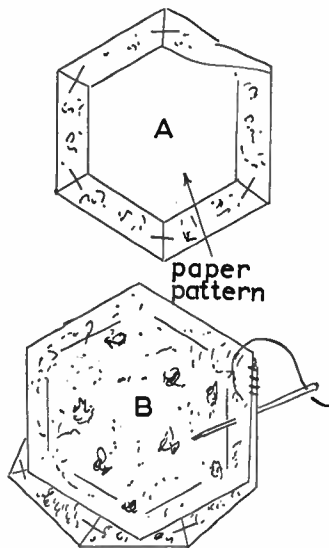


FIG 2



The template for the material measures  $2\frac{1}{2}$  ins. across from side to side — not point to point — while the template for the paper patterns measures  $1\frac{1}{2}$  ins. from side to side.

panel should be arranged centrally on its backing piece, pinned in position, tacked down and pressed. Oversew the patchwork panel to the backing along the outer edge, then stitch through every other point throughout the patchwork panel to secure. This applies mainly to larger panels of this type. With a motif it may only be necessary to catch the central points. The two sides of the cushion are now seamed, turned right side out, add a pad, oversew the opening, and the cushion is complete.

This method is applicable to numerous items, and if you will again refer to Fig. 1 you will see that we have a range of basic shapes. The easiest to deal with is the square, and is not shown, although this can be effective. You will see that we have a variation of the hexagon shape at A, while B may be described as a

decorate with patchwork we would mention such things as a child's apron, hot water bottle covers, tea cosies, a doll's dressing gown, pin cushions, needlework books, workbags, and table mats. With many of these it is sufficient to add small motifs in bright, gay colours for these can be very quickly designed and produced.

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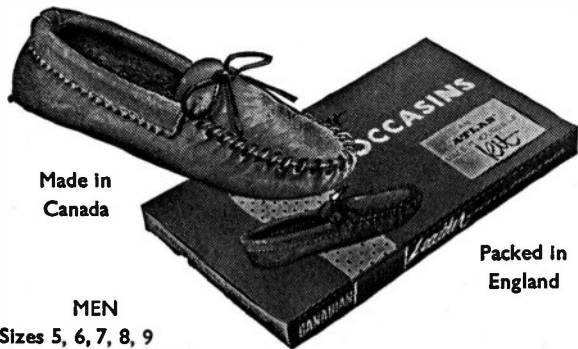
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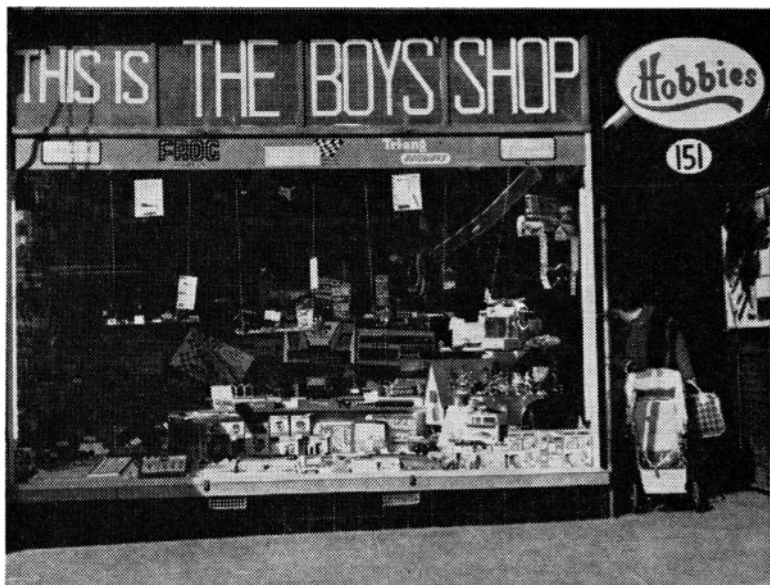


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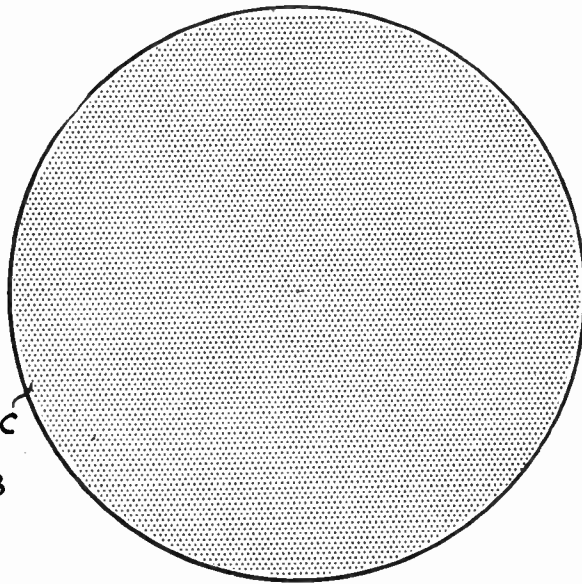
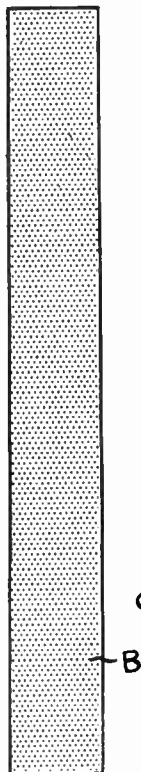
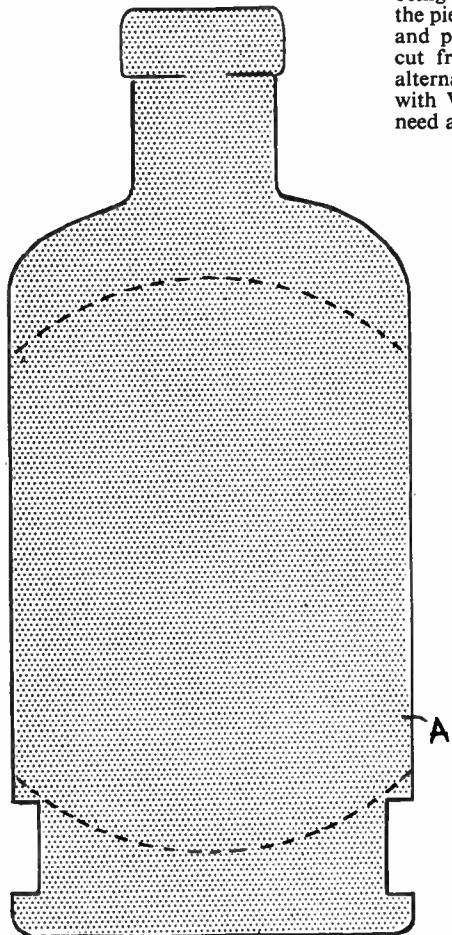
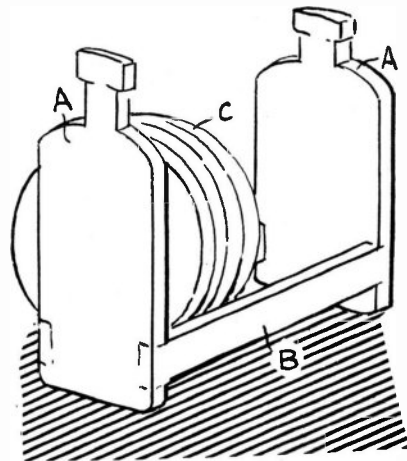
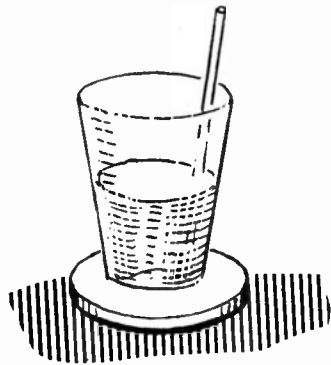
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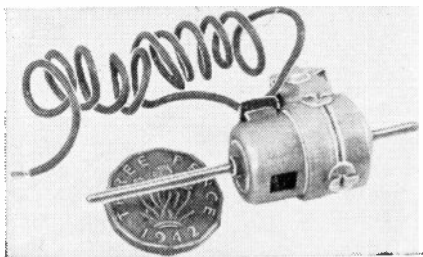
# TABLE MATS

**I**F neatly cut from  $\frac{1}{4}$  in. wood and suitably painted, this miniature table mat set will be an attractive gift. It is intended for use with drinking glasses and will save the polished table from damage.

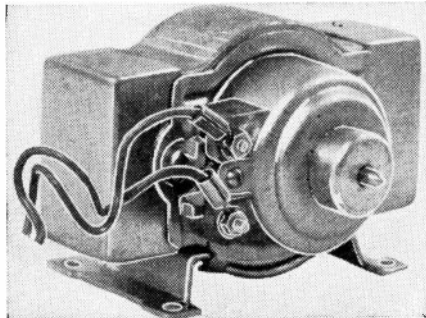
The stand is in the shape of two bottles, two pieces A and two pieces B being cut out with a fretsaw. Assemble the pieces as seen in the sketch. Clean up and paint dark green. The mats C are cut from plain wood and painted, or alternatively the wood may be surfaced with Waverite before cutting. You will need about ten of the miniature mats.

(M.p.).





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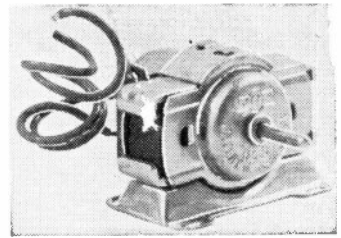
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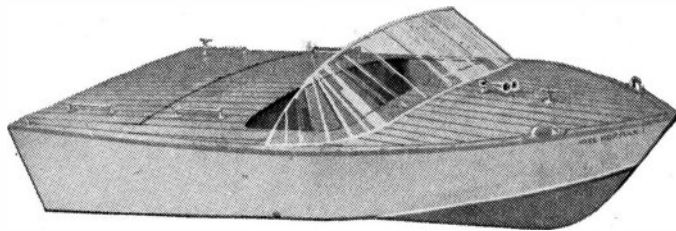


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# HOBBIES *weekly*

20th MAY 1964

VOL. 138

NUMBER 3571

**EASY TO MAKE**

## **DOG'S BED**



**\*A BOON FOR ALL DOG LOVERS**



**FOR CRAFTSMEN OF ALL AGES**

**6<sup>p</sup>**



**T**HE glove is a common object, worn by all. But its history and associations are so interesting that many people have made glove collecting their hobby.

In Biblical days, when Ruth gleaned in the field of Boaz, the term 'shoe' was used for the hand-covering. We have this title still preserved in the German language. Probably the 'shoe' mentioned in the 4th Chapter of Ruth was a glove, for amongst Eastern nations no bargain was complete until the glove had been transferred from seller to buyer.

## GLOVES

*By R. L. Cantwell*

The first gloves were made without fingers. The Persians wore gloves, but our word comes from the Anglo-Saxon 'glof', a hand covering, and this gives us proof of its antiquity.

Anglo-Saxon ladies used to thrust their hands into the ends of their mantles, which were shaped for that purpose. Later the German glove or 'hand-shoe' came into fashion. With the Normans came the warlike gauntlet. But the fashion was not immediately followed as fashions are today.

It would not seem likely that gloves could be made instruments of vengeance. But the Normans introduced poisoned gloves to get rid of their enemies.

Jewelled gloves were worn in the 14th century as insignia of rank, and the clergy would change them according to the colour of their vestments.

The beautiful gloves of William of Wykeham are still preserved at Oxford. They are of red silk, embroidered with a 'glory' on the back. Such 'hand-shoes' were costly and limited to the upper classes.

But gloves were generally worn during the 16th century, as pictures of that period depict them and they are frequently mentioned in books.

In the days of 'Good Queen Bess'

gallants used to swear by their gloves. The Queen herself had a weakness for perfumed gloves. She regarded the bestowal of her glove as a mark of favour. When offered thus as a token, it was worn in the cap of the fortunate recipient at tournaments and jousts.

A lady in olden times could choose a champion, and, casting her glove upon the ground, demand the ordeal by battle. This custom is illustrated by Sir Walter Scott when Rebecca, the Jewess, named Wilfred of Ivanhoe as her defender against the accusations of the Templars.

The glove has great significance at coronations. The Duke of Norfolk presents our ruler with a right-hand glove supporting the arm while it is put on, while the Primate presents the sceptre. The Duke of Norfolk has the oldest title of British dukedoms, and, accordingly, has the privilege of making submission for his order.

At French coronations gloves were blessed, and presented to the monarch.

Most hobbyists will find gloves an interesting subject for collection.



**SHEILA & JEANETTE  
McKINLEY**

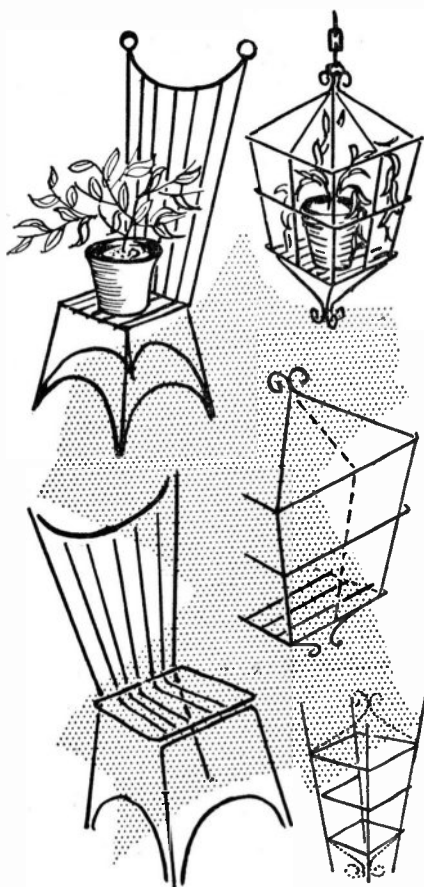
**D**ETERMINED to prove to English pop music fans that Scotland is not 'All bagpipes, heather and kilts' are these two charming young lassies from Edinburgh, Sheila (left) and Jeanette McKinley.

These singing sisters work as the McKinleys and have had their first record *Someone Cares For Me/A Million Miles Away* (Columbia DB7230) released.

Sheila (21) and Jeanette (19) — they have been singing professionally for only a few months — say, 'The scene in Scotland is swinging in a quiet way. There are lots of groups who are better than many that come from England on tours. Trouble is that in general nobody is interested in trying to put Scotland on the pop map.'

*Unusually charming*

# Wire Plant-Stands



curved to arched shapes, and soldered between each pair of legs for additional support. It will be found helpful when making these joints between the wires, if very thin copper wire is first wound round them to bind them in place. Solder is then applied to make the joint and hide the wire.

desired, a square of pegboard or expanded metal of the type normally used for loudspeaker grilles can be fitted inside the seat frame, so that it rests on the spars running below the frame.

The chair is then finished in white enamel, with gilt or yellow knobs and tray.

A lantern-shaped hanging basket can be made in the same way. Here, the size depends on where the lantern is to hang or stand. First, two squares of wire are shaped to form the top and bottom of the lantern, the upper square being larger than the lower one. The four vertical members, which should project beyond the frame at top and bottom, are soldered in place. They are then bent over as shown by the dotted lines to form scrolls, which are then soldered together.

Half-way up the body of the lantern, a horizontal wire is soldered across three sides, the fourth side being left open to admit the pot. When this has been done, vertical wires are soldered in place up the middle of each of the three enclosed sides. These, shown dotted in, are then bent over to meet the scrolls at the top.

Finally, lengths of wire are soldered across the base at 1 in. intervals to form a rack on which the plant pot is to stand. The lantern can be painted in black, white, gold or in any bright colour to harmonize with the existing decorations.

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*By A. Liston*

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The wires forming the back of the seat are also bent out until their tips are 14 in. apart, and the curved wire top section of the back is soldered between them. If decorative wooden balls are to be fitted to the top of the back, the curved section should be 1 in. down from the tips of the vertical wires, to allow the balls to be drilled and fixed in place.

The five lengths of wire forming the spars of the back of the chair are L-shaped and soldered to the curved top, and also to the underside of the seat frame at front and back. In this way, they form a tray on which the pot can stand.

The two wooden balls are drilled and fitted in place with impact adhesive. If

**C**HARMING and unusual stands for pot plants are easy to make from wire. The attractive high-backed chair for example, looks well in a hall or even outdoors in the garden or by the front door. In a white enamel and gilt finish it would blend with most surroundings.

It is simply made, using stiff wire such as lampshade material. A good size is 25 in. high, but the dimensions can, of course, be varied to suit individual requirements.

First, the frame of the seat is made. This is an 8 in. square of wire with the joint at the rear. Next, the section which forms the two front legs, which are 12 in. high, is shaped as shown, and soldered to the front edge of the seat frame. The two lengths of wire which form the rear legs and back of the chair are 25 in. high. These are soldered to the back of the seat frame, and the bottom of the legs are then splayed out until they are 12 in. apart.

The front legs are treated in the same way, then four 18 in. lengths of wire are

