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PENINSULAR TABLE

A BOON IN THE SMALL KITCHEN

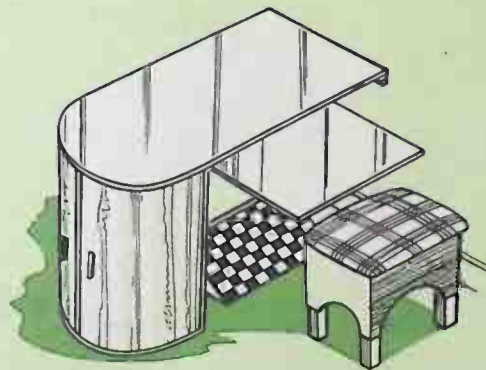
EASILY-MADE units which occupy little space and serve a multi-purpose are a boon in a small kitchen. The 'week-end' project described here combines a 4ft. by 2ft. plastic-covered table, a cupboard for utensils and a sliding plastic-faced baking board.

The 'peninsular' arrangement enables the unit to be turned into a breakfast table-for-two, bringing into use the simple padded stools and the footrest.

Start construction by cutting item (A) (Fig. 1) from $\frac{3}{4}$ in. thick deal. It measures 29 $\frac{1}{2}$ ins. by 24ins. Trim the edges smooth and square and at the dimension given glue and panel pin in place the $\frac{3}{4}$ in. by $\frac{3}{4}$ in. supporting strip for the centre shelf.

Details (B) and (C) give the shapes of the shelves. Mark them out on $\frac{3}{4}$ in. deal with a 'compass', made by driving a nail through one end of an 18in. piece of stripwood — to act as a centre pivot — and by fastening a stub of pencil to the other end with an elastic band — to

By
*Gordon
Allen*



provide easy adjustment. Cut out the shelves using a padsaw and fretsaw, then glue and pin them in position on item (A), making sure they are kept at right angles to its face.

Cut the centre upright, detail (D), from 2in. by 1in. deal and glue this in place in conjunction with the shelf slots. Drill a pilot hole and drive a 1 $\frac{1}{2}$ in. wood-screw into the end of the upright through the base of the bottom shelf.

The table top complete with Z-shaped rails is outlined in detail (E). Mark it out accurately and cut it from $\frac{3}{4}$ in. deal. At the position shown in the 'edge view' of the table top mark out a groove, and with a chisel cut it $\frac{3}{4}$ in. wide, $\frac{1}{2}$ in. deep to accept the top edge of item (A).

Make the two rails from sheet zinc, iron, or light alloy about $\frac{1}{8}$ in. thick. They are each 2ft. long. First cut strips 2 $\frac{1}{2}$ ins. wide with a pair of tin shears, or

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FOR ALL HOME CRAFTSMEN
Over 60 years of 'Do-it-Yourself'

4 $\frac{1}{2}$ D
2

use a cold chisel and heavy hand hammer, then trim the edges smooth with a file. By clipping the strip in a vice, as shown in detail (E), and knocking the flanges over with a piece of wood and a hammer, the required Z shapes are formed. Drill one flange of each at approximately 2 in. intervals (starting ¼ in. from each end) to take No. 6 wood-screws ¼ in. long. Screw the rails in place at the positions indicated.

Apply glue to the groove in the table and to the slot in the radius end and fit the unit in place on top of the shelf assembly. Drill a pilot hole and drive a 1½ in. woodscrew into the end of 2 in. by 1 in. upright through the table top. Also drive panel pins through the table into the edge of item (A). Make sure the heads of pins and screws are driven below the surface of the wood.

To anchor the free end of the table to the wall first make a wooden angle made up of two pieces of 1½ in. by ½ in. wood glued and screwed together as shown in Fig. 1. Glue and screw in place the 1½ in. by 1 in. triangular wooden end pieces and drill one flange of the angle

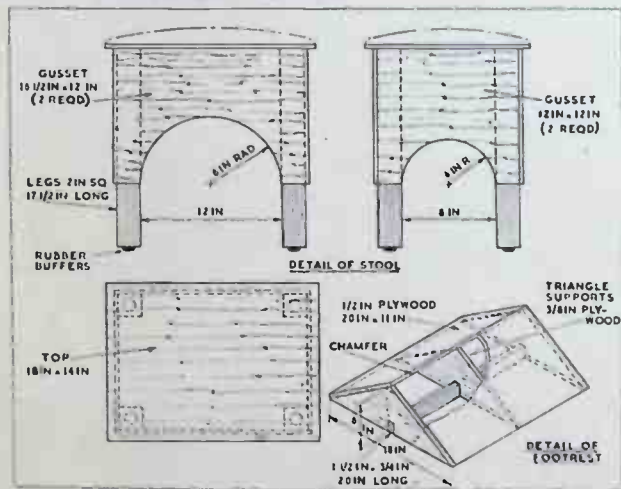
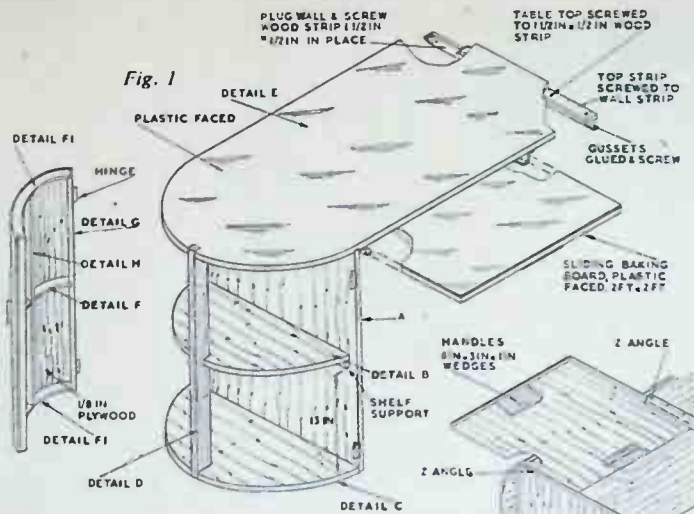


Fig. 2

with four equally spaced ¼ in. diameter holes to take the wall screws.

Screw the blank flange of the angle to the underside of the table end, level with the edge, with 1 in. woodscrews. Mark off the position of the screw holes in the wall, at the position chosen, by scribing through the holes in the angle with a pencil. Drill and plug the wall and fasten the table end in place with 1½ in. roundhead woodscrews.

Face the top with a piece of laminated plastic measuring 4 ft. by 2 ft. using impact adhesive. Trim off the excess round the radius with a padsaw held at a very shallow angle and trim the edges smooth with a file and glasspaper.

At this stage it is a good idea to apply strips of plastic, using impact adhesive, to all the exposed edges of the unit, including the front edge of the 2 in. by 1 in. shelf support. This is not essential but it produces a very attractive effect.

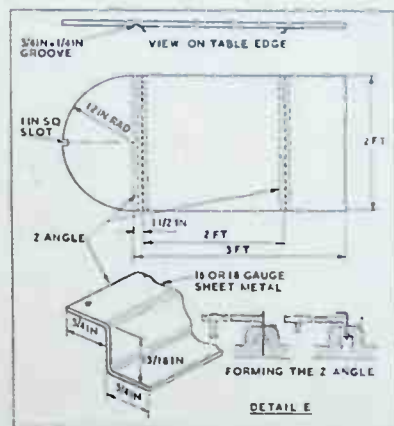
The baking board is a piece of deal or plywood 2 ft. square, ¼ in. thick. Cut and trim this dead true and face it with plastic. Round off the lower edges of the board to allow for the radius in the corners of the Z rails and try for a smooth push-fit. Trim where necessary to obtain this. Cut and glue in place the wedge-shaped handles (Fig. 1). Finally fix a strip of plastic to the front edge of the board.

Each door is made up of a sheet of

¼ in. thick plywood pinned and glued round a framework which consists of three curved formers, details (F) and (F1), glued to three uprights, details (G) and (H) — see Fig. 1.

Mark out the shape of the formers on ¼ in. thick plywood, using compasses. Cut them out with a fretsaw and trim true. Glue and pin the three formers of each door to the side uprights (detail G) first. The uprights are cut from 1 in. by ½ in. hardwood and are recessed with a chisel at the positions indicated in the detail. Before the glue sets check that the formers are dead square in relation to the uprights.

Place the partly completed units with the uprights on a level surface and tem-



INN SIGNBOARDS

FOR over 2,000 years the carved or painted signboard has hung over shops to indicate the occupant's trade. As the signboards were easy to recognise and remember, this custom remained the general practice while the majority of the world was illiterate.

Gradually, as illiteracy decreased, so did the signboard tradition, until it was retained by only a few trades. These included the striped pole of the barber, the brass balls of the pawnbroker and the inn sign.

In early times the inn sign usually contained a picture of a bush of some description. This was because to the Romans ivy and vine leaves were symbolic of their god of wine, Bacchus. Later, though competition among inns increased, so the need was for a sign that would indicate the trade, but at the same time would distinguish one inn from another built nearby. From this need grew the variations of inn signboards seen today. The signboard has always been an advertisement, and it is partly as such, and partly to continue tradition that the inn sign is retained.

Inn signs in the past have been made from iron, stone, wood and even glass, but few of these survived the 17th century. Although many inn signboards are still surrounded by iron work on occasions, the very picture has been constructed of iron.

Origin of names

It is most interesting to see why the various subjects and names were originally chosen. Quite often the name shows that the tavern was once a meeting place for a guild of craftsmen, such as 'The Carpenter's Arms'. Coaching in this country reached its peak in the early 19th century, hence, 'The Coach and Horses'. Travelling by horseback was slow and many resting places were required, so now can be seen 'The Travellers' Rest'. Two nearby inns may have been amalgamated, the resulting signboard bearing a name such as 'The King's Head and Eight Bells'.

Heraldic beasts are a familiar sight on the signboards, as 'The Red Lion'. The locality sometimes provided the name — 'The Cheshire Cheese' — and at other times a local industry — 'The Flint Knapper's Arms'; landmark — 'The Windmill'; or association — 'The Pitt Down Man'. A few of the inns have a similar name, but each a different signboard. This is often because the words once had several meanings, each inn taking a different one. An example is

'The Crooked Billet'. In the Middle Ages the French word 'billet' also had several English meanings. The corruption of foreign words has also added to the list of inn names and signboards, such as 'The Bull and Mouth' from 'The Boulogne (Harbour) Mouth'.

Many inns have taken their names from past local lords or outstanding local gentlemen. At times the choice of the latter has been just a passing fancy, and now it is difficult to discover just who the gentleman was. The names of practically every monarch of this country have been used. Saints' names have also been used, but only a few survived. Perhaps the best known is Saint George, as 'The George'. Rarely seen are figures taken from classical mythology.

Events of the day usually result in a new subject for inn signs. When Captain Cook discovered Australia signboards soon showed 'The World Upside Down', and even after the last war 'The Battle of Britain' appeared. Other signboards have included flowers, birds, fish, animals, sports, musical instruments and agricultural implements. Fictitious and humorous items have been used and also religious subjects.

The painting of inn signboards is now quite an important branch of art. Often before a new signboard is designed a lot of local research is made, and so in the future, as now, it can be said that the inn signboards show the social and historical life of England.

Win a Watch!

OUR competition this month, in which wrist watches will again be awarded to the winners, is based on 'Inn Signs'. There are two sections — one for Seniors (16 and over) and one for Juniors (15 and under). A wrist watch will be awarded to the winner of each section and ball-point pens will be awarded to the six next best entries in each section.



JUNIOR AWARD

1. The competition is to design and fret-cut in wood or hardboard a new inn signboard. The maximum size of entries must be 6ins. square. The judges will take into account the originality of the design as well as the standard of fret-cutting, and any subject may be chosen.
2. Entries must be received by the Competition Editor, *Hobbies Weekly*, Dereham, Norfolk, by Aug. 30th and cannot be returned.
3. Winners will be notified and prizes despatched by Sept. 13th. Details will be published in a subsequent issue of *Hobbies Weekly*.
4. The name, full address and age of the competitor must accompany the entry.
5. An entry must be the unaided effort of the competitor. All entries for the Junior Section *must* be accompanied by the certificate herewith, or a similar declaration on plain paper, signed by a parent, otherwise the work cannot be considered.

CERTIFICATE (for Juniors)

The entry is the unaided work of _____ aged _____

Signed _____

Relationship _____

Address _____

Hints on Photography

CAMERA SHUTTERS

AN understanding of camera shutters is helpful in obtaining best results, and also in knowing what features to look for when purchasing a new camera. This is particularly so with second-hand equipment, when no instructions or details may be provided. Though shutters vary greatly in type and make, the actions they provide can be grouped under a number of common headings, and apply to all shutters.

By F. G. Rayer

The box camera is mentioned first, as it has the simplest shutter of all. A few very simple cameras allow instantaneous exposures only, at one fixed speed — usually 1/25th or 1/30th second. This suits still subjects, or scenes with little movement, and gives a correct exposure in good daylight or sunshine. It is fairly long, in terms of photographic exposure, so that the camera *must* be held perfectly still, otherwise results will be less sharp than they should be. Indeed, if the camera is jerked badly, the shot may be a failure.

Most box cameras also have a lever or catch which can be moved to give time exposures. This allows the shutter to be left open, permitting shots indoors, or in bad light. For these, the camera must be fitted to a tripod, or rested on a table or other solid support, as any movement of the camera while the shutter is open will ruin results.

'T', 'B' and 'I' settings

The type of shutter found on all the most popular cameras resembles that in Fig. 1. Selection of speeds, etc., may be by moving a small lever, as shown, or a milled ring on the shutter may rotate. The latter are called 'Rimset' shutters, and are much used on the newer cameras.

The selector is set to 'T' for Time exposures. With this setting, the shutter opens when the release is pressed, and stays open until it is pressed again. This allows long exposures, as with the box camera.

When the selector is at 'B', Brief Time exposures are obtained. Here, the shutter opens when the release is pressed, but closes when it is allowed to rise. This setting is thus best for exposures of up to about 1 second. For longer exposures, the 'T' setting is used.

Some modern shutters, such as the

Vario and Pronto, have a 'B' setting, but no 'T' setting. For time exposures with these, the shutter release has to be kept depressed for the whole period the shutter has to be open. A cable release should be used for this, and, indeed, whenever long exposures are wanted. A cable release with a locking screw can be obtained, and this will hold the shutter open, with the 'B' setting, exactly as if the shutter had a 'T' setting.

In addition to 'T' or 'B' settings, very simple shutters have an 'I' setting only. This gives an Instantaneous exposure of about 1/25th second, exactly as with the box camera.

release and tripod, as explained.

Most cameras now made have the shutter release on the body — called a 'Body Release'. This is a more convenient operating position. Simple shutters set themselves, so that it is only necessary to press the release. But other shutters, such as those named above, have to be 'cocked' by moving a small lever first.

The more expensive type of camera has a shutter resembling that in Fig. 2. The fastest speed will go up to 1/200th

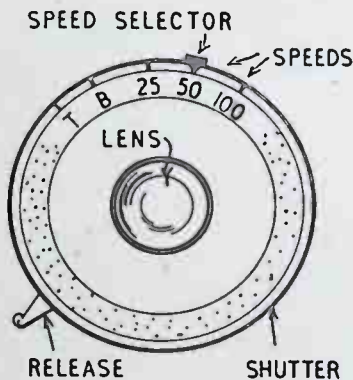


Fig. 1—A 3-speed shutter

Fig. 1 shows how speeds are marked on modern shutters, 25 indicating 1/25th second, 50 indicating 1/50th second, and so on. On old shutters the fraction is sometimes given complete. The fast speeds, such as 1/100th second, are very useful for moving objects.

Different makers provide different speeds, and various speeds are also found on shutters having particular names. Most used today is the Vario shutter, giving 'B', 1/25th, 1/50th and 1/200th second; the Velio shutter, giving 1/10th, 1/25th, 1/50th, 1/100th and 1/200th, in addition to time; the Vero, with 1/25th, 1/50th, 1/100th, and 1/200th; and the Pronto, with the same speeds, these latter two types also permitting time exposures.

For all ordinary out-door photography, any of these shutters will be very satisfactory. The camera can always be used in the hand for 1/25th to 1/200th second exposures, and longer exposures can be made with a cable

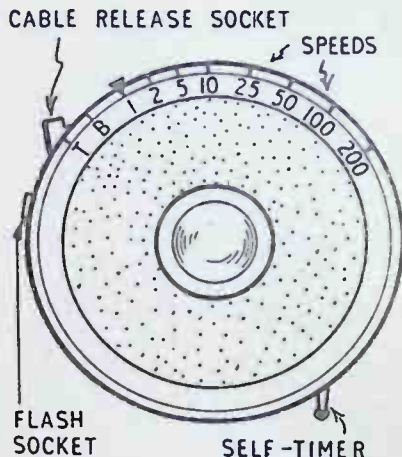


Fig. 2—Shutter with slow speeds, etc.

second, or even higher. There are also slow speeds — that is, 1, 1/2, 1/5th and 1/10th second, as shown. These can only be used for still objects, but are useful for portraits indoors, etc. They avoid any need to use the 'B' setting for exposures of less than 1 second, which are difficult to time correctly by hand.

Most shutters also have a cable release socket in the simpler type, as already explained, except in old cameras. Such a release allows the shutter to be opened and closed without shaking the camera, with 'B' and 'T' settings.

Modern shutters have a flash socket, but old shutters do not. A flash-gun can be plugged in here, and the shutter set to 1/25th second. This provides synchronisation between flash-gun and shutter, so that the flash-bulb ignites in time to expose the scene when the shutter is open.

Flash shots with old, non-synchronised shutters can be made by using the 'B' or 'T' setting. To do this, the shutter

is opened, the bulb fired, and the shutter closed again, not being kept open longer than necessary, or other images may appear on the film. Indoors, this is just as successful as synchro-flash.

It is worth noting that the usual series of speeds, as shown in Fig. 2, is being replaced on some new cameras by a series giving 1, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, 1/15th, 1/30th, 1/250th, and 1/300th second, but these are not yet seen about in very large numbers, and will in any case not normally be found in second-hand cameras.

Self-Timer

This addition is most often found on Prontor and Prontor shutters, in both the 4-speed and 8-speed types. It is also called a 'Delayed-action Release'. To use, it is cocked by moving it fully one way, and the shutter is set for the desired exposure as usual. When the release button is operated, however, the

shutter does not open at once, but about 8 to 15 seconds elapse before this happens. This means that the photographer can join a group he is taking, or enter the scene before the camera, which has to be on a tripod or other support.

Such a delayed-action release also enables slow speed exposures, when provided for by the shutter, to be made without any fear of shaking the camera. To do this, the delayed-action is used to fire the shutter, so that there is no need to be touching the camera at all, and possibly shaking it. This is particularly useful when no tripod is available.

Old Cameras

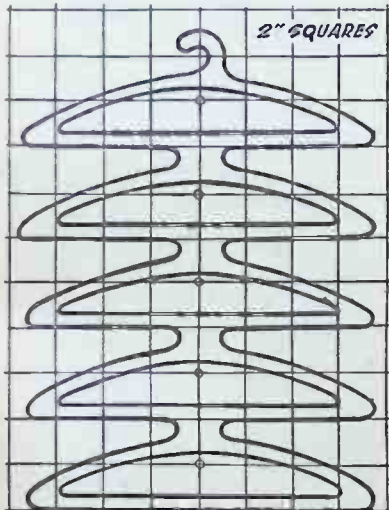
When a new camera is bought with instructions, reading these will make the operation of the shutter clear. But with old cameras no details will be available. In this case, the action of the shutter can be seen by opening the camera (with no

film in) and looking through the lens. This should certainly be done if there is any doubt about the way in which 'B', 'T' or other settings actually work.

Shutters will normally not be damaged unless force is used. For example, with the type of shutter that has to be cocked, it is usually impossible to change the speed setting after cocking, and trying to do so will cause damage. If an unsuitable setting has been made, the best solution is to cover the lens completely so as to exclude light, fire the shutter, then modify the setting before cocking again.

The type of shutter which does not need cocking does not have this disadvantage. It should always be remembered that a shutter contains quite fragile mechanisms, able to give years of service normally, yet easily damaged by forcing any of the levers when resistance is encountered.

Multiple Hanger for light articles



sureing a smooth surface. The hanger must be well glasspapered, so that no roughness is left, otherwise fine fabrics will be damaged.

The material can be $\frac{1}{4}$ in., $\frac{3}{8}$ in. or $\frac{1}{2}$ in. thick, and cut out as shown. The material for a five-high hanger must be 15 ins. by 21 ins. Cut out the inside first with a fretsaw. The centre pieces, when

thoroughly glasspapered, will themselves make excellent hangers for the kiddies' clothes with the addition of a hook.

The hangers, multiple or kiddies, can be finished in pastel shades of lacquer. The shoulder portion may be padded with cotton wool and covered with suitably coloured ribbon. (T.H.M.)

Novel String Box

A BALL of string is enclosed in the box and forms, as it emerges from the front, the tail of the mouse. To cut the string simply use the razor blade situated between the ears.

Construct a box measuring about 4 ins. square as shown in the diagrams. Make sure before commencing work that the box is large enough to hold the string. The back should be hinged in place and secured by a small catch. Use $\frac{1}{4}$ in. wood for the box and $\frac{1}{2}$ in. for the mouse. Do not forget to bore a hole for the 'tail'.

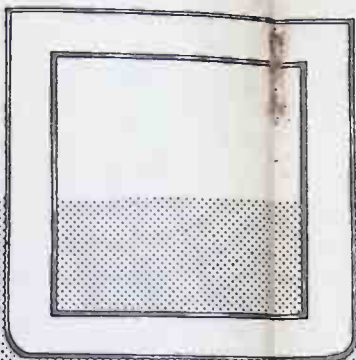
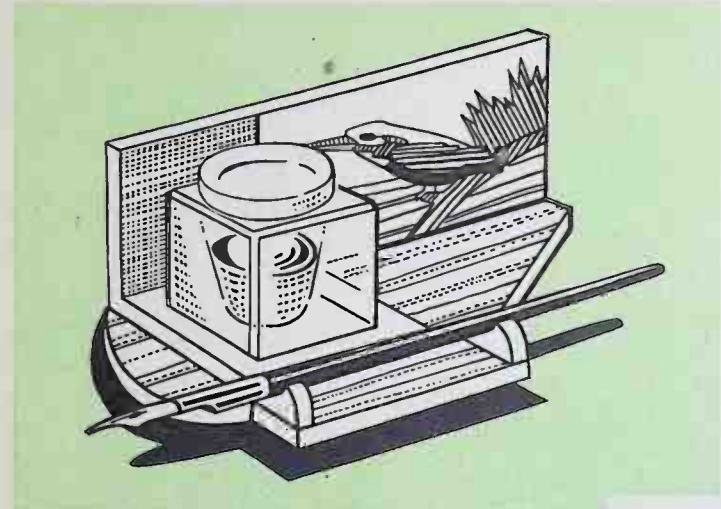
Secure piece (B) behind the ears, and at the same time insert a razor blade as shown in the diagrams. Do not use glue here because it will be necessary to renew the blade from time to time.

Finally clean up the box and mouse, painting with suitable colours of high gloss enamel. The mouse can be finished with grey flock spray to give a realistic effect. (M.p.)



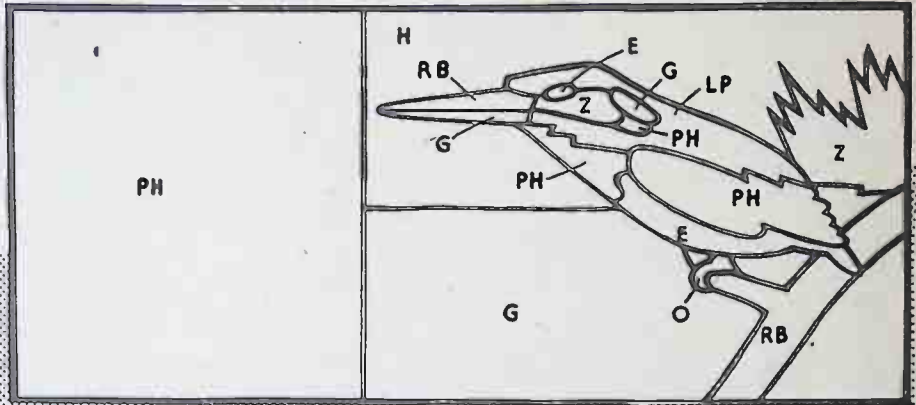
**FULL-SIZE PATTERNS
ON PAGE 255**

PEN & INK RACK

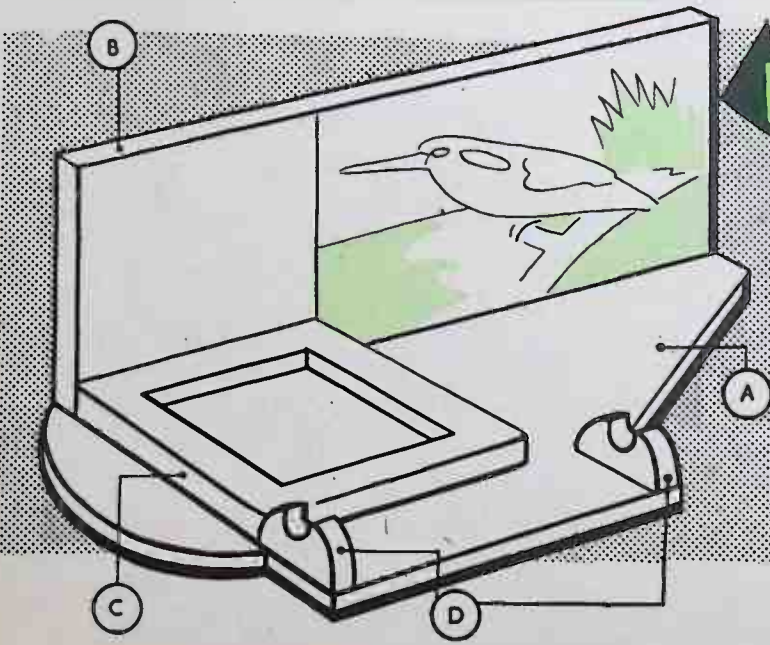


PIECE C CUT ONE 1/4 IN

DESIGNED TO TAKE HOBBIES INKWELL No 5661



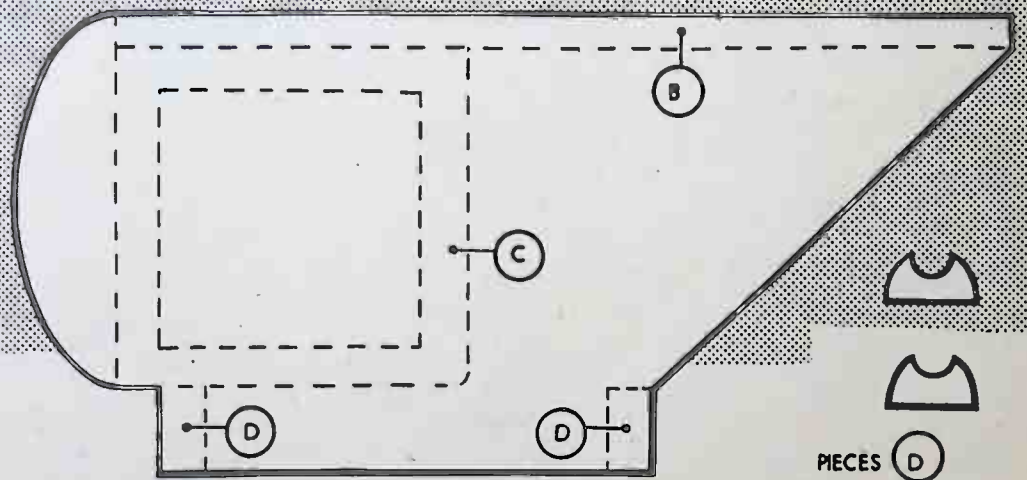
PIECE B CUT ONE 1/4 IN. TO OUTLINE ONLY



Method of Construction

VENEERS

- E EBONY
- H HOLY
- G GREYWOOD
- RB RED BIRCH
- PH PURPLE HEART
- Z ZEBRANO
- O OBECHI
- LP LONDON PLANE



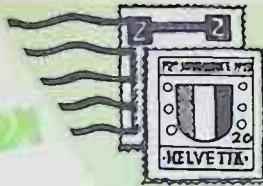
PIECE A CUT ONE 1/4 IN.

PIECES D CUT ONE OF EACH 1/4 IN.

PANELS OF WOOD REQUIRED TWO. G4.



Society
Islands
Centenary



ISSUES OF NEW ZEALAND

By R. Cantwell

ABOUT six centuries ago a migration of Maori people from the Society Islands (Tahiti) made their way to New Zealand in large canoes. When Abel Tasman, the great Dutch navigator, discovered New Zealand in 1642 the descendants of these Polynesian people were widely distributed over both the north and south islands. No other known voyage of Europeans to these islands was made until 1769, when the famous Captain Cook made the first of his visits.

Early in the nineteenth century sealers and whalers ventured into the seas around New Zealand, and some of their passengers settled in various parts of the country. In 1814 the Reverend Samuel Marsden initiated Christian missionary work among the Maoris.

For many years the residents urged Britain to found a colony in New Zealand to maintain law and order. After some reluctance British sovereignty was proclaimed in 1840, when the Treaty of Waitangi was signed by Captain William Hobson, R.N., with the leading Maori Chiefs, who acknowledged British rule, in return for legal protection and security in trading their land.

Bring these facts to life with the following New Zealand stamps issued in 1940 to celebrate the Centenary of British Sovereignty: '½d. green — Arrival of Maoris (cat. 2d. mint), 1d. brown and red — 'Endeavour', Chart of N.Z. and Captain Cook (1d. used), 1½d. blue and mauve — Royal Portraits (4d. used), 2d. green and brown — Abel Tasman, Ship and Chart (1d. used), 2½d. green and blue — Treaty of Waitangi (6d. used), 3d. purple and red — Landing of Immigrants (4d. used)'.

In the South Island the Southern Alps stretch almost the full length of the island. These include Mount Cook, 12,349ft. and the tallest in the country. There are sixteen other peaks exceeding 10,000ft. Throughout New Zealand there are more than 220 named peaks over 7,500ft. high.

Stamps of 1935 show Mt. Cook (2½d., 9d. used) and Mitre Peak (4d., 3d. used). The Southern Alps — 1946 Peace (9d., 1/3 mint) and Mts. Aspiring

and Everest — 1954 Health (1½d. + ½d., 3d. mint).

New Zealand has no native land animals. There are no snakes, and only a few varieties of annoying insects. The principal native birds are the Kiwi and the Weka, which cannot fly; the musical bellbird and tui; the alert and friendly fantail; the Kaka — green and brown parrot of the forest; the Kea — or mountain parrot; the Pukeko, or swamp-hen; the morepork, or native owl, and the wood-pigeon. There is a great variety of sea birds, ranging from the albatross and gannets to penguins. The migratory Godwit comes from



Siberia every year. '1935, ½d. green — Fantail (1d. used), 1d. red — Kiwi (1d. used), 1/3d. green — Tui (2d. used)'.

The fish of the sea include flying-fish, swordfish, sharks and whales, and many edible shellfish. Rivers and lakes also provide a variety of edible fish, including whitebait, salmon, eels, lampreys, etc.

New Zealand's oldest inhabitant is the Tuatara lizard, whose family goes back millions of years. '1935, 5d. blue — Swordfish (9d. used). 1946 Peace, ½d. green and brown — Lake Matheson (1d. mint). 8d. brown — Tuatara Lizard (6d. used)'.

In appearance, the Maoris are rather pleasing. Their limbs are finely formed and muscular. Some of the men will attain a stature of 6ft. 4ins.; 6ft. is by no means uncommon, though the chiefs are generally the tallest men. Their hair is straight, long and black — not wiry and lank like that of the Indians, nor woolly like that of the Australian aborigines or Papuans generally. It is

often soft and curly, especially in the women who are very beautiful.

The universal upper garment of all classes and both sexes of the Maori people is a square mat made from the fibres of the New Zealand flax. They are fond of earrings, sometimes of the most peculiar character. When not in use, these are kept in elaborately carved boxes. An earring consisting of the tooth of a tiger-shark is regarded as a mark of rank. '1935, 1½d. brown — Maori Woman (1/3 used), 3d. brown — Maori Girl (6d. used), 9d. red and black — Maori Panel (6d. used)'.

Athletic games are popular — a skilful wrestler obtaining great honour and renown. Boxing was an equally popular amusement in former times; even chiefs and priests were ranked

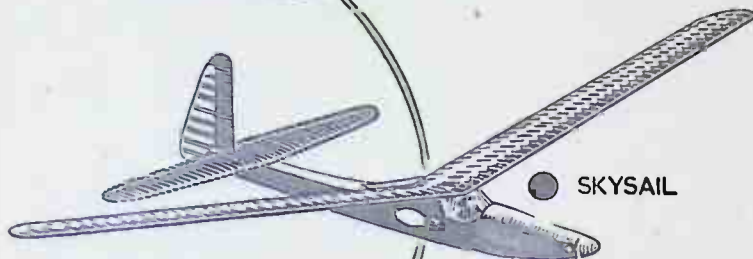
among its most eminent patrons and champions.

Foot races in which the bodies of the runners were anointed with oil and their heads bound round with garlands of flowers, were also common sport. The martial games of throwing the spear or javelin at an opponent, who skilfully caught it in his hand or parried the thrust with his own spear handle; throwing stones from slings, archery with the bow and arrow, mock naval or military combats, etc., were indulged in by the young and middle-aged men of all classes.

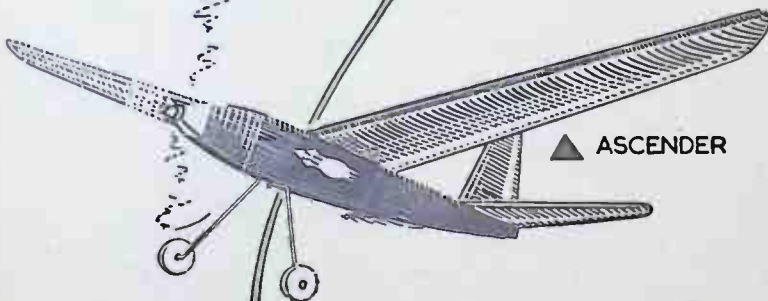
Maori children are fond of swings, a kind of kite flying, and of a singular amusement which consists of stretching open the eyelids by fixing a piece of straw or stiff grass perpendicularly across the eye, so as to force open the lids in a most frightful manner. '1938 Health, 1d. + 1d. red — Children Playing (6/- used). 1942, Health, 1d. + ½d. green — Boy and Girl on Swing (1/3 mint).

OUT of the BLUE

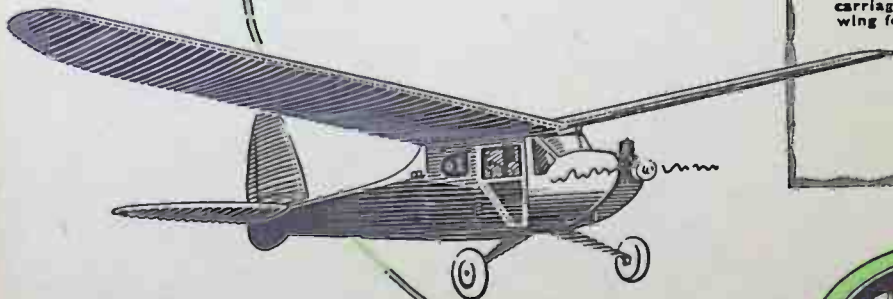
SUPER AIRCRAFT KITS



● SKYSAIL



▲ ASCENDER



★ CHAMPION

EXCLUSIVE FEATURES

These kits introduced by Hobbies have many important exclusive features. Designed to give top performance in their various classes. All sheet parts are die cut and there are super detail plans. Easy to build and fly.

● SKYSAIL — A 36in. wing span glider for tow launching. 'Wing-saver' tow hook — printed dummy pilot — anti-warp wing bracing — jig-lock fuselage alignment. **6/6**

▲ ASCENDER — A 30in. wing span rubber duration model. Adjustable pitch propeller with replaceable blades — fixed tail surfaces for positive trimming — anti-torque automatic-action rudder. **10/11**

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THE bream (*Abramis brama*) is a fish that the monks of old kept in stew-ponds, and, incidentally, valued when Friday came round. On high days and holidays, especially, did a fat bream steaming on a platter appeal to those astute holy men, who had little to learn about good food. Well, tastes differ — but no bream on a dish for the writer! We prefer trout.

Fishing for bream, however, is quite another matter. They are excellent sporting fish when of size, say, 3 lbs. to 5 lbs. and over. On occasions bream provide good fun. Indeed, many anglers who visit the famous Norfolk and Suffolk Broads and Fenland rivers devote their time and attention to this fish above all others; and the expert breamer often records his day's catch in terms of stones, not pounds.

Bream grow to fat hefty fish in some waters, such as Tring reservoirs. One specimen caught at the Startops End reservoir, Tring, weighed 12 lbs. 12½ ozs. Then there is the river Axe, in Somerset, which has yielded many fine bream, and, as most anglers, doubtless know, you cannot go wrong in Broadland waters.

Izaak Walton correctly described the bream as a 'stately and a large fish' — it surely is. And much of the fun of bream fishing is that when you happen upon a shoal of the mud-grovellers there may be a few 'whoppers' among them.

Park yourself at a swim in a slow-moving river like the Glen near Pinchbeck, Lincs., when bream are located, and you will agree they are worth fishing for — but do not omit to take along with you an old towel to wipe your hands on as required after landing a few bream! Bream, we fancy, are apt to be uncertain feeders. They are rather sensitive to weather influences, and in some subtle way they 'scent' a change in atmospheric conditions. A shift of wind will at times put them 'off the feed'; or on the other hand it may bring them 'on'. Cold spells occurring in summer, following a period of hot days and warm nights, will often cause bream to abstain from food-sampling for a time!

For bream fishing that often run heavy in weight — the record common

bream is one of 13 lbs. 8 ozs. caught in Castle Lake, Chiddingstone, by E. G. Costin in 1945. The best time to catch them is early morning in summer, August and September being good months. From dawn to breakfast time is likely bream-taking period. The larger fish are strong and packed with vigour, boring to the bottom and plunging heavily. The tackle should be strong, the cast being 2x, or 3x at the finest. The hook size No. 8 or No. 10. The float may be a medium-sized porcupine quill or a goose-quill. For fishing deep holes a 'slider' float is advisable. The



The bream—a wary and sensitive fish

tackle should be adjusted so that the baited hook tends to drag on the bottom. Use light tackle, but do not try to be too clever by using 6x gut-bottoms or the equivalent in Nylon or similar material, for such is too fine. You cannot hope to land a big 'un of 5 lbs. to 10 lbs. on fragile stuff.

Baits for bream include worms, tail-end of a lob, or brandlings; maggots; boiled wheat; stewed barley; sweet paste (hazel-nut size on hook); snails, slugs, white greaves; brewer's grains; bread and bran; crushed oilcake. For ground-baiting use bread, bran, and grains well mixed after soaking, and kneaded into balls. When anticipating a day's bream-fishing it is advisable to bait up a suitable hole or 'swim'.

Bream rove around in shoals, seeking fresh beats — here today and gone tomorrow. They may surprise you by moving off suddenly just when you think you have located them. Bream betray their presence by the discoloration of the water as they root and stir about the mud on the bottom.

SUMMER BREAM

By A. Sharp

As they go off on a little cruise up or down river they stir up the light mud and this causes patches of muddy water to appear on the surface. This is the bream sign. Watch out for it! Fish the muddied spots carefully. Ground-bait fairly liberally, but don't overdo it. Some anglers squeeze tiny pellets of ground-bait round the shots on the cast; this flakes off gradually, and serves to attract the fish to the baited hook.

Worth Remembering

Bream are wary and sensitive fish — so go about your task very quietly! Sometimes, instead of muddying the water, bream blow up air-bubbles as they root at the side of a stream, so that if you see such a sign rising at a given spot, give it a trial. If fish move on whilst you are fishing, follow them. Mark any 'sentinel' bream. When your float rises up in the water to fall flat on the surface, this denotes that a fish has taken the bait in its mouth and is soaring with it. Bream often blow the bait from their

moult. When you see the float slide under with a sort of sidelong gait, strike!

Wary old bream will suck off a worm or other bait so quietly that you never notice it until too late. When behaving thus, try baiting with a Stewart tackle on which is a red worm for bait. Once a shoal is located remain there until they 'go off'. If the shoal of fish move away up or down stream follow them, provided you can track them all right. However, as bream will return again, by visiting the same swim from time to time you will catch fish. In fishing shallow waters, as lakes and Broads, it is essential to cast a long line. Therefore, keep the punt moored well distant from the feeding shoal.

Night-fishing during hot summer weather attracts many bream-fishers. Biggish bags of fish may be taken during the semi-darkness of a summer's night. Whether day or night fishing for bream, always study the habits of your quarry; leave nothing to pure chance! Be liberal with your ground-bait.

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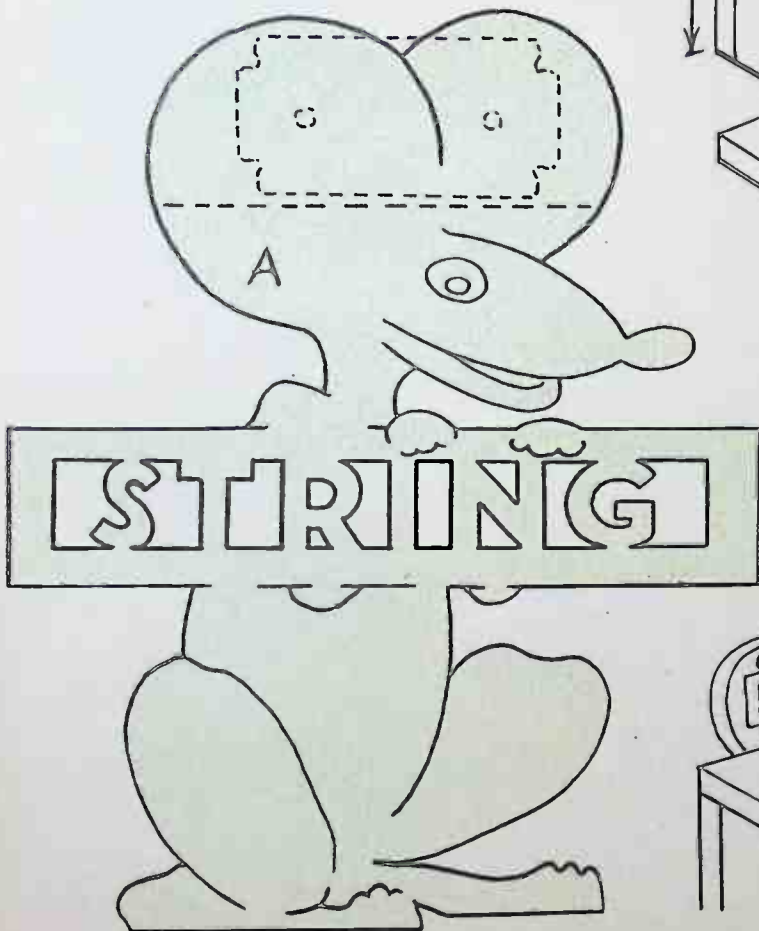
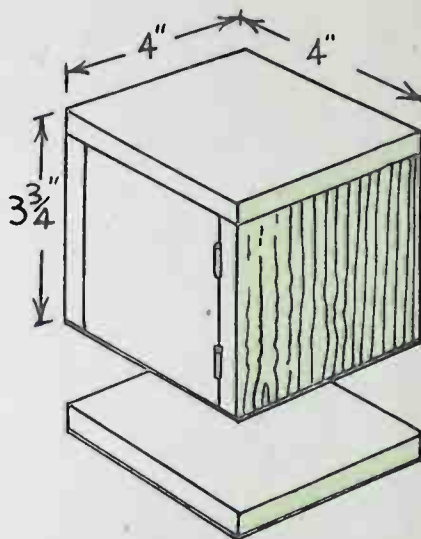
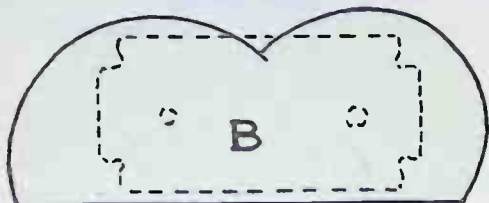
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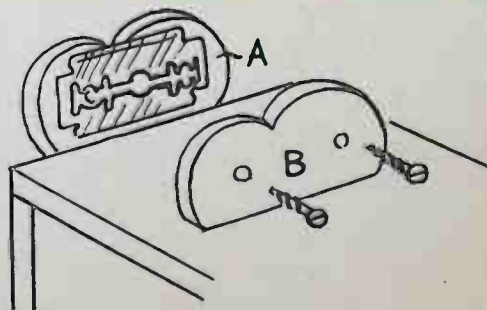
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