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THE ORIGINAL  
'DO-IT-YOURSELF'  
MAGAZINE

# HOBBIES *weekly*

FOR ALL  
HOME CRAFTSMEN

*Also in this issue:*

PHOTOGRAPHY IN  
THE SNOW

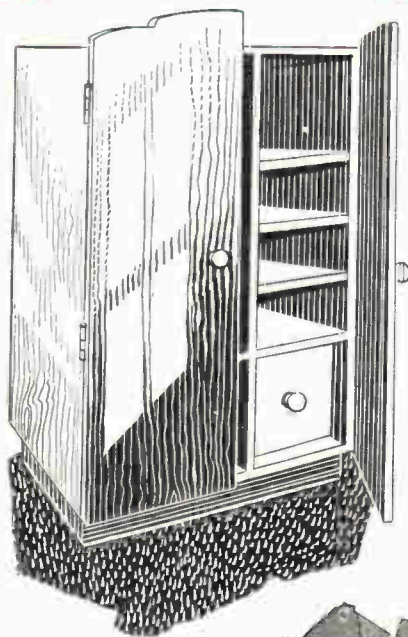
COLLECTORS' CLUB

MORE IDEAS ON  
GAY DECORATIONS

PATTERNS FOR  
GIFT PROJECTS

NOVELTIES AND  
SHIP MODELLING

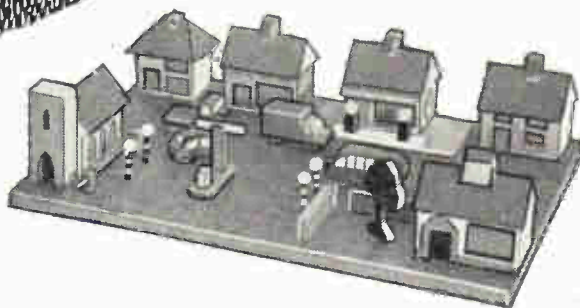
ETC. ETC.



**Instructions  
for making . . .**

## **A DOLL'S WARDROBE — and — PEGBOARD VILLAGE**

**IDEAL  
PROJECTS  
FOR  
XMAS  
GIFTS**



*Up-to-the-minute ideas*

*Practical designs*

*Pleasant and profitable things to make*

**5<sup>p</sup>**



**M**ANY curious stamps have been issued by Afghanistan. One would expect the first issue of 1870 to be rare. It is worth about £100. But throughout the catalogue we find hardly any item listed below 1/-.

Until 1891 cancellation consisted of cutting or tearing a piece from the stamps. So if you come across one of these stamps (it may have a corner missing) do not regard it as damaged — it's probably valuable.

Afghanistan, the 'gateway to India', is a country of mixed races, the dominant one being the Duranis. The young men clip the beard into shape, and are careful

## STAMPS OF AFGHANISTAN

to encourage its growth. The hair is dressed with care. Long curls are not uncommon. But a stripe shaven down the middle of the head, and thus forming a broad division, is the popular fashion.

The shepherds allow their locks to hang to their full length, presenting a wild, shaggy aspect, and heightening the natural ferocity of these hardy mountaineers.



You will find a 'Map of Afghanistan' on child welfare stamps of 1954 — 35 p. violet, 1/- mint, the 'Afghan Flag' on pictorials of 1953 — 35 p. red, 10d. mint, and 'Shepherds' on airmails of 1951 — 5a. green, 5/- used.

The men take a wife when about 18 or 20. The women marry at 16. They are a merry people. When the labours of the day are over, the national dance — called Attum — is tripped, and song and story diversify the evening's amusements.

With the Durani there is no place like home. In their eyes the holy city of Candahar is the centre of the earth. Hospitable, generous, and brave, the Durani bear a high name throughout Afghanistan, and even their enemies speak well of them.

The tribes inhabiting the Khyber Pass dress in dark blue tunics, turbans, and straw sandals. Brave, warlike, and good marksmen, they make good soldiers.

Kabul, the capital, appears on stamps of 1939 — 40 p. grey, 10d. mint. Towering above Kabul are the Hindu-Kush Mountains.

Afghanistan is an agricultural country, producing large quantities of fruits, cereals, and vegetables. The fat-tailed sheep is native to the country, furnishing the Afghans with their chief meat diet, while the fat of its immense tail is a

substitute for butter. Wool and skins are the main articles of export. Imports include cotton, textiles, metals, hardware, tea, sugar, etc. Copper, lead, and iron are found in the country.

King Zahir proclaimed a new constitution in 1932 under which slavery and forced labour were forbidden, and a Council of State was created. All Afghan men over 20 may vote.

Stamps of 1951

show King Zahir — 80 p. black and red, 1/6 mint, and the 'Independence Memorial' on the 1942 issue — 35 p. green, 2/6 mint.

**C**OLLECTING old books has been a hobby for centuries. There was a time when books were unknown. In those days records of important events were carved on stone in queer signs and symbols.

As time passed various materials were used. In Babylon, impressions were made on bricks of clay. Later we find square tablets of wood, lead, or horn. Some people used the leaves of trees. These were the first real books, the word 'book' being derived from the Anglo-Saxon *boec*, which is the original form of the name beech. On the smooth bark of the beech the Saxons used to write with the sharp point of the thorn.

Linen, cotton, fabrics, skins, and even

## OLD BOOKS ARE VALUABLE

scales of fish, have been used for writing.

For a long time papyrus was used. The books were made in rolls, about 2 ft. wide, and sometimes 50 ft. long.

Papyrus is a bulrush found in the marshes of Egypt. Papyrus sheets were neatly joined, attached to a stick, and rolled upon it. The rolls were kept in round wooden boxes like the old bandboxes.

Books consisting of three leaves of lead, covered with wax, on which they wrote with an iron pen, were also used by the ancients.

Queen Elizabeth I had a Bible which was bound in gold.

Books are no longer scarce. But the old ones made long ago are rare and valuable.



# CAPTURE BEAUTY OF SNOW

**S**NOW is a most photogenic material, transforming the drab winter landscape into something full of beauty and sparkle, but, alas, how often do we see it depicted in photographs as a monotonous area of toneless white paper. To capture its beauty with the camera certain rules must be obeyed, and various technicalities mastered.

The best way to achieve successful results is to be out immediately after a fall of snow; sunshine is also essential to render the texture and sparkle so necessary to give the picture life.

slow speed panchromatic film with its ability to record fine detail will render the texture of the snow much better.

The readings given by the exposure meter when used in the 'reflected light'

of successful pictures by overdeveloping. This must be avoided at all costs, as it will result in dense flat negatives devoid of fine detail and sparkle — and what is perhaps worse, increase in grain and



*Snow Texture*



*The Rocks, Ilkley*



*A moorland ridge*

Subjects must be chosen with care, remembering that no large expanse of the same tone can be aesthetically pleasing; we must have something of a different tone in the foreground if we wish to convey a feeling of depth. There are many objects in the country which can be utilized for this purpose; gates, railings, cart tracks, footprints, trees, to name a few, and of course animal or human interest will serve admirably too.

With the reflection of light from both the snow and the sky there will be no call to use a fast film, indeed, medium or

position will be rather exaggerated by the light from the snow and the sky, so it is advisable to give double the indicated figure to take care of the shadow areas. When photographing against the light, which is the most effective way of showing the crispness of the snow, readings should be taken into the light itself, with the incident light reading attachment on the meter.

Having taken pains to compose the picture and ascertain the correct exposure, great care should be taken during processing so as not to ruin the chances

most difficult to print.

In presenting and displaying the final prints, composition can be studied on the enlarger easel, and the best format decided upon. In pictures containing large light areas the inclusion of a thin black border often adds impact and helps to hold the picture together. This can be drawn with indian ink on the mount, if the picture is to be mounted; if unmounted it can be 'flushed' in during printing. This is done by covering all

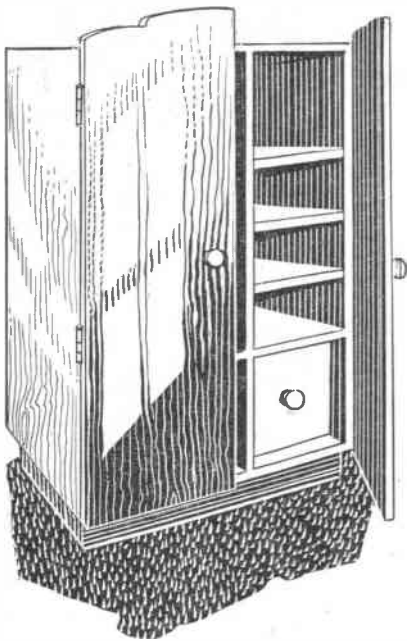
● Continued on page 165

Gift for a little girl

# DOLL'S WARDROBE

ing clothes, dresses, and coats etc. Nicely stained and varnished or painted, it will look just like the real thing.

Fig. 1 give an idea of the general layout. The partition is off centre to give room for hanging clothes and the drawers at



**Y**OUR small daughter will love this large size wardrobe in which to hang away and store all her doll's clothes. It stands over 21 in. high and has drawers and shelves, together with a good size compartment for hang-

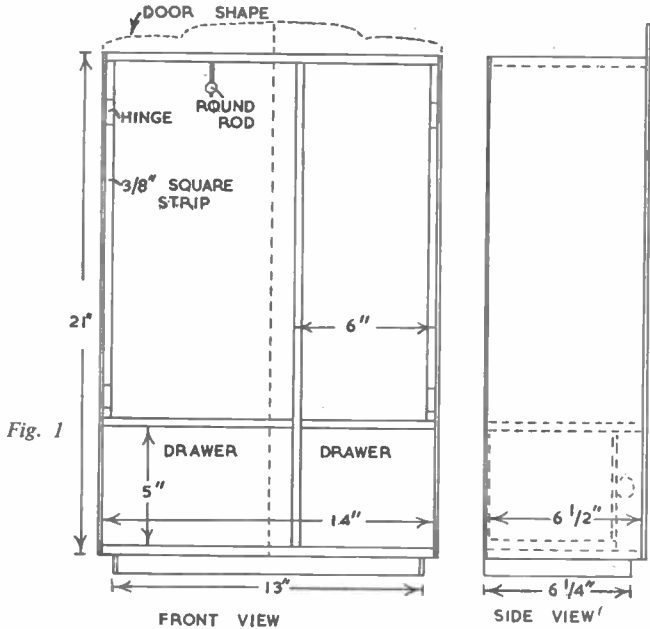


Fig. 1

Fig. 2

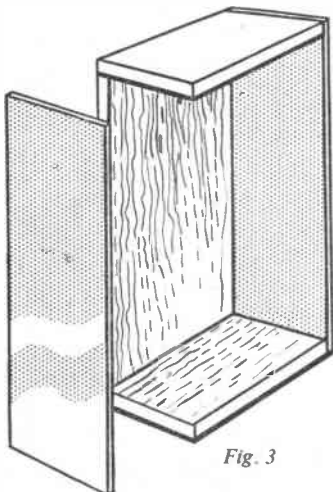
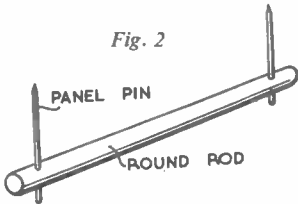


Fig. 3

The wardrobe can be modified to suit your own ideas and requirements, but the measurements shown in the drawings will no doubt help you in the construction. The side view and front view in

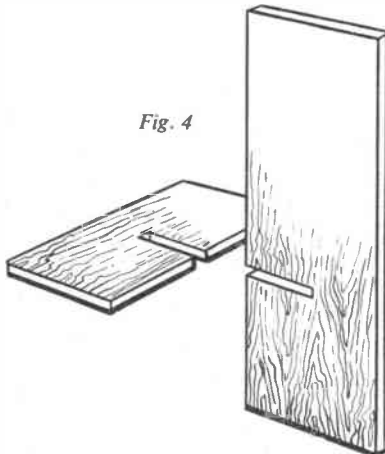


Fig. 4

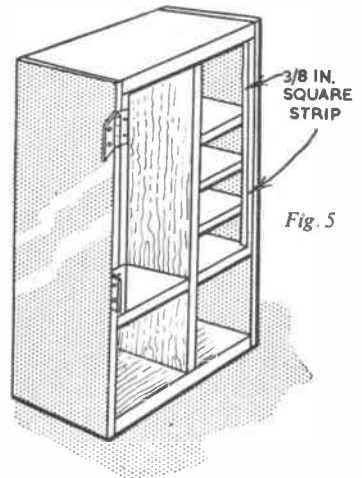


Fig. 5

the bottom will therefore differ in size. Clothes may be hung from small cup hooks inserted in the top of the compartment or a piece of round rod may be

fixed underneath the top as shown in Fig. 2. Drill the rod first to prevent splitting.

The thickness of wood recommended is  $\frac{3}{8}$  in. for top, bottom, back, partitions, and shelves. The sides are of  $\frac{1}{4}$  in. hardboard or plywood and the doors of  $\frac{1}{4}$  in. plywood. Stiffening pieces of  $\frac{3}{8}$  in. square strip are nailed and glued to the sides to take the hinges.

Commence by assembling the top, bottom, back, and sides as seen in Fig. 3. Glue them together and strengthen with fretpins. The partitions are next halved together as shown in Fig. 4. This joint can quite easily be cut with a fretsaw. Fit the partitions in position and trim where necessary. Use glue and pins for fixing.

The shelves are next glued in the various positions as indicated in Fig. 5, leaving room for the  $\frac{3}{8}$  in. square strips along the sides.

Make up two drawers, as indicated in

Fig. 6, from  $\frac{1}{4}$  in. plywood, allowing for the knobs, which must not protrude when the drawers are closed. Hobbies No. 49 knobs cost 1s. a dozen (postage etc 6d. on any quantity).

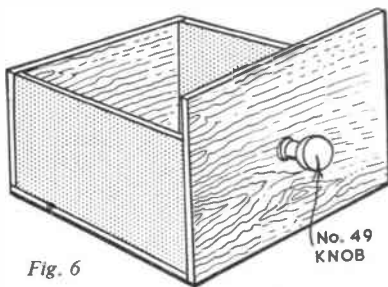


Fig. 6

The plinth is shown in the sketch in Fig. 7. It is constructed from  $\frac{3}{8}$  in. by  $\frac{1}{2}$  in. stripwood and  $\frac{1}{8}$  in. hardboard, being glued in place.

Finish off by making the doors from  $\frac{1}{4}$  in. plywood. They are shaped at the top as indicated by the dotted line in the front view of Fig. 1. Hinge them to the sides, using 1 in. light brass hinges.

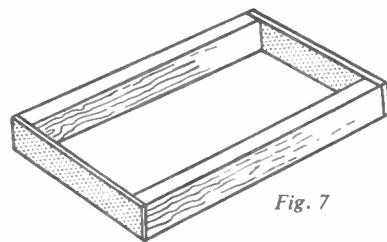


Fig. 7

The wardrobe may be finished by staining dark oak and polishing or varnishing. Alternatively it could be painted light brown, with a black plinth and cream interior. (M.h.)

## Easily-made Darts and Target

**W**OODEN clothes pegs, some scraps of corrugated cardboard and three strong steel needles are the main materials needed to make an exciting game of darts that will provide youngsters with hours of pleasure.

provided. Use short stout tapestry needles for the dart points and the blunt ends of these must be firmly pressed into the 'head' ends of the peg stubs to complete the darts. Paint them red, blue and yellow, respectively.

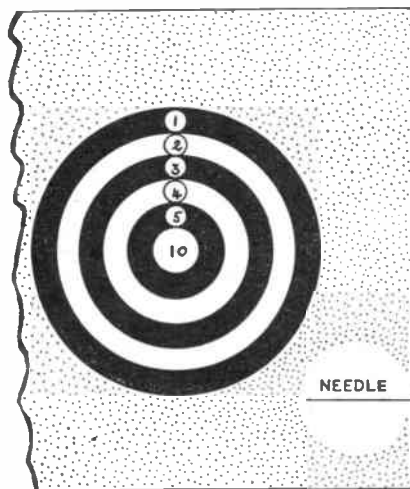
cork. With a pen and compasses mark on to the disc a series of five concentric rings at 1 in. intervals from the centre. Paint alternate circles bright blue and yellow. Cut out the numbers ten, five, four, three, two, and one from an old calendar and glue these figures in the various rings with the values decreasing outwards from the centre. Glue together two 20 in. square sheets of corrugated cardboard to form a 'backing board' and paint this bright red. Glue the target to the centre of the backing board. (A.E.W.)

Continued from page 163

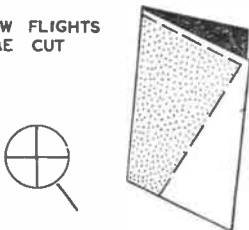
## SNOW PICTURES

the bromide paper except  $\frac{1}{8}$  in. round each edge with a piece of thick card. Weight this down so that no light is allowed to creep underneath, and expose to the enlarger 'white' light without a negative in the carrier. On development of the paper these edges will then of course come up black.

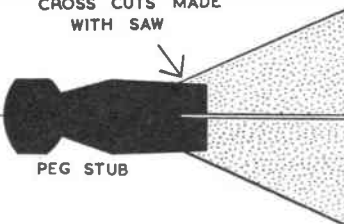
The pictures accompanying this article were all taken one morning on the Yorkshire moors, around Ilkley. They were taken with a 35 mm. Vito Ila camera. The film used was Agfa Isopan F. and this was developed in a developer made up to W. Beutler's formula. A 2X yellow filter was kept on the lens the whole time. This is necessary to separate the distant light tones of the snow from the blue of the sky, also to preserve the texture of the snow. (C.R.)



HOW FLIGHTS ARE CUT



CROSS CUTS MADE WITH SAW



NEEDLE

PEG STUB

Make the 'bodies' of the darts by sawing the 'legs' off three clothes pegs, then hold them in a vice while you saw  $\frac{1}{2}$  in. deep cross cuts in the flat ends of the peg stubs. Cut out pairs of triangular cardboard flights for each dart, as illustrated. Fold the flights down the middle and glue them evenly into the cross cuts

The dart board is made by gluing together three 1 ft. diameter discs cut out of corrugated cardboard. A really strong board can be made if you glue the discs together with the respective corrugations at right angles. The soft spongy nature of the cardboard structure will provide a texture almost as suitable as expensive

# GO GAY WITH DECORATIONS

THE time is fast approaching when parties will be in full swing, and the need for colour and novel decoration will be well in the minds of the handicraft worker. Garlands, lanterns, bells, decorative fans, and posies make an attractive setting for the party table, and room on all occasions.

*By F. T. Day*

Here are some useful hints in treating paper. Curling is undertaken by pulling a sheet of paper or card under a ruler in an upward direction, and in this way a definite curl or cylinder is obtained.

In the making up of fans, paper or thin card should be suitably ruled with vertical lines, alternate lines being scored on one side of the paper only with a blunt instrument. Now the sheet is treated on the reverse side, the lines scored which have not been scored on the other side of the sheet. Paper or card is then folded in reverse

and then pinched together at one end of the pleated sheet, thus producing a fan.

In the making up of sprays and posies of flowers remember the aids that may be obtained from paper lace and doyleys, and the application of corrugated material as a base holder in the holes of which the stems may be 'stuck'.

Fig. 1 shows in three phases how a beautiful flower head may be obtained. This involves the usual thick, dark, and dotted lines, scoring, moulding or bending, serrating of edges, and adhesive joints. The bell or trumpet of the bloom is shown with serrated and scalloped edges, and the two edges are drawn together and stuck permanently to form the centre motif of the flower. Stamens are added, and these may be pins or wire or stiff card suitably cut and treated. The finished result is really lovely and represents the true flower grown in the garden and park. Care, neatness, and clean fingers are essential as nothing looks worse than dirty, fingermarked work.

Master pieces may be cut and used in some cases as stencils where several motifs are required. Actual flowers



might be studied in advance with some advantage. Quite a good deal of the leaves and petal motifs or components may be cut out of suitable material free-hand, and the curling and fashioning with the fingers follows. A simple expedient is to fold the paper in half and cut out the actual shape required. When opened out, this gives the full and complete leaf. The rolling, however, makes all the difference, and gives the leaf life and character.

In addition to authentic varieties of flowers, special designs, styles, and types may be composed by the creative worker. For marguerite styles of flower heads, a circle is drawn out with one inner circle marked in and the outer edges scalloped or serrated. A suitable piece or segment of the circle is then cut away, and the inner circle half cut. A hole must then be punched out of the motif thus prepared. The half lines are bent as usual, and the edges of the scallops rolled nicely with the aid of a ruler. The edges of the cut-out segment are now pulled up together, and the final result is a serrated and moulded flower head similar to the traditional marguerite.

Illustrated in Fig. 2 is a lantern, and this is fairly simple to produce. There are two variations of one form used together, one a rectangle of thick paper, white or coloured for decorative outdoor effect — the paper being rolled into a plain tube — and the other rectangle of paper that is cut and afterwards rolled, the former supporting and holding the shape of the latter. It is worth while remembering that where lanterns are required for outdoor use, the best material to use is a waterproof paper to

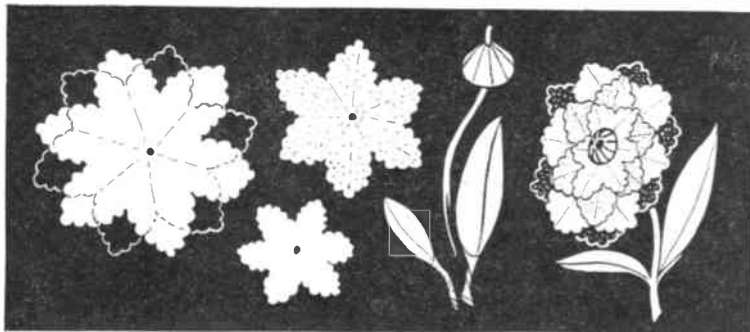


Fig. 1—Six-leaf flower motif

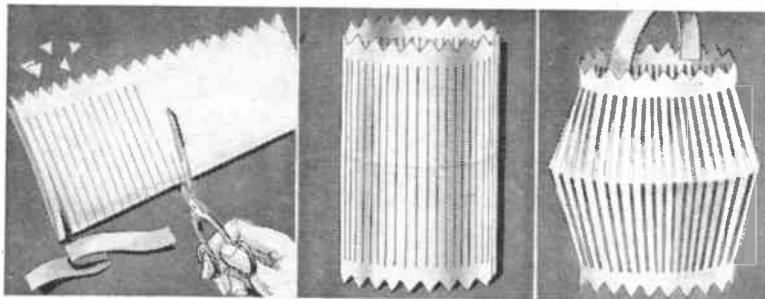


Fig. 2—The favourite lantern

resist damp and rain; such a paper as flint or gelatine is ideal.

Ruling should be carefully carried out in order to produce first-class lanterns, so that a set square and ruler with pencil are the first essentials to good execution. Phase one of our illustration shows the paper ruled out; the horizontal lines are half scored, and the upright or vertical lines are cut right through the paper. Phase two of the picture shows the rolled and joined cylinder. The tube is then pressed into shape, as shown in phase three, thus forming the lantern. Note that two additional bands are required for the top and bottom to give strength and style. An additional

gummed, of suitable length and width. Scored along the narrow way and folded, they take on more style than the flat paper chains without this additional treatment. Follow the illustrations closely, and the general make-up will be evident.

Those who are artistically inclined, or work in handicrafts, just love those things to make up with their own hands. It is much more fun and inexpensive, and something which we are proud to show off to our friends. There are many articles and novelties for the Christmas tree which may be produced from plain white paper or card, or from coloured papers.

from a template specially made up, the finer detail being added later on.

Yet another form of useful decoration for the special occasion and the party are carnival hats (Fig. 5). These may be quite simple, based on the cornet tube for top-hat style or the simple head band, serrated or finger pointed along one edge. Any kind of ornament may be affixed to the hat to make it really decorative. Coloured circles, stars, and other shapes made from metal papers look most effective, and suit such gay occasions. Paper tassels, fringing or serrating are other forms of hat decoration and ornament.

A holly wreath used as a centre-piece

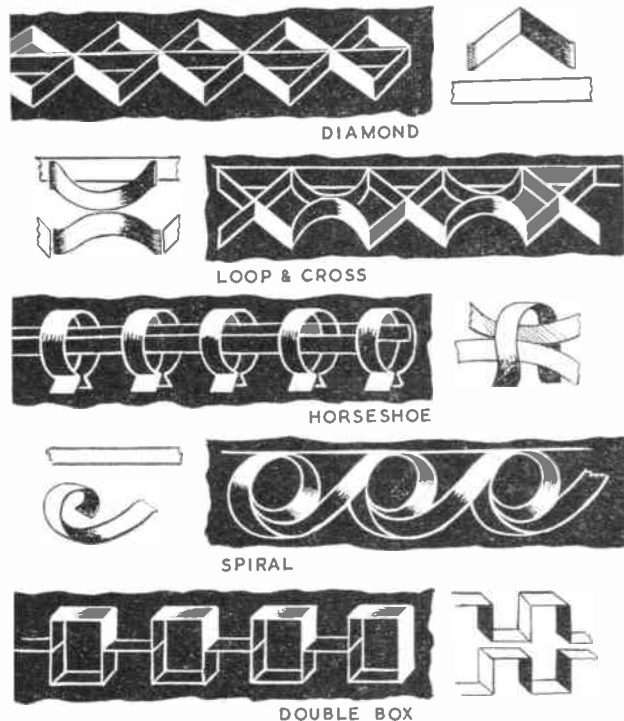


Fig. 3—Designs for chains

cylinder of paper or tube may be placed down the middle of the lantern and affixed into position to complete the job. The lantern has many uses and much appeal, especially when worked out in colour.

Ever popular and ever gay chain decorations may be made up in several ways and some are illustrated in Fig. 3. The brightest colours are always best and strips may be ready cut for the various styles of loops, pull-outs, garlands, chains, concertinas, bells, lanterns, fans, and many other kinds of continuous decorations made up from coloured strips of paper, preferably

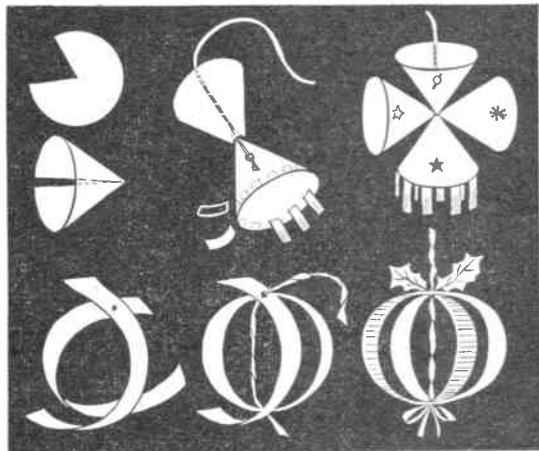


Fig. 4—Two forms of lantern

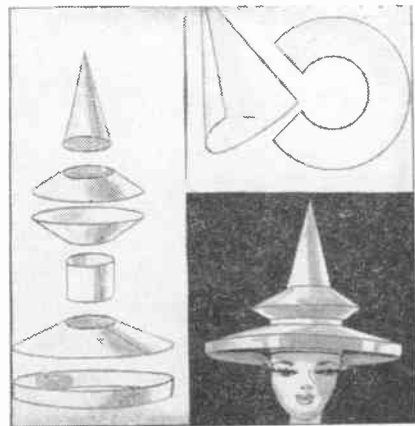
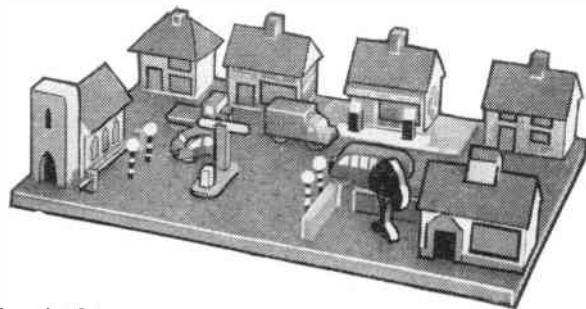


Fig. 5—An unusual party hat

Scoring and folding the shape after cutting out is the simple yet effective method which transforms just plain paper into something almost real and vital in display and decoration. The lanterns shown in Fig. 4 make good decorations, both indoor and outdoor. All these models may be mass-produced

will make an excellent background for many showpieces. Holly leaves are simple yet so effective, and with their red berries (made up from a circle with a section cut out) may be used as a frame for many decorative schemes.

# A VILLAGE ON PEGBOARD

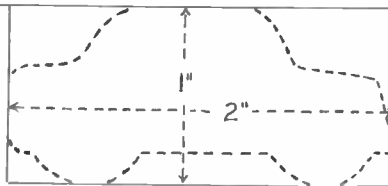
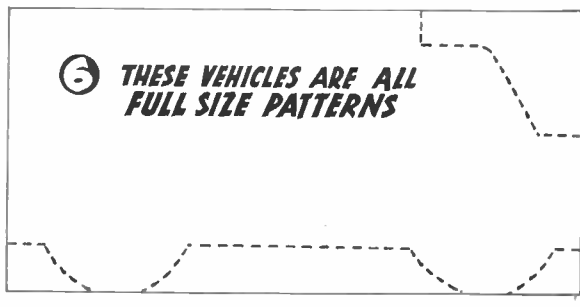
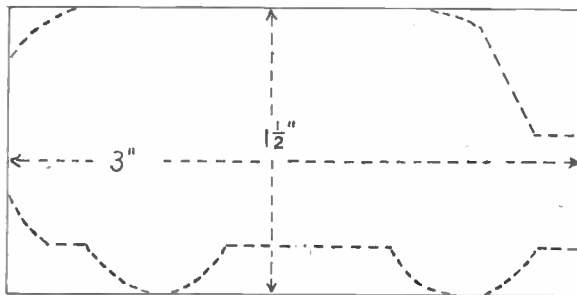
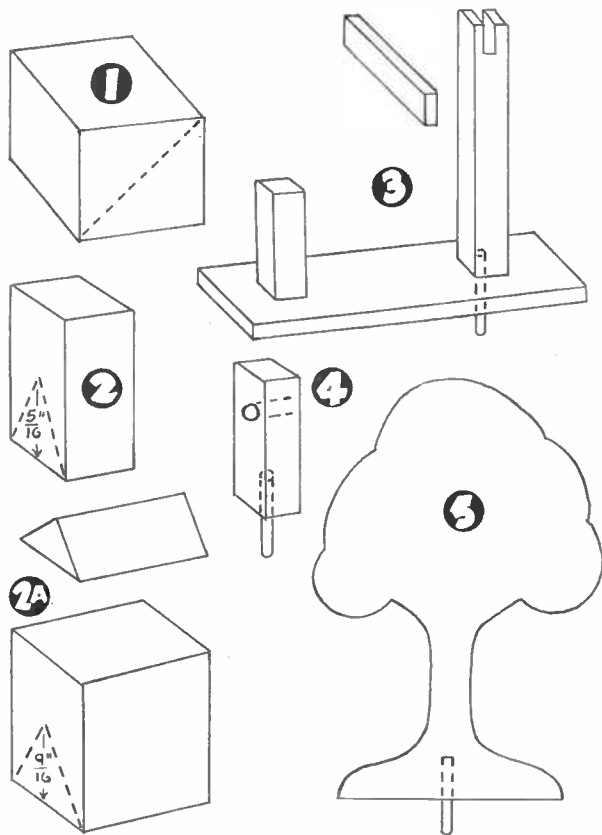


**A** CHILD will derive hours of interest and pleasure from this model village. A variety of layouts is obtained by arranging the buildings, etc. in different positions. They are kept in place by means of pegs, which plug into the board. Suitable buildings are a church, school, garage, private dwellings, and various shops.

roofs is to take a 3 in. length of the same wood, and saw through it diagonally. This provides two roofs (Fig. 1). The chimneys are  $\frac{7}{8}$  in. in height, and are cut from  $\frac{1}{2}$  in. by  $\frac{1}{2}$  in. stripwood. They are shaped to fit the roof, as shown in Fig. 2. Fix with glue and small panel pins. The school bell tower (2a), which is 1 in. in height, is made from 1 in. by 1 in.

glued peg. The protruding part of the peg may need filing a little, to make an easy fit into the holes in the board.

Additional parts are needed for the garage. A base piece is cut from  $\frac{1}{8}$  in. plywood. This is 6 in. long and 3 in. wide. Use  $\frac{1}{2}$  in. by  $\frac{1}{2}$  in. stripwood for the petrol pumps, cut into  $\frac{3}{4}$  in. lengths. Glue



Begin by making the pegboard base, which is 18 in. long by 12 in. wide. A frame of  $\frac{1}{2}$  in. by  $\frac{1}{2}$  in. stripwood is glued and pinned underneath.

Use  $1\frac{3}{4}$  in. by  $1\frac{3}{4}$  in. softwood for the buildings. Those illustrated are 3 in. in length. The method of making the

stripwood. This is also used for its roof, following the method illustrated in Fig. 1.

Each building plugs into the base by means of a peg. Use dowelling,  $\frac{3}{16}$  in. diameter, and 1 in. in length. Drill a  $\frac{3}{16}$  in. diameter centre hole, to a depth of  $\frac{1}{2}$  in., in the base of the building, and insert a

a small block to the top of these, measuring  $\frac{3}{8}$  in. on all sides. The pumps are secured to a  $\frac{1}{8}$  in. plywood strip,  $3\frac{1}{2}$  in. in length and  $\frac{3}{8}$  in. in width, which in turn is glued to the base piece, in front of the garage. The flat forecourt roof, in  $\frac{1}{8}$  in. plywood, is 3 in. long and



1 in. wide. This is glued to the overhang of the main roof. The church tower is formed by a  $3\frac{1}{2}$  in. length of  $1\frac{1}{2}$  in. by  $\frac{3}{8}$  in. softwood.

File and glasspaper smooth all component parts of the buildings, and assemble with glue and panel pins. Apply a coat of size, and enamel in suitable colours. Doors and windows may be painted on, or cut from thin cardboard. Small coloured advertisements from magazines add a realistic touch to the shop and garage.

Details of some accessories are now given. The traffic island (Fig. 3) is cut from  $\frac{1}{8}$  in. plywood, and measures  $2\frac{1}{2}$  in. by 1 in. Use stripwood,  $\frac{3}{8}$  in. by  $\frac{3}{8}$  in., for the signpost, which is  $1\frac{1}{2}$  in. in length. The  $\frac{1}{8}$  in. plywood arm is 2 in. by  $\frac{1}{4}$  in. The smaller post is  $\frac{3}{8}$  in. in length. Strips of  $\frac{3}{8}$  in. plywood,  $\frac{3}{8}$  in. in width, are used for walls. Convenient lengths are 6 in. and 3 in. Each strip has one peg. Railings are made from  $\frac{1}{16}$  in. diameter

dowelling, which passes through  $\frac{3}{8}$  in. by  $\frac{3}{8}$  in. stripwood posts,  $\frac{3}{8}$  in. in length. The posts are drilled at the base, to receive a peg (Fig. 4). Belisha beacons are made from  $\frac{3}{8}$  in. diameter dowelling,  $1\frac{1}{2}$  in. in length, and  $\frac{1}{2}$  in. diameter wooden balls. Drill a small hole in these, and insert the dowelling. Trees are cut from  $\frac{3}{8}$  in. plywood, measuring 3 in. by 2 in. (Fig. 5).

Various vehicles may be constructed from  $1\frac{1}{2}$  in. by 1 in. and 1 in. by  $\frac{3}{8}$  in. softwood. Patterns are given in Fig. 6. Use a heavy-duty fretsaw, and finish the shaping with a file. Alternatively, suitable matchbox-size models may be bought.

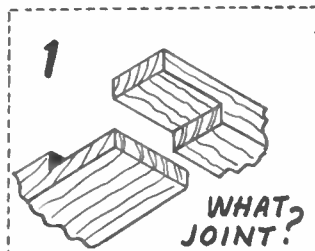
All accessories should be well smoothed with glasspaper, and a coat of size applied before painting. For a set layout the baseboard could, of course, be marked off with roads, Belisha crossings, etc.

(H.R.)

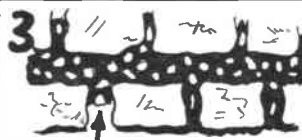
# TWO MINUTE QUIZ

by Ed Capper

ANSWERS ON PAGE 177



2 WHAT DO THESE ABBREVIATIONS MEAN—WHIT; B.A; BSF?



SMALL STONES PRESSED IN LARGE MORTAR JOINS ARE CALLED—?



5 WHAT IS MEANT BY THE PITCH OF A ROOF?

## Musical Windmill

If this toy is made carefully, the least puff of wind will send the top sails revolving. As it rotates, the horizontal, striking pin, piercing the bottom of the upright central pole, lightly springs over the circle of upright

pins, giving a pleasant musical sound.

Care must be taken that the upright pins, stuck into a piece of wood, are an exact circle of a diameter that just allows the striking pin to spring on and off them.

The central pole is a length of  $\frac{1}{4}$  in. dowelling. Through it, push a pin at a distance of  $\frac{3}{4}$  in. from the bottom, to make the striker. Then, measure carefully the distance from the centre of the pole to the tip of the pin. Add  $1/32$  in., and this will give you the diameter of the circle of pins.

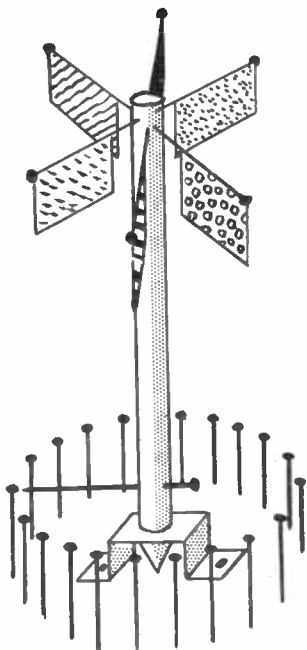
The tip of the pole should be tapered to a point, as shown, the length of cone not exceeding  $\frac{1}{4}$  in. in height. The object of the pointed tip is to reduce friction, and allow the pole to revolve freely.

A bracket made from a cocoa tin should next be made to support the pole. It is shaped as shown, its height being  $\frac{1}{2}$  in. A  $\frac{1}{4}$  in. hole is made on its flat top through which the pole revolves. A tin tack through each of the two lower flats holds the bracket to the baseboard.

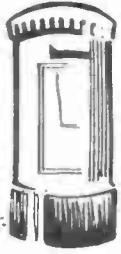
The sails are squares of stiff paper, folded over pins, and gummed together. Make six, using different coloured paper. The pin ends are then stuck, equidistant, around the top of the pole.

Placed near an open window through which a light breeze is coming, the windmill will rotate on and off for hours.

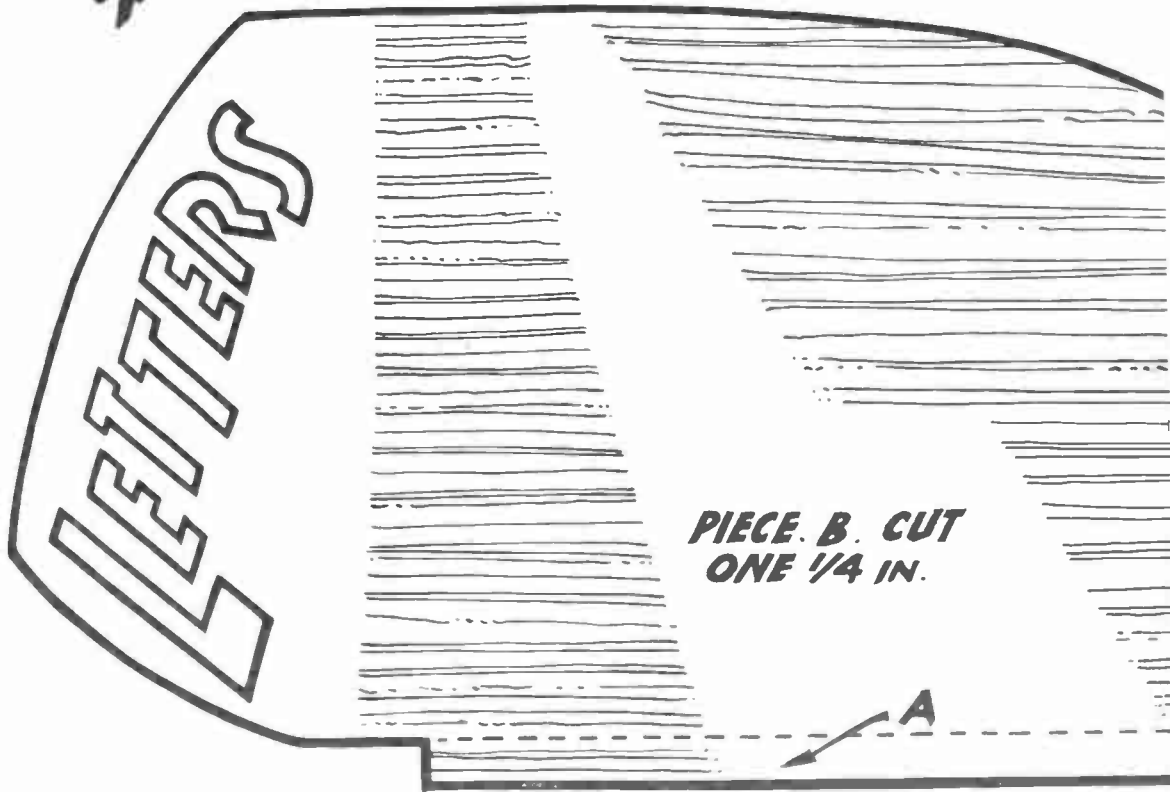
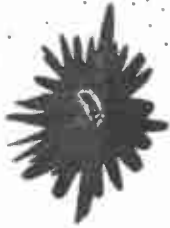
(E.C.)

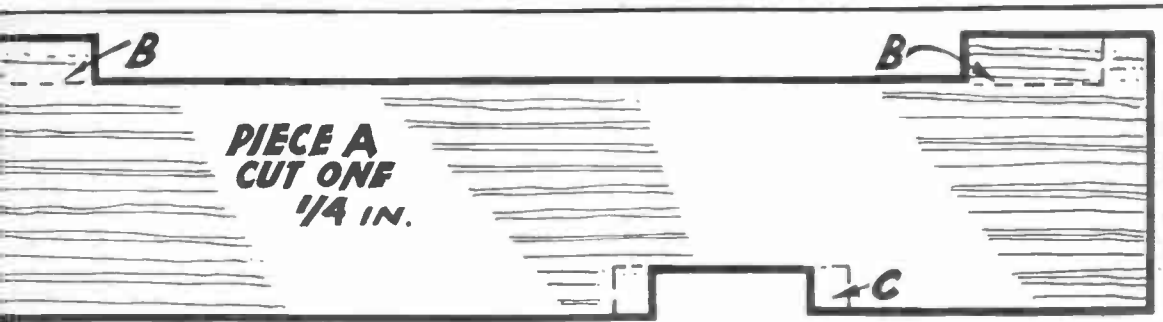


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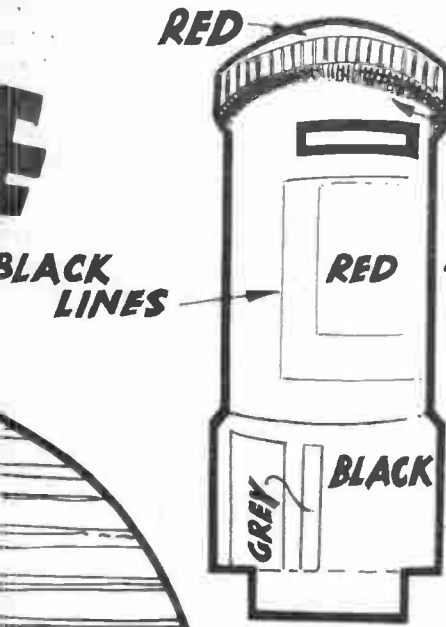


# Simple RACK LETTER *in the* MODERN STYLE



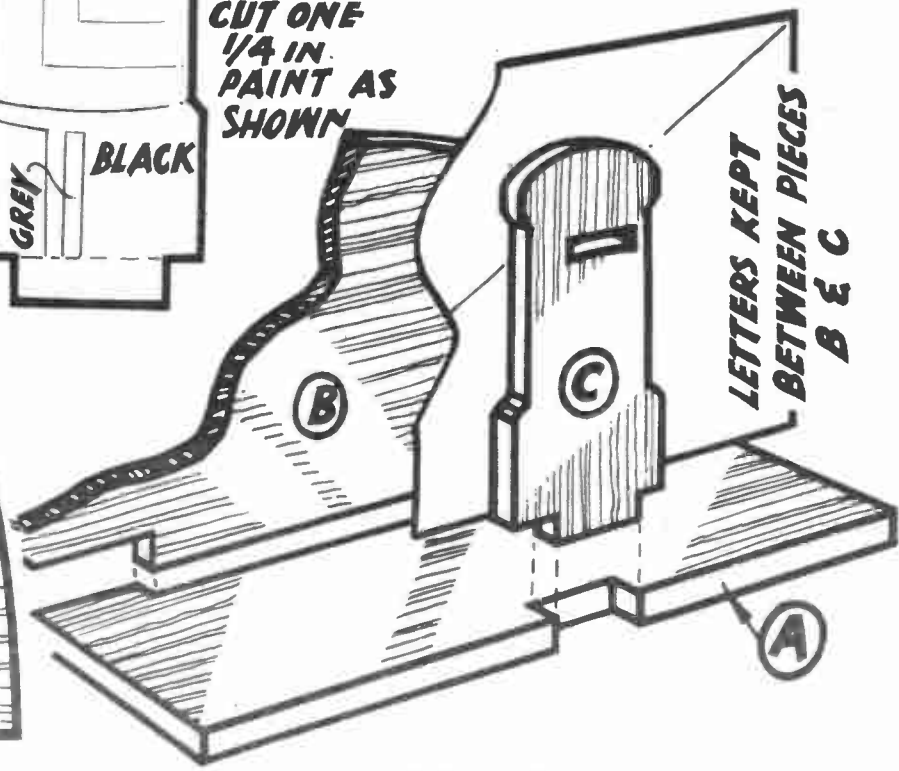


**PIECE A**  
**CUT ONE**  
**1/4 IN.**



# AN IDEAL GIFT

**PIECE C**  
**CUT ONE**  
**1/4 IN.**  
**PAINT AS**  
**SHOWN**



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# 'CROW' SHOOTING GAME

**S**IMPLE clothes peg 'guns' with a heap of broken matchstick ammunition and a row of amusing 'black crow' cardboard targets will provide a novel toy shooting gallery that will delight every youngster.

Use modern 'spring-clip' clothes pegs to make the wooden guns. Fasten little pieces of strong garment elastic over the 'clip' ends of the pegs by fixing the ends of the elastic to the sides of the wooden 'prongs' with small drawing pins.

To load a gun, open the peg in the usual manner and press a half matchstick, longways-on, down as far as the grooves in the peg prongs. Relax your pressure on the peg and let the now closed peg grip the elastic, and the match-stick bullet.

Aim the little device away from you and 'fire' the bullet by pressing the peg prongs apart. As the tension in the elastic is suddenly relieved the matchstick missile will be flung outwards with considerable force.

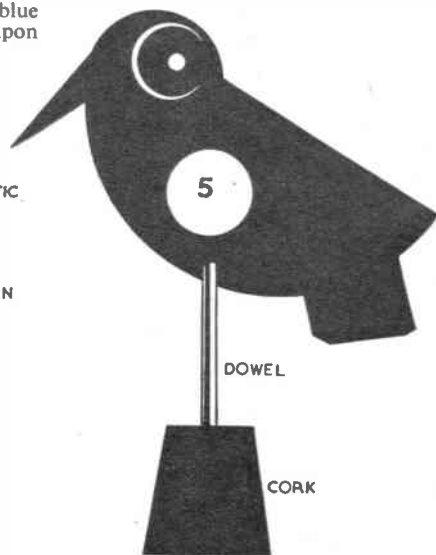
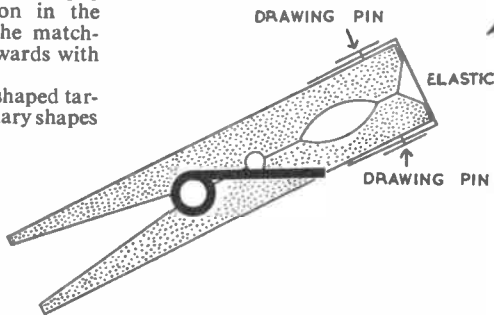
Fashion a half-dozen crow-shaped targets by cutting out the elementary shapes

in stiff cardboard. Let each bird measure 5 in. from beak to tip of tail. Bases for the targets can be made by fixing 4 in.

*By A. E. Ward*

lengths of  $\frac{1}{4}$  in. diameter dowel, upright, in fairly large corks. Fit the targets into little slots cut in the 'top' ends of the dowel rods with a penknife. Paint the targets jet black except for the large white eyes and little nostrils, and blue numbers cut from an old calendar upon the bodies of the cardboard birds.

Arrange the black crow targets upon the table and practise shooting at them with one of the guns. When you play the game each 'marksman' takes his turn to shoot three bullets at the targets. Play on until a player reaches a sum of fifty points. Alternatively, the aim of the game may be to knock down the various targets in a pre-arranged sequence, whilst bearing in mind that should any player accidentally hit one of the targets out of sequence he must begin again. Competitors will be allowed three shots, in turn, as before.



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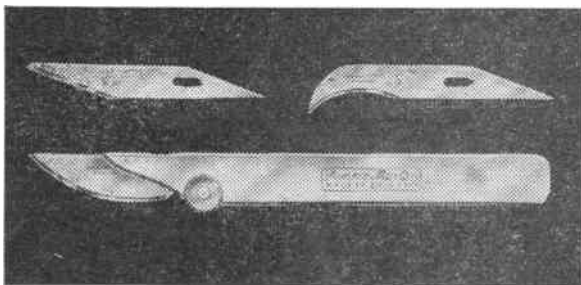
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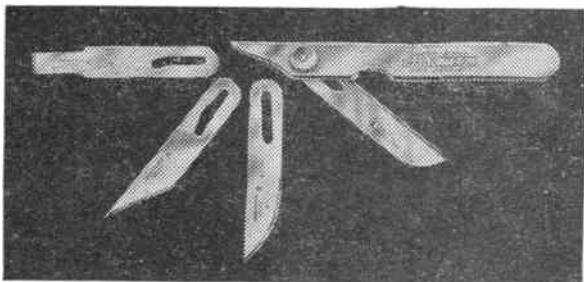
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# INGENIOUS FLOATING CHALET

**M**USICAL Swiss Chalets are usually associated with the mantelpiece or sideboard, and to see such a model come floating down a river would no doubt cause great surprise. The ingenuity of two youths has, however, brought this about, and their

adaptation received much praise and warm comment.

The occasion was a gala night at Matlock Bath, Derbyshire. A feature of this event was a parade of boats, some of them in the old tradition such as the 'Santa Maria', which won first prize.

Michael Wright of Matlock Bath and Raymond Phillips of Darley Dale, 17-year-old pupils of the Ernest Bailey Grammar School, conceived the idea of having a water-borne 'music box' to enter into the parade. It consisted of a delicately contrived model of a Swiss Chalet (Hobbies Design No. 255 Sp.) constructed on a 14 ft. rowing boat.

The size of the chalet was 9 ft. high, 16 ft. long, and 8 ft. wide, and it was rowed by oars through the doors. For the musical part of the piece these ingenious youths used a Hobbies No. 1 musical movement, such a tiny affair, which nevertheless gave quite a satisfactory reproduction when boosted by means of a 15 watt amplifier.

The roof of the model chalet was cut in half to enable it to be raised and reveal two large dolls who waltzed to the strains of the Swedish Rhapsody.

The flowers on the chalet were made of coloured nylon with lamp bulbs in the centres. Over 400 lamps were used, lit by 12 volt batteries. The project took about 5 weeks to complete.

We are pleased to report that this imaginative entry won the sectional award.



*The floating chalet, which incorporated all the features in Hobbies design*



*Michael (left) and Raymond receive their due reward from 'Miss Derbyshire'*

## The Boy's Book of Things To Do

Edited by David Shaw

**J**UST in time for Christmas! That was the first reaction on seeing this book, and, undoubtedly, it is the ideal gift choice for a lad. Model-making (including, of course, fretwork), carpentry, and other indoor hobby and leisure activities are well covered in this profusely-illustrated book running to 256 pages. And to carry the lad through the year, experts have contributed articles on such outdoor activities as camping, fishing, and archery.

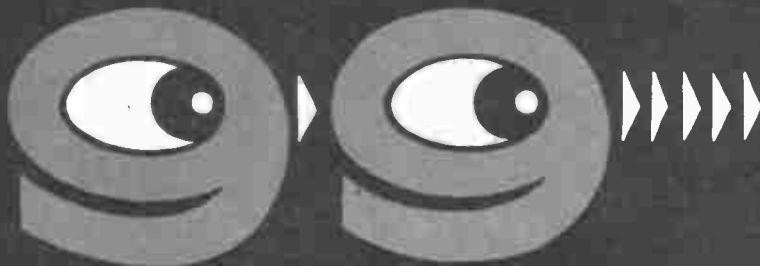
As a follow-up for the more advanced youth, the subject of simple decorating and repair work in the home has an important place in the book, while 'things to do in the garden' also suggests that he will be a wise Dad who introduces his son so pleasantly to a hobby which can be so very rewarding — and, incidentally, lead to assistance for Dad in his own gardening jobs!

All suggested projects are adequately supplemented by photographs and line drawings.

Published at 15/- by Ward Lock & Co. Ltd, Warwick House, 116 Baker Street, London, W.1.

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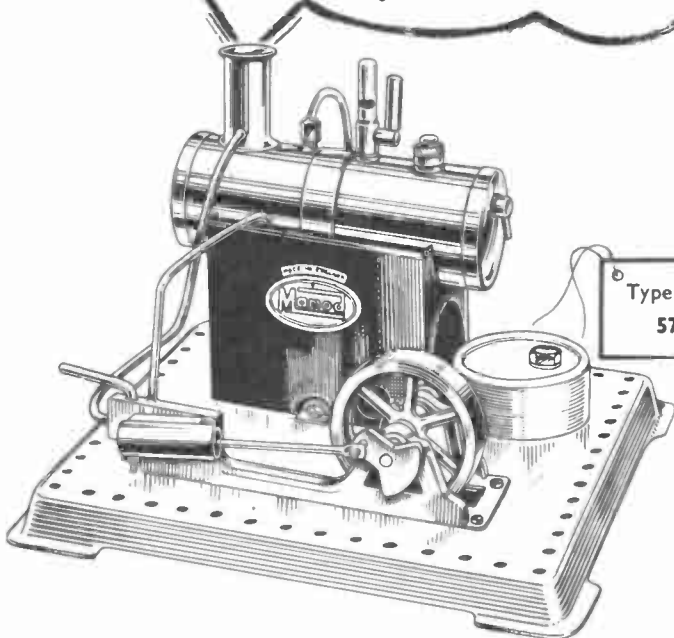


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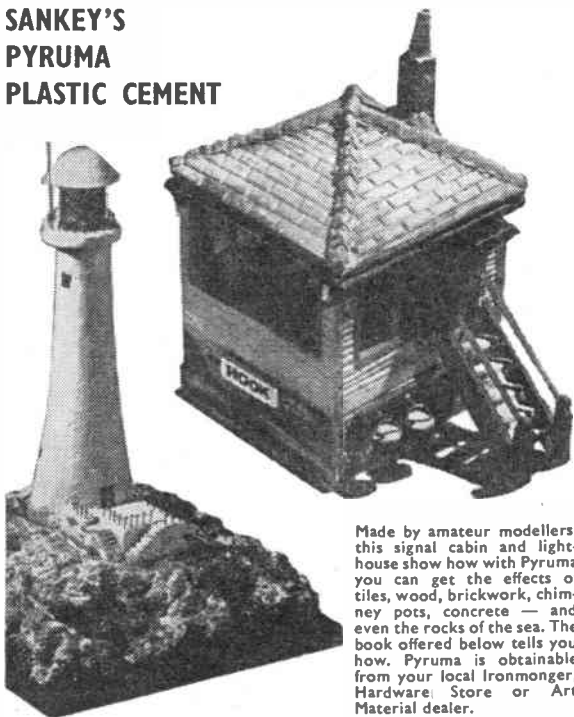
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# Mainly for Modellers

UP to the middle of the fifteenth century the details available are very scanty, compared with those available for the earlier vessels, such as the Viking ships, etc.

Most of the available details come from the few drawings that are in existence and from the famous seaport seals. It is unfortunate that in the case of the seals most of the details of proportion are unreliable, due to the drawings having to be distorted to fit the design of the particular seal.

One of our main sources of information of this period is the Bayeux Tapestry. This was the work of William the Conqueror's consort, Queen Matilda, and shows the vessels of this period (Fig. 1) to be based on the Northern types and showing many of the features of the Viking ships.

The main distinction between the ships of King Harold shown on the Tapestry and the Norman ships is in the upper strake. In Harold's ships this is not continuous, being broken in the middle opposite the mast and thus leaving the centre portion without oar ports.

All the ships were clincher-built. They had high carved figureheads and sternpieces, with a steering oar on the starboard side. The rig consisted of one square sail, with shrouds, and stayed fore and aft.

## WOODEN SHIP BUILDING—II

By 'Whipstaff'

From this time, through the thirteenth century, Northern vessels continued to be clincher-built, with high stern and sternpost and considerable sheer fore and aft. Although these ships may have used oars in an emergency, they appear to have been primarily sailing ships.

The high fighting castles, at first only temporary structures, erected fore and aft, later developed into the high fore-castle and poop of the later vessels.

Exact details of the size of the medieval ships are not readily available, but while most of them during the eleventh and twelfth centuries were on the small side, we do occasionally find records of larger vessels: This is suggested by the details of two vessels lost at sea, one with 300 passengers and crew and the other with 400 persons. Evidently these were larger than the average vessels of this period as they carried so many people.

It is necessary when studying details of these early vessels, in order to get an accurate estimate of size and proportion, to remember that when length is given this is not 'length overall' but length of keel. Taken with the overhangs at bow and stern this gives us the average proportion of such ships as length overall equal to three times the beam. The earlier

Viking ships were in proportion of 5 to 1, i.e., length was five times the beam.

The seal of Sandwich shows us a bowsprit whose original purpose was evidently to extend the bow line, previously belayed at the bow.

A German seal shows us what is almost certainly the first appearance of a rudder attached to the sternpost, approximately about A.D. 1242. At this period some of the vessels in the Mediterranean attained very large proportions. In 1191, a Saracen vessel had three masts and is alleged to have carried 1,500 men.

Evidence of the seals shows us the earliest approximate date that the rudder hung on the sternpost in English ships as about the beginning of the fourteenth century. By the middle of the century the side oar or rudder had almost certainly been discontinued.

Mention is made in various records of iron and brass cannon on board ship as early as 1338. It is certain that not until the end of the fourteenth century did guns become common equipment on board ship.

The Venetians, in the fear that a wide transverse section throughout the ship would allow the weight of the guns to strain the beams connecting the sides, appear to have been responsible for the introduction of the 'tumble home', which became such a feature of the later galleons and fighting ships. Fig. 2 shows a cross section of a Venetian galleon, with an almost exaggerated tumble home.

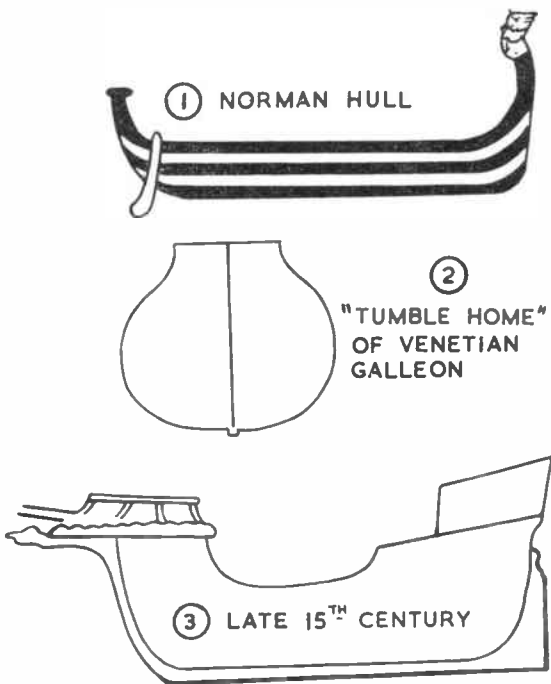
During the reign of Henry V the English Navy began to really develop. The vessels being built were classified under several names — Great Ships, Cogs, Carracks, etc — the largest being the *Jesus* of 1,000 tons burden.

The carracks do not appear to have been English built. They were probably captured prizes. Some may have been purchased and the largest were between 500 and 600 tons.

The biggest advance yet in ship-building art in England took place during the fifteenth century. A large ship of the latter period of the century is shown in the manuscript giving the life history of Richard Beauchamp, Earl of Warwick. It is on this that one of our smaller galleons is based (see Fig. 3).

### ANSWERS TO QUIZ (see page 169)

1. Halving Joint.
2. They are all thread classifications, viz. :—  
WHIT.; Whitworth.  
B.A.; British Association.  
B.S.F.; British Small Fine.
3. Galleting or Gulletting.
4. Pantile.
5. Angle at which the roof slopes.



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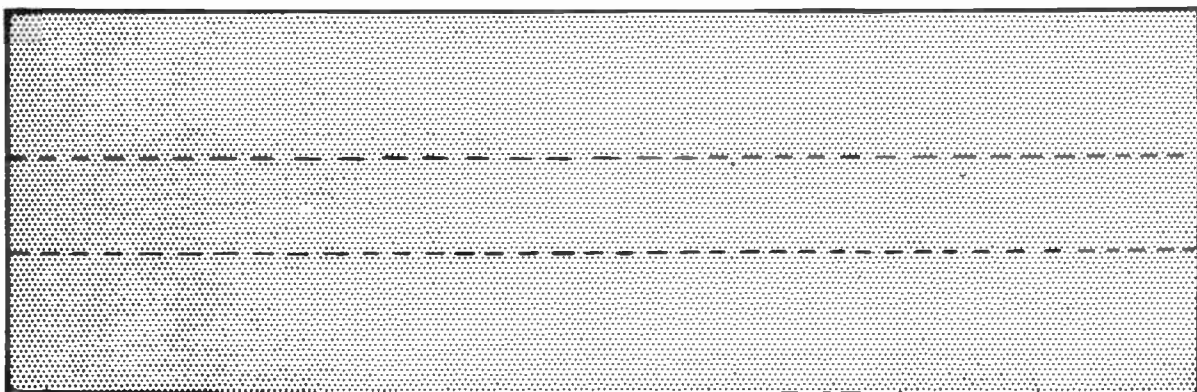
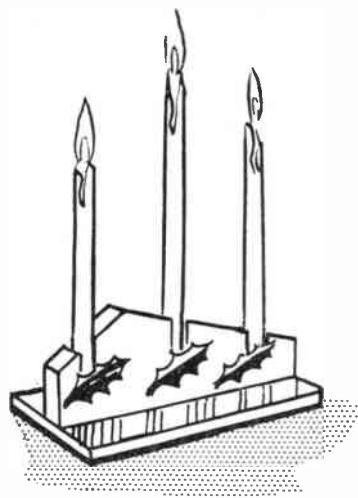
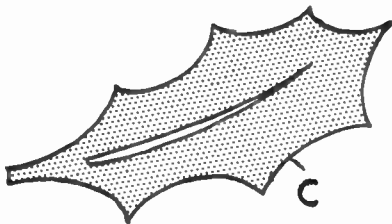
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125 STAMPS FREE to approval applicants. — Read, 19 Keistern Close, Cinderhill, Nottingham.

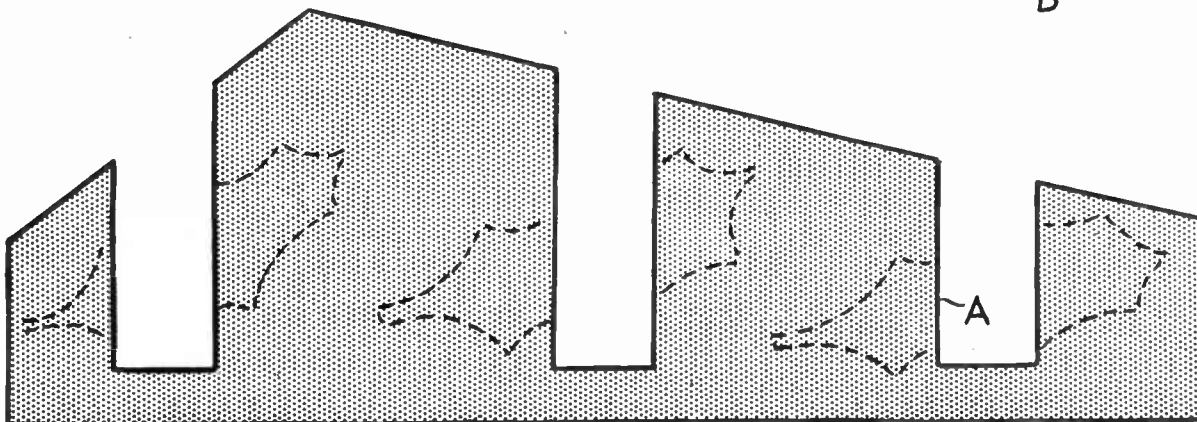
# CANDLE HOLDERS FOR THE PARTY

**M**AKE up two or three of these for your Christmas party from odd pieces of wood.

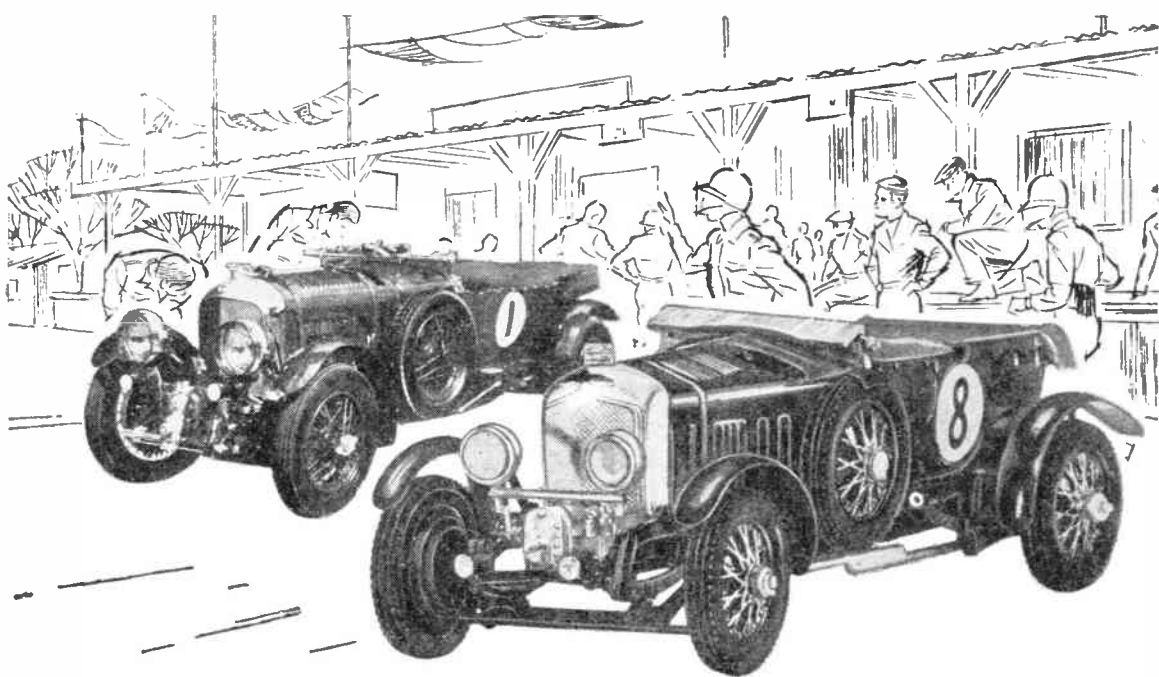
Cut one of A from  $\frac{1}{2}$  or  $\frac{3}{4}$  in. wood according to the size of candle used, and one of the base B from  $\frac{1}{2}$  in. wood. The candles are held in place by the holly leaves, six of which are cut from  $\frac{1}{2}$  in. wood. Clean up and paint in bright colours. (M.p.)



B



A



## Just like the real thing!

Believe it or not, the nearer one is the Airfix model of the 1930 Bentley, 1/32nd scale (Kit 2/-). Behind it is a picture of the real thing.

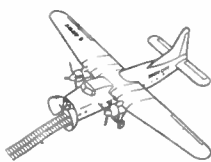
That's how wonderfully realistic Airfix models are! Close attention to every detail gives them their faithful-to-the-original look—makes them true collector's pieces. And every Airfix series is to a constant scale. This means Airfix models look proportionally right, one against another, because they *are* right! You can't beat Airfix for realism—or value.

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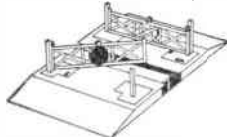
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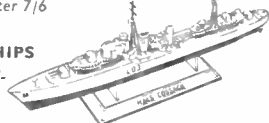


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