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THE ORIGINAL
'DO-IT-YOURSELF'
MAGAZINE

HOBBIES *weekly*

FOR ALL
HOME CRAFTSMEN

Also in this issue:

COLLECTORS' CLUB
AND LATEST STAMPS

DUTCH CRADLE
FOR BABY

POTTING BULBS
FOR CHRISTMAS

DECORATIVE
DISPLAY SHELVES

MAKE MODERN
STYLE PICTURES

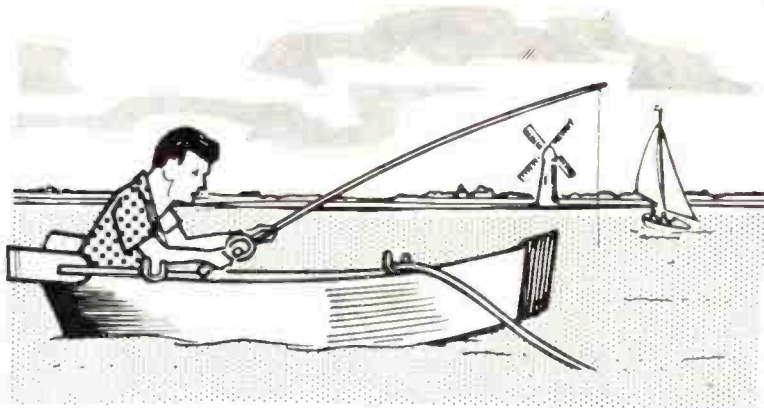
PHOTO ALBUM

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Instructions
for making . . .

8 ft. PRAM DINGHY



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Up-to-the-minute ideas

Practical designs

Pleasant and profitable things to make

World Radio History

5^D



THIS new Wild Life series illustrated here has been described as Australia's finest contribution to thematics.

When Captain Cook was exploring the coast of Australia in 1770, his men were amazed to see a strange animal. At times it stood upright, braced on its hind legs and huge tail. It moved by prodigious leaps. Thus white men first saw the kangaroo. You'll find it depicted on label No. 1.

The Emu, shown next, is likely to remind you of the ostrich. It stands about 5 ft. high, and lives on fruits, roots, and herbage. Many Australians keep tame emus as pets.

The Kookaburra is one of the most popular of Australia's birds. In addition to its usual diet of insects, small reptiles, crabs, rats, and mice, it often enjoys gifts of meat from the kitchen. Other birds, however, dislike its nest-robbing habits. Its infectious laughter, particularly at morning and evening, when whole groups take up the song, is one of the strangest sounds of the bush. It nests in termites' nests in trees, or in

hollow trees, and lays two to four white eggs.

Duck-Billed Platypuses are not often found outside Australia. But in 1922 one of these animals lived for about seven weeks in the Bronx Zoo, New York. In 1947 the Zoo's curator acquired three platypuses from Australia — a male named Cecil, and two females named

LABELS IN CIRCULATION AUSTRALIAN WILD LIFE

Betty and Penelope. Betty subsequently died. But Cecil and Penelope thrived, and were exhibited in many parts of America. The male platypus has poison spurs on his hind legs, and is known to use them when danger threatens. The

platypus, which is equally at home in the water or on land, is one of only two creatures known to science which lay eggs and nourish their young with milk. The other is the Australian echidna or spiny ant-eater.

The Dingo shown at the end of the top line of illustrations is the wild dog of Australia. It is a menace to sheep and poultry.

Most of the wild beasts found in Australia are harmless to man. But the snakes are dangerous. The Tiger Snake (bottom left) has brown and yellow stripes. It will seldom meddle with man if left alone.

Next, the Ringtail 'Possum has short legs, small ears, and a snub nose. It is about the size of a small terrier dog, and at one time was common in parts of Australia. But hunting 'possums for their fur resulted in a serious reduction of numbers, so that they are now protected by law. The 'possum lives in the tops of tall trees, where it eats the young buds and shoots.

The Black-Tailed Water Hen swims and dives well. This bird makes a terrible fuss if suddenly disturbed — it half runs, half flies across the surface of the water with wildly flapping wings.

Plain Wanderers fly rather in pairs. Their scream is taken as a sign of rain. They are not shy of men's society and, when tamed, make intelligent pets.

Lastly, Vampire Bats feed on insects or fruits, and, when very hungry, will suck the blood of poultry and animals. They have small eyes; but their ears are large. They fly easily, are very active in the air, but awkward and clumsy on the ground.



The fine Australian series of match labels depicting wild life

STAMPS - SOME LATEST ISSUES



To commemorate the centenary of the issue of the first postage stamps of Grenada on 1st June 1861, this special issue of three values has been prepared.

The designs, which include portraits of Queen Victoria and Queen Elizabeth II, represent developments of postal communications through the century.



This year the 'GESELLSCHAFT BILDENDER KUNSTLER WIENS' (Vienna Society of Architects, Sculptors, and Painters) celebrates the 100th anniversary of its foundation. This event will be marked by four stamps depicting the following paintings —

'Mower in the Alps', 1.00 AS.
'Portrait of a Girl', 3.00 AS.

'The Kiss', 1.50 AS.
'The figure of Ariadne', 5.00 AS.

NEVIS CENTENARY

TO commemorate the centenary of the first stamps of Nevis in 1861, a special issue of three values was released on July 15th. All designs include a portrait of the Queen and feature the stamps of the first issue.

The first stamps of Nevis were ranked amongst the earliest to carry a device other than the portrait of the sovereign or heraldic patterns. The vignette design symbolising the health-giving springs is unique, and the reproduction of these classic stamps on the new issue is certain to create interest in the philatelic world.



STATE OF ISRAEL

THE Ministry of Posts has just announced the issue of three commemoratives in honour of the Jewish New Year 5722. The theme of the stamps is 'Heroes of Israel' — Bar Kochba, Yehuda Maccabi and Samson.



Also named is a commemorative marking bi-centenary of the death of RABBI ISRAEL BAAL SHEM TOV, founder of Hassidism, a Jewish religious and social movement.



RUANDA-URUNDI

Two new animal stamps appeared on 10th March. The 20fr. value depicts a Leopard and the 50fr. shows a Lion and Lioness.

KELANTAN

A SPECIAL stamp was issued by the Government of Malaya on July 17th, to commemorate the Coronation of His Highness the Sultan of Kelantan. The design features a portrait of His Highness and a reproduction of the State Crest in full colour against a grey background.

Kelantan is situated on the north-east coast of the Malay Peninsula. It is bordered by Thailand to the north, the China Sea and the State of Trengganu in the east, Pahang in the south and Perak in the west. The State has an area of 5,713 square miles and a population of 505,587; its main products are paddy and rubber.

HUNGARY

THREE special stamps were issued on June 19th, to commemorate the Warsaw Conference of Postmasters of Socialist Countries.

June 23rd saw the release of four commemoratives marking the 1961 International Stamp Exhibition at Budapest.

The Budapest Conference of Ministers of Communication of Socialist Countries was marked with three special stamps on July 4th.

Another set appeared on July 8th, commemorating the 50th anniversary of the VASAS Sports Club.

In traditional style

A CRADLE FOR BABY

ALTHOUGH construction has been simplified for the benefit of the home handyman, the shape and proportions follow the lines of the traditional Dutch cradle with overhanging head curtain. The latter can be dispensed with if preferred.

The main dimensions are shown in the side and end views in Fig. 1. The overall length is 36 in. and the width 24 in. The height with curtain in place is approximately 5 ft.

It may be modified to take a standard spring and mattress by altering the length and width to suit, otherwise it will be lined with material to support the bedding in the usual way. If spring and mattress are used it will of course be necessary to purchase these before commencing work.

SEE FACING PAGE FOR SHAPES OF END PANELS

Commence by cutting out the ends (5) from $\frac{3}{4}$ in. plywood using a heavy grade fretsaw. The end shape is shown in the squared diagram in Fig. 2. Enlarge the squares to 3 in. and draw in the shape one square at a time. Draw half only, then trace and transfer to the other side. Remember to cut out the slots for the rails 2.

The sides are made up from strips of $1\frac{1}{2}$ in. by 1 in. material and a backing of

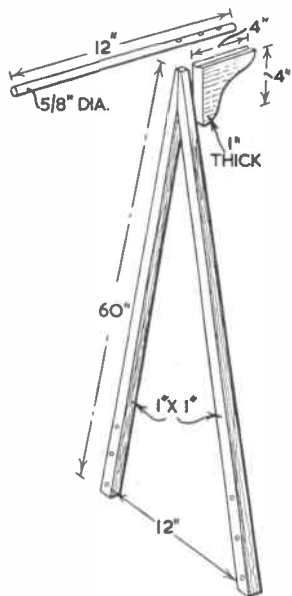
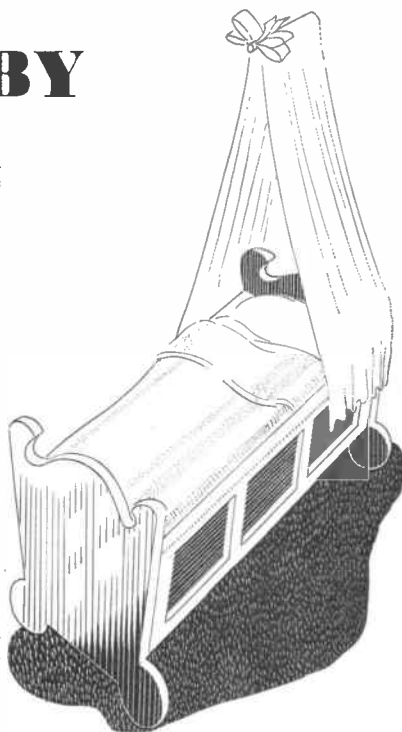


Fig. 4

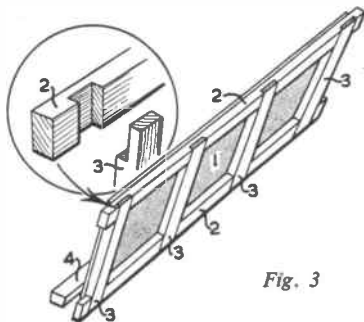


Fig. 3

$\frac{1}{2}$ in. hardboard. Fig. 3 shows how the framework is halved together with the hardboard pinned behind. The diagram also shows an enlarged view of the halving joint. The runners (4) are $1\frac{1}{2}$ in. by 1 in. and are chamfered as shown in the end view. All pieces are screwed and glued together.

The sides are now screwed and glued to the ends and the capping pieces (6) of $\frac{1}{2}$ in. wood fixed along the top of the sides. These should be planed to about $1\frac{1}{2}$ in. wide and nicely rounded off.

● Continued on page 405

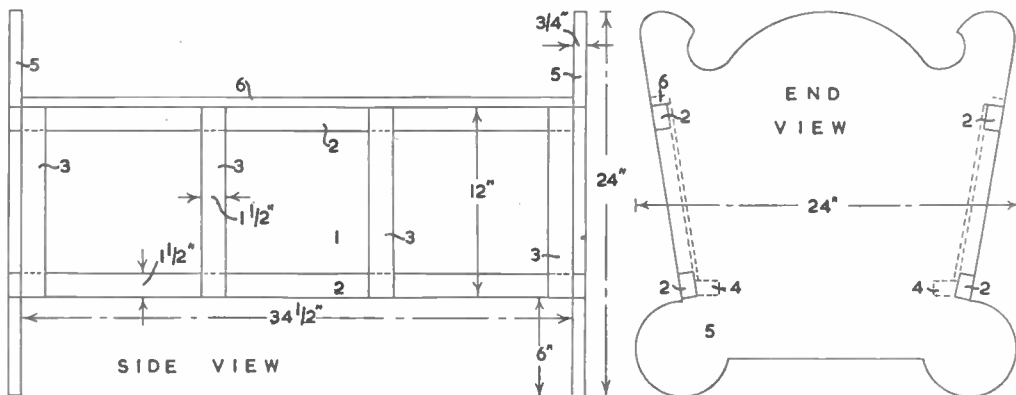
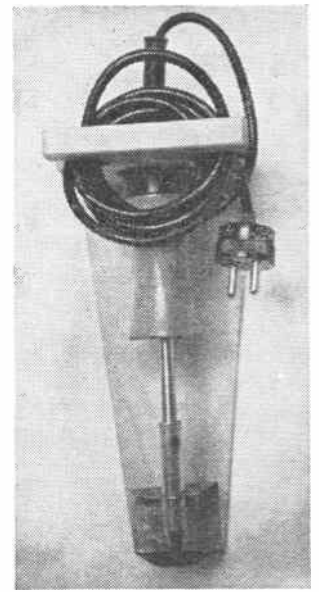
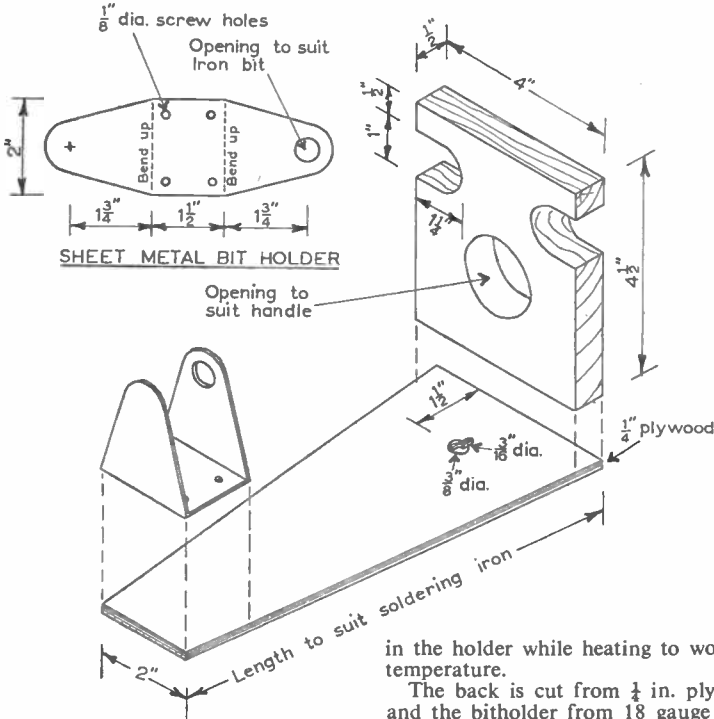


Fig. 1
404

HOLDER FOR YOUR SOLDERING IRON

THE handy and inexpensive soldering iron holder shown in the photograph can be hung on the workshop wall when not in use with the cable coiled neatly in the slots provided. A

keyhole shaped hole in the back allows the holder to be lifted over the No. 8 round head wall supporting screw and placed on the workbench, close to an electric socket outlet, the iron remaining



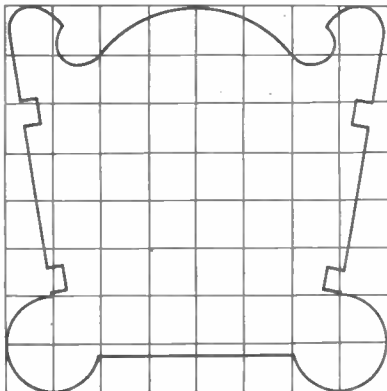
metal which is drilled and bent as shown and screwed in place to the plywood back. A piece of hardwood 4 in. by 4 1/2 in. by 1/2 in. is drilled a free fit for the handle, centred 1 1/2 in. from back edge. 1 in. wide notches are cut in the sides in the positions shown to accommodate the cable. This top piece is glued and screwed in place to the plywood back.

In the back 1 1/2 in. down from the top edge drill a 3/8 in. dia. hole and drill a 1/8 in. dia. hole immediately above it, positioned to touch its edge. File out to key-hole shape.

For hanging on wall use a No. 8 round head woodscrew with the head projecting 1/8 in. (J.A.L.)

● Continued from page 404

A CRADLE FOR BABY

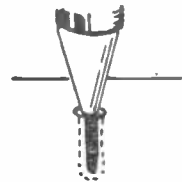


The head curtain support is made from 1 in. square wood, with a shaped block of 3/4 in. fixed in position as shown. The uprights are shaped at the top and glued together, then they are fixed to the block (Fig. 4). The round rod which supports the head curtain is screwed to the block which should be grooved as shown. Screw the uprights to the end of the cradle.

Clean up all parts with glasspaper before staining and varnishing. If the grain is open it should be filled before applying the finish. (M.h.)

Fig. 2 on left shows end shapes. Enlarge to 3 in. squares

QUIK-TIP



TO FIND DEPTH OF SMALL BLIND HOLES, ADVANCE LEAD OF PROPELLING PENCIL UNTIL IT TOUCHES HOLE BOTTOM

Now's the time to pot Bulbs

By
S. H. L.



IT is now time to plant bulbs in pots for Christmas flowering and an early visit to a seedman's shop is recommended. To ensure satisfaction you should select bulbs of first quality, specially forced for early flowering.

Pots may be either of earthenware with a drainage hole at the bottom or decorated bowls without drainage. The latter are very popular and I have found the square shape to be more useful than the round since this type will hold three or four bulbs quite comfortably.

When the undrained pot is used the bulbs must be planted in prepared fibre, the sole purpose of which is to maintain a constant supply of moisture. The fibre is mainly composed of peat moss with a little granulated charcoal and chalk

added to prevent the water from going sour. This fibre is moistened sufficiently so that it will just hold together when held in the hand but must not be so wet that water can be squeezed out.

The bulbs must not touch each other and the tops should just peep through the fibre. The bowl is transferred to a cool, dark, airy place until growth starts. It should be watered as necessary to keep it moist. A cellar will be found ideal if there is no light. Here they must remain for about six weeks when growth will start, but they should not be brought into the light until the shoots are about 1 in. high as shown in the illustration.

The transfer to living rooms must be gradual and do be careful not to allow them too much warmth in the early

stages. This is where most people make their mistake. For they transfer the plants from the cold to the warmth and this forces them along far too rapidly. It saps their strength and tall, drawn blooms result. Tepid water should be given when necessary but never allow excessive liquid to remain in the bowls.

Large, deep plant pots with drainage holes can be used and the bulbs planted in 'layers'. Place a quantity of inverted old crocks at the bottom of the pot to ensure adequate drainage then fill with a mixture consisting of loam, leafmould and sand in equal parts. A first layer of bulbs can be planted fairly deeply. Cover with soil and then another layer of bulbs is placed on top. This doubles the number of bulbs and the result is a very fine display.

After flowering, the bulbs should be carefully lifted with as much root as possible and planted in some out-of-way corner of the garden. When the foliage has died they may be stored away or planted out in the garden. Forced bulbs give a little bloom in the succeeding year but they are never quite so good as when first grown.

POT EXTENSIONS

TOMATOES and chrysanthemums are both stem rooting plants and welcome the addition of extra soil above ground level when they are developing these roots. When they are grown in pots the only way of doing this is by using a large deep pot, which

extra nourishment and this can be easily added by mixing it with the soil of this top dressing.

The 'collar' can be made from a variety of materials, but sheet metal will probably be the most serviceable besides being easy to make up. Tinsplate, sheet zinc or aluminium are most suitable.

Tomatoes and chrysanthemums are usually grown in 10 in. pots, although some people get good results with only an 8 in. pot. In either case the depth of the 'collar' needs to be about 6 in. You will need a strip of material which allows for an overlap of about $\frac{1}{2}$ in. for joining the two ends with rivets, or if it is tinsplate a soldered joint may be used instead.

In order to avoid damaging the plant it is advisable to put the 'collar' in place before the plant has a chance to grow too large.

Fill up the 'collar' with good rich soil complete with fertilizer. Both tomatoes and chrysanthemums can consume quite a large amount of moisture and the pots



should never be allowed to get quite dry. On a hot day and in a sunny position they will need at least one long drink.

By A. F. Taylor

can be quite expensive. An alternative is by putting a 'collar' round the plant, as shown in the illustration.

The few inches of good soil which can thus be applied will work wonders with the plant and helps it to produce more fruit or flowers. By the time you add this extra soil the plant should have made good progress and the pot will be fairly well filled with roots. It will now require

BUILD AN 8FT. PRAM DINGHY

By F. Corder

If you do not have a wooden floor on which to anchor the moulds, make a frame of rough lumber as shown in Fig. 2. The main idea is to have the moulds standing as rigid as possible, for it is on these you will be building and shaping your little craft, upside-down.

As will be seen from the plan there is only a single gunwale on the outside. I find that the type of rowlock we use in Canada is difficult to obtain here and expensive. I overcome this in another way as shown in Fig. 4. By putting in the extra gunwale on the inside, it improves the appearance and strengthens the boat and makes it possible to fit blocks for the rowlocks.

Note that all contacting surfaces must be glued together with waterproof resin



BUILDING your own boat is a most satisfying and worthwhile project. Here are the plans of a very seaworthy little rowing dinghy many of which I have built and sold. It is especially designed for simplicity in construction, cheapness and lightness of weight, and measures approximately 8 ft. by 4 ft. She weighs only 60 lb. but can carry three people and an outboard motor with a comfortable margin of freeboard.

I have built many of these little craft in this country and particularly in Canada for use by commercial salmon fishermen in Victoria B.C. Over there the cost is about \$17.00. The last one I made here cost about £6 0s. 0d. Prices of course depend on local availability of materials and, there are many ways in which costs can be saved. For instance, in Canada we use galvanized nails in place of screws. We just bend them over and clamp firmly by using a hammer on each side. Over here I've always used brass screws, which are more expensive.

The first job is to make your moulds. In Fig. 1 it quotes $\frac{3}{4}$ in. five-ply, but to save money any scrap may be used, and if this is nailed and glued together strongly, it may be marked and cut to shape later.

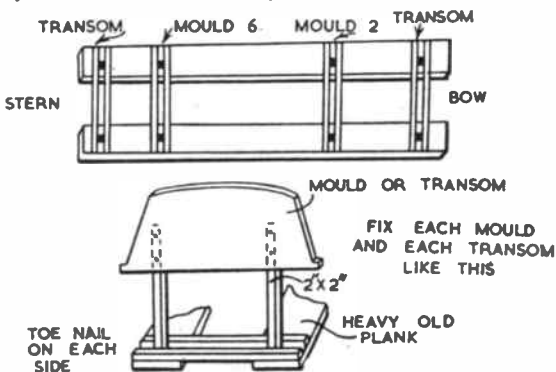


Fig. 2—Base for moulds

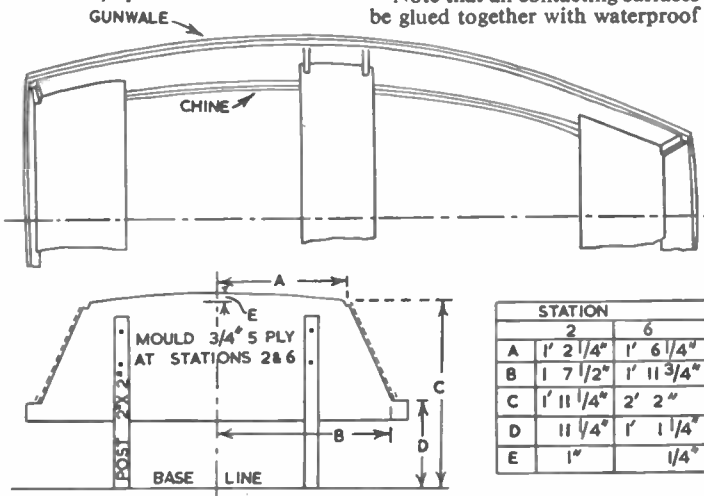


Fig. 1—Moulds for dinghy

For cheapness I recommend using Douglas Fir Plywood from British Columbia. This is hot pressed and resin bonded to ensure a permanently water proof glue line. Be sure to see that the edge bears the mark, P.M.B.C. Exterior. This may be bought at any good timber merchants. The transoms can be made of any sound five-ply wood of the same make, or oak or mahogany. For the last one I made, I used the two flaps from an old mahogany table which I bought at a sale for one shilling. I have also included a sketch of paddles I make for rowing this dinghy (Fig. 3). They are very simple, cheap and easy to make.

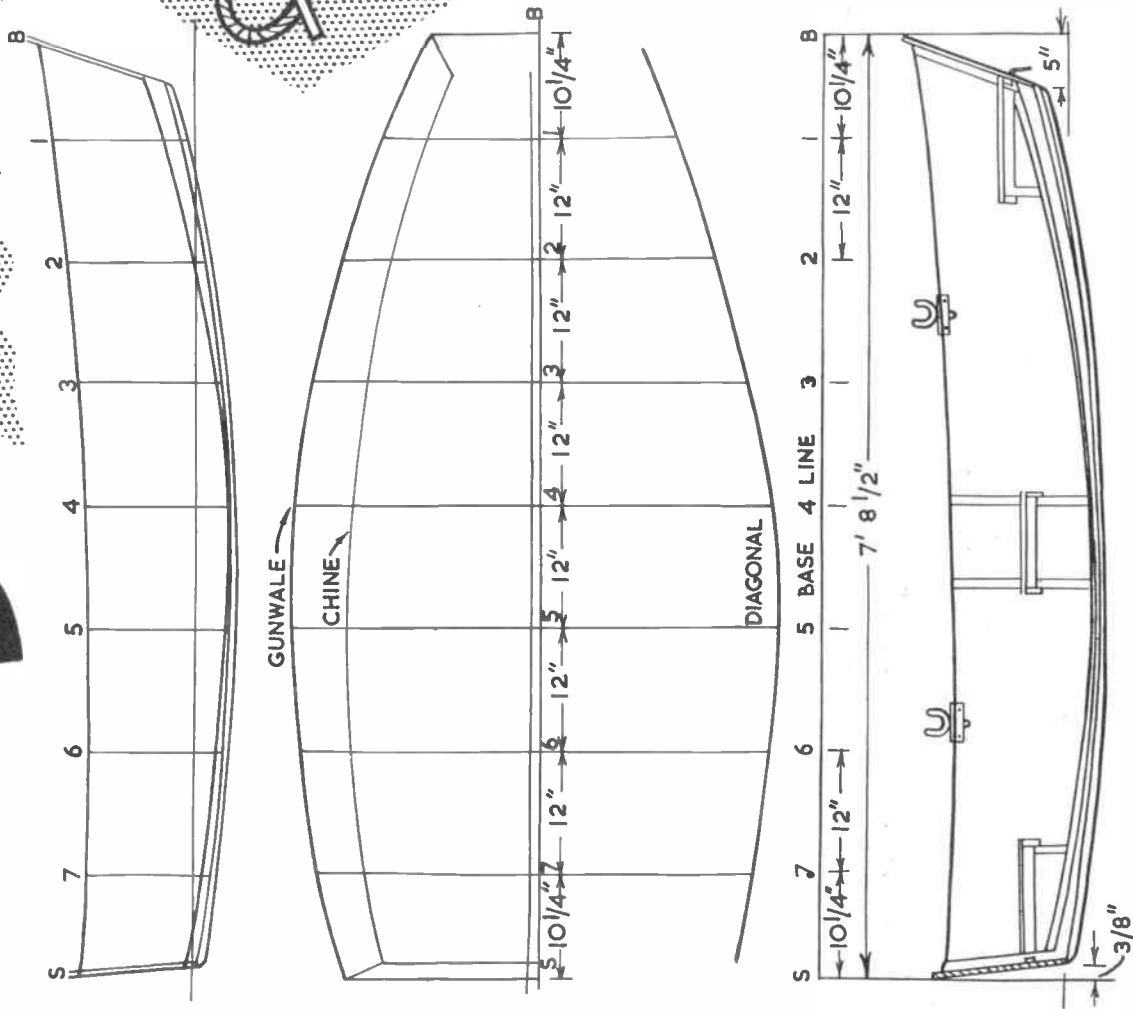
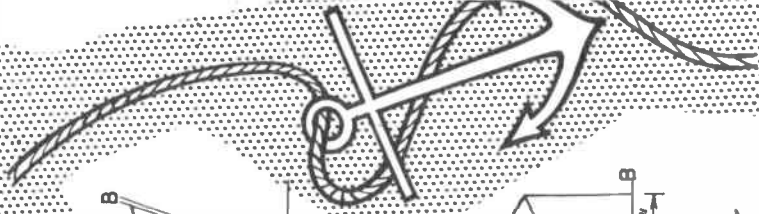
glue (I use Casco) as well as being screwed together.

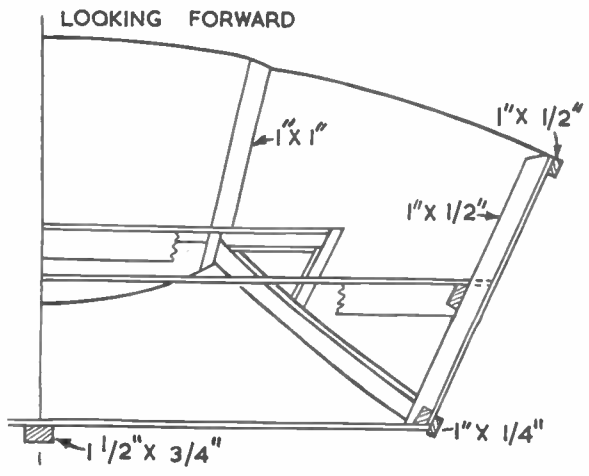
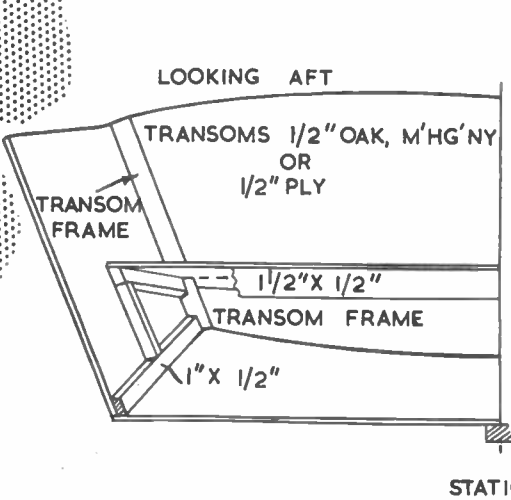
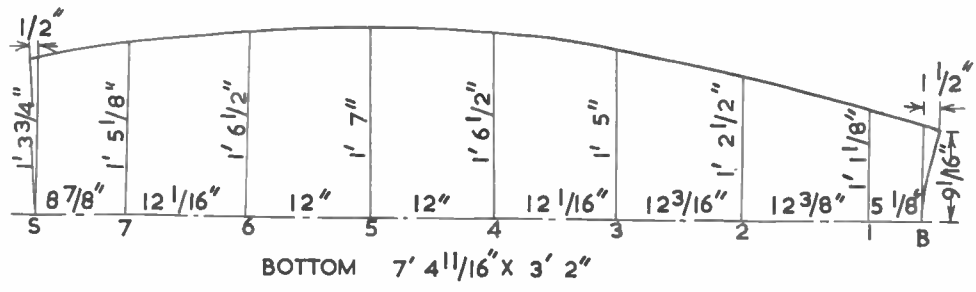
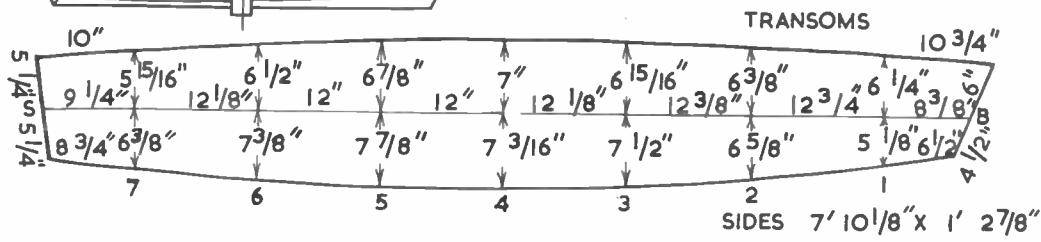
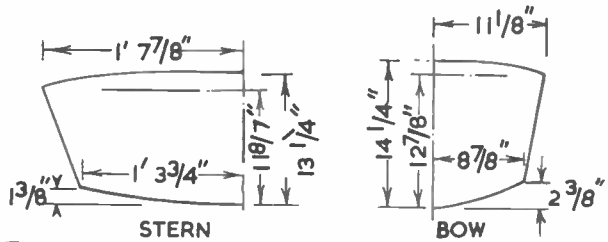
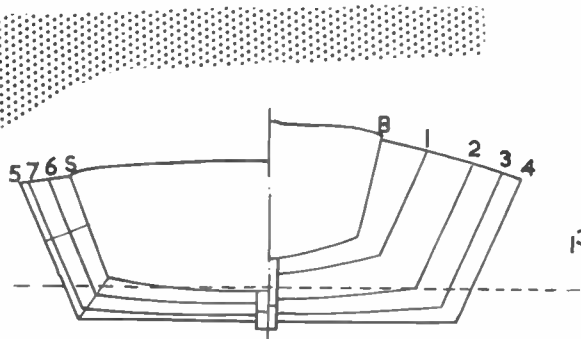
Build the pram upside-down. Since it has no transverse frames, moulds are required at stations 2 and 6, to serve in conjunction with the two transoms to maintain the shape of the sides and bottom until they are fastened together into a strong rigid unit.

Cut the moulds and the transoms to shape as in the detailed drawings. If you have a wooden floor you can use 'A' frames fastened to the floor if not, use a strong horizontal frame that will sit firmly on the ground or concrete floor. I use a heavy old base as in Fig. 2.

The edges of the transoms should be bevelled to correspond with the sides and bottom of the boat. Don't forget to cut out on each side of each mould to allow for the chines to rest in these notches, as they are not fastened to the moulds, which will only be used whilst the hull is under construction.

PRAM DINGHY





STATION 5

The chine is the long stringer on each side which is joined to both transoms and lies in the grooves cut in the moulds. Each chine is made of oak, ash, spruce or any long grained flexible wood. I prefer spruce when available.

As will be seen in the plan, the transoms have a frame 1 in. by 1 in. on each side. The chines are morticed into this and butt up against the transom. Start at the bow and spring them both at the same time over the slots cut in the moulds and into the notches cut for this purpose in the stern or after transom framing. Glue, screw and make fast.

The skeleton of the boat will now take shape, and this is the time to check before making fast to see that nothing is distorted. Ensure that the outside measurements from transom to transom are equal on each side and that the transoms are parallel horizontally. Next bevel the chines with a plane so that the bottom will fit snugly.

Cut out the bottom and sides accurately from the plan measurements but leave sufficient margin for planing after

now ready to plank the sides. Start again at the bows, clamping into position with a 'D' clamp. Bend round the frame to the stern and clamp there. If you have a third clamp use it in the centre as well. After generously covering with glue, screw the sides to the transom framing and the chine. Use $\frac{3}{8}$ by No. 4 gauge screws (brass) or nail with inch and a quarter galvanized nails, if you are doing it that way. Use flat head screws about 4 in. apart and do not counter-sink in the $\frac{1}{2}$ in. ply. Make a very small hole for the screw to allow for a good grip. Remember to glue before screwing.

Clean up with the plane ready for the bottom, which is cut in one piece. It should overlap just a trifle; this can be cleaned up later. As you are screwing and gluing this piece to the chines it is necessary to be careful not to miss the chine with the screws. I prefer spacing screws 3 in. apart for the bottom, both for screwing to the chines and the bottom shaped transom framing. Again, don't forget to glue.

MATERIALS LIST	
$\frac{1}{2}$ in. Douglas fir plywood P.M.B.C. Exterior	2 pieces 8 ft. by 4 ft.
Transoms $\frac{1}{2}$ in. five-ply 5 ft. 3 in. by 15 in. or 10 ft. 6 in. by 7 $\frac{1}{2}$ in.	Keel $1\frac{1}{2}$ in. by $\frac{1}{2}$ in. by 7 ft. 6 in. oak if possible
Transom framing. 1 in. by 1 in.	1 piece
Transom framing bottom. 1 in. by 3 in. by 4 ft.	1 piece
Other framing 1 in. by $\frac{1}{2}$ in. by 8 ft.	6 pieces
Seat supports 1 in. by $\frac{1}{2}$ in. by 4 ft.	4 pieces
Rubbing strakes 1 in. by $\frac{1}{2}$ in. by 8 ft.	2 pieces
Brass flat head screws $\frac{3}{8}$ in. by No. 4	20 doz.
Rowlocks, two pairs	
Resin glue, glasspaper and paint.	

Fix on the gunwales and insert the thwart (seats) taking care to reinforce the sides of the dinghy at the seats with vertical members as shown in the plans. Make the four blocks for the rowlocks and mark their positions before riveting on the gunwales so that you do not put a rivet where you will have to cut out the inside (gunwale) one to fit the block. I

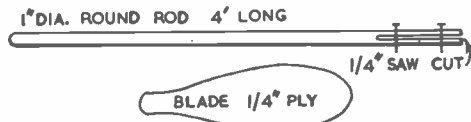


Fig. 3—The paddles—rowing length to suit individual

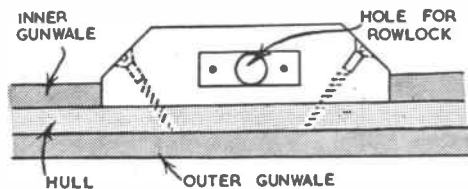


Fig. 4—Rowlock block attached to gunwale

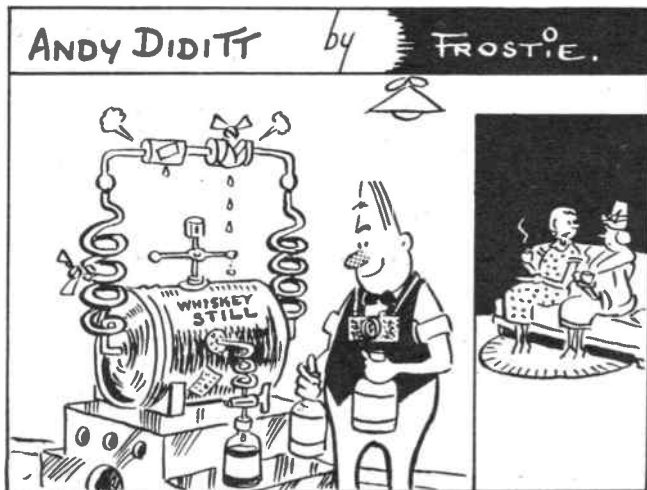
fixing to the boat. Use your two lengths of 8 ft. by 4 ft. ply for this purpose, the sides from one and the bottom from the other. If care is taken not to waste the ply, plenty of material is left over for the thwarts.

Having trimmed up the chines, we are

Now put on the keel and the rubbing strakes and you are ready to lift the boat off the moulds. You won't want them again for this boat, so shift them right out of the way. Place the boat right side up on two boxes or trestles of convenient height for working.

rivet my gunwales together through the side of the hull with copper nails and roves. It greatly improves the appearance and the strength.

Paint with good marine primer, undercoat and at least one coat of finishing paint.



Ned Kelly — the armoured outlaw

by Geoffrey Bond

THIS story of Ned Kelly, an outlaw of the Australian outback, records the interesting and fascinating adventures of the last and greatest of all the bush-rangers.

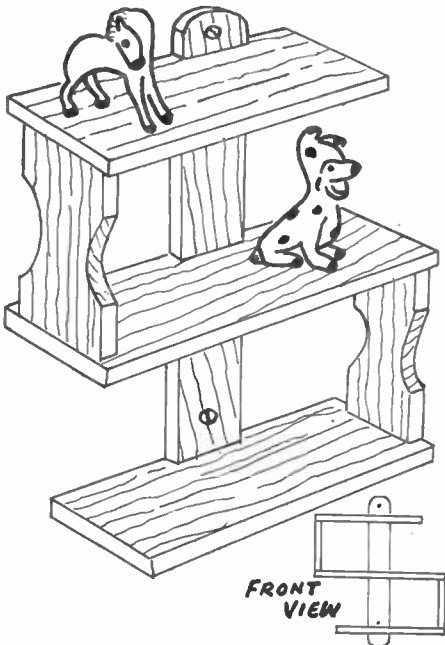
In those pioneering days of the 1870's life was hard, particularly if the police were on your trail. But despite the life of robbery and bank raiding he chose to lead, the saying 'game as Ned Kelly' still persists in that country — showing that Ned's courage was recognised to the full even if his activities did not meet with universal approval.

It is a story of dangerous though lawless adventure — fascinating to all who can sympathise with the pioneering spirit and hardships endured by early settlers in any new land.

Published by Arco Publications, 29 Great Portland Street, London, W.1.

Price 10s. 6d.

FLOATING 'DOLLAR' DISPLAY SHELVES



At an exhibition recently, I had an interesting 'do-it-yourself' chat with an American visitor, who sketched out for me an attractive design for a set of display shelves that appeared to 'float', and yet were exceedingly sturdy. He had made such a set many years ago. It was still in use and was so popular that he had made a further five sets for his friends.

It was not until he had left me and I again looked at the design that I noted that its front view was identical to a dollar sign!

The unit is made from $\frac{3}{8}$ in. thick planed wood for the shelves and end pieces and the back supporting upright is from 1 in. thick wood. Note that the

top and bottom shelves are shorter than the middle shelf.

The shelves should not be more than 5 in. wide. The top and bottom should not be more than 12 in. long, whilst the middle shelf should not exceed 18 in. The back upright piece should be at least 4 in. wide. It is rebated into the shelves and glued into position augmented with countersunk screws, $1\frac{1}{2}$ in. long.

The two end pieces are held in position by screwing and gluing, although a much stronger job is made with mortise and tenon joints. Finally, the unit is held to the wall with two screws, locating into Rawlplugged holes.

The unit looks best finished by painting in gay, contemporary colours. (E.C.)

A VOLCANO IN MINIATURE

AUGUST 24th in the year A.D.79 was a fateful day for the proud Romans living in the cities of Pompeii and Herculaneum, near the Bay of Naples. In the morning, the earth shook with thunderous explosions, and the volcano Vesuvius began to discharge a terrible column of hot cinders, pumice-stone, and ashes. Within minutes an ominous pall of black cloud hid the landscape, and thousands of shouting and screaming men, women, and children ran for their lives or put out to sea in boats. So complete was the catastrophe that after three days of terror, the cities lay deeply buried under the debris.

A simple firework will enable you to stage an indoor volcanic eruption in miniature, and the demonstration will illustrate how those ancient cities in Italy were engulfed in so terrible a manner. You will need a quantity of ammonium dichromate crystals, a few percussion caps, and a narrow strip of celluloid film or a piece of magnesium ribbon. Fix the strip of highly inflammable material upright upon an asbestos board or old metal plate, and scatter the caps around its base. The strip may be mounted vertically by inserting its lower end in a slot cut in a thin slice of cork.

Ammonium dichromate may be pur-

chased at a chemist's shop where photographers' accessories are sold. Crush the dull orange crystals into a powder by squeezing them beneath a heavy hammer head, then form the compound into a neat cone all round the upright strip, and over the dispersed caps. A splendid effect will be achieved with a cone of powder only 3 or 4 in. in diameter at its base. When these preliminaries are over, darken the room, and put the firework where the copious ashes it will evolve cannot cause any harm. Ignite the projecting strip of 'fuse', and stand clear.

In a moment your little Vesuvius will become active, and begin to erupt. Glowing red fiery masses of 'lava' will bubble forth, and black smoke will pour upwards. Fine ashes will drift ceilingwards upon warm air currents, and a pile of dark green material will start to build up around the firework. From time to time the caps will pop and splutter fiercely, and the whole effect will resemble the night-time movies of volcanic activity you may have seen. As the lively display terminates, your diminutive mountain will be seen to have added to its bulk considerably, like genuine volcanoes in nature.

If you take the trouble to stand a tiny metal toy man or train 'passenger' near the foot of the orange cone before you

apply the light to the fuse, the subsequent eruption will bury the figure below the ashes, as Roman citizens and soldiers were engulfed at Pompeii. Many of the well-preserved bodies of those luckless people who choked to death in the sulphurous fumes can be seen by tourists today in the excavated houses and streets of their home town. Generations of archaeologists have been thrilled by the dramatic finds at Pompeii and Herculaneum, where every detail of the inhabitants' varied lives has survived the centuries-long interment.

(A.E.W.)

Rod making

By Peter Stone

MORE and more anglers are constructing their own rods. Those who still consider the building of a rod beyond them will be grateful for this book, which will soon convince them of the possibilities. Each operation is clearly and simply explained. Fifteen different rods are listed, with comments on each, the materials required and the approximate cost.

There is also a chapter on rod-repairing, care of rods, and the correct way to handle them.

Published by Arco Publications, 29 Great Portland Street, London, W.1., 12s. 6d.

Adders and Grass Snakes

SNAKE bites are not uncommon but this year we seem to have had more reported than usual and from all parts of the country.

The adder is one of the viper family of snakes and the only poisonous variety found in Britain. The favourite haunts are heaths, hillsides and dry woodlands. Lizards, mice, voles and shrews are its main foods, the victim usually being bitten and paralysed before being swallowed.

It has been said that it was the adder's tongue which was poisonous but this is incorrect for it is the bite, followed by an injection of poison into the wound through the hollow fangs, which is harmful. The teeth at the front of the upper jaw are much longer than the

injection to be made to counter any ill effects.

Normally the adder is a slow mover, but fairly speedy at escaping to cover. It normally avoids water and cannot climb.

The hedgehog is a natural enemy of the slippery adder and achieves a kill by grasping the tail in its mouth. The adder tries to escape by thrashing about and trying to bite the hedgehog which rolls itself up into a ball and its sharp spikes prove fatal.

The adder is about 24 in. long and the body scales are keeled. There are brick-red, olive green, pale grey and dark brown specimens all with a zig-zag stripe running along the centre of the back with a series of spots at the sides — although the line sometimes breaks up into spots or bars. On the back of the head, which is broad, flat and ugly, you will find a V or X shape while a dark bar runs from

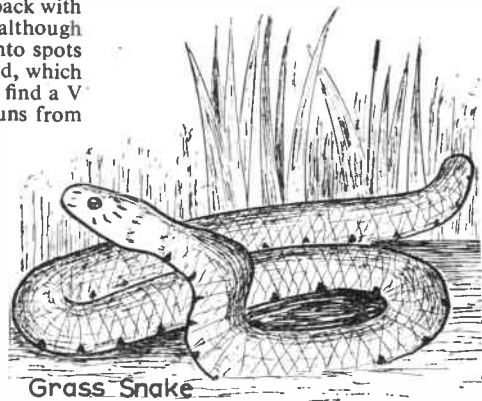
swimmer.

As stated, the grass snake is harmless and has no poison yet still has its own means of defence. If captured it will hiss alarmingly and rear its head to strike but will never bite.

In July or August the female will lay batches of eggs, anything from ten to fifty, and even 1,000 have been found together. The eggs take six weeks to hatch and are normally laid on compost heaps or piles of decaying vegetation where they will keep warm. The babies hatch out about 8 in. long, feeding on worms and insects until big enough to enjoy frogs.



**THE DIFFERENCE
IS OBVIOUS —
BUT LEAVE
ALL SNAKES
ALONE !**



others and have a fine tube down their centres. The jaw muscles are responsible for exerting pressure on the poison bags, forcing the poison along a tube at each side of the mouth. This travels to the base of the fang when it enters a central canal through a tiny opening. If the snake bites the fangs are snapped into the victim to their base and the poison leaves through the holes at the tips. The adder will then immediately release its hold, withdrawing its head ready for another attack.

Adder venom acts on the blood, causing clotting or damage to the red corpuscles. But since it is a comparatively small reptile there is not usually sufficient poison to be fatal to an adult. At the same time a bite can be the cause of severe pain, with swelling and blackening of the skin around the area of the bite. There may be some vomiting, weakening of the pulse, cold sweating and general feeling of weakness.

Various regional hospitals hold supplies of anti-venom and if attacked it is best to get to a hospital or police station, where arrangements will be made for an

the corner of the mouth to the eye, the latter being a bronzy-red. The underside is usually dotted with white, the tip of the tail being red, yellow or orange. Male adders are often pale grey and clearly marked while the females are dark brown and red with markings not quite so distinct.

Eggs hatch out immediately after being laid, often in batches of six to twelve. The babies feed on insects but soon leave the mother.

A grass snake reaches three feet in length, is rather slender and considerably more graceful than the adder. It is often named the ring-necked snake since it bears an orange or yellow collar round the neck. The body is olive grey, green or brown, the lip scales white or yellow with black seams between. Underneath it is grey or black with white spots.

This snake is harmless and becomes quite tame in captivity. At one time it was a popular pet. In the wild state it may be found in hedgerows, damp, grassy places and open country having similar tastes in food to the adder. It climbs among bushes and is a good

The head of a snake is thus usually sufficient for rapid identification. Remember that while the adder's is broad and ugly the grass snake's is slim and graceful with a yellow collar around the neck. But be wise — do not touch a wild snake in any case. (S.H.L.)

£200 COMPETITION

Details of Hobbies 1962 Fretwork Competition will be published in next week's issue. The free plans will be for making thermometer plaques — one for Seniors and a simpler design for Juniors.

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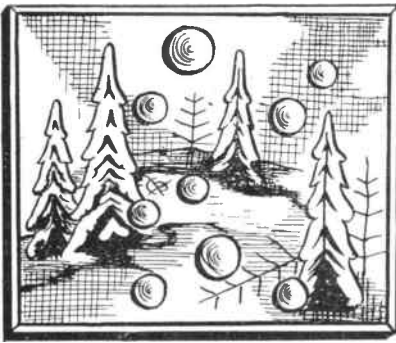
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PICTURES IN A MODERN STYLE

By A. Liston



SINCE the advent of photography, paintings have become less pictorial and more and more personal. Artists are using new materials and novel techniques in their own individual styles — or, if you like, you've got to have a 'gimmick'.

Whatever your views on the subject, a picture in the modern style is fun to make and striking in its effect. It is a fascinating hobby, and not an expensive one. What it calls for most of all is ingenuity.

There are countless ways of making a modern wall decoration, and examples shown here can be used as they stand,

simple frame from a 6 ft. length of wooden picture moulding.

Having decided on your design, lay the base, already framed, on a flat surface, and mix a packet of plaster filler, such as Alabastine, with enough water to give a thick creamy consistency. Spread this over the base, working it into the gauze, and smoothing it roughly with a wet knife. Mark out the chosen design with the point of a knitting needle, a matchstick, a fork, or anything that gives the effect you want, working quickly before the plaster sets (See Fig. A).

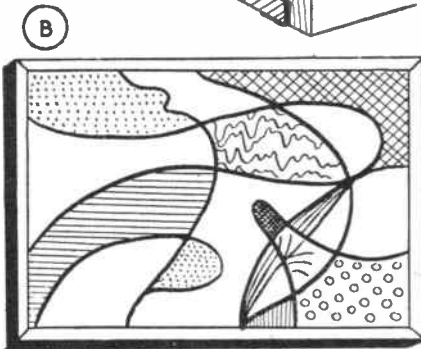
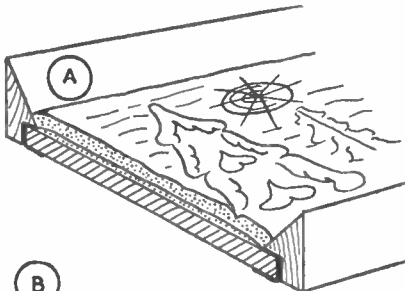
One way which can be used to good

brush lightly over the surface of others with a water-colour brush for a mottled effect which shows up the surface texture (B.)

You can also experiment by incorporating small objects in the plaster. Pebbles, shells or even small twigs which make part mosaic, part painting, are all allowable if the result is pleasing to you. One example of this is the 'winter in the woods' theme shown at the top of the page. It has a plaster background and circles of log embedded in it, the colour being Prussian blue drawing ink brushed on the plaster.

A variation of approach is the vertical panel showing a stylised pine tree (C). It is a ½ in. thick plywood panel, 18 in. by 6 in. with the design painted in grey, white, green and yellow. The logs here are real, too — ¼ in. thick rounds of pine cut from a tapering branch with a hacksaw and fixed in place with impact adhesive.

Since they cost so little to make, you can replace one of these pictures as soon as you feel tired of it — or as soon as another idea strikes you!



Successful modern wine-making

By H. E. Bravery

H. E. BRAVERY, one of the best known home wine-making experts, has spent over 20 years experimenting to find simple, trouble-free methods that ensure top-quality, crystal-clear, full-bodied wines. We no longer have to follow antiquated methods and recipes that so often resulted in cloudy wines that would not clear, sour wines, or wines that turned into vinegar. Nor are we bothered with massive tubs and giant jars or any of the paraphernalia of the home winemaker of a few short years ago.

Modern methods are quick, clean, simple and sure. These simple methods are described in detail, resulting in first class wines of the home variety. Enthusiasts will also want to try recipes for Vermouths and famous liqueurs including cherry brandy, Curaçao and many others.

Published by Arco Publications, 29 Great Portland Street, London, W.1. 12s. 6d.

or as a starting point for your own original creation.

One technique which has a wide field of application is to incise and colour a design on wet plaster. The base for this is a sheet of ½ in. thick plywood — 18 in. by 12 in. is a good size to start with. Cover it with a piece of gauze, sticking the edges down at the back, and make a

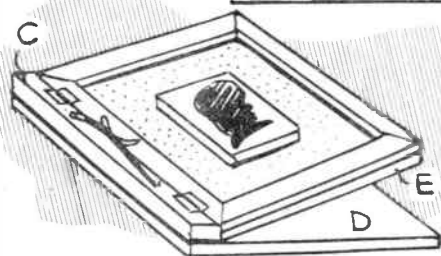
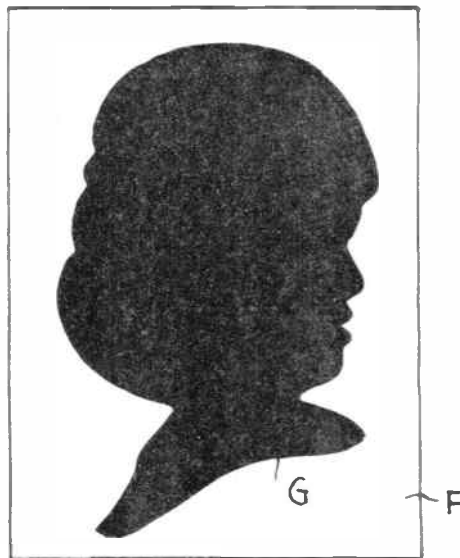
effect to produce an abstract painting is to mark a random network of lines on the wet plaster. Pattern some of the resulting shapes with lines, circles, whorls or dots pressed into the wet plaster. When it dries, use waterproof drawing inks to colour the picture. These, on top of the plaster, give brilliant, jewel-like colours. Colour some of the shapes solidly, and

A PHOTOGRAPH ALBUM

A GLANCE at the small sketch will show how the album is made up. Pieces C and D are cut from $\frac{1}{4}$ in. wood and the rest from $\frac{1}{8}$ in. Mitre pieces A and B round the edges of piece E and then hinge piece C to piece B with small brass hinges. The pieces F and G

are cut from $\frac{1}{8}$ in. wood and glued centrally as shown.

The pages to which the photos are attached are of stout cartridge paper which are sandwiched between pieces C and D. A piece of cord threaded through the holes holds them together. (M.p.)





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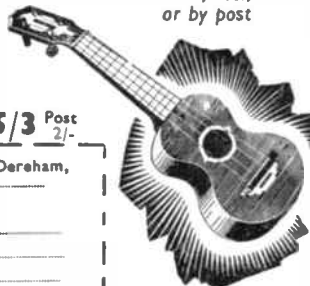
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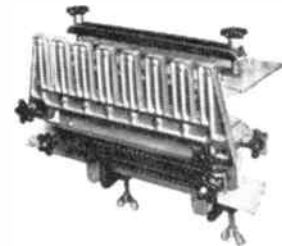
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