

Hobbies

A JOURNAL FOR THE FRETWORKER & HOME CRAFTSMAN.

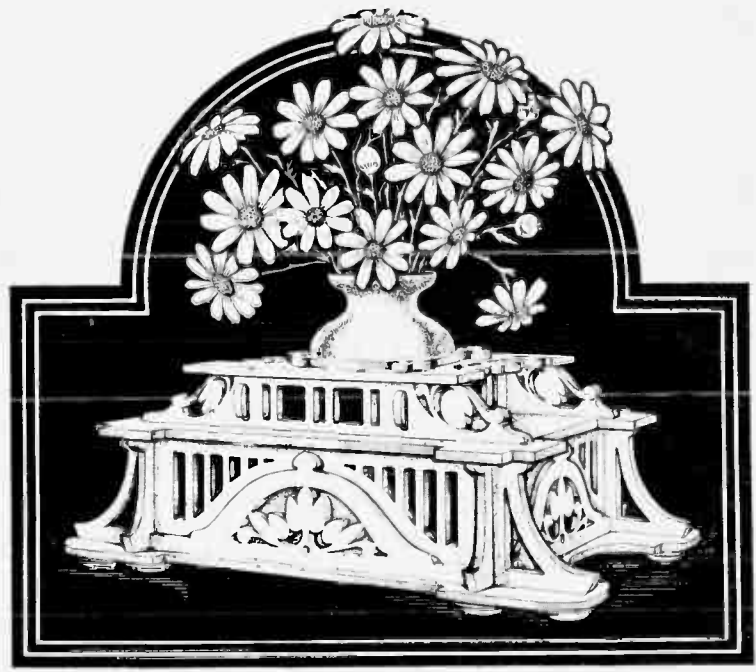


TABLE CENTRE VASE STAND.

2^d

JULY 6th. 1929

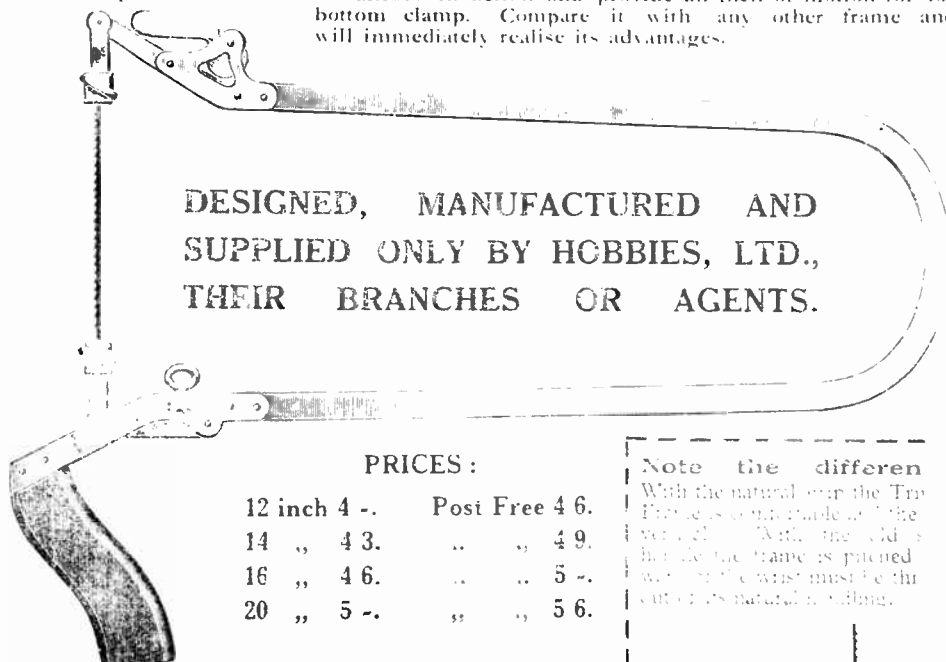
No. 1759

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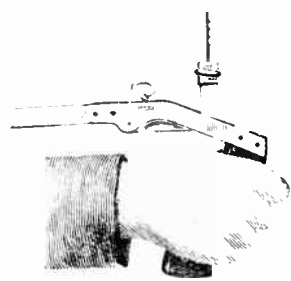
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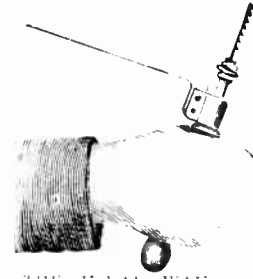
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THE TRIPLEX WAY.



THE USUAL WAY.

No. 1759
6-7-29

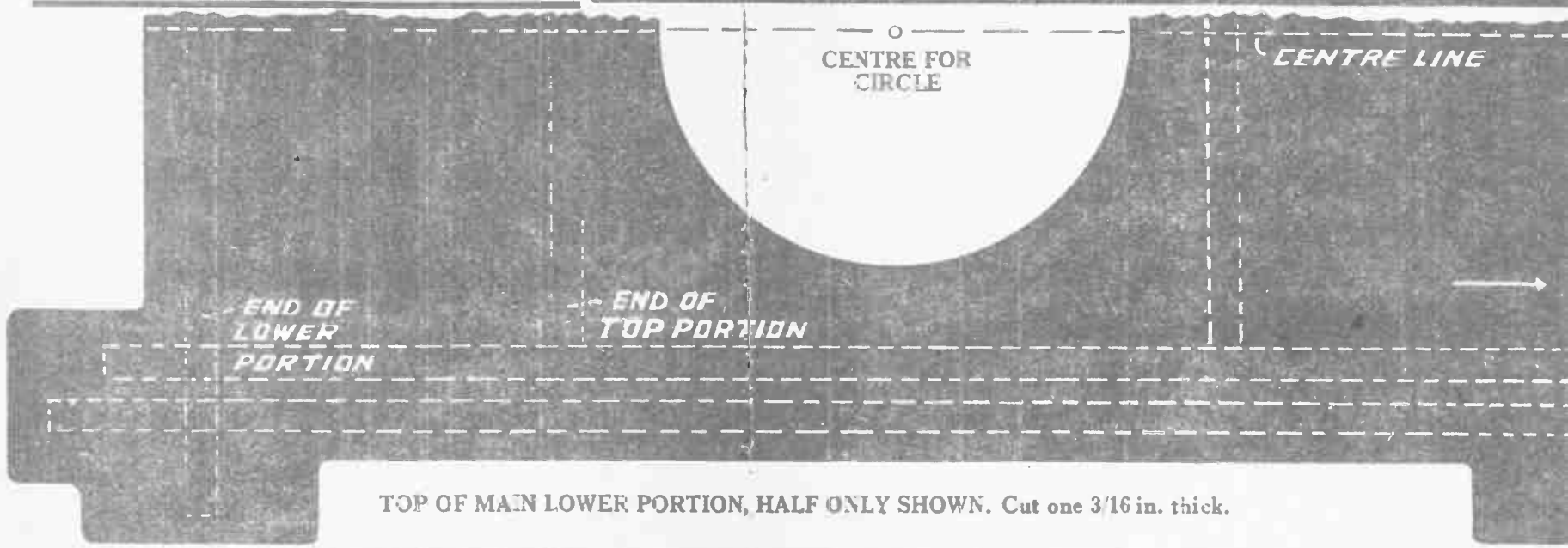
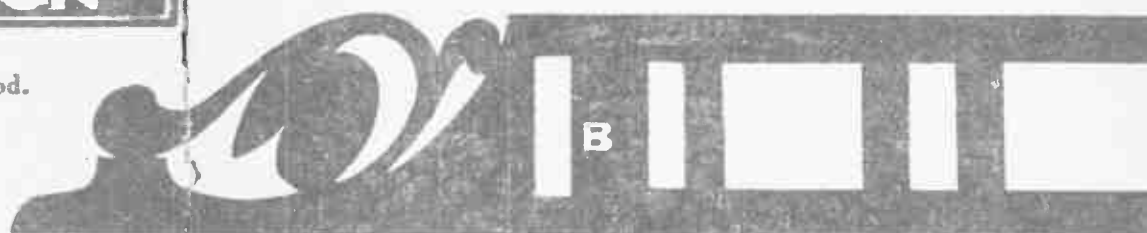


FRETWORK DESIGN

SIZE :—LENGTH 13 IN. WIDTH 6 1/2 IN. HEIGHT 6 3/4 IN.
HEIGHT WITH VASE 6 1/2 IN.

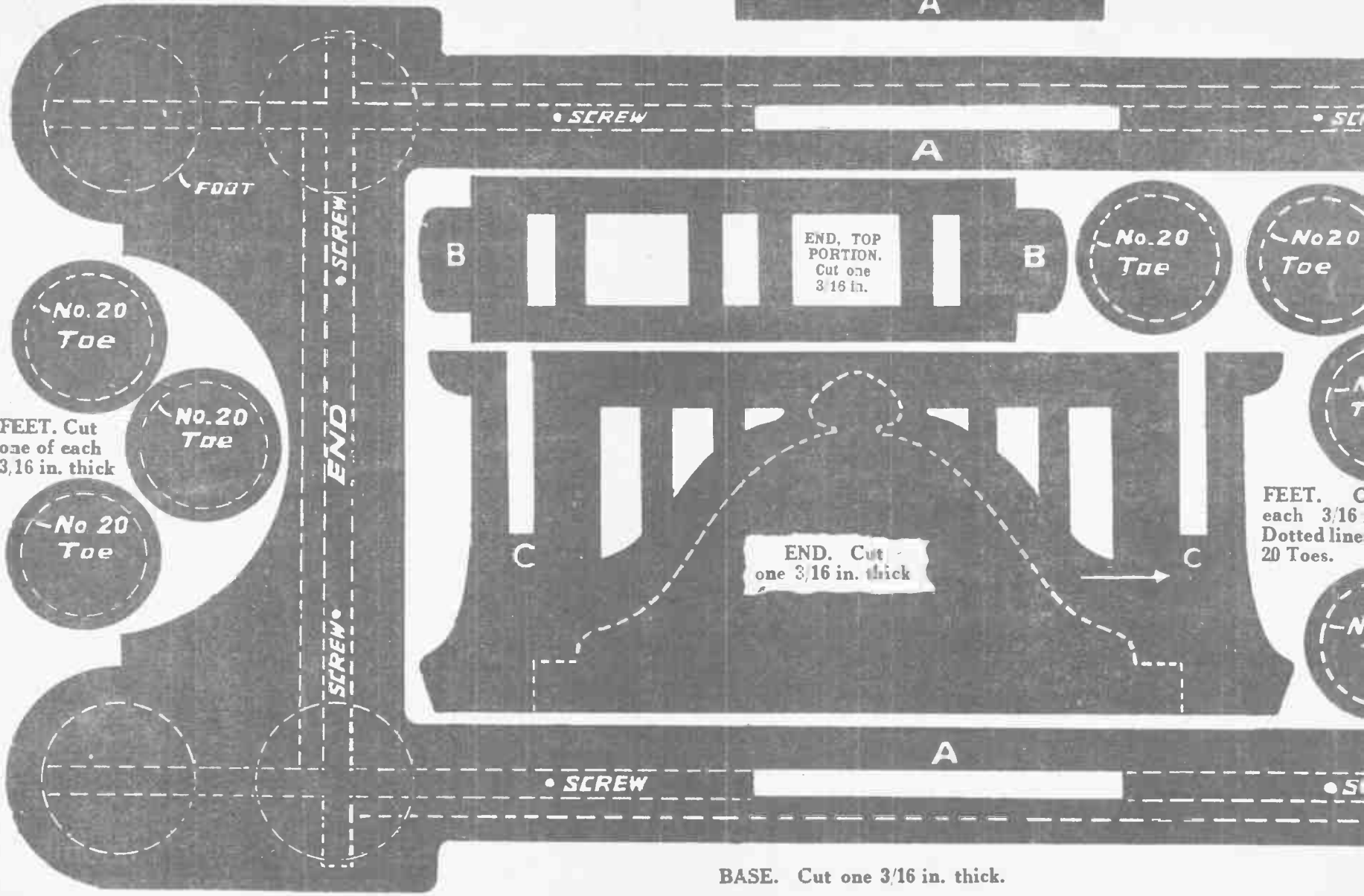
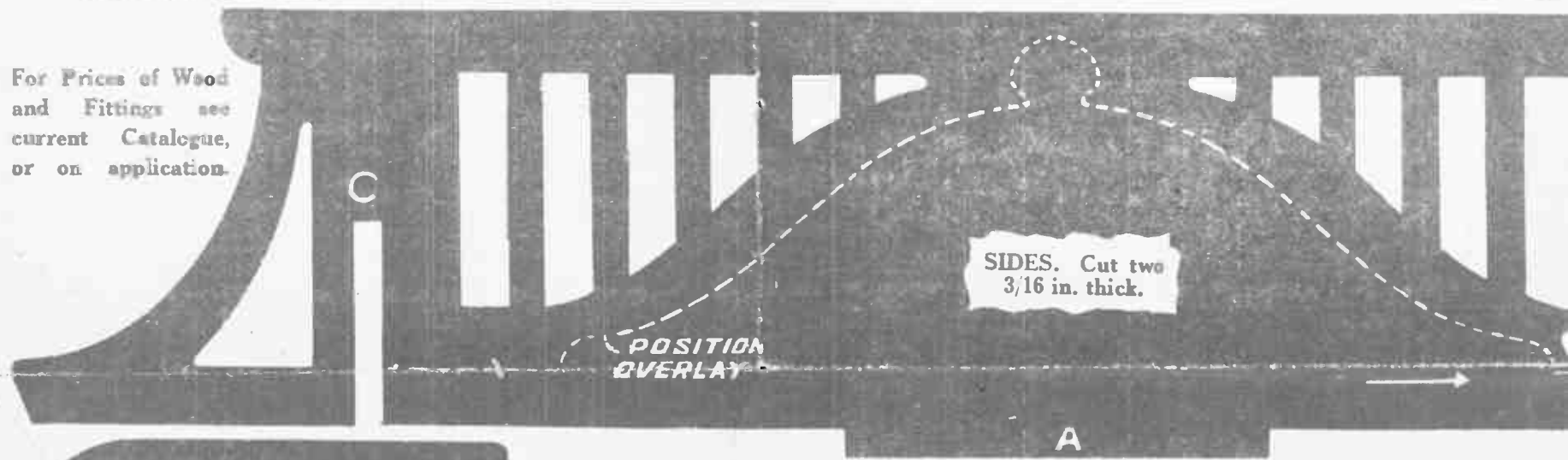
The → indicates direction of grain of wood.

TABLE CENTRE VASE STAND



TOP OF MAIN LOWER PORTION, HALF ONLY SHOWN. Cut one 3/16 in. thick.

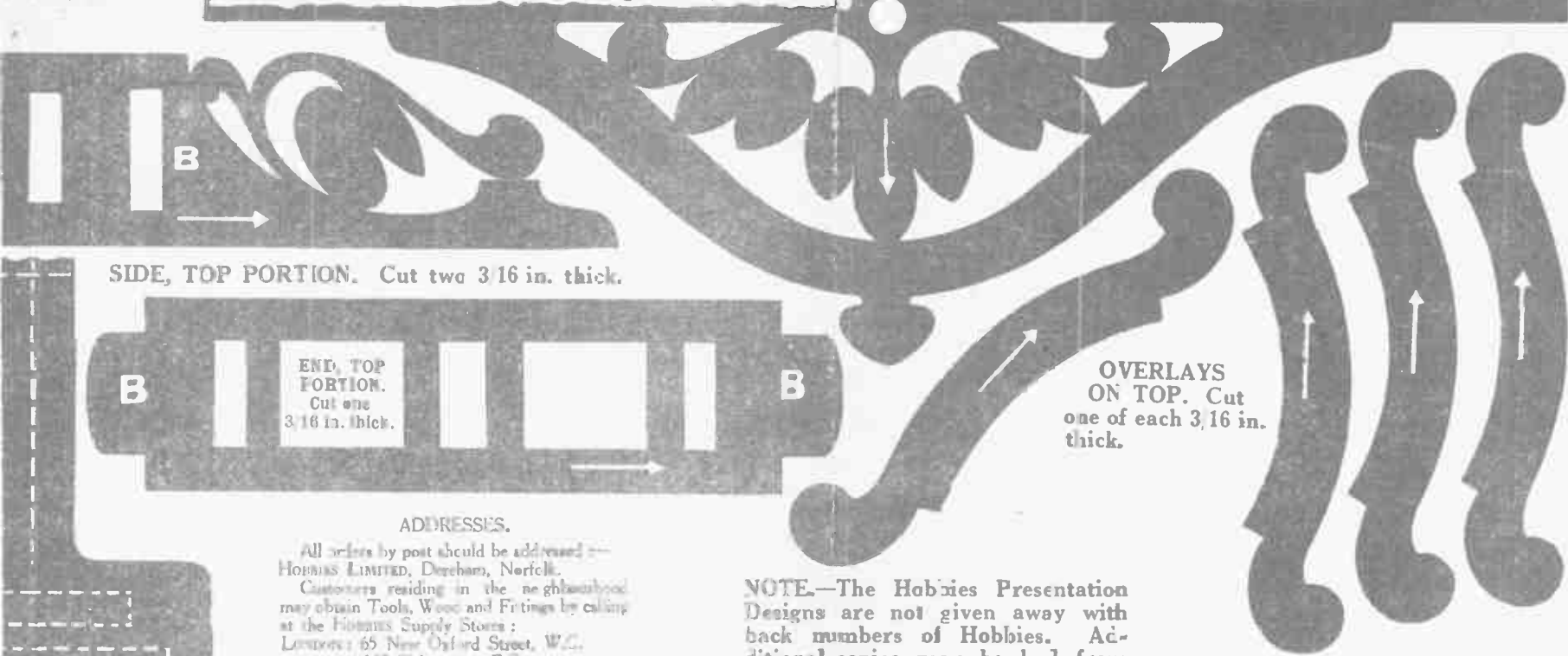
For Prices of Wood and Fittings see current Catalogue, or on application.



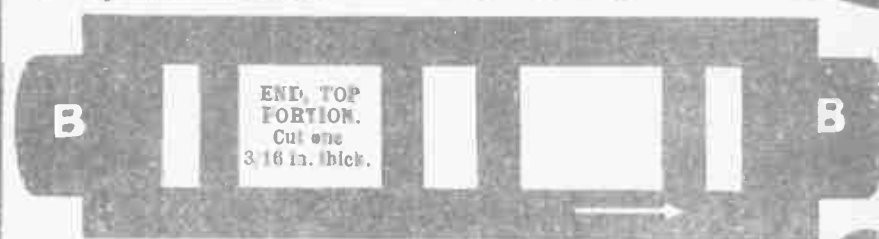
BASE. Cut one 3/16 in. thick.

T 4 7/8 IN.

OVERLAYS ON SIDES. Cut two together 3/16 in. thick.



SIDE, TOP PORTION. Cut two 3/16 in. thick.



END, TOP PORTION. Cut one 3/16 in. thick.

OVERLAYS ON TOP. Cut one of each 3/16 in. thick.

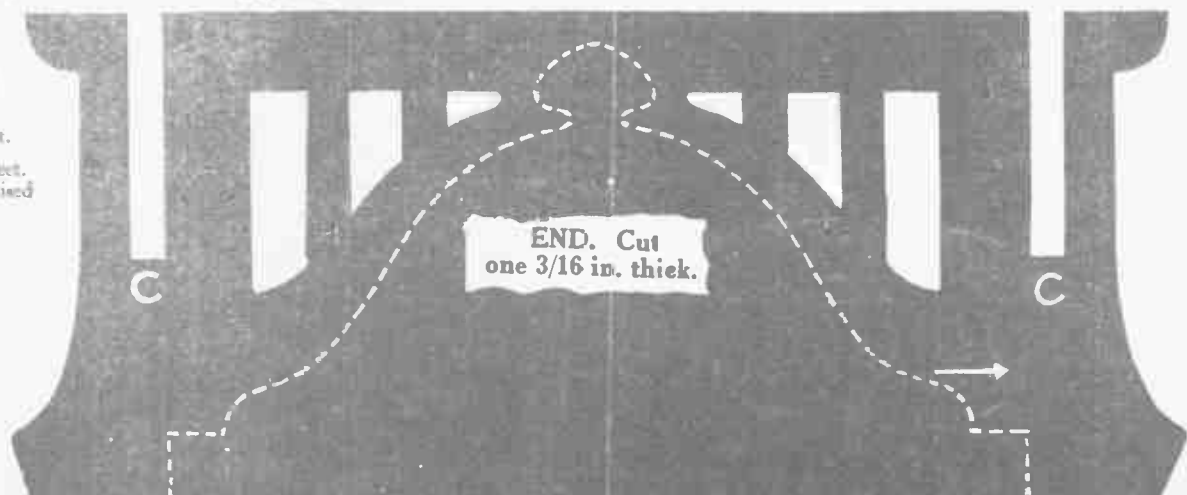
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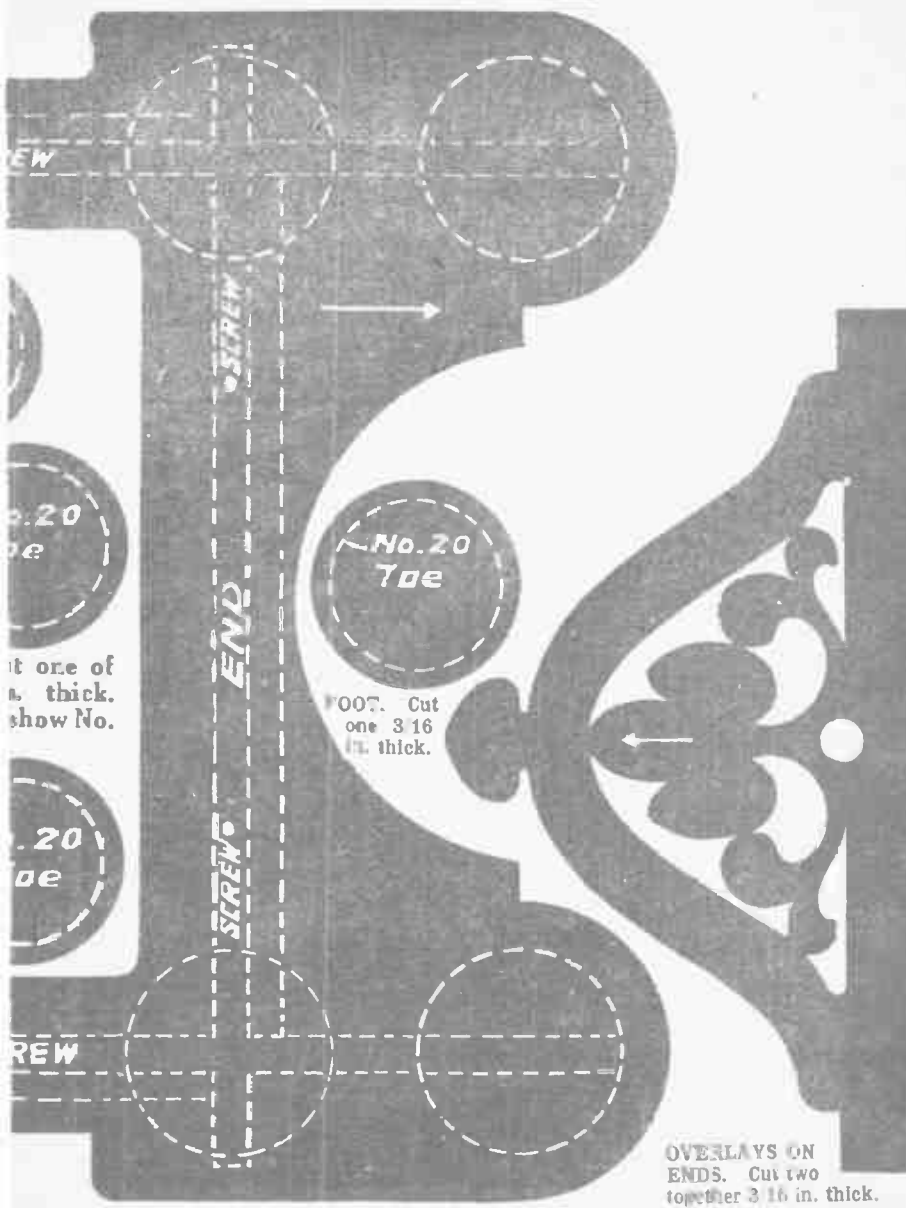


No. 20 TOES
8 REQUIRED



END. Cut one 3/16 in. thick.

END. Cut one 3/16 in. thick.



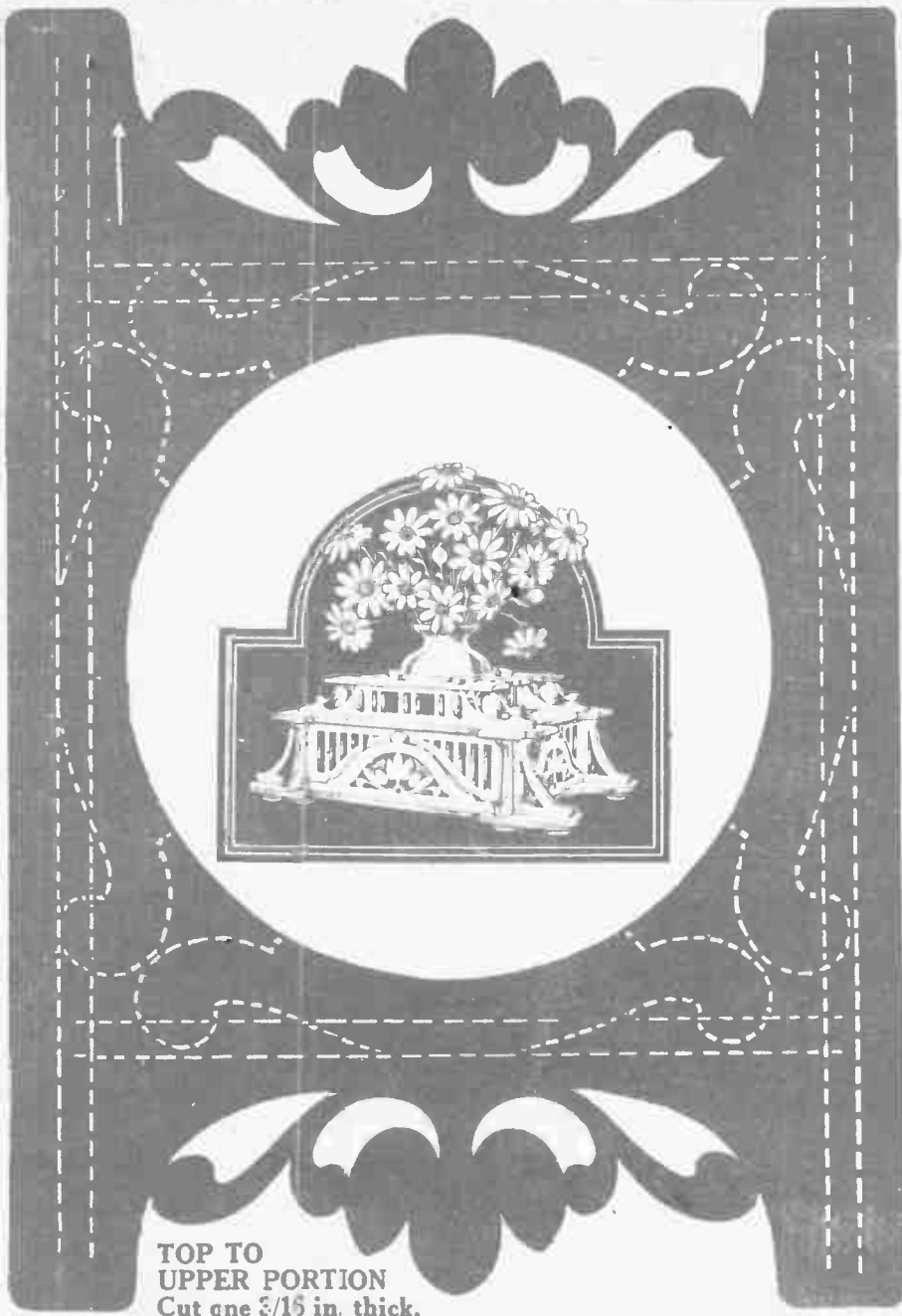
No. 20 Toe

FOOT. Cut one 3/16 in. thick.

SCREW END

SCREW END

OVERLAYS ON ENDS. Cut two together 3/16 in. thick.



TOP TO UPPER PORTION Cut one 3/16 in. thick.



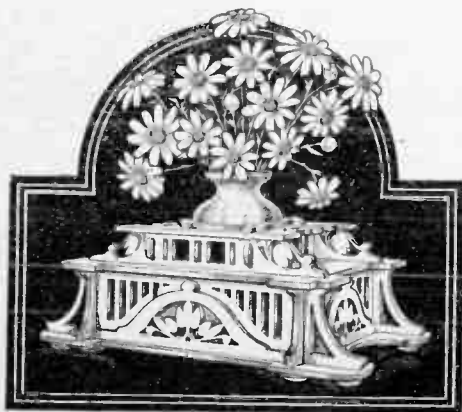


VOL. 68.
No. 1759.

OUR FRETWORK DESIGN.
TABLE CENTRE VASE STAND.

JULY 6,
1929.

It is now some time since we have published a design for a Table Centre. This is not because there is no demand or because the design is not popular, but rather because we have to crowd such a variety of things into these pages that most of them have to await their turn. This week, however, we are offering a new style of Table Centre Vase Stand, and the illustration herewith shows what a handsome and useful piece of work it is. The wood supplied is mahogany, and as all the parts are cut from three of our standard panels the cost is quite cheap, and the whole thing is supplied—including the necessary little toes—for 2/5. Moreover, it is planned to suit one of those handsome vases which are supplied in glazed green clay, so that the whole thing is a fitting ornament for any table. It is 13 ins. long, 6½ ins. wide, and with the vase in place, 6¾ ins. high. Thus it is neither too large for a small table, nor too small for a large one, an article, indeed, of general utility.



No. 1759.—TABLE CENTRE VASE STAND.

for we take it that the worker is competent to deal with these as they arise. One word about the patterns before they are pasted down. The centre of the base is cut hollow, but in this portion on the Design Sheet are several other portions of the ends, toes, etc. There is no need to cut these out in the paper because the actual pieces can be cut from the wood which would otherwise be wasted in the large part of the base. Cut the pattern out, therefore—including the toes at each end—and paste it down on to one of the panels.

A Word about Design Parts.

One other point before we begin work, and that is that half only of the top of the main lower portion is shown. As, however, a centre line is provided, it is a simple matter to mark off a pencil line on to the wood and paste the pattern down with these two lines over each other, then, by tracing the outline of the half shown, and duplicating on the other side of the centre line, we have the completed pattern ready to cut. Thus we can proceed with the pasting down and cutting out of all the different parts, first reading the following points to note with regard to the actual construction.

The Lower Framework.

The Stand is really built in two parts, and the first to complete is the main framework as far as the top of the main lower portion.

General Construction Details.

Now let us turn to the patterns on the sheet and notice how the vase is built up. We give at Fig. 1 a sectional drawing right through the Stand from front to back, and this plainly illustrates how the various parts are put together if the diagram is referred to as these instructions proceed. The question of cutting, and the actual joints should need no instructions

Having cut out the bottom, the two sides and ends are cut and halved together at the joint C, whilst the tenon in the long side is tested out with the mortise previously cut in the base. When these four parts are suitably fitted, they are put on to the base and glued, screws being also added from the underside to further strengthen the framework.

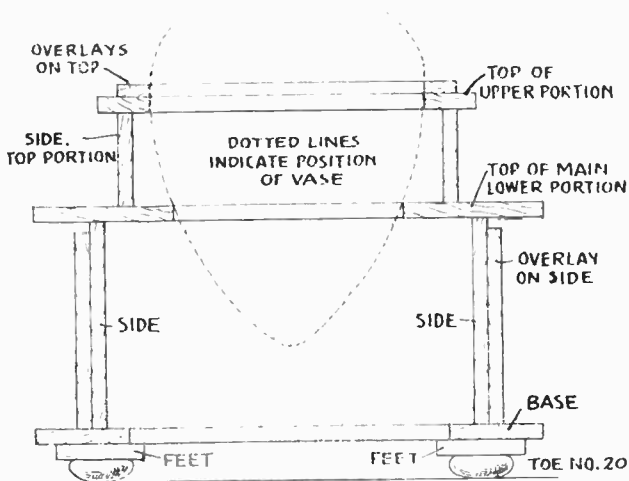


FIG. 1

long narrow side pieces into which two cross parts are fitted at the mortise and tenon joint B.B. This open framework is glued to the platform of the lower piece previously completed, and is then fitted over with the top to the upper portion. The picture in Fig. 1 shows the upper portion as it is complete with the overlays in place. Thus we have the whole of the Stand

constructed so far as the framework is concerned. The top of this portion is on the Design Sheet shown with a number of various dotted lines indicating other pieces which join up to it. The outer dotted lines along the side indicate the position of the sides of the frame upon which this top is fixed. The inner dotted lines show where the upper platform is yet to be fixed. In the same way, the outer dotted lines at each end show where the underworks come, whilst the inner dotted lines show the end of the top portion. These indications, of course, will all be cleaned off when the part is sandpapered, but some rough idea of their actual position can be marked either with a pencil or by scratching through with a scribe. The top platform is glued in place over the upright framework of the sides and ends.

constructed so far as the framework is concerned.

The Overlays.

There still remains, of course, the overlays to add. There is one on each end and side of the main body, whilst on the top of the upper portion there are the four scroll-like overlays which are fitted around the opening of the Vase Stand. They can be seen in place at Fig. 2. The final work is the addition of the eight toes to the underside of the base, and their position is clearly indicated on the pattern of this part, whilst they can also be seen in the illustration of the finished article.



FIG. 2

The Top Platform.

Whilst these parts are becoming firm we can proceed with the cutting out and testing of the upper framework to rest on the top platform. This top portion consists of two

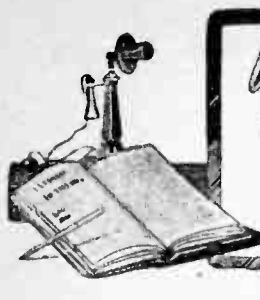
FRETWOOD.—For this design Mahogany panels are supplied, 1 " D " and 2 " B," and 8 No. 20 Toes, 2/5 ; post free 2/11

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¶ Don't forget our New Competition which starts this week on another page.



THE EDITOR'S NOTE BOOK



Opposites in Climate and Pastimes.

SUMMER brings in its train a number of pastimes different from those in which we can indulge in winter. Who, for instance, really revels in swimming in mid-winter? But it is strange to think of some of our friends the other side of the globe doing exactly the opposite to what we are. For summer here is winter there, and when we are huddled over the fire they are enjoying a heat wave. In Sydney harbour, for instance, where they are building that marvellous bridge, Christmas Day is spent in yachting races or motor boat trials, and everybody is strolling about in light and airy garments. These peculiarities—as they seem to us—are brought out by the contents of letters we receive from various parts of the world. Writers treat such things, of course, as a normal course of events with them, but incidents they mention seem so strange to us this side.

Other People's Opinions.

One of the greatest difficulties most of us have is to realize the other fellow's point of view. Some of us get so prejudiced over things that a fight is often sure to roll up just from a simple remark. A fellow from Lancashire may tell a Yorkshireman that Sutcliffe is not the batsman people imagine he is—it's sheer luck. And there you are. They're off straight away. But don't you see that the other fellow is entitled to his views as much as you are? When you offer to make a fretwork design up for a friend you leave the choice to him or her generally. They have their own opinions and they, like you, prefer that to yours. And it's best to leave it at that.

An Editorial Solomon.

The foregoing business may not seem to

have much to do with hobbies, but we had to write it after being set up as a judge by a reader who does us that honour. "Don't you think, Mr. Editor," he says, "that fretwork beats carpentry hollow? My pal, Jack, says it doesn't, but we have agreed to accept what you say." Wise people. Looks as if there would have been a fight if Master Percy had not left it in our hands. A big burden on our shoulders but then we seem to be always having burdens. Ah, well!

Modern Swimming Differences.

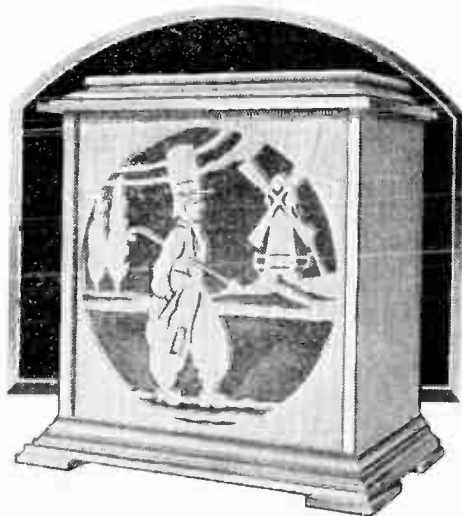
This week a more than usually interesting Swimming article appears in these pages by our expert contributor. It gives a *resume* of the modern tendencies in this art; a subject which shows in an interesting manner that fashions change even in this sport. Who knows but that some reader may one day be swimming the English Channel? The hobby is one of the finest we know and we believe every fellow and girl should begin right early—so that when they "grow up" they may really enjoy a regular visit to the baths or a revel in the sea when occasion arises.

Another Simple Loud Speaker.


Next week we are going to publish a design for another of those popular Cone Speakers. Behind the Dutch Boy front of the Cabinet illustrated is fitted a simple cone and speaker unit. Thus, for a very few shillings one can make a really handsome mahogany speaker equal to any which would cost double the price to buy complete in a store. That free design is only one of the many interesting things you get for two pennies. See you don't miss your copy.

THE EDITOR.

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THE SUBJECT OF NEXT WEEK'S DESIGN SHEET.



FRETWORK

From A to Z

LESSONS FOR BEGINNERS.

A CHAPTER ON WOODEN ORNAMENTS.

WE spoke in the last article in this series of the value of small frets as an ornamentation to ordinary work. The fretworker can thus do much that is actually outside the ordinary sphere of the pastime, but which helps to prove his ability as a craftsman, and at the same time provide a profit from his spare time activities. A fretworker is, after all, a person who uses a fretsaw, and whether it is for actual fretwork articles or as an aid to decoration in ordinary woodwork is immaterial. Few other pastimes yield such a variety of possibilities with so little outlay or labour.

In Everyday Use.

Beyond the value of the fretted decorations the fretworker must also consider the use of plain ornaments which he can cut from ordinary fretwood. A glance at modern furniture or commonplace articles of use in the home will show in this connexion what a further wide range of activity is opened up. Plain shapes are most often needed, and by judicious use of wood and the fretsaw additional and undoubted charm can be added to many pieces of work in the home. The worker must remember that it is not always the greatest amount of work

that provides the best results. Indeed, present day styles are rather plain and severe, so that an expanse of work which at one time would be minutely fretted is now decorated only with a single simple ornament.

Some Useful Suggestions.

To give an idea of what we mean an excellent illustration is given at Figs. 1 and 2. Here are six styles which can be introduced into a great variety of work and which, although plain, call for the use of the fretsaw and ordinary fretwork tools. Their simplicity is apparent, and one can easily imagine how well they would look in any ordinary class of fretwood. This, too, is an occasion when those odd pieces of timber, which would otherwise be wasted, can be utilized.

Utilizing Waste.

Which, incidentally, brings up the question of waste wood generally. Most good workers have a "waste box," and in this portions of boards can be kept which although not at present of any use, may some day provide just the piece that is required. An assortment of such wood soon accumulates, but it is sur-

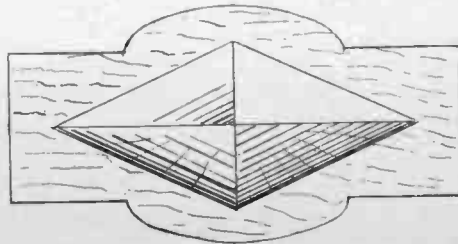
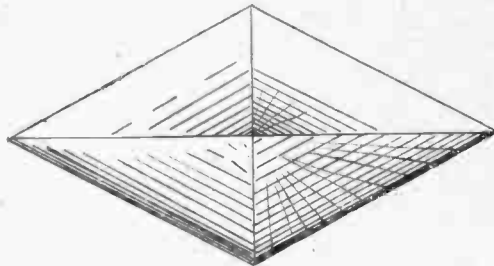


FIG. 1.

prising the many occasions upon which it can be utilized. Of course, small pieces only take up unnecessary room, but such parts as

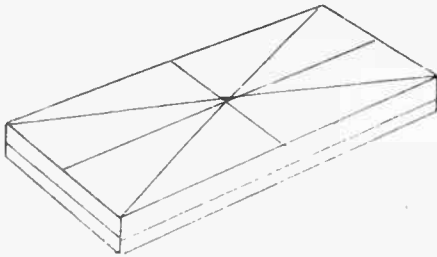


FIG. 3.

come out of a mirror opening or from the centre of an overlay should be kept against the time when they may be just the piece required.

The Wood Required.

To return, however, to the ornaments shown in the illustrations. Their cutting and construction is obvious, and whilst no definite size can or need be given, they can be made as required and to meet the job in hand. Another big advantage, too, is that they are easily fixed and just as easily stained and polished to match the main work. All the parts are cut in ordinary fretwood, but in cases where the top face has to be bevelled down the thickness may be $\frac{1}{4}$ -in. wood, or even more.

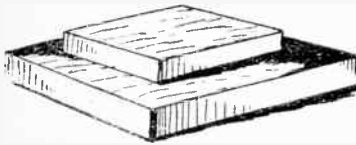


FIG. 2.

Where to Use them.

The use of such ornaments are fairly obvious. They are excellent decoration for the centre of a plain door panel. They can be added to the top portion of wardrobes or book cases, and will often add greatly to the beauty of a cabinet if glued to the door styles. On small boxes, too, with plain sides they can sometimes be used, and numerous other occasions will suggest themselves to the worker who keeps his eyes open in shop windows and furniture stores.

Marking Out.

In the first ornament shown this thicker material is required and when the rectangle has been marked out a diagonal line is drawn across from each corner to the centre. Then mark on the edge the depth to which the bevel is to be taken, so that we have a piece of wood drawn out as at Fig. 3. Next we proceed with the actual cutting and with a small plane or an 8in. medium coarse flat file take off the edges. An ornament partly finished is illustrated at Fig. 4 to indicate how the work proceeds. The dotted lines indicate where the next cutting will work to.

Background Panels.

Further ornamentation can be provided the same shaped decoration, by adding a background panel of different shape. A suggestion is given at Fig. 1. In all such cases this back panel should not be thicker than $\frac{3}{10}$ -in., because

if it is the completed decoration is liable to look heavy and ugly. Do not, in any case, overdo the work of decoration, or add too elaborate a design. The more simple the part is the easier it will be to complete and the more dignified it will be in appearance.

Smaller Ornaments.

Now let us turn to the two other ornaments shown at Fig. 2. These are smaller generally, but are built up more. In both cases they are made from about $\frac{1}{4}$ -in. or $\frac{3}{16}$ -in. wood, each step being cut a little smaller than the one below it. A point to note in making these several parts is that each shape is exactly the same as the others. All squares should be in alignment, and when circles are used see that no ugly bulges are allowed to come in.

How to Keep Designs.

To return now to actual fretwork designs. A number of readers are anxious to know the best way to keep the various designs which are published and at the same time be able to refer to them as required and without trouble. A good plan is to keep an Index Book in which all designs are entered. The patterns themselves should be kept neatly in a box, or, better still, be put in a spring back file, such as is used in offices. We illustrate at Fig. 6. This is just the right size for folded designs, and is

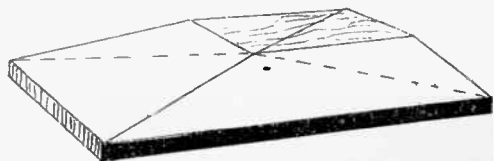


FIG. 4.

also large enough to carry the centre-page patterns published weekly in *Hobbies*. Another

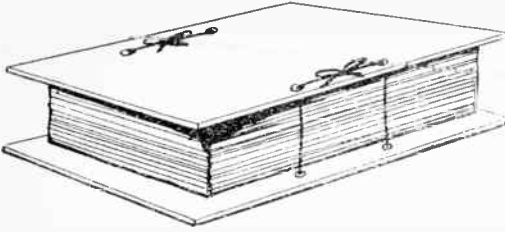


FIG. 5.

system is to have two flat plywood boards about 10ins. by 7ins. between, which the designs are held. They are prevented from curling by a piece of string being put through the boards on two sides and tied on top as shown at Fig. 5.

Keep an Index.

The designs are placed in their container in numerical order, and an index of them kept in a catalogue book. This index shows the subject of the design as well as its number. One must remember to make the index as complete as possible by having the subjects under any heading that may be likely to be thought of. Reference to *Hobbies* general catalogue will show this system, and it will be found there that some designs have to be indexed in two or three places sometimes to make them easily found. For instance a

Model Locomotive design should be indexed under M. for models, under L. for locomotives, and also under E. for engines in case one looks under that particular head. Again a Handkerchief Box comes under B for box as well as H for handkerchief. If the book is completed as each design is added reference to any particular subject is easily made.

A Catalogue of Designs.

A further helpful book of reference is a compilation of the pictures of the designs. This, too, is put in general alphabetical order and is indexed. These pictures are included in subjects, and here again the *Hobbies* Catalogue will prove a useful and helpful guide.

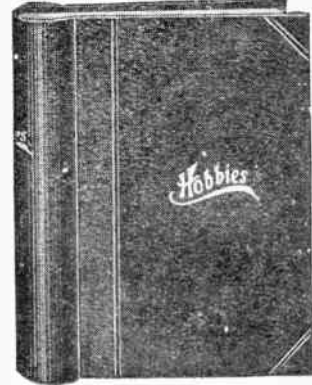


FIG. 6.

MOTH PEST IN THE HOME.

GARMENTS, needlework, furs, etc., are all subject to moth attack, and care and attention is needed in the home in order to combat the foe and save the articles. Prevention is better than cure and cleaning is the first step towards this.

The moth will often attack soiled portions of an article first, so a thorough cleaning of such articles is essential. If the garment or article can be washed at home so well and good.

Garments which cannot be washed may be treated with carbon tetrachloride, which will not alter coloured fabric. Carbon tetrachloride is used with a pad of blotting paper under the garment, and will remove all spots caused by grease.

Before storing garments they should be given a thorough airing and allowed to hang in the sunlight for a few hours. After this, place the garments in lavender which is a good enemy of the moth.

All woollen goods should be lightly beaten before stored. The moth eggs if any are thus loosened out. In the case of tightly woven woollens, a suction cleaner will make more sure of getting the eggs out. Make quite sure all

folds, pleats, and seams are gone over, also insides of pockets.

As a further preventative, all garments thus stored may be sprayed about once a month. A reliable fluid is made up by mixing one drachm of carbolic acid with three ounces of benzine. In addition to protecting garments from moth attack, upholstered furniture and brushes should also be carefully watched.

Bristle brushes form a sure breeding ground for moths which may endanger the bulk of clothing in the whole house. Such brushes therefore should not be left for any length of time without attention. The case of upholstered furniture is a little more difficult. The furniture which is found to be infested with moths may be allowed to stand in the open during cold weather, and then placed in a warm room. This should be repeated three or four times when the moths will become exterminated.

Upholstered furniture may also be sprayed with a solution of carbon sulphide and sulphur. By paying attention to these few hints, many articles may be saved from the moth which is a foe in every home.

A PIVOTED-MOUNTED GARDEN RIDDLE.

WHEN turning over the flower-beds in a garden, to get them ready for the next lot of plants a good deal of riddling has to be done, and though a little work of this nature may be fairly good exercise, too

with the hand. The uprights are riveted to the sides of the riddle with nuts and bolts, the longer ones projecting, as already indicated, 4ins. above the rim, the other coming flush with the top of the rim.

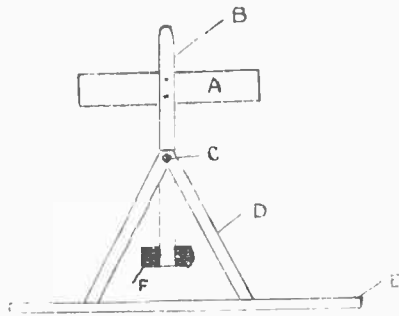


Fig. 1

The upright members are weighted at the lower ends in any convenient manner, the weights being, however, sufficiently heavy to maintain the equilibrium of the riddle when it is loaded with material. In the example illustrated, heavy pieces of iron are bolted to the upright members. In an alternative arrangement, hooks could be attached thereto, upon which heavy weights from an ordinary weighing-apparatus could be hung.

The four legs are each 18ins. long. They are rabbeted at the top, and glued together to form two inverted V-shaped members, as seen in Fig. 1.

The uprights (at a point approximately 12ins. from their lower end) are pivoted to the supports by bolts, nuts and washers, as shown in the enlarged section, Fig. 3.

The legs or supports are then fixed to a substantial baseboard, 3ft. square, by means of large screws.

much of it soon becomes exhausting. The pivotally-mounted riddle described in this article will relieve the user of much of the "donkey work," and transform drudgery into recreation.

The device—which is illustrated in the accompanying sketches—comprises an ordinary riddle, 18ins. in diameter, to the wooden rim, A, of which two upright members, B, are mounted diametrically opposite each other. Each of these uprights is pivoted at the point, C, to an inverted V-shaped support, D, the latter being mounted upon a base board, E.

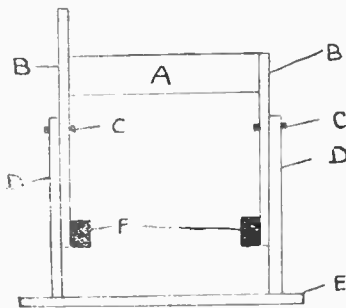


Fig. 2

One of the upright members projects 4ins. above the rim of the riddle to form a handle.

At the lower end of the uprights, B, heavy weights, F, are attached, for the purpose of maintaining the riddle in a horizontal position, and preventing it from tipping over when in use.

Figs. 1 and 2 illustrate the device from two different angles, Fig. 1 showing only that side of the riddle which is provided with the handle. Both the supports and upright members are cut from wood 2ins. square, planed smooth on all sides.

Two pieces are needed for the uprights, one being 2ft. long, and the other 1ft. 8ins. The top end of the longer one is rounded off at the corners to make it convenient for gripping

To use the device, the riddle is filled with material in the ordinary way, when the fine soil falls through on to the board below. The riddle may be shuffled if necessary by means of the handle. When all the soil has been shaken through, the riddle is swung over to one side, and the contents drop on to a separate heap. The riddle then swings back to its normal position, ready for the next filling.

It should be borne in mind that the weights **MUST** be heavy enough to keep the

riddle upright when it is loaded. Otherwise it would be necessary to arrange a suitable stop. This could be done by inserting a wooden crosspiece between the two legs on one of the supports, boring a hole through its centre, and a corresponding hole through the adjoining upright member, and then inserting a pin so as to prevent any movement of the swinging upright member.

—T. J. B.

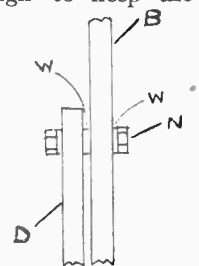


Fig. 3.



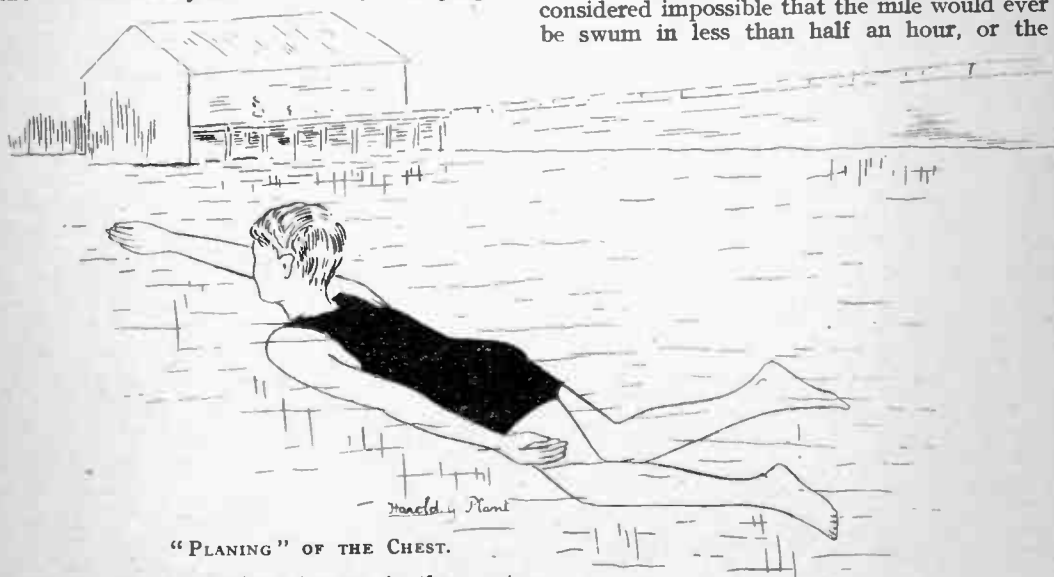
SWIMMING

MODERN DEVELOPMENT.

IT is not so very long since swimming was considered to be an exercise for the strong man, demanding great muscular exertion and resulting in considerable exhaustion. And in those days it actually was that sort of sport. Only particularly hardy people ever ventured into deep water, and long swims were considered great feats of strength.

That attitude towards swimming was very largely justified. It really was a very strenuous matter, but that was because swimming was then in its infancy in this country, and people

pose to examine these in a moment or two. But first let us realize how much swimming has changed. In 1875 the first man swam the Channel, and for 35 years no-one succeeded in imitating him—nowadays the feat attracts comparatively little attention, because it has been repeated so many times. The first man to accomplish it, that great swimmer Captain Webb took 21 hours; the first woman, Miss Ederle—to be more exact she was a girl of 19—succeeded in getting across in a little more than 14 hours. Once upon a time it was considered impossible that the mile would ever be swum in less than half an hour, or the



"PLANING" OF THE CHEST.

mastered the art, such as it was, in the most casual fashion. Little was known but a crude form of breast-stroke in which such energy had to be used as soon wearied the performer.

Some Reasons for the Change.

But of recent years big strides have been made in the scientific examination and development of swimming, so that it seems to-day as if finality has been reached—though, of course, that is quite unlikely.

There are several important principles underlying the modern ways of swimming, which largely account for the extraordinary change in our outlook on the sport to-day. It is my pur-

hundred yards inside one minute; but now the record times for these two distances are, respectively, below 22 minutes and 50 seconds.

One of the important principles that has had much to do with the modern development of swimming is that of "relaxation."

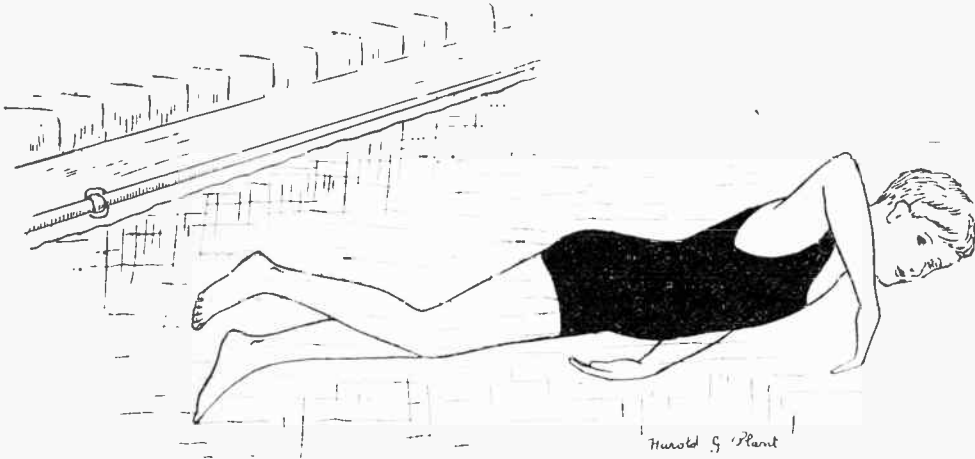
In old style, and bad style strokes, limbs were always kept fairly rigid throughout. Every muscle was tensed constantly for strokes and recoveries alike. That habit of perpetual tension brought two results—speedy exhaustion and lessened buoyancy. Obviously a muscle will soon tire if it is kept straining without a moment's rest or recupera-

tion ; and it is a curious fact also that a tensed muscle will not float nearly as well as a relaxed one. But with the realization of the principle relaxation everything has changed ; feats which had never been attempted were accomplished with ease, and swimming became the pastime not merely of the strong man but of everybody. For instance—the crawl stroke was at first deemed so strenuous as to be only practicable over about a hundred yards ; but nowadays, largely owing to the relaxation of limbs during recovery, it is the most popular stroke for all distances, even for a 20-mile Channel crossing.

form of back-stroke in which the arms are used, this limp recovery must be still more marked ; in back-crawl the fingers even drop apart while the hand is in the air.

When practising relaxation for the first time or two you will have need to go very slowly in order that your full attention may be given to completeness of detail. Don't bother about speed, or force, or position—just give all your attention to the one thing, and you will soon make a marked improvement in your swimming.

A second principle which has had a good deal to do with the efficiency of modern strokes is that of "planing."



RELAXED ARM RECOVERY.

Relaxation.

Because relaxation is the generally accepted feature of modern swimming it does not mean that every swimmer makes use of it. Many who have learned years ago, or have had no proper tuition are to-day swimming, through no fault of their own, in very bad style. Fortunately it is not very difficult to correct one's faults when they are recognised, and if you should be lacking in this characteristic of the swimming of to-day you may set about the necessary improvement immediately. Examine all your swimming strokes for the purpose of discovering whether your limbs are kept taut during recovery movements.

In breast-stroke, for example, as soon as the arms have finished their backward and downward sweep they should practically collapse. In this full relaxation the elbows drop to the sides, or slightly in front of the chest and the hands glide beneath the chin in readiness for the gentle push which carries them forward for the new stroke. So, too, with the legs ; they should sag limply as they are drawn beneath the body for the first kick.

In crawl or trudgeon swimming, or in any

In older styles of swimming the shoulders were usually buried deeply in the water, and kept constantly at the same level, with the result that they offered a good deal of resistance to progress.

Nowadays, when so much is known about "streamlines" for aeroplane and racing cars and motor boats this matter of water resistance has received a good deal of close study. The result has been that the principle of planing has been established as of undoubted value to the swimmer.

Supposing you are a crawl swimmer, and keep your shoulders low, sinking them deeply as you roll from side to side. Notwithstanding that you keep your body horizontal you will achieve but poor speed. But if your shoulders are kept higher and fairly steady, so that the top part of your chest protrudes just above the top of the water and remains in this position, fairly flat, then you will glide along at a much better pace. In this latter method your chest "planes" along the surface like the front part of the float of a hydroplane, or a surf-board.

Continued on page 340.

THE BOTTOM FISHER'S OUTFIT.

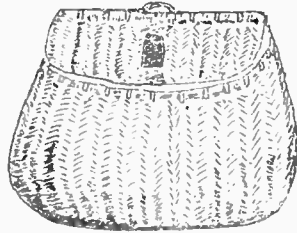
SOME GADGETS AND NOVELTIES.

JUNE 16th was the opening date of the bottom fishing season. On that day it was possible to go forth in quest of roach, bream, dace, perch, carp, tench, barbel, rudd, gudgeon, etc., with rod and line. Year by year the fascinating sport of angling claims more and more adherents. This is not to be wondered at, seeing that fishing is a grand summer pastime, taking one into the green places by sparkling waters during the most delightful period of the year. Now is the time to begin thinking of your summer holidays, and

in the hand is a bugbear. Select a light rod so that you can fish all day without tiring. An excellent bottom rod is the well-known "Sapper," which is undoubtedly good value for money. A cheaper rod, however, can be had, and we recommend a 3-joint light cane with greenheart top, cork handle, moveable winch fittings, stand off bridge rings, stained green. The cost of such a rod is about 16s. Boy's rods can be obtained for a matter of a few shillings each. For roach fishing many anglers prefer a very light reed cane, about 14 feet long.



THE "SLATER" LEDGER



WHITE FRENCH BASKET



PLUMMET.

if you intend to take up the "gentle art" you will need the necessary outfit; therefore a few words on that subject may be helpful.

If you desire to take up the sport seriously, it is advisable to set yourself up with a good outfit; that is, as good as you can afford. Remember, it pays to buy the best. Inferior tackle leads to disappointment in the long run. First of all, the tyro wants to know exactly what he must possess in a full kit. Here is a list: rod, reel, gut bottoms, hooks, floats, basket, pliers (for pinching shot on cast), landing-net, split shot, tackle case, plummet, dogger, silk line, knife.

Reels and Lines.

Popular reels for bottom fishing are the "Nottingham" pattern wood reels, which may be obtained either with wide or narrow drum. The "Barton" walnut wood reel, with star back, and optional check, is a handy and useful pattern. The "Aerialite" reel is made of a new non-warping, non-corroding material that is practically unbreakable, made in black or walnut colour. A reel of this material, called the "Aerialite" Junior is specially made for beginners and boys. For anglers requiring a superior reel for float-fishing and "trotting a swim" the "Aerial-Popular" is just the



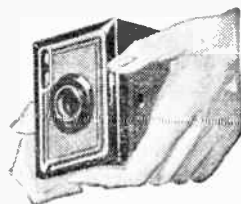
USEFUL BOTTOM ROD WITH BRIDGE RINGS

Those are the essentials. In addition there are many other little gadgets and etceteras which are useful, and to which I will refer in due course.

The rod is an important item. It should be light, well-balanced, and easy to handle. A top-heavy rod or a rod that is stiff and weighty

thing. It is made of aluminium, and is very light. Hardy's "Eureka" reel is also a very good one for the bottom-fisher.

Of lines the best for ordinary float-fishing and general bottom angling is an undressed plaited silk line, not less than 30 yards in length. For roach, dace, gudgeon, etc., the



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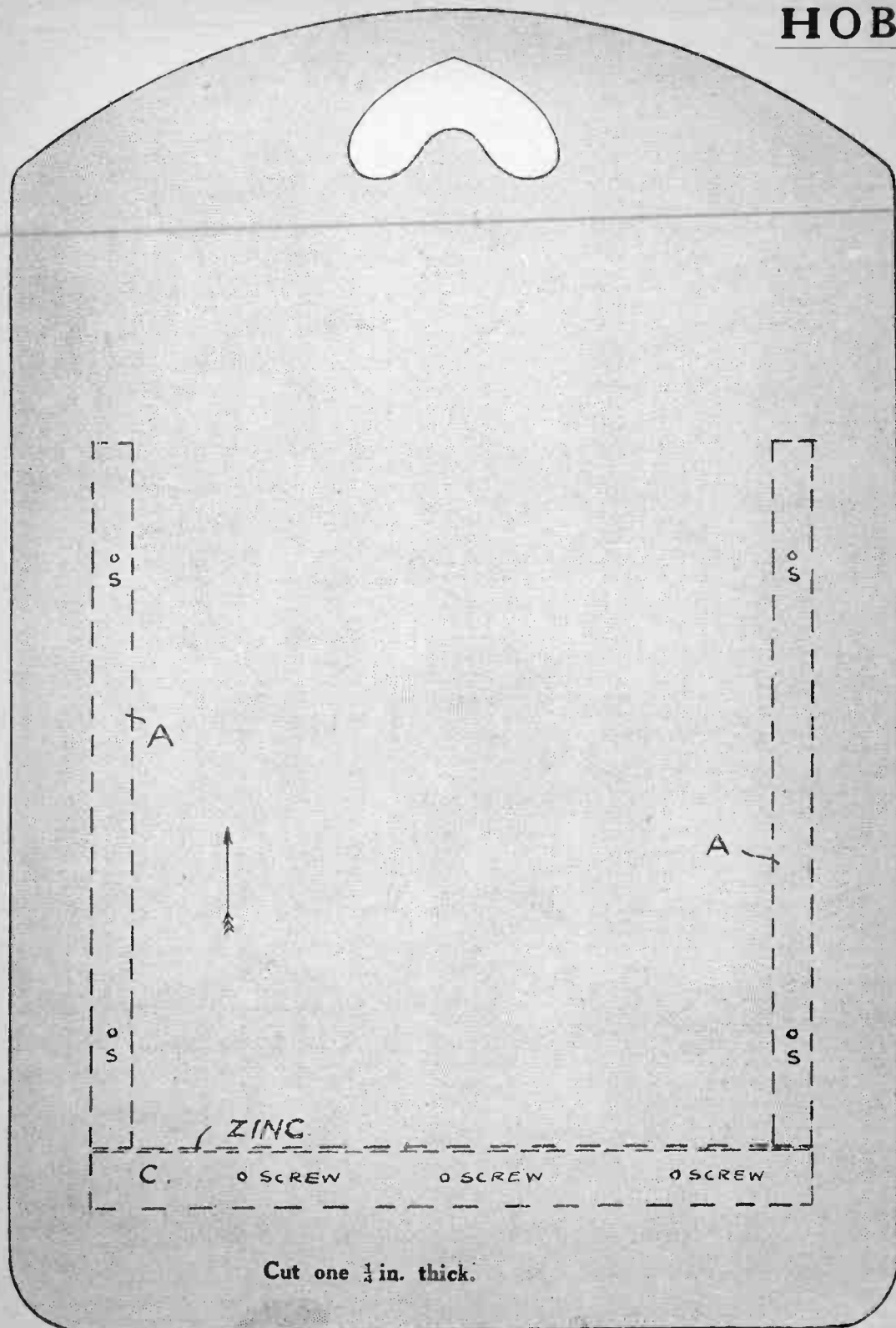
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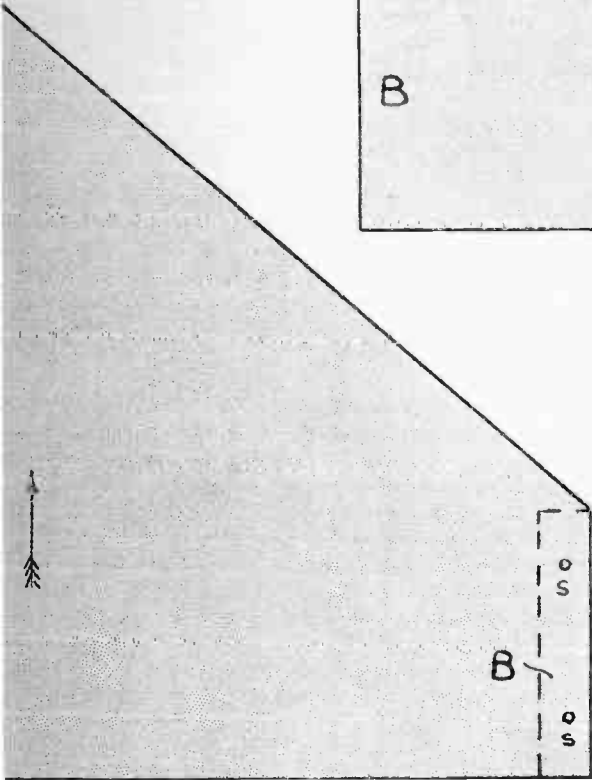
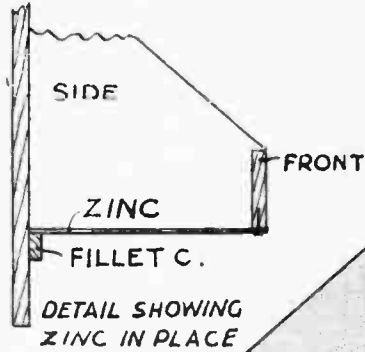
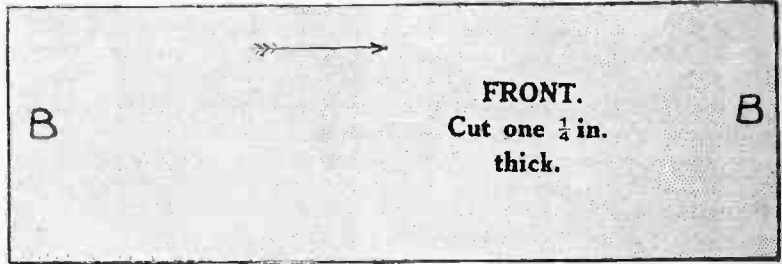


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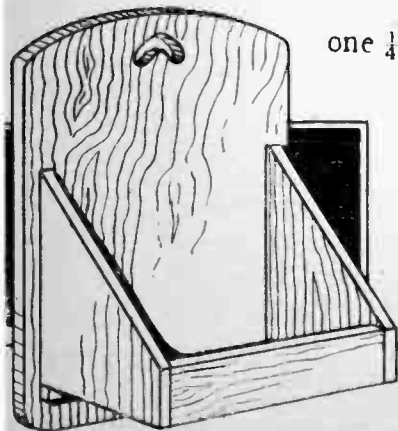
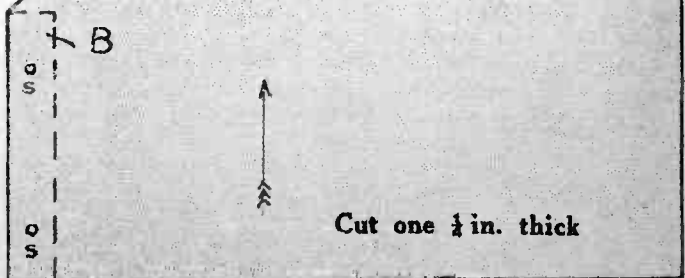
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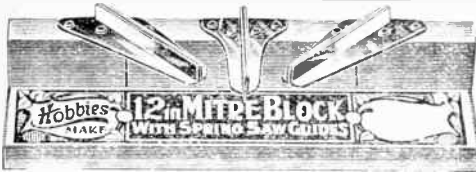
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SPECIALLY MADE FOR THE AMATEUR

The illustration below shows how the four legs are used. So simple, so straightforward, any amateur can undertake the construction of table, plant stand, umbrella stand, or the like.

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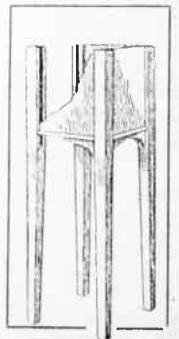
The legs are 28½ins. long with a 3-in. groove 9ins. long. In mahogany, tapering on two faces to 1-in. at the bottom.

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THE BOTTOM FISHER'S OUTFIT.

best sizes are 2/0, 1/0, 1 and 2, and for chub and bream, sizes 2, 3, 4, and 5. The test breaking strain of the finest, 2/0 is 2½ lbs

Lines should be carefully dried after use. When float-fishing, always well grease your line with "Lineflote" or vaseline. For boys a furnished line on a winder may be obtained for about 3d.

Gut Casts, Floats and Hooks.

Gut casts for bottom fishing may be had in one yard, two yard, or three yard lengths. For the beginner, casts should be 1x to 3x; for match fishing you will need 5x or 6x. For big perch and chub a medium size gut cast will be advisable. Natural gut is the better kind, but some of the gut substitutes, as "Jagut," are excellent, and may be had in long lengths without a knot.

Floats in various sizes should be obtained; for quiet waters crow quills and slender porcupine quills are the thing. Floats of goose quill, swan quill, and celluloid are also in popular favour. Pelican floats are suitable for bream and chub. For roach we prefer a light quill, or a porcupine with quill at end. For heavy waters a cork shoulder float is useful, and for very deep places the slider float is the best. Hooks should be either "crystal," round-bend, or "Model Perfect," sizes from Nos. 3 to 16.

Baskets and Nets.

Baskets for bottom fishers generally take the form of the seat basket, either oblong, or half-round. The "Cleeve" Basket, of the half-round pattern, is most popular with roach anglers. The White French wicker basket is still a very favourite type of creel (see sketch). When using a basket, always take along a linen bag for your fish to be placed in when caught—an old pillow case will serve for this purpose.

The landing-net may be either of the oval shape or the V shape. It should have a long handle. The cheaper nets have wood rings, which screw into the handle. Other nets have cane pear-shaped rings. A screw-on handle is better than a fixed handle, as it enables you to stow the net away in the big basket or bag, and the handle can be tied to the rod, thus affording the latter good protection.

Useful Gadgets.

Among the useful gadgets you should

possess is the Disgorger, an instrument for releasing hooks from the fish's throat. One of the best we have as yet come across is a new one called the "Jeffery Humane" Disgorger, which costs eighteenpence. With this disgorger a hook is quickly released no matter how

deeply it is embedded in the flesh. A gentle shoot for your maggots, and a good worm tin with perforated lid for your worms, will be of use. Split shot have an annoying habit of tumbling out of the shot-box and losing themselves in the grass when you are endeavouring to select one of the right

size to nip on the line at the waterside. A neat little gadget which anglers will appreciate is a circular tin box with revolving safety top, so that one shot only can come out at a time; a modest threepence will purchase such a box filled with assorted shot.

Another handy gadget is the "Slater" lead, which can be attached or detached from float tackle in a second. When purchasing a plummet, see that you get one with a strip of cork at the base. You thread your hook through the ring at the top of the plummet, and insert it into the cork; then you cannot lose the plummet when plumbng the depth of the swim. Another handy contrivance is a rod rest. You can make one from a piece of forked stick, or you can buy one; the "Lightning" rod rest enables an instantaneous strike to be made; its price is 2s. 9d. from tackle dealers.

Among the sundries that you will find helpful a pair of shot pliers and cutters will be found most useful; it is better to use pliers to pinch the shot on to the line; some anglers, you know, use their teeth—and afterwards regret it! A line drier, on which you wind your line after the day's fishing, should also be obtained; never neglect your lines. Then you can take along a small spring balance, a rule for measuring your fish where size limits are in force, scissors, reel of silk thread, box of vaseline, sundry lots of spare float caps or rubber and quill.

All this may sound very formidable; but if you are to enjoy your sport you must be well prepared. I have given here a fairly complete list of all the numerous items which go to make up the bottom fisher's equipment for float fishing; you can manage without some of these things no doubt, but you will feel more confident if you are well armed for your campaign by the riverside.—A.S.



Porcupine float with quill at end



Roach Quill with cork Ring



SLIDING FLOAT FOR DEEP WATER FISHING

Summer Photography



DISAPPOINTING RESULTS : HOW TO ESCAPE THEM.

FOR generations it has been said that photographers may learn more from their failures than from their successes; this may be the case, but it is cold comfort to beginners in photography, as failures to produce

or view work an amateur may often be heard to say that a view was to the eye really splendid but it failed to "come out" well in a snapshot. Why these complaints? Exposure and development may be correct, but the picture fails to give a good and pleasing rendering of a scene.

Ordinary Snapshots.

Let us say at once that we are dealing this week only with ordinary snapshots and not with colour work; we will also put aside all thoughts of panchromatic films and plates, colour screens or filters, and consider only the ordinary films as used by eleven of every dozen snapshot workers. The average amateur worker buys his roll films, snapshots anything that takes his fancy and hopes for a good result—but he, or she, does not always get it.

The common failures in picture making are due to insufficient care in lighting, and our ignorance of how colours "come out" in a black and white or a brown and white picture. There is far too much "chancing" being done, and the amateur would do well to bear in mind a few facts, and think a little before making an exposure.

Lighting.

Architectural exteriors such as churches, castles, houses, etc., need sunlight if the best photographs of them are wanted. "A dismal failure" is indeed dismal. It is a church porch, or parvis chamber, taken at the wrong



A DISMAL FAILURE.

perfect snapshots are disheartening. Even the most expert photographers sometimes have failures but, as may be expected, amateurs often have a good crop of them, as no one can be really sure of every exposure resulting in a perfect picture.

Bad Results.

We usually reproduce really good examples of photography in these pages, but this week we are giving three rather bad examples, as from them many useful lessons may be learned. They may be said to be examples of common failures, and it will be useful to know how to avoid them. Failure in each case is due to the wrong arrangement of subject or lighting, not to errors in exposing or developing.

In the matter of portraiture we often hear it said that a person never "takes well," or that a photographer "flatters" one. In landscape

Photography

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time. Sunlight was wanted not only to show up and emphasise the windows, doorway, and buttresses, but also to light up and "pick out" the branches and leaves of the tree on the right. A stronger light was wanted to brighten up the whole view and to give some shadows. Shadows are of the greatest importance when photographing buildings as they help to show their construction, and to snapshot a building when there is no sunlight upon it is to ask for an unsatisfactory result. The church porch as pictured here is "dead" and the tree an ugly black patch; had the sun been shining a far different and a very much better and brighter result would have been secured. It is a mistake to snapshot trees when there is no sunlight upon them.

Seaside Failures.

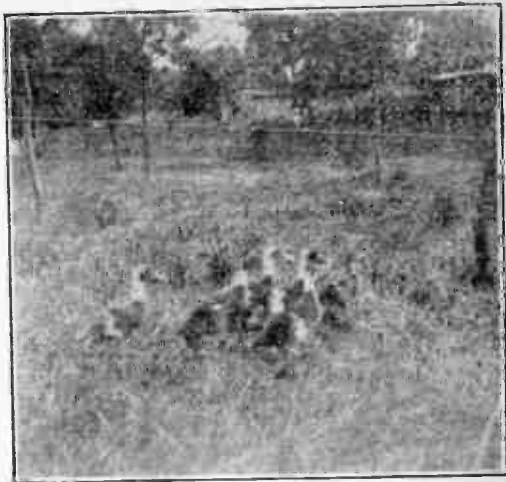
Snapshots of sea and sky, waves and rocks, etc., are often very disappointing, the camera failing to render the beauty of the scene.



A SEASIDE FAILURE.

"A seaside failure" here reproduced is a good example of a common failure. It is a view of Folkestone beach taken from the leas above, a subject which is photographed hundreds of times daily during the holiday season, but real successes are rare.

The trouble here is the blue colour of sea and sky. Blue usually "comes out" white in an ordinary snapshot, and when sea and sky are a beautiful blue, as they are on a glorious summer's day, they both come out white in a picture, and when this happens it is difficult to see where sea and sky meet. There is no dividing line, the horizon is lost, and the result is a failure. The failure is even greater when foliage in the foreground is included (as in the picture here reproduced), because the



PUZZLE: FIND SIX DUCKS.

contrast is too great, green foliage needing ten times more exposure than sea and sky. Unless the trees are very well lighted and some distance away it is almost impossible to include them successfully in a sea view.

Colour.

To be a really successful snapshot photographer one should know within a little how colours come out in a photograph, or rather how colours will be reproduced in monochrome (one colour).

"Puzzle: Find Six Ducks" is a failure for several reasons. To the eye the subject was six brown ducks in green grass. The grass photographed of the same tone as the brown ducks, the grass was also long. But green and brown photographed of practically the same tone (grey) and it is a very difficult matter to separate the ducks from the grass, as seen in the picture. To the eye the brown ducks (spotted with white) were plain enough even in long grass, but in the greyness of the picture they are a little difficult to find.

Sunlight would have made the picture of the ducks a little better, as the shadows cast by the ducks would have shown where they were. It was a sad mistake to snapshot brown and green objects together when there was no direct sunlight upon them, it was also a mistake to picture ducks in long grass.

Continued on page 342.

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OUR SUMMER COMPETITION.

∴ Many Useful Prizes. ∴



AS promised, we this week announce a Novel and Interesting Competition, specially arranged for readers of "Hobbies." The contest will be quite simple, and the many valuable and useful prizes to be won will be well worth trying for.

During the remainder of the summer months we shall reproduce photographs of famous cricketers, and at the end of the season select therefrom a number which competitors will be asked to glue or paste on wood, and cut out with a fretsaw as statuettes, the prizes to be awarded for the best cutting and neatness of work generally.

Popular Vote prizes will also be awarded. Altogether there will be £50 worth of prizes to be competed for.

There will be no limit to the number of entries a competitor may send in, nor any entrance fee. The only condition will be that of a definite order to your newsagent to supply you regularly with a copy of each issue of "Hobbies" containing the pictures, and the purchase of the necessary pieces of wood from Hobbies Ltd., their branches, or agents. As no limit will be placed on the number of entries, there will, of course, be no objection to ordering more than one copy per week, if desired.

So all you have to do now is to take "Hobbies" regularly; carefully preserve each picture in connection with the competition until the end of the season, and await our choice of subjects for making the statuettes. Our first picture (on this page) is of the famous Yorkshire cricketer—Sutcliffe.

The list of prizes, and the necessary coupons will be given later.



POSTAGE STAMPS. New Series. II.

THERE is something dignified and testifying to the skill of the line engraver in the work of Frederick Heath, who engraved the first adhesive postal stamps of Great Britain, issued in May, 1840. They were printed with an intense black ink, the quality of the work being noticeable in the earlier stamps. Then black ink of inferior quality was used, and it is the stamps of this period—that is the later months of the same year—that are chiefly met with. Then the plates—not hardened as they are now—began to show signs of wear, and the printing can be best described as grey or dull black. The watermark was a very simple small crown; quite different to the large and imposing crown of later years. The portrait of Queen Victoria, familiar to all people then on the earlier currency of her late Majesty, would be sufficient to denote the authenticity of the label, and even in the colonies and in the principal European countries, the origin of the letter as coming from Great Britain would be well known.

As will be seen later, the more advanced British Colonies soon adopted the use of postal labels, but most of them, not all, preferred a different portrait of the Queen.

The English 1d. black of 1840 had in its upper corners a Maltese cross, and in its lower letters which by their arrangement denoted their position on the plate from which the stamps were printed.

The stamps of this early period differ in their cancellation. The red and black Maltese cross cancels are the common ones, those in orange, yellow and violet being much more difficult to procure.

The distinction between the 2nd blue without lines and those with the usual later lines in white over and under the bust of the sovereign is a feature of note, in that the earlier ones without lines are worth three or four times more than the latter.

In 1854 perforating was introduced, and that prevented the need of cutting, and also made it easier for the user; the result has been an advantage to the collector, who gets a perfect specimen. The use of perforating machines soon spread, although imperforated stamps continued in use on the Continent of Europe, and indeed in many places elsewhere, for some years. Imperforated stamps issued under emergency conditions are still known, and very

many of the European post-war, and during the war, issues were imperforate, often sold unused cut and with irregular margins.

To return to the story of British stamps, the long continued series of red penny stamps, perforate, began in 1854. At first they were printed on paper watermarked with small crown, then on paper with large crown. In appearance these stamps are similar to the penny black with Maltese crosses in the angles. The series with which most collectors are familiar is that beginning in 1858 when letters were used in the four corners instead of crosses. In the lacing of the sides will be found the small plate numbers. Advanced collectors try to get together a plate all of one number. It is a difficult task, especially of some of the numbers, like plate 225, the last of the series. The first half-penny stamp—literally following its value, in being half size—was issued in 1879, its colour rose-red. Of these there are several scarce plate numbers, notably plate No. 9—a number worth searching for.

The first 1½d. stamp (issued in the days of "penny" postage) was of curious design, the Queen's bust being enclosed in a heart-shaped frame.

The issue of embossed stamps, imperforate, in 1847, was an innovation. They were imperforate, and are met with cut square, but more frequently the users cut round the octagonal stamp. Their values were 6d., 10d. and 1/-. The 10d. value is the scarcest. They are all watermarked "V.R." Collectors should aim at securing these—unused stamps are rare, but they can be had, lightly marked, and one or more of the varieties are not uncommonly found in old collections.

We now come to a really interesting group of stamps, all of one value—fourpence. They differ mainly in the garter watermark of which there are three distinct types. They were in use about two years and were all printed in shades of carmine and rose-carmine, and are to be had on blued and on white paper.

Note carefully the three varieties of garter watermarks varying in size. The two smaller are to be had on blued paper, and all of them in white. There are no letters in the corners of this issue, rosettes distinguishing them from the fourpence values of subsequent issues.

(TO BE CONTINUED).

SENDING FLOWERS by POST

WHEN sending choice blooms from your garden through the post, certain precautions are very necessary to ensure their arrival in a fresh and unbruised condition.

Choose flowers that are just in their prime, that is, before they are in full bloom, and cut them in the early morning, while the dew is still on them. If they are cut after exposure to the sun, or if they are "stale," they will shed their petals during trans-

Soak some cotton wool in water; then wring it out, and wrap a piece around each stalk. See

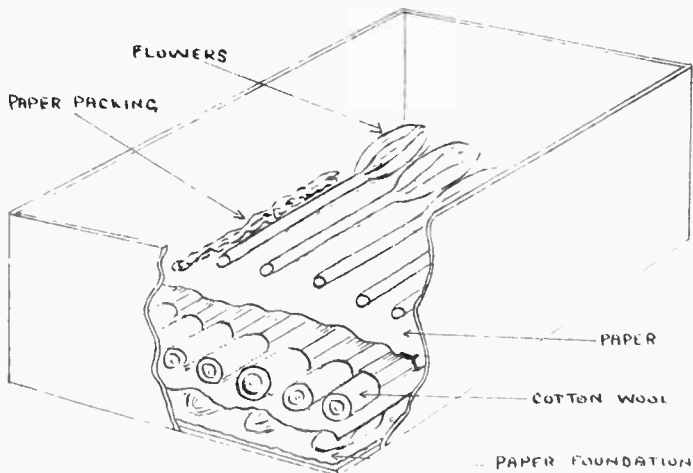
that the wool is not left too damp, or the flowers may get sprinkled on the journey, and have their beauty marred. If the wool is too dry, on the other hand, it will cling to the stems and act like blotting-paper.

Cut flowers carry best in a tin box. If the box has any sharp corners, however, tap them with a hammer to blunt them; otherwise it will not be accepted by the Post Office. A

stout wooden box is, of course, also suitable. A cardboard box, however, on account of its crushable character, should never be used for this purpose.

On the bottom of the box spread a damp sheet of thick brown paper. Then pack the

flowers one by one. To prevent crushing, separate each layer with white tissue paper. You will need quite a generous supply of this, because no spaces should be left in the box. Should any exist, pack them with tissue paper, so as to prevent movement of the flowers, and consequent damage.



The accompanying illustration shows the general arrangement above described, a part of the box and contents being shown cut away.

When all the flowers are in the box, put more tissue paper on the top, and over that a layer of moistened cotton wool.

Finally, cover the box with stiff brown paper, and remember to mark it "Fragile," or "Flowers with Care."—B.

SWIMMING—Continued.

The third important development of up-to-date swimming is that of regular breathing. In the old-style crawl a breath was only taken when it became absolutely necessary, and consequently there was much lung strain and rapid exhaustion. But every good swimmer now takes a comfortable new breath for each complete cycle of movements. In breast-stroke you must refill your lungs each time that your arms sweep round; in trudgeon and crawl you must inhale during the recovery of one arm and exhale during that of the other—and in the various methods of back swimming the same principles will be adhered to. This regular

breathing, at natural unstrained intervals, reduces the effects of exertion to the minimum. In many cases, of course, exhalation has to be performed beneath the water, but this need give little difficulty, if you remember to breathe out forcibly through nose and mouth and to inhale through the mouth.

In short, then, if you would bring your swimming up-to-date and in line with the most modern developments, I suggest that you overhaul your strokes and give particular attention to these four all-important things—recovery, relaxation, planing, and well-timed breathing.—S.G.H.

Recommend "Hobbies" to your Friends.

The Real Thing

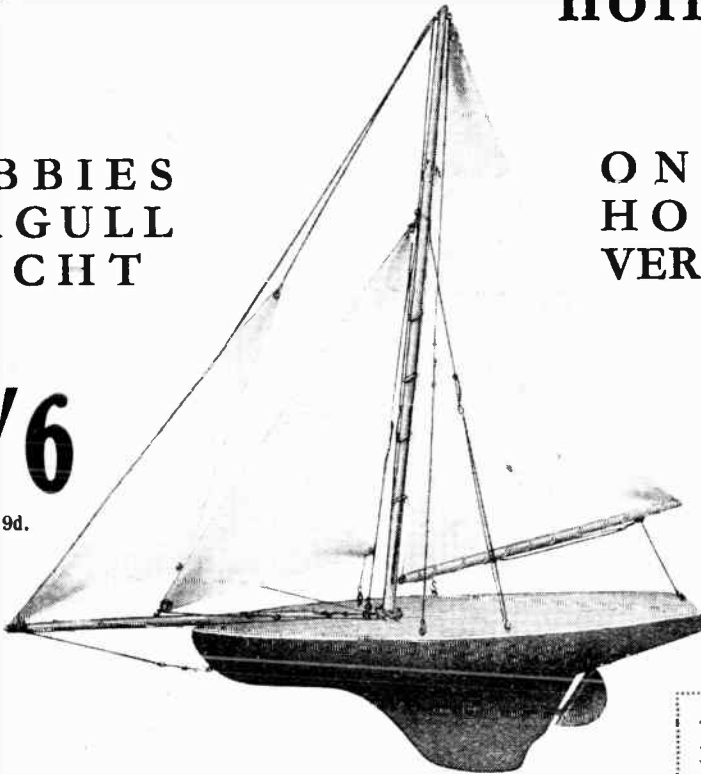
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HOBBIES
SEAGULL
YACHT

ONE OF
HOBBIES
VERY BEST

17'6

POST 9d.



23in. DECK
5½in. BEAM
23in. MAST

THERE IS ALSO ANOTHER SEAGULL WITH THE SAME HULL, BUT FITTED WITH MAINSAIL AND FORESAIL OF DIFFERENT RIG. THIS BOAT IS 12/6, OR 13/3 BY POST.

Built by practical sailing people, and following the present popular type of Bermuda rigging such as found in the six-metre class. The sails are easily manipulated for any wind, and the whole rigging is collapsible. The hull is hollow and beautifully balanced; it is finished in two colours of waterproof paint, and is fitted with weighted keel and running rudder. Sails are securely lashed

in metal eyelets so the canvas is not torn. The deck fittings are of brass with brass runners for the lines. The mast is held upright by a metal deck support, and strong strouds to the hull sides. The canvas can be close-hauled or let all out for any wind, so that the boat can be handled just the same as a full sized yacht. When full rigged the boat is 2ft. 6ins. long and 2ft. 5½ins. high.

ASK FOR THE SEAGULL

IF YOUR USUAL STORES OR TOYSHOP HAS NOT ONE IN STOCK GO TO ANY HOBBIES BRANCH OR SEND POSTAL ORDER FOR ONE TO HOBBIES LTD., DEREHAM, NORFOLK.



NOW is the time to plant out Antirrhinums. The garden varieties are innumerable, the colours ranging from pure white to the deepest maroon and brightest yellow, and there are also many fine striped forms. The Antirrhinum, or Snapdragon, grows from 6 to 24 ins. high, and is perhaps the most popular of bedding plants.

As soon as Aster seedlings have become large enough to handle easily they may be transplanted to their permanent quarters. The Michaelmas Daisy will flourish in almost any kind of garden soil provided they have plenty of air and light. The roots have a spreading habit, and it is not as a rule a case of careful propagation, but of chopping up the clumps when they become too dense and threaten to choke everything else in the mixed flower border. Michaelmas Daisies may be grown to great effect in clumps in a special portion of the garden as distinct from being placed in a mixed border. By adopting this method of growing, the merits of each variety may be determined, and massed effects are always to be admired where space is available. Finer and more highly coloured flowers have been produced in recent years, and plants themselves seem to have improved in vigour and freedom of blossom.

Too much emphasis cannot be attached to keeping the soil in which roses are grown in good condition. In dry seasons, and especially in light soil, it is important to conserve moisture. Evaporation may be retarded and cracking and baking of the soil prevented if a good mulching of decayed cow manure, or well rotted leaves, is applied. In the absence of a good mulching of manure loose surface soil to a depth of an inch or two will check excessive evaporation. Care should at all times be exercised in applying liquid manures, and during hot dry seasons it would be injurious to the plants if they were permitted to absorb manurial applications too greedily. A good soaking should first be given with clear water so that the roots absorb enough to fill the tissues of the plants, and when the liquid manure is given it is taken up only in small and beneficial quantities. Good liquid manure may be made by mixing horse or cow manure and soot made up in a tub or tank, and diluted with water.

Buds should be thinned out where necessary.

Keep a sharp look-out for caterpillars, the only sure remedy for keeping these down being to pick them off and kill them. The Green fly is often troublesome at this time of the year, and a syringing with warm water in which a little soft soap and petroleum is added should be given.

OUR PHOTO STUDENTS' CIRCLE.—*Continued.*

The Remedy.

Most of the little troubles we have detailed and illustrated may be prevented by the use of a piece of blue glass. The blue glass is not for the camera but for looking through; years ago photographic dealers sold blue spectacles, but any piece of blue glass will serve. It should be carried in the pocket and the view it is desired to snapshot looked at through the blue glass.

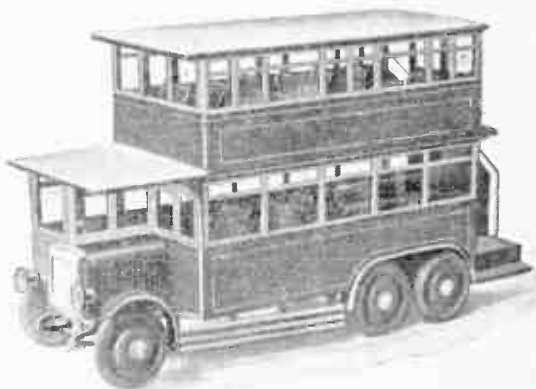
The blue glass "kills" most of the colours in a view, reduces the scene to monochrome (one colour—blue), and we can see better how a view will come out in an ordinary snapshot. It is light and shade, also contrasts, that count and help to make a pleasing photograph and these can be seen through the blue glass very easily.

If when looking through the blue glass the scene appears to be "dead" a photograph of it is not likely to be very satisfactory, but if the view in its blueness is bright, contrasty and "pretty," and the various objects can be seen clearly because of good light and shade, the photograph should be a good one either in black and white or of a brown tone. In other words a view seen through blue glass is as the camera sees it, the blue killing all the colour the camera fails to record.

Therefore a piece of blue glass is one of the handiest things a beginner in snapshot work can carry as it will save many disappointments. If the scene does not look well in its blueness (through the glass) do not expect a good result in a snapshot.

Have you tried making These FRETWORK MODELS?

As a change from fretwork itself why not make up some of these fine models? All the necessary parts are given in full on the design sheets, and the patterns can be cut out with the handframe. These four designs are always popular, and quite inexpensive to build.



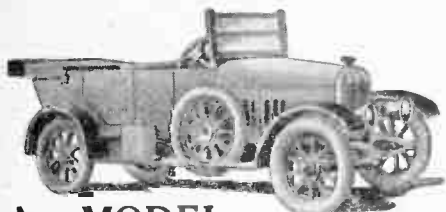
A SIX-WHEELED BUS

21½ ins. long. 12½ ins. high.

Design No. 162 Special. Price 9d. Postage 1d.

FRETWOOD.—For this design we supply a parcel of mahogany, including sufficient round rod for axles, etc., 12 6; post free 13 6.
FITTINGS.—Two Wood Lamps and Brass Supports, four Brass Hand Rails; six Dunlop Rubber Tyres; set of 12 pieces of Glass. 18 in. Brass Polished Wire for Stairs Hand Rail and six Turned Wood Caps for Wheels. Complete set, 4/6; post free 4/9.

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Length 14 ins. Width 5 ins.

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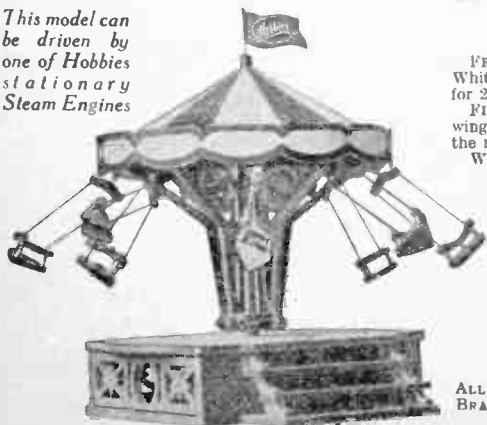
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FRETWOOD.—Satin Walnut, steering gear, and turned wood lamps, all parts in the sizes and thicknesses recommended, 1/9; Post Free 2/3.

FITTINGS.—Five Rubber Tyres, Strip Copper, Brass Rod and Transparent Wind Screen, 3/6; Post Free 3/9.

Wood, Design, and Fittings, 6/6 post free.

This model can be driven by one of Hobbies stationary Steam Engines



A MODEL AEROPLANE

Wing Span 18 ins. 5½ ins. high.

Design No. 111 Special. Price 9d. Postage 1d.

FRETWOOD.—For this splendid model we supply a parcel of Whitewood cut to the sizes required and in the correct thickness for 2 6; or post free 3/-.

FITTINGS.—Red, White and Blue circles and strips for fuselage, wings and rudder; Brass Eyes, Wire, Hinges, Special Fittings, and the necessary small screws. Price 2 9 or 3/- post free.

Wood, Design and Fittings, 6/6 post free.

MODEL CHAIROPLANE

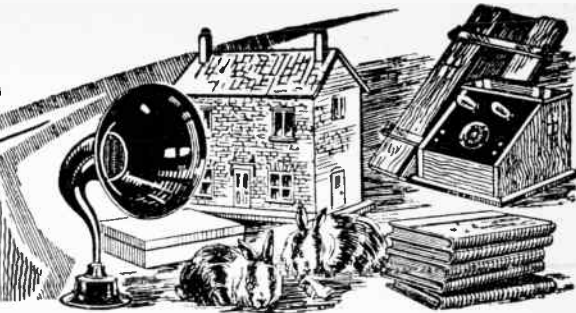
10½ ins. high. Design 1635. Price 4d. Postage 1d.

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FITTINGS.—A set of metal parts to make a gear box and drive for coupling to a stationary steam engine, 2/9. Hooks and eyes, 3d. Coloured top and edging, with Union Jack, 3d. Postage 3d. extra.

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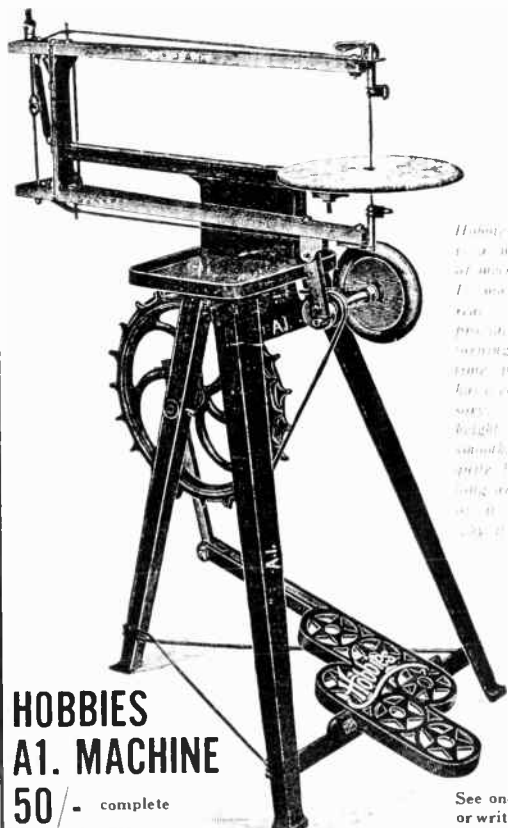
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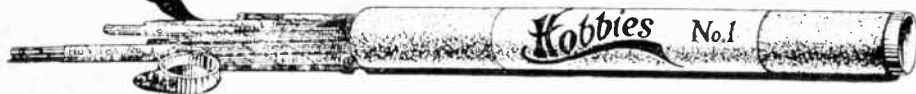
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