

HOBBIES WEEKLY

IN THIS ISSUE

	Page
Kitchen Draining Board	49
Treat Your Furniture With Care	50
Ornamental Wood Carving	51
Never Too Old To Learn	52
Radio Transformers	53
Make a Weaving Loom	54
Attractive Letter Rack	55
Patterns for Musical Box	56
Useful Domestic Recipes	58
Roving for October Perch	60
Junior Jigsaw Puzzle	63

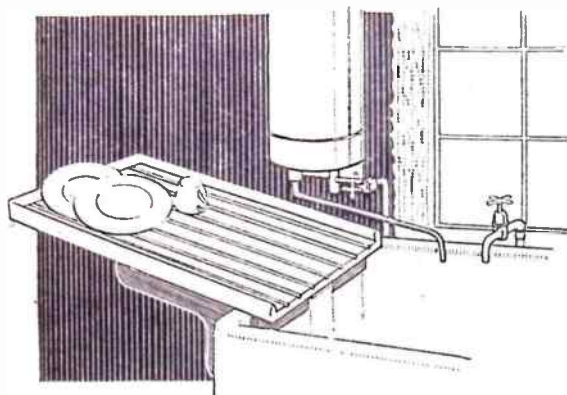


OCTOBER 17th 1956

VOL. 123

NUMBER 3181

Job for the home handyman - make this



KITCHEN DRAINING BOARD

THE handyman can make a smart new draining board with a minimum of trouble and expense if the instructions here are carefully followed. As you will see from the diagrams the board is intended to fit over the end of an ordinary deep domestic sink.

Naturally, the fitting depends somewhat upon the position and size of the sink, but the method shown will, no doubt, suit most kitchens. The board is held in the correct position by the ledges (E) and the rails (B). If, there is a cabinet at the side of the sink, then the board could be rested on this and possibly up to the correct slope raised by a rail screwed to the top of the cabinet.

The main piece consists of sycamore

or elm and measures 24ins. long and $\frac{1}{2}$ in. thick. The width will depend upon the size of the sink, remembering that the finished article will fit just inside, as shown in the illustration.

Allow for slope

The diagram in Fig. 1 shows a side view of the completed assembly. Some of the parts are lettered in conjunction with other diagrams and it should be easy to distinguish between the various pieces.

The board should slope enough to drain off the water, but not enough to allow the crockery to slide into the sink. About $1\frac{1}{2}$ ins. at the extreme end will give a good working position.

The board can be left plain or may be grooved as shown in Fig. 2. Work the grooves with a gouge and glasspaper them smooth. On the underside of the board make a drip groove as shown in Fig. 3. This will prevent the water running back along the underside and will ensure that it drips off into the sink.

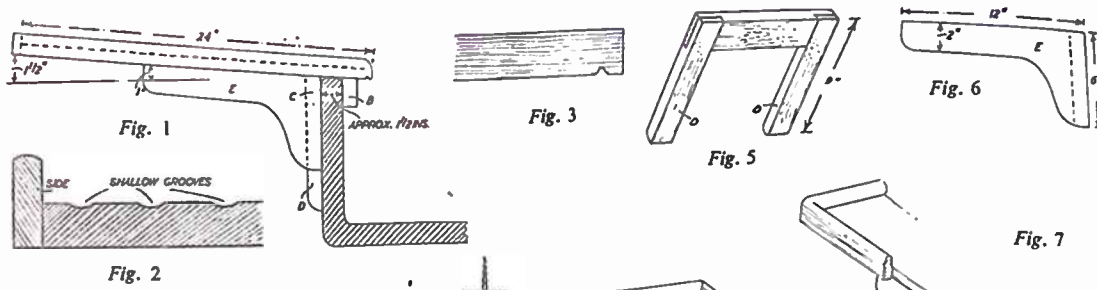
Pieces of $1\frac{1}{2}$ ins. by $\frac{1}{2}$ in. wood are mitred or butted round three sides of the board. Fig. 4 shows a broken away view of the board with the edges mitred and nicely rounded. The next step is to make up the framework (C) and (D), and the two ledges (E). The framework, as seen in Fig. 5, is halved together and should be made from 1in. by 2ins. material. The shelf is cut to the approxi-

All correspondence should be addressed to The Editor, Hobbies Weekly, Dereham, Norfolk

For Modellers, Fretworkers
and Home Craftsmen

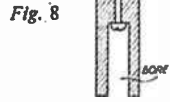
4½^D

PAGE 49



mate dimensions shown in Fig. 6 from 3/4 in. material, and is screwed to the side of the framework. Total overall width should equal the width of the board.

As indicated in Fig. 7 the two rails (B) are screwed to the underside of the board, giving enough clearance between them and the framework to allow the completed board to slip into position. Rails are cut from 2 ins. by 1 in. wood and should fit in the sink as indicated in the illustration. All parts can be fixed from the underside by first boring and then screwing as shown in the detail Fig. 8.



It is a good policy to use waterproof glue when assembling, since this will prevent water seeping into the joints. Brass screws must be used in preference to iron because the latter will quickly rust.

Clean up thoroughly with glasspaper and apply olive oil to the draining board itself. The rest may be varnished or painted with enamel according to taste. (M.h.)

Treat your Furniture with care

FURNITURE will always show its appreciation of regular attention, and the careful user will reap a sure reward. If the right tool is used for each particular task, the work will be made easier, and the result more superior.

For dusting legs, a split duster is the best. For every day dusting a soft flannel should be closely held in the hand to avoid scattering dust from one place to another. It can always be well shaken out at the right moment in the appropriate place, and washed as occasion demands. It is well to remember that a dirty duster can very easily scratch wood.

For general dusting, particularly in places where dust contains grit which can gradually work into the grain of the wood if not completely removed, the soft brush attachment on a vacuum cleaner is excellent.

Sometimes it becomes necessary to remove old wax and to repolish. When this happens a cellulose sponge is fine for such a job and a lather made from mild soap and lukewarm water is all you will require. The furniture can then be well washed to remove all the sticky film of dirt and to prepare the surface for the new wax or polish.

After washing a small portion, rinse it with another cloth wrung out in clear water, afterwards drying with a soft absorbent cloth. This process should be repeated on another part, making sure

that the start is made within the edges of the clean area to prevent streaking.

To achieve a soft sheen a liquid or paste wax should be used on the clean surface — not a self-polishing wax. A soft cloth should be utilized and the wax should be applied very sparingly.

It is desirable, if at all possible, to use furniture wax of a colour which will match the wood concerned, as this gives a much finer-looking finish.

After leaving the wax to dry for about a quarter of an hour, buff it with a clean cloth until the wood really shines. Always rub with the grain of the wood. An excellent buffer can be made from a piece of lamb's wool.

There are many brands of furniture polish, but whatever kind is used, the surface must be clean and free from dust before it is polished, and plenty of 'elbow grease' will give the best results.

It should not be necessary to apply polish more than three times yearly, and when it must be used, it should be applied lightly and rubbed with the grain of the wood.

Stains from alcohol provide a problem in some households, but if a stain has not penetrated the wood, the finish can sometimes be restored with a paste of cigar ashes and castor oil. This paste should be rubbed over the stain — with the grain of the wood — and then a clean cloth should be used to effect a polish.

Small scratches can often be concealed with a special polish for the purpose but if a scratch has gone deeply into the wood, it is better to apply a matching oil stain with a fine brush. When the oil stain has dried, it can be covered with clear shellac. As several coats of shellac may be required to fill up the scratch, remember to wait for each coat to dry thoroughly before applying the next.

Heat marks are some of the most frequent accidents to wood furniture, and give an unsightly appearance to the damaged piece.

Where it has occurred on a varnish finish, apply spirits of camphor; let it thoroughly dry, and then polish. When the heat marks appear on a lacquer finish, however, a paste of linseed oil and rottenstone, rubbed with the grain, will remove them.

The ideal plan, of course, is to avoid getting heat marks on the furniture. This is especially applicable in the case of tables. Always ensure that really hot plates and dishes are stood on substantial mats or protectors. The cork type maintains great popularity for this purpose nowadays.

Flower pots can damage a polished surface very severely, so these are best kept in other places than on a polished wood surface. Prevention is better than cure.

(E.M.B.)

A rewarding craft

ORNAMENTAL WOOD CARVING

WOOD carving is an ancient and universal craft. It has produced countless works of rare merit and its achievements are shared by many nations and peoples.

The ability to carve seems to be common to all peoples. The African negro has produced many works to be found in European museums, although they are mostly figures in the round. The Red Indian is noted for his totem pole carvings, while the Eskimo has carved some fine work in bone and ivory.

For pure wood carving the New Zealand Maoris are second to none. Their decorated canoe prows and ornamented wooden chests are unforgettable examples of skill in carving and design.

Nearer home we may mention the carved wood doors of the Church of S. Sabina in Rome. These represent scenes from the Bible, carved in low relief panels and separated by bands of pattern. It is magnificent work and the reader should try to see a reproduction of it.

Museums and cathedrals will also furnish examples of wood carving to study. One cannot pretend to equal the

ment various objects in such a way as to raise their value considerably, and make them objects of worth. Caskets or trinket boxes, photo frames, wall plaques of different kinds, and so on, are all subjects for the decorative wood carver's art. Those who are ambitious, and are prepared to give the time, can devote themselves to the monumental task of producing a carved chest, or even attempt the ornamentation of furniture.

Clock cases also provide a rewarding field for this kind of craft.

Sharp cutting tool

In carving, the primary necessity is a really sharp cutting tool. A narrow pointed knife is the most useful tool. There are various craft tools on the market which would be ideal. These are often advertised, and some of them are relatively expensive. The Swann-Morton craft tool, with its two interchangeable blades, however, is not expensive at 2/6. Ordinary lino-craft tools are not to be despised, and can do some good work, so long as they remain sharp.

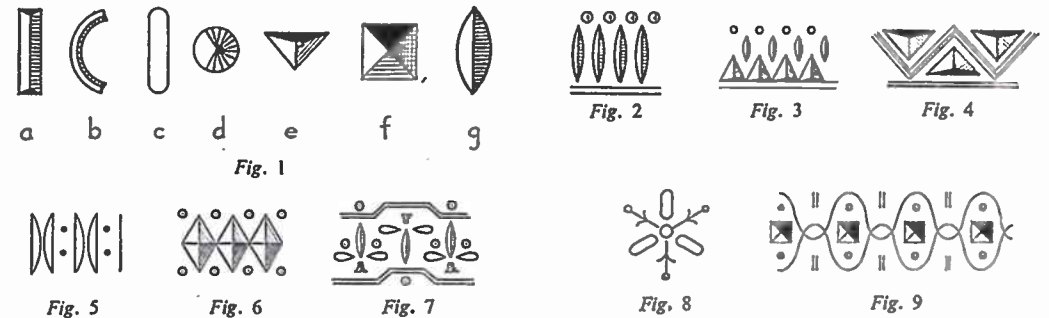
Besides the ordinary knife forms, gouge tools, to cut rounded hollows,

are useful, while Vee-shaped tools in some instances can be time saving.

For cutting long straight incisions, a metal ruler or straight-edge, along which to run and guide the knife, will be found of great advantage.

Experimenting with various woods will soon show the reader which are to be preferred as far as ease of handling is concerned. Naturally, soft woods are easier to cut, but this is not the only thing to consider. The wearing quality of the wood, and the colour and texture and grain in relation to the object being decorated, must be considered. What would be suitable for one object might not be so for another. In any case, whatever the wood, it should be free from hard knotty parts which make cutting difficult.

When preparing the wood, it is important to see that it is glasspapered perfectly smooth. After that, having decided on the nature of the design necessary for the decoration of the object, there comes the task of transferring it to the wood. It is advisable first to make out the drawing of the design on to paper to the exact dimensions of the object to be decorated.



achievements of such work, but it can inspire us to attempt some simple wood carving, and experience the joy of creation, however humble it may be.

Some of the work we have mentioned is in the round and some in relief. Here, however, we deal only with simple intaglio carving as this will be more within the ability of the ordinary reader. Relief carving consists of cutting away the ground and leaving the figure or motif, raised up. This is not easy. Intaglio is the reverse — the figure or motif is cut into the wood surface to the required depth. The technique, obviously, is much easier.

With a little patience and practice, it is possible with simple designs to orna-

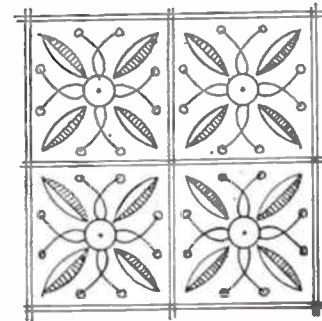


Fig. 10

Starting from the rough, one should work up to a complete precise drawing of the design. This should be transferred by pencilling the back of the design and tracing it through with a sharp-pointed pencil, or carbon paper might be used.

The drawing, while tracing, should be held firm and prevented from slipping by using gum paper or cellulose tape to hold it down. An accurate sharply defined drawing is a great advantage for the cutting process.

Before engaging on an actual piece of work it is best to practise different cuts on a spare piece of wood, until one has acquired a little experience and skill. At first your attempts may not be very promising, but a little perseverance will

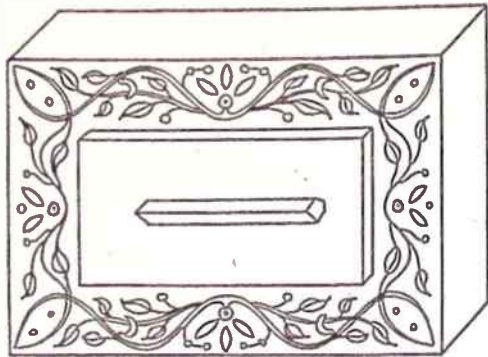


Fig. 11

soon show dividends, and cutting will become fairly dexterous with time.

Fig. 1 shows some basic cuts to try out. All designs will be found to use these basic cuts, or variations of them, so the sooner one can execute them skillfully, the better.

At (a) we have a Vee-shaped trough cut, used for lines or bars in a design. This could be executed with a Vee-shaped tool, or with a knife. The latter is more accurate for straight line work. One can either cut with the knife slanted along each side of the line, or first cut vertically down the centre of the line and then cut the sides. This latter method is recommended with broad lines. Finally, the line is completed by cutting the ends of the line and so freeing the cut out wood. If the cuts have not been made deep enough or correctly enough, then a little cleaning up will be necessary with the knife.

Gouge cut

At (b) in Fig. 1 a curved line is shown, the same technique as above being used to produce it. At (c) we have a gouge-cut to make a trough with a rounded bottom. Straight and curved gouge cuts of varying widths should be practised.

At (d) a circular conical cut is shown which will be found very useful in putting interest in a design. Several of these of different sizes can lend considerable sparkle to a design. The cut is easily made by holding the knife vertically on the wood and rotating it upon the point where we want the centre of the conical cut to be.

The cut at (e) needs little explanation, as it is, obviously, a triangular cut made with slanting blade. At (f) we have a cut which is best made by first cutting diagonals with a vertical blade (most deeply at the centre), and then cutting the four sides with slanted blade.

The cut shown at (g) is easily executed and is a very useful one. It is a leaf or petal form and can be used frequently. Again, it can be cut either by a slanted blade on each side, or by a central cut with a vertical blade first and then followed by side cuts. The latter way

trinket box could have its appearance enhanced by wood carving. Even a decorative band confined only to the outer border of the lid, as shown in the drawing, can make a big difference. The carving could be executed first on the lid panel and the raised portion of the top (on which the handle sits) could be fixed on by glue afterwards.

A darker tone

The effect of the wood carving, whatever the work one is engaged on, can be enhanced by making the surface of the wood darker in tone than the cut-out portions. This can be attained by carefully dragging a flat pad of cotton-wool (impregnated with wood stain) over the surface of the wood, leaving untouched the cut-out portions. Alternatively, a roller could be used in the same manner of lino-cut printing, using a semi-transparent ink composed, perhaps, of some brownish printing ink mixed with clear varnish. When dry, the whole of the decorated object could be waxed or varnished.

The carved out portions of the design stand out light against the dark surface of the wood and the decorative form is consequently emphasized.

(A.F.)

is advisable for broad forms of this cut.

Figs. 2 to 9 show examples of how the simple cuts already described can be combined to produce patterns that have interest and charm. Simple though these basic cuts are in themselves, it can be seen that complex patterns could be built up from them, if one's inventiveness is allowed free rein.

Fig. 10 shows a diaper type of all-over pattern, made from simple cuts, which can be very effective.

Fig. 11 illustrates how a casket or

'Never too old to learn'



MR. JOSEPH GRINELL'S family are Newsagents in Wolverhampton. As he frankly confesses, he knew nothing about fretwork and cared even less, until one day last year he casually picked up and glanced through a copy of *Hobbies Weekly*, ordered for a customer, and which happened to be lying on the shop counter. His attention was held by the picture of one of Hobbies Galleon models, and, now interested, he read the instructions for making it.

That was the beginning of a new hobby for Mr. Grinell. Not only did he

buy a fretwork outfit and make that Galleon but he became so keen that he bought a Hobbies A.1 machine, became a regular reader of *Hobbies Weekly* and is now spending enjoyable leisure hours turning out Hobbies models.

An idle cursory glance has developed within a few months into an ardent enthusiasm. As our illustration shows, this new hobby is bearing attractive fruit.

To quote Mr. Grinell's own words, 'I had never handled a fretsaw in my life before last year, and I am forty-eight years old. Never too old to learn are we'.

Information for enthusiasts

RADIO TRANSFORMERS

TRANSFORMERS of several different types are used in radio receivers and amplifiers, and for coupling microphones and loudspeakers. Fitting the wrong type can cause very poor results, so that a knowledge of the function of such components is helpful. An understanding of the requirements for various circuit positions will also enable ex-service or other transformers, already to hand, to be brought into useful service in some cases.

A typical transformer, with the symbol used for it, appears in Fig. 1. It consists of two or more windings on a

core, and 3,000 turns on its primary, and 3,000 turns on its secondary. Or there may be fewer turns on the secondary than on the primary, giving a step-down ratio, which is necessary occasionally.

The transformers used in a receiver or amplifier may be divided into three groups — input transformers; inter-stage (or inter-valve) transformers; and output transformers. (Some mains sets will also have a mains power transformer, but as this is for a different purpose, it is not included here).

Input Transformers

These are used with an amplifier to couple a pick-up or microphone, usually the latter. Fig. 2 shows a typical microphone input circuit.

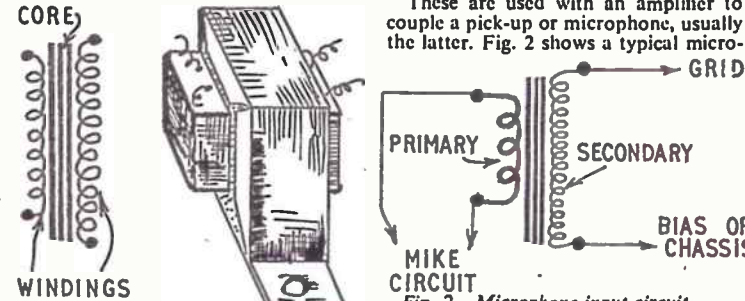


Fig. 1—Symbol and typical transformer.

Fig. 2—Microphone input circuit.

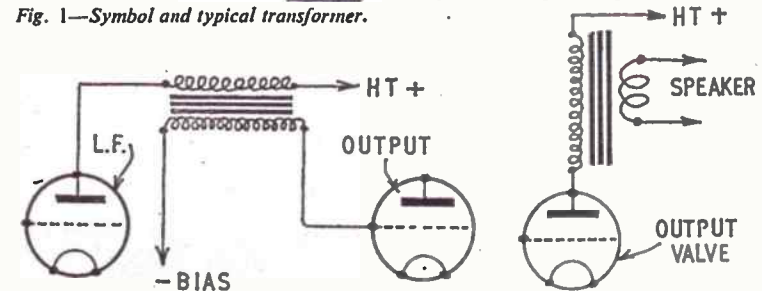


Fig. 3—Intervalve coupling transformer.

Fig. 4—Output transformer.

bobbin, with a metal core made up from thin stampings. The component shown has wire connections for the windings, but some transformers of similar type have soldering tags. Again, others may be totally enclosed in a metal or insulated case, with projecting tags or terminals. These factors have nothing whatever to do with the actual characteristics of the transformer.

The winding into which the signal is fed is the primary. The second winding, which drives a valve or speaker in most circuits, is the secondary. The transformer ratio (a very important factor) depends upon the number of turns on primary and secondary. For example, a 1:3 transformer might have 1,000 turns

on its primary, and 3,000 turns on its secondary. Or there may be fewer turns on the secondary than on the primary, giving a step-down ratio, which is necessary occasionally. The transformer fills two purposes. First, it steps up the volume very considerably; secondly, it enables a correct 'Impedance Match' to be obtained. The latter term is not difficult to understand. Here, the microphone will be of only a few ohms impedance, but the grid input circuit of the valve will be many thousands of ohms. Such 'mismatching' would be very inefficient. The transformer corrects this (which would arise if the mike were wired directly to the valve) since its primary is of low impedance, and its secondary of high impedance.

For the normal carbon microphone, a transformer with 50:1 or 100:1 step-up ratio is usual, and the mike cannot work

without it. Incidentally, such microphones also require a small dry battery of about 3-6 V included in one lead from primary to microphone.

With a moving-coil microphone, the transformer is also necessary, and results

By F. G. Rayer

will be very poor, indeed, without it. (This type of microphone does not need a battery). A low-impedance gram pick-up will also need a transformer, for proper reproduction. High-impedance pick-ups do not need a transformer, since they will already match the valve input impedance by themselves.

Inter-Stage Coupling

A transformer is often found between valves in a battery set, especially of older type, as it increases volume. With mains receivers and midget sets, however, resistance-capacity coupling is usually fitted, to save space and because further amplification is not really necessary.

When present, the transformer will usually be wired as in Fig. 3, the primary going from L.F. valve anode to H.T., and the secondary from bias circuit to the grid of the next valve. For this circuit position, a step-up ratio of about 1:3 is usual. A very high ratio cannot be used, since the primary would then have insufficient impedance for the low-frequency valve anode. The step-up provided by a ratio of around 1:3 or 1:5 is very useful, however, in boosting volume.

For proper results, it is essential the component be one manufactured for this purpose. Both primary and secondary will then have sufficient impedance—that is, have a very large number of turns, frequently as many as 5,000 on the primary, and 15,000 or more on the secondary. Without a large number of turns, the signal would be lost, instead of developing across the primary. For example, a transformer with 100 turns on primary and 300 on secondary, while still being a 1:3 step-up ratio, would actually cause a great reduction in signal strength. It will thus be seen that a proper intervalve type coupling transformer must *always* be used in this position.

Some very small transformers of this kind are wound with very thin wire, and known as 'Parafeed' transformers. With these, the primary is connected between L.F. valve anode and earth, a condenser

of about .05 μ F being included in the lead to anode. No actual direct current passes through the primary, when this is done, so that there is no danger of the very fine wire burning out.

Output Transformers

Every set and amplifier with a moving-coil speaker must have an output transformer, and proper results are only obtained when it is suitable for the valve and speaker. It is wired as shown in Fig. 4, primary going to output valve anode and H.T. circuit, and secondary to speaker. As the valve anode circuit has a high impedance, and the speaker a low impedance, a *step-down* transformer is necessary. It may appear strange that a step-down transformer greatly increases volume, but it will be remembered that correct impedance matching is necessary, and this accounts for the much better results.

As extension or other extra speakers are often used with radio sets and amplifiers, and an output transformer will be wanted with any home-con-

structed speaker set, it is worth while noting exactly how the correct ratio is found. All output valves have an 'Optimum Load'. That is, most suitable anode load impedance, in Ohms. This figure will always be found listed by the valve maker.

The impedance of speakers is also given by the maker, and is usually 2/3 ohms, or 15 ohms. The correct transformer ratio can now be found as follows:—Divide the valve optimum load by the speech coil impedance of the speaker. Extract the square root of the result, which will give the transformer ratio. Or, as a formula:—

$$\frac{\text{Optimum Load}}{\text{Speaker Impedance}} = (\text{Ratio})^2$$

An example will make this quite clear. Assume a 6V6 valve, with 5,000 ohms optimum load, and 3 ohm speaker.

$$\frac{5000}{3} = 1666.$$

$$(1666)^2 \text{ or } \sqrt{1666} = 40, \text{ approx.}$$

A 40:1 transformer is thus necessary. If the impedance of the valve is not known, it will usually be safe to employ a transformer of about 60:1 for miniature battery output valves; or a ratio of about 40:1 to 50:1 for mains pentodes of medium power; or a ratio of about 35:1 for large power pentodes or battery triodes, with a 2/3 ohm speaker. For a 15 ohm speaker, the ratios would need to be approximately 25:1, 18:1 and 14:1 respectively.

Some speaker transformers have numerous tappings, offering various ratios. With these, calculation can be avoided by trying the leads on each tapping in turn, and finally using that which gives greatest volume and clarity of reproduction. It is very important to wire any high-ratio transformer the correct way, or no signals at all may be heard. With transformers of lower ratio, such as inter-stage coupling transformers, wrong connections will usually cause weak signals and distortion, but some sound will generally be audible, even with reversed windings.

Keith John says

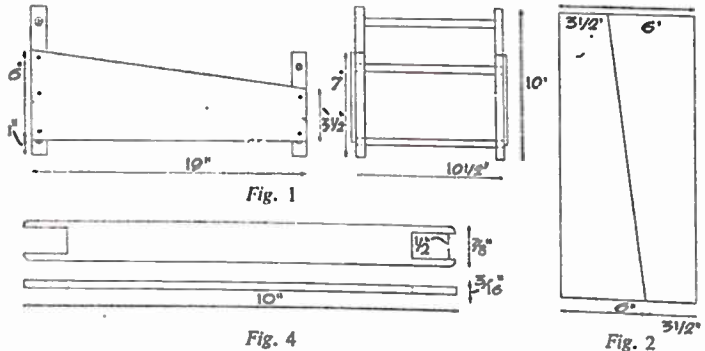
MAKE A WEAVING LOOM

NO special skill is required to make a loom on which many articles can be woven, and not the least attraction of the one described here is the small cost of construction. Even if all materials have to be purchased it can be made for three or four shillings.

7ins. long. These are for the four uprights for the two frames. In each upright bore a 1/4in. hole 1in. from each end. Take the four pieces of dowelling and glasspaper perfectly smooth. Glue round the end of each piece, glue the sides of each hole in the uprights, slip the round

Fig. 2. Plane up all the edges, and glasspaper the surfaces. To add the two sides to the two frames, fix with five screws in each piece of ply, as shown in Fig. 1, and the loom is now complete.

A heddle is necessary before weaving can commence and since this is rather an



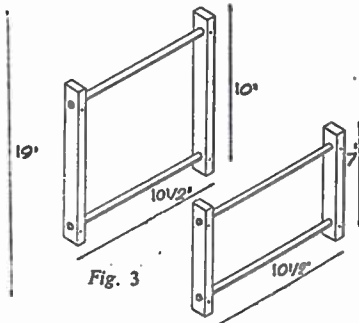
The cutting list is as follows:—

- 1 piece of hardwood (for shuttle) 10ins. by 1/2in. by 3/8in.
- 1 piece of softwood (for legs) 3ft. by 1in. by 1/2in.
- 1 piece of 6 mm. ply 19ins. by 9 1/2ins.
- 4 pieces 1/4in. dowelling, each 10 1/2ins. long.

From the 3ft. length of softwood, saw off two pieces 10ins. long and two pieces

rod into place and secure with a 1in. panel pin through the edge of the upright. Wipe off any surplus glue and when all joints have set hard, plane off any projecting ends, remove all sharp edges and glasspaper down to a smooth finish. Fig. 3 shows the two completed frames.

The piece of plywood should be marked off and cut in two as detailed in

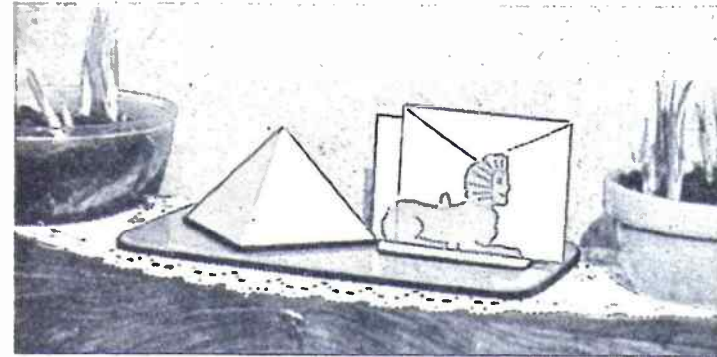


intricate piece and not satisfactorily made in wood, it is recommended that this be bought from any craft shop. Sizes of heddle vary, of course, but a 9in or 10in. heddle is suitable for this loom.

The shuttle is best made from a close-grained hardwood, such as beech. For this, Fig. 4 is self-explanatory and the only point to emphasize is that all edges should be well rounded and all surfaces glasspapered down to a very smooth finish to avoid the wool snagging on any splinters.

An Egyptian Theme

ATTRACTIVE LETTER RACK



LETTERS are often put into odd places pending attention. These include behind mirrors and clocks, under mats on the sideboard or in a drawer with odds and ends. Often they get mislaid and at the best they create an eyesore if they are not properly 'organized'.

Here then is an easily made letter rack which also serves the purpose of being an attractive ornament. Choice of materials is left to the craftworker but wood and cardboard, Perspex and cardboard, or wood alone (finally polished or veneered) are all good combinations.

The Pyramid

In the original the pyramid was made from stout cardboard and was given two even coats of light orange poster paint. Fig. 2 shows how it was laid out, directly on the card, previous to folding. The four triangles all had sides 4ins. long. With the aid of a ruler and compasses set at 4ins. this was simple.

A base line was drawn 4ins. long. The compass point was placed at each end of this in turn and arcs were drawn so that they intersected above the line. Each end of the base line was joined up to the point of intersection. Using one side of

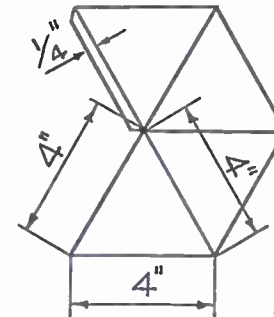


Fig. 2

larger base of mid-green Perspex 1/4in. thick as shown in Fig. 1. Feet of black Perspex were added, filed and polished.

Ink markings

The two Sphinxes were made from 1/4in. thick clear orange Perspex and mounted on a base of flesh-coloured

By Gordon Allen

Perspex. Their shapes were drawn on to gummed paper, cut out, and stuck on the Perspex. When they had been fretted out, the paper was washed off with warm soapy water.

The markings such as eyes, claws, etc. (see Fig. 3) were heavily scratched on the surfaces using a metal scriber and then

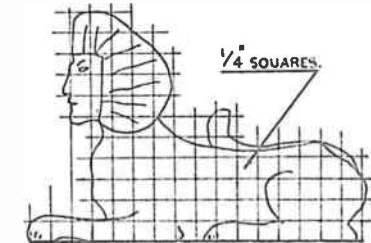


Fig. 3

inked in with Indian ink, using an ordinary pen.

Apart from the base, scrap pieces of Perspex and card were used throughout.

Continued from page 58

Useful Recipes

over the furniture, replenishing as you go along. Then polish with a soft cloth.

Carved, turned or other intricately worked wood furniture which has grown dull cannot easily be toned up with the former preparation. A brushing polish is needed. To make one, pour 1/2 pint of methylated spirit into a dry bottle. Add 3 ounces of shellac and 1 ounce of rosin. A screw-top bottle is advised, since a cork may set fast. Let the mixture stand, with occasional shaking, until the solids have dissolved.

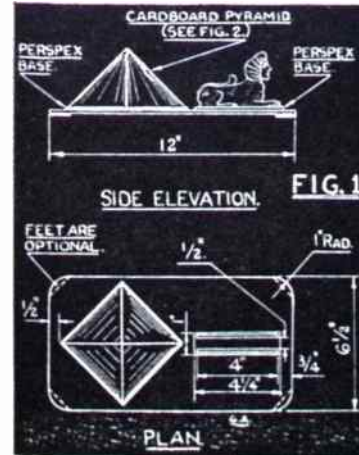
Brush out the crevices of the wood and then apply a thin coat of the reviver with a fine hair brush. Other coats may be given, but let each harden thoroughly before applying another. Wash the brush, after use, with methylated spirit.

the triangle thus formed a similar procedure was followed until the required development resulted. The fixing tag along the free edge of the last triangle was then drawn.

The shape was cut out, the lines scored as indicated, and the pyramid formed by bending along the scored lines. The fixing tag goes on the inside of the pyramid and quick-drying glue was used to hold it in place. In order to keep the unit square at its base it was glued to a piece of card 4ins. square. It was best to make the latter 1/4in. bigger all round at first and then to trim down to the base of the pyramid.

When dry, the unit was cemented to a square piece of black Perspex 1/4in. thick (with edges polished) using Perspex cement.

After the two coats of poster paint had dried, the Perspex was cemented to a

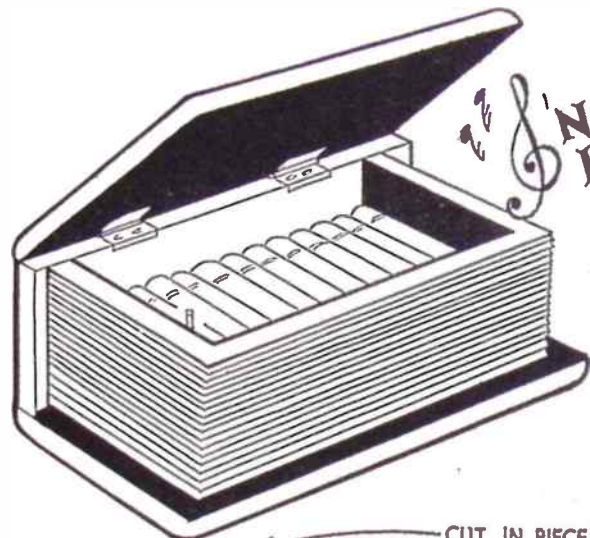




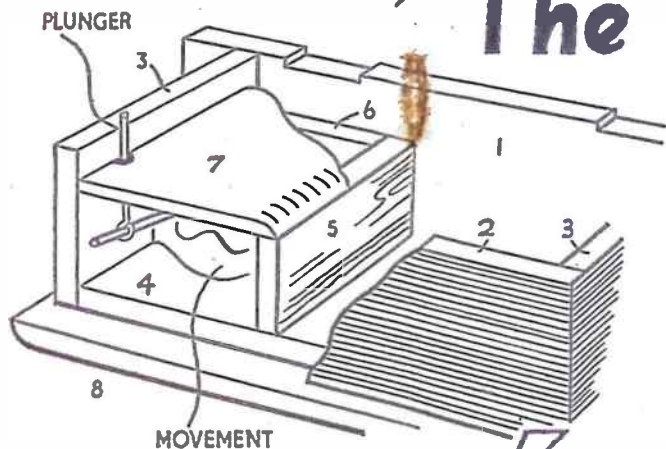
FRETWORK PATTERN

MUSICAL BOX

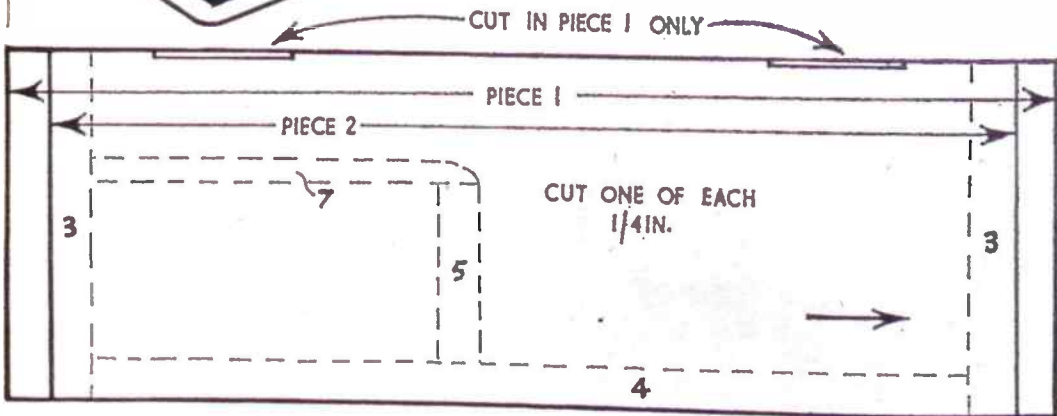
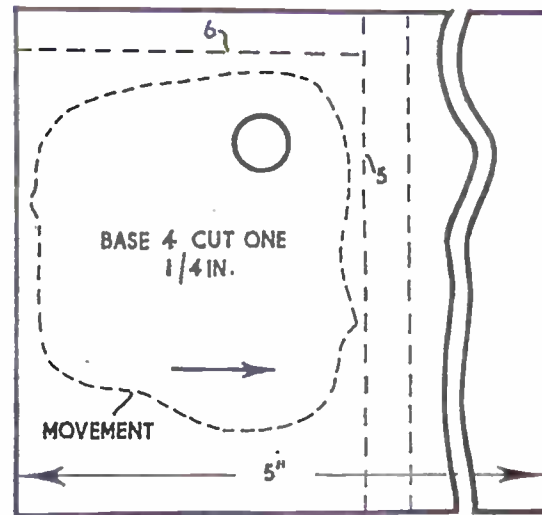
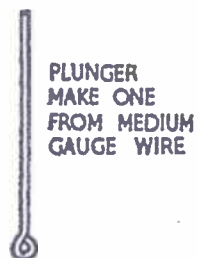
The Book



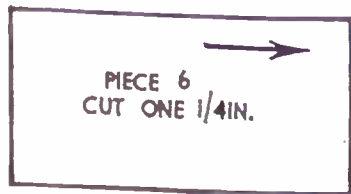
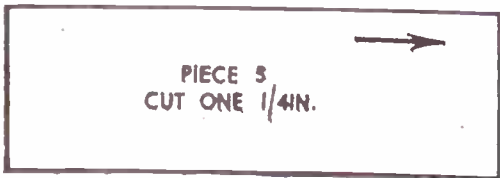
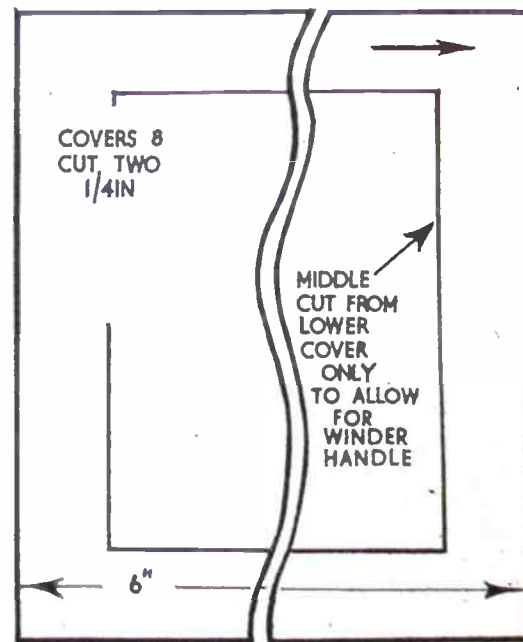
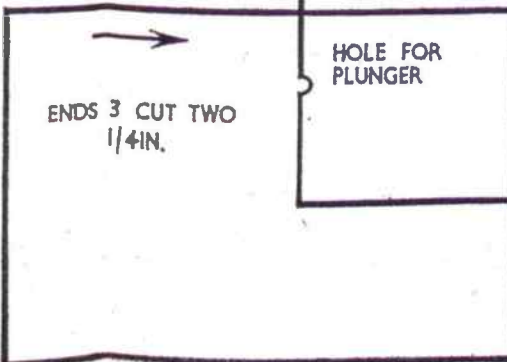
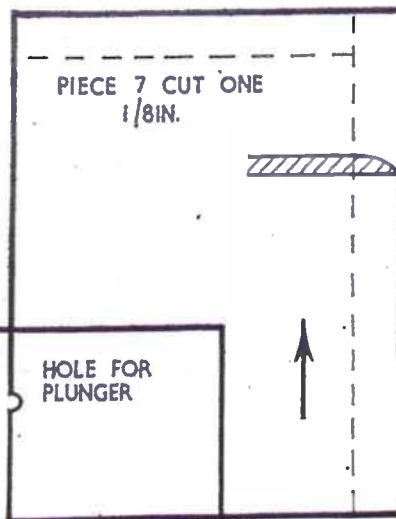
A NOVEL IDEA



WOOD REQUIRED
ONE Q4 PANEL.
ONE G4 PANEL.
ONE G2 PANEL.



GROOVE TO REPRESENT PAGES



With Rod and Line

ROVING FOR OCTOBER PERCH

OCTOBER is one of the best months for perch fishing. By this month the perch are in excellent condition and provide very nice sport for the young angler. The days are pleasant, serene and mellow, and a week-end with the rod and line is seldom more enjoyable than now.

The beginner — and the veteran angler — owe a debt to this lovely fish, for it is a ready biter, always eager to sample a bait. Moreover, it is a tasty fish to take home — equal to sole or haddock. Again, perch often attain a nice size, specimens up to 4lbs. and 5lbs. are not rare, and are recorded during most seasons. A perch of 1lb. may be considered a good fish.

These fish with the hog-backed shape, dark stripes on a greenish body, and bright red-tipped fins, are handsome to look at and well worth fishing for.

By A. Sharp

Their haunts include rivers, canals, lakes, ponds and gravel pits. They like sandy or clay bottoms, and prefer to lurk by submerged roots and old timbers. They are gregarious and swim in shoals. Where one is found, there are others. Many kinds of bait can be used for perch-fishing. Live minnows, loach, small fish of all kinds, peeled shrimps, maggots, wasp grubs, red worms, brandlings, lobworms, spinning an artificial lure, like a Devon or wag-tail, or a spoon-bait.

Methods of fishing are many, including float-fishing, ledgering, paternoster, the 'sink-and-draw' style, spinning, and live-baiting.

In bigish rivers with deep weir-pools the hard-fighting, dark-striped beauties have a habit of swimming around the pool in companies of different sized fish. One shoal composed of fish, say, about 5ins. average; another shoal of 7ins. or 8ins. and so on. Taking up a stance at the weir-head and allowing the bait to travel down the water, it is possible to obtain several fish in quick succession. Then, as the shoal moves on, there will be a wait until the performance is repeated. This will go on all day.

Plenty of Interest

Roving is one of the most interesting forms of perch-fishing. The angler needs little or no ground-bait, for it is only necessary to throw a few scraps of worms into a likely spot, thus you are

not over-burdened with a huge bag of bread-and-bran. Armed with a light-weight rod and tackle of appropriate fineness and with a box of baits (if using live-minnows these can be carried in a glass bottle, well corked, the bottle being about three-parts filled with water) you may roam along the grassy verge of the river, keeping as much under cover as possible, especially on approaching a likely perch-hold. Perch are sensitive creatures and quickly move away if alarmed. A nice eddy or a swirly hole, or just off the edge of a brisk streamy run, is a promising spot.

Approach stealthily and gently drop your bait in the water. If perch are cruising there and 'peckish', they will soon let the angler know. Usually a perch makes two or three grabs at the minnow bait before taking well hold, notified to angler by a succession of tugs until the float disappears. There is no need for haste. Wait — it is foolish to precipitate a 'strike'. Count one, two, three as the float disappears, before 'setting' the hook. When the fish has been hooked, coax him from the 'swim' and play him out below.

If minnows are unobtainable, stone-loach, sticklebacks, and other tiny fishes may serve as bait, but the minnow takes a lot of beating. Worms run next in order for the attraction of perch, and we should be inclined to say that taking one day with another throughout the season the red worm — well scoured in damp moss previous to fishing — will account for as pretty a catch as any bait. The hook should be a No. 8 or No. 10 crystal or 'Model Perfect' pattern. Gut 3x strength, or similar Nylon is recommended for the average perch; stronger where big fish are present.

Keep Moving

When roving do not stay at one spot too long, unless you are enjoying sport. Roam from hole to hole, trying all promising places. If water is clear, fish 'fine and far off' but without making too much of an exertion about it. An ordinary goose quill will serve for this sort of angling, with running tackle. The angler can also float-fish for perch in the stationary method, or can angle in the 'Nottingham' style, searching the water for 30yds. or 40yds. down a likely swim.

Once you have taken fair toll of a shoal of perch you can venture to move to another pitch. It is no use staying once the fish have become suspicious. If a hooked perch breaks

away it is frequently sufficient to scare the rest of the shoal.

Following an autumnal rainfall, when the stream is swollen, the 'bush pockets' are good spots to try. A bush pocket is a deepish hole situated between two bushes, where the water is steadied up. Perch collect in such places in flood-time, and if 'at home' when you drop in your minnow or worm, they will give it a hearty welcome.

Other Methods

Perch fishing in October may be practised in diverse ways. There is scope for the angler who likes spinning for his quarry with a small spoon or artificial minnow. Then we think of the paternoster, and the 'sink-and-draw' style, with a suitable rod and tackle.

In this particular method the bait, a worm, a dead minnow or gudgeon, is lowered in the water and is then drawn to the surface again. This sink-and-draw motion being repeated in every likely hole.

In rivers, perch prefer deepish places, especially where there is a sandy or clay soil. In weir pools, too, perch find the kind of haunts that suit their habits. In lakes and ponds they frequent the deeper spots, also channels between beds of weed and in holes by tree roots. In among weed-beds and water-lilies you may drop a baited hook on the chance of a fish. Near to sunken timbers and by the walls of a sluice are places worth fishing where perch abound. Canals, too, are often good perch haunts. In such quiet slow-flowing waters do not use a large float. By using a fairly small one it is possible to dispense with extra sinkers (split-shot) which only disturb the water unduly when you cast in the baited hook. Once you have located a perch-hold fish it carefully. Be as quiet as possible, and don't keep throwing in your bait every few seconds; fish the 'swim' down before withdrawing it, unless you find it really necessary.

If you desire to get on handling terms with a good perch, use fine tackle of good quality, don't give the fish any cause to suspect your presence on the bank, and do not forget your landing-net — you may need it.

Next week's free design will be for a 6-wheeled toy Railway Engine — sure to please as a gift for a child.

THE 'FLUXITE QUINS' AT WORK



*'I'm never left in mid-air.
With FLUXITE I haven't a care
For sound secure joints
It scores on all points
New work — or tricky repair'*

FLUXITE

simplifies
soldering

★ FLUXITE SOLDERING FLUID

Tried it yet? It's modern, specially formulated and a big advance on old-fashioned liquid fluxes.

FLUXITE LTD BERMONDSEY ST LONDON S E 1

TELEPHONE: HOP 2632
G.M.33

EXPORT ENQUIRIES INVITED

make your own table lamps

THE

Sculptorcrafft

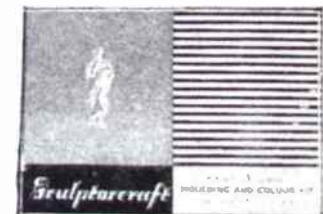
WAY!

A delightful set of Table
Lamps...to make yourself!
Including rubber moulds
for casting Table Lamps,
with Shades
and Electric
fittings also
available.



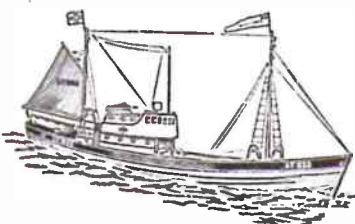
... AND A CHESS SET!

Containing moulds for casting a set of chess pieces, flock, 3 printed chess board sheets and an instruction book, 'How to play chess'.



Write for full details of both these Sculptorcrafft products to Dept. H.W., SEAMER PRODUCTS (SCULPTORCRAFT) LTD, 23/27 EASTBOURNE ST., HULL

THIS IS THE



TRAWLER ANGLIAN

Free Design to make this magnificent working model, powered by an electric motor, given with every issue of

HOBBIES 1957 HANDBOOK

152 pages. Price only 2/- at branches, newsagents, etc., or by post (2/3)

Get a Copy now!

To Hobbies Ltd, Dept. 991, Dereham, Norfolk, please send copy of *Hobbies 1957 Handbook* with free Design for Trawler (2/3 enclosed)

Name _____

Address _____

GENUINE Swiss Musical Movements. The best and largest selection of tunes in the country, lowest prices 16/3 each. Genuine Thorens Movements, 22/9 each. All guaranteed. P & P. 9d. extra on all orders.—Richardson & Forder, HW, 5 Chapel Place, White Hart Lane, London, N.17.

SWISS MUSICAL MOVEMENTS. Before you buy send 2d. stamp for our illustrated brochure.—Metwood Accessories (Dept. HW), Church St., Wolverton, Bucks. (Trade enquiries invited).

CONJURING catalogue and Trick Changing Card. 1/-. — DeHempsey, 363 Sandycroft, Kew, Surrey.

MODEL RAILWAY MAGIC. The beginner's book 2/6. 'Making a baseboard' 6d. Bargain Ltd. 4d.—Southgate Hobby Shop, 1 The Broadway London, N.14.

Classified advertisements are accepted at a cost of 6d. per word prepaid. Send P.O. with advertisement to Advertisement Dept., Hobbies Weekly, Dereham, Norfolk

LEARN it as you do it — we provide practical equipment combined with instruction in Radio, Television, Electricity, Mechanics, Chemistry, Photography, etc.—Write for full details to E.M.I. Institutes, Dept. HW47, London, W.4.

100 DIFFERENT stamps free! Request 3d. upwards discount approvals.—Bush, 53 Newlyn Way, Parkstone, Dorset.

STAMPS FREE—Empire Packet including Pictorials and Victorians with approvals.—Robert J. Peck, 7A Kemp Road, Bournemouth.

BRASS, COPPER, DURAL, ALUMINIUM, BRONZE ROD, BAR, SHEET, TUBE, STRIP, WIRE 3,000 STANDARD STOCK SIZES No Quantity too small. List on Application **H. ROLLET & Co. Ltd** 6 CHESHAM PLACE, LONDON, S.W.1 Also at Liverpool, Manchester, Leeds, Birmingham

'PAINTSPRAYING' HANDBOOK. Covers Car, Industrial & Flock Spraying. 3/6, post 4d. Catalogue of our Cellulose and Paints and all Allied Sundries 2jd.—Leonard Brooks Ltd., 81 Oak Road, Harold Wood, Essex.

HARDWOOD WHEELS for toys. 1" 5/-. 1 1/2" 10/- gross. Other sizes available.—J. Woodbridge, 135 Nags Head Road, Enfield, Middlesex.

GENUINE Bernard pliers. Black finish. Perfect condition. No. 106/5" Snipe Nose 6/9 pr. No. 105/5" Side Cutting 8/3 pr. Reduction for quantities.—Tools & Equipment Ltd., 8 High Street, Markyate, Herts.

MINIATURE GARDEN outfit. 20/-. Container 13" x 9". Compost, 8 asstd. trees. Centrepiece: wall-surround, house, simulated pool, fish, grass, rocks. Instructions. **PYGMY TREE-GROWING** outfit. 20/-. 9 asstd. trees, 6 cuttings, 6 pkts. seeds, jar cuttings powder, 12 dwarfing pots, compost, instructions. **MINI-GARDEN CONTAINERS.** Metal, 16" x 9", 8/6. Tray, 2/3. Woodcup, w/prop, 13" x 9", 3/6. **BOOKS:** 'Minigardens and Pygmy Trees', 3/6. 'Indoor Plant and Tree Growing', 3/6. 'Rock and Trough Gardens', 3/6. 'Cacti and Indoor Gardens', 3/6. Leaflets, 'Pygmy Trees and Minigardens', 9d. **DECALOREX** Easy-fix Transfers: humour, floral, etc. 20 asstd., average 2" x 2", 3/3. Stamp lists all materials.—Station Nurseries (H.W.), Oakengates (Salop).

HOW TO STOP SMOKING

and permanently overcome that ceaseless craving for tobacco. Save money, safeguard health. Send stamp for details of the world-famous inexpensive Stanley Treatment for tobacco habit

THE STANLEY INSTITUTE LTD (Dept 30) 12 Bridwell Place, London E.C.4

Dress in a 'near to life' Davy Crockett etc Hat. Jacket. Leg Dress, all with fringes, and an adjustable belt. Our special secret-waterproofed material to withstand Prairie storms. Hat is real Fur Fabric. Just send 2/6 for post & pack. If satis. 5 monthly payts. 4/6. Cash 19/11 complete. Ages 4 to 9 and 10 to 13. **STATE AGE DAVY CROCKETT** (also from 194) TENTS 21/-, post, etc. 1/6. **LISTS, TERMS.**

CASH 59/6 WRIST WATCHES REAL GOLD PLATED FRONT AND BACK NO DEPOSIT LADIES OR GENTS MODELS

The famous 'AIRCRAFT' shock resisting wrist watch. Fitted with an accurately tested pin-lever movement. Written guarantee. The cases are REAL GOLD PLATED all over and the dials are silvered with gilt raised figures and hands. **NO DEPOSIT.** Send only 2/6 for packing & registration, balance by 18 fortnightly payments of 3/8. **CASH PRICE,** on strap, 59/6 or **LADIES' MODEL 10/- extra.** Matching bracelet 12/6 extra. Luminous model 6/6 extra. **Headquarter & General Supplies Ltd.** (HOBW 29), 196-200 Coldharbour Lane, Loughboro Junc., London, S.E.5 Open Sat.

Stick to SECCOTINE — it sticks Regd; everything! **KEEP A TUBE IN THE HOME** Sole Manufacturers: McCaw, Stevenson & Orr Ltd., Belfast

I MUST GET ... the EXTRAORDINARY Home-made GADGETS MAGAZINE EVERY MONTH it fully describes OVER FIFTY ingenious gadgets, devices and novelties I CAN MAKE. I'll get it at W. H. Smith's etc., or send 1/3 direct to:— **Home-Made GADGETS MAGAZINE** (26) Kingsbury, London, N.W.9 ● 7/- pays for 6 months & LUCKY KEY CHAIN ●

MUSICAL box movements only 14/9 post free. Complete kit including movement 21/9 post free. S.A.E. for details.—The Swisscross Co., Dept. B., 116 Winifred Road, Coulsdon.

EXCITING and worthwhile stamps free. Send 2jd. requesting discount approvals.—Raemoff Trading Co., 185 Willesden Lane, London, N.W.6.

HUNGARY 1956 Transport — this interesting, fascinating set sent free to approval applicants enclosing postage.—Yulwonimor Stamps (Dept. H5), 29 Layton Avenue, Mansfield.

HOBBIES Minor Fretsaw machine, unused, £8 o.n.o. Saws 9/- gross.—31 St. Martin's Approach, Ruislip 5481 after 7.

JUNIOR JIGSAW PUZZLE

USE your fretsaw to make this ideal gift for boy or girl. It will be a welcome addition to the stocking at Christmas time.

Cut it from 1in. plywood and finish off by painting with plastic enamel. Give two coats, rubbing down with glass-paper when dry, and then give the finishing coat. The result will be a shining new jigsaw which can always be freshened up by wiping with a damp rag.

The three animals, the bear, giraffe and kangaroo should be painted in different colours from the rest of the

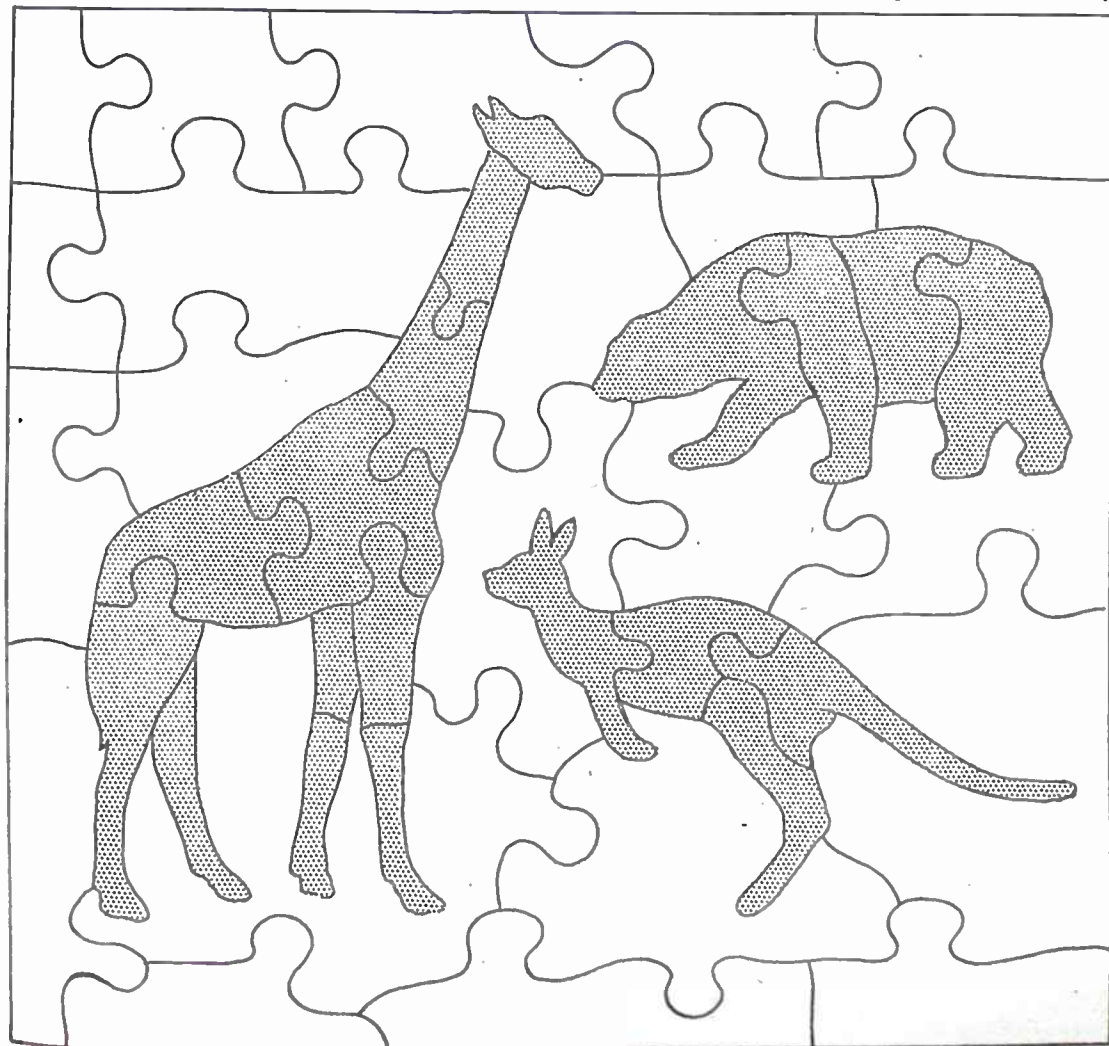
puzzle. Choose bright colours such as blue for the giraffe, red for the bear and green for the kangaroo. The rest of the puzzle may be light brown or grey.

When cutting, use a medium grade fretsaw blade such as No. 3. This will allow for the thickness of the paint round the edges. If a finer blade is used it will be difficult to fit the pieces together.



FOR A CHILD'S XMAS STOCKING

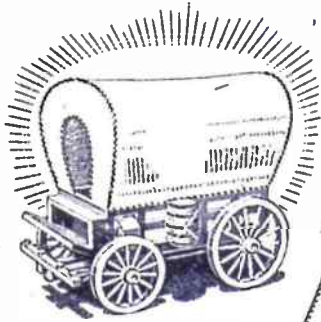
To make the jigsaw a worthwhile present it should be packed in a cardboard box, covered with fancy paper. Tie with a bright ribbon. (M.p.)



Make Leisure a Pleasure with



Some of our
Kits which can
be made up as
GRAND GIFTS



24/6 'Covered Wagon'
Kit No. 3156

NOVEL,
PRACTICAL
ELECTRIC
LIGHTS



23/11 'Yacht' Kit No. 3110



6/9 'Bird' Vase Holders
Kit No. 3140
(for a pair, including vases)



3/6 'Windmill' Egg Timer
Kit No. 3118

CHARMING
DESIGNS
WHICH WILL
DELIGHT
EVERY
HOUSEWIFE



Electric Tug 'Climax' Kit No. 251 Special
(including motor and propeller unit) **52/6**

— AND
THRILLING
JOBS FOR
THE BOYS



45/- Cruiser 'Crusader' (Kit No. 3154
(including motor and propeller unit)

To Hobbies Ltd, Dept. 991, Dereham, Norfolk
Please send kit marked X (all post free)

- | | | |
|--|--|---|
| <input type="checkbox"/> Covered Wagon
No. 3156, 24/6 | <input type="checkbox"/> Egg Timer
No. 3118, 3/6 | <input type="checkbox"/> Tug 'Climax'
No. 251 Spl.f 52/6 |
| <input type="checkbox"/> Yacht Light
No. 3110, 23/11 | <input type="checkbox"/> Vase Holders
No. 3140, 6/9 | <input type="checkbox"/> Cruiser 'Crusader'
No. 3154, 45/- |

NAME

ADDRESS

P.O. enclosed for

From Branches,
Stockists etc, or fill
in coupon for one
of these fine kits
TODAY