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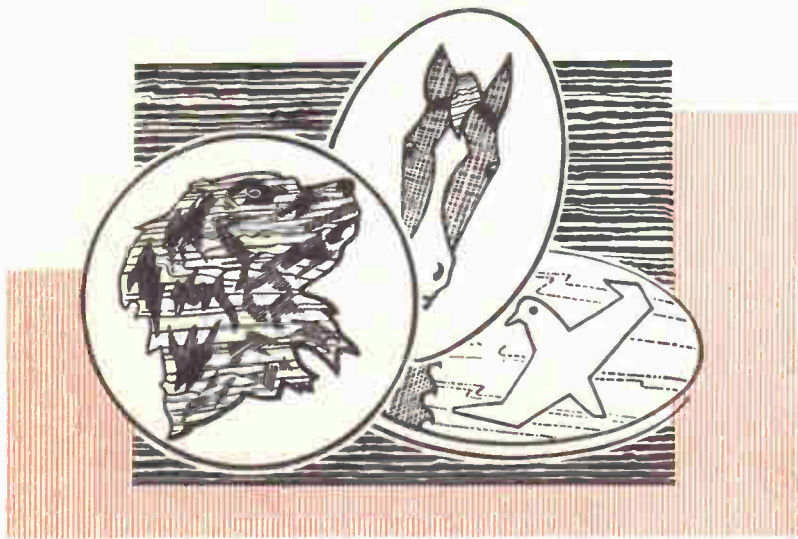
NUMBER 3255

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



IDEAS FOR MARQUETRY

401

Suggestions for using oddments in veneers

READERS who have made pictures, trays and other novelties in knife marquetry will inevitably have many small pieces of veneer left over. They need not be wasted however; there are many useful articles which can be made from them as will be seen from the accompanying diagrams. Combined

ILLUSTRATIONS ON NEXT PAGE

with decorative paintwork, the veneer oddments can be knife cut to make attractive pictures for a variety of uses.

The latest craze is collecting Inn signs in miniature and it will certainly be more interesting to make the signs yourself. The illustrations in Fig. 1 give some idea of the way the veneers are arranged to form small pictures depicting the inn names. The names themselves are of course painted in enamel.

Fig. 2 shows an original idea for house names. A small picture, as simple as possible, representing the house name is incorporated as shown at (A). Naturally

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4 1/2 D

you must use your own imagination when designing the small picture. Waterproof glue must be used for fixing the veneers or they will peel off when exposed to the weather. Fig. 2 also gives suggestions for small table mats which can be made from $\frac{1}{4}$ in. plywood offcuts. The design is drawn direct on to the plywood and the appropriate pieces knife-cut and the top layer of plywood peeled away. The veneer picture is then built up in the resulting spaces.

As overlays

Thin veneers can also be knife-cut and used as overlays for decorating jewel caskets, cigarette boxes, hand mirrors, bowls and fruit dishes (Fig. 3). The veneer is particularly suitable for the latter, because it will bend quite easily.

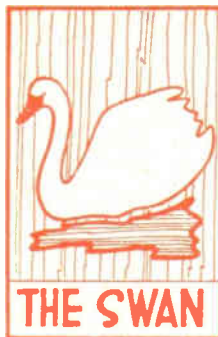


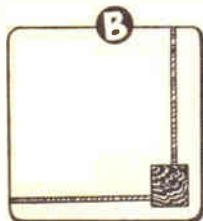
Fig. 1

Fig. 2



STORK HOUSE

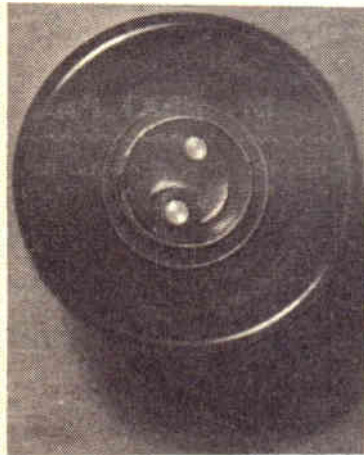
A



Where designs are to be duplicated, veneers may be taped together and cut with a fretsaw. When brittle burrs and veneers are being used they can actually be glued together for cutting. Use vegetable glue — not waterproof — and glue pieces of thin paper between the veneers, sandwich fashion. Place under weights and leave overnight for the glue to dry. Cut out the pattern with a fretsaw — as many as eight at a time can be cut — and then soak in water until the glue softens and the veneers can be separated. Place between sheets of blotting paper, under weights, until dry.

Small brooches, made from a back piece of $\frac{1}{4}$ in. plywood, and veneers are very attractive. Brooch pins for fixing can be purchased from any handicraft shop. (M.h.)

★★★★★ PUZZLEPIC ★★★★★



What is it? Pictured is an unusual angle of an article handled every day in many homes. Solution on page 410



MARINA
JOAN

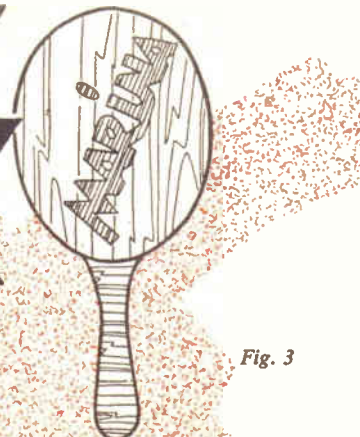


Fig. 3

Continued from last week

FINISHING JAPONICA



A typical example of the craft from which our model was designed

THE tabernacle in which the mast is stepped, consists of two pieces 16 glued in the slot provided in piece 11 (Fig. 10).

All is now ready to position and fix the motor (Fig. 11). The motor is tilted to the same angle as the propeller shaft by means of a wedge of wood glued to the hull, and is screwed down so that the two pulleys are in line.

Battery and motor connections are made as seen in Figs. 11 and 12. Note

the two round-head brass screws in piece 6, which provide connection with the 4½ volt flat pocket lamp battery terminals. The switch is screwed into one side of the forepeak so as not to foul the base of the mast when this is lowered.

FIG. 11

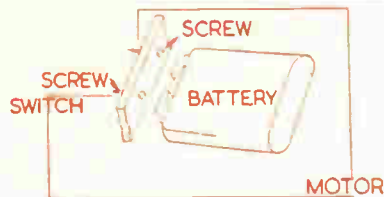
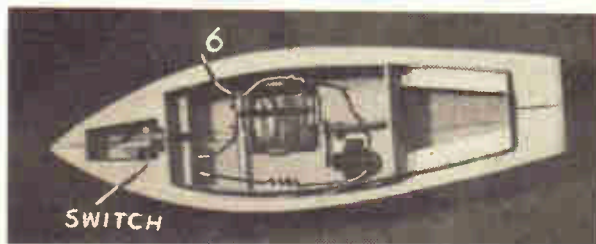


FIG. 12

formers 18, 19 and 20 as seen in Fig. 13, which also shows two small blocks of waste wood through which go the fixing screws into corresponding blocks glued inside the bulkheads 12 and 13.

Continue with the cabin top by forming a frame of 3/8 in. squared balsa strip and cover with thin ply (Fig. 14). Oval windows for the cabin are finished

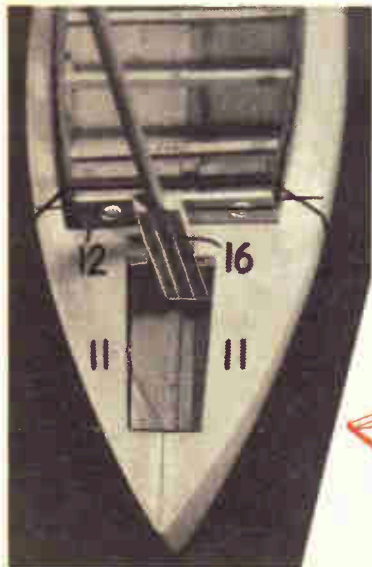


FIG. 10

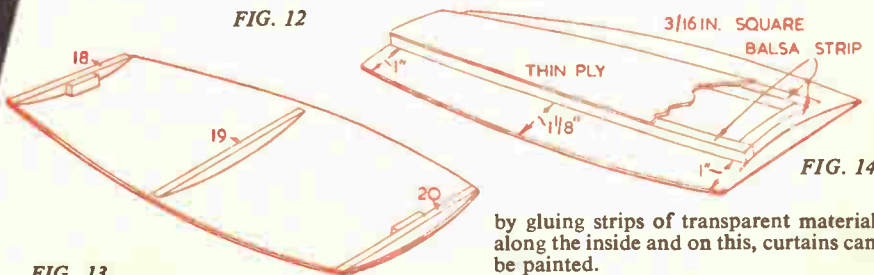


FIG. 13

FIG. 14

by gluing strips of transparent material along the inside and on this, curtains can be painted.

The forward hatchway is covered by two small hatches constructed from $\frac{1}{4}$ in. square balsa and thin plywood (Fig. 15). The hatches are held in place by strips of thin plywood which go inside the $\frac{1}{4}$ in. squared framing.

Shape the mast from $\frac{1}{4}$ in. diameter round rod. It is 19ins. long and the section is shown on the design sheet. Step the mast in the tabernacle and pivot it as shown in A Fig. 16. The foot of the mast is held in place by a latch made of $\frac{1}{4}$ in. waste wood shown in B Fig. 16. The base of the mast may need rounding slightly to facilitate swinging.

Lockers in the well adjoining the centre bulkhead (13) are shaped from pieces of $\frac{1}{4}$ in. wood and capped with a piece of thin wood or card (Fig. 17).

The rudder is fixed by boring a hole for a piece of brass tubing (see side view) and inserting the tiller (22) which is pushed into the rudder (21). After inserting the tiller through the tubing, the end should be flattened to ensure a good grip in the rudder.

Fig. 18. gives the sail and rigging plan. The boom is $\frac{1}{4}$ in. round rod and the gaff $\frac{1}{8}$ in round rod. The gaff is slightly shaped

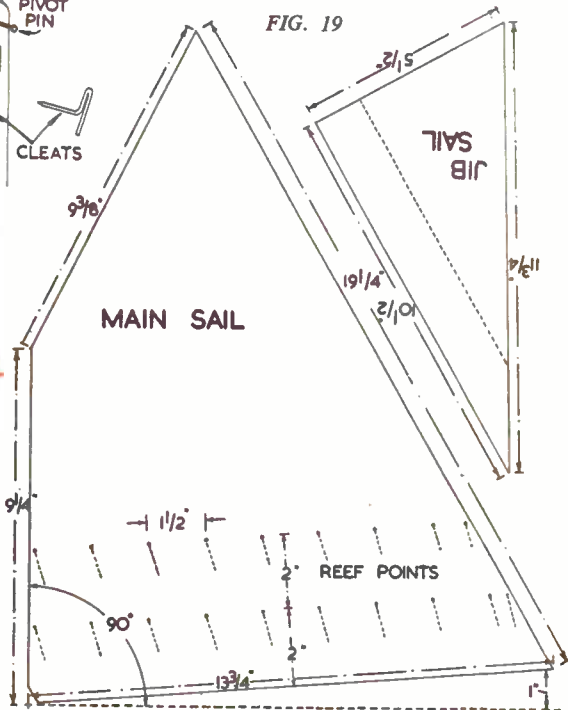
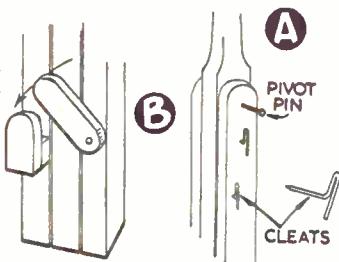
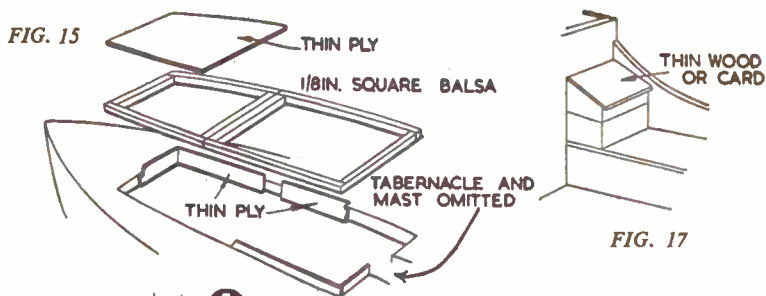
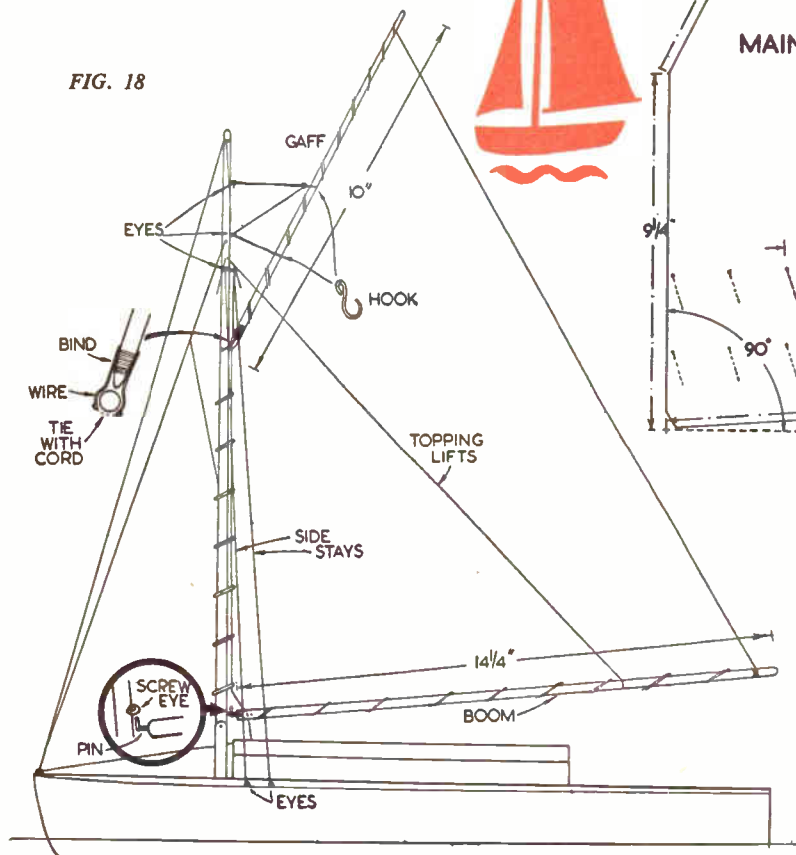


FIG. 18



to taper at each end. The boom is pivoted to the mast by means of a screw eye and pin shown in the detail on Fig. 18. The gaff is pivoted by two jaws or wire which allow it to travel up and down the mast (see detail). The gaff is raised and lowered by means of running lines and screw eyes, down to the cleats on the tabernacle (see A Fig. 16). Cleats are made from fret pins bent to shape and pushed in place. Side stays are secured to the deck with small screw eyes and also the head stay from the top of the mast to the bow. Topping lifts one on each side of the sail can run either through a small hole in the mast, or through a screw eye and down to cleats on the tabernacle.

The gaff halyard is secured to the gaff by means of hooks fashioned from wire

(Fig. 18). Running lines to hoist gaff and jib are fixed to cleats on the tabernacle.

Fig. 19. shows the finished size of the jib and mainsail. Allow $\frac{1}{4}$ in. all round for hemming. The dotted line on the jib sail (Fig. 19) shows the size of the smaller (storm) jib. Reef points consist of lengths of cord stitched in position. The mainsail is attached to the mast by seven rings which are stitched to the material at equal distances as shown in Fig. 18. Lash the sail to the gaff and boom with thin cord.

Fig. 20 shows part of the running rigging and gives details of the automatic steering. Fig. 21 shows the crutches which are used to support the boom when sail is lowered.

The ends of the metal keel piece should be rounded by filing and then screwed to the keel piece 2. Drill piece 2 before inserting screws. A stand for the model comprises a flat piece of $\frac{1}{4}$ in. wood as detailed on the design sheet, and two cradle pieces glued in position about 6 in. apart.

The model can be finished by part painting and part varnishing, but first the waterline has to be determined by testing. The waterline should be a thin white line and under this will be painted dark green. Above the waterline the

FIG. 20

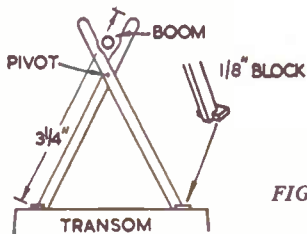
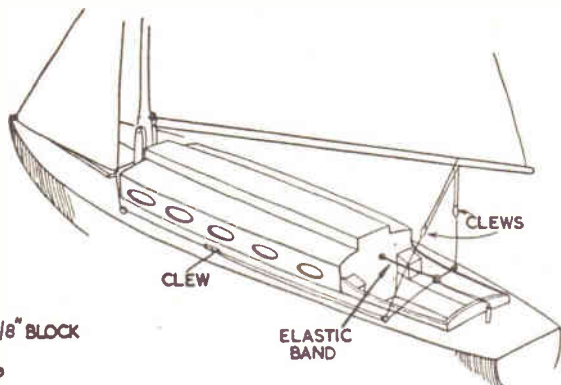


FIG. 21

colour is mahogany. The decks, floor of the well and top of cabin are dark green, and the sides of the cabin, bulkheads, seats and well sides etc. are mahogany. The mast, tabernacle, boom and gaff will be clear varnished. When sailing, experiment with jibs and reefing to find the correct rig for any particular wind.



BUILD IT WITH A HOBBIES KIT

All the planed panels of wood and materials for making 'Japonica' are contained in Kit No. 3254, price 65/-. An electric motor and propeller unit are also included and kits can be obtained from branches or Hobbies Ltd., Dereham, Norfolk (post free).

Unstopping blocked waste pipes

IF you are not in the habit of giving a little regular care and attention to the waste pipes of sinks, baths and wash basins, then do not be surprised if you soon discover that the water takes longer and longer to drain away. This will denote that foreign matters are building up inside the waste pipes, impeding the flow of the water, and will, eventually, completely block the pipes.

It has been found that the substances which cause the most blockages in waste pipes are grease, scraps of food and vegetables, strands of hair, paper, match sticks and tea-leaves. Do be very careful, therefore, when working near sinks with any of these items, and if possible, try and prevent them entering the waste pipes. In addition to preventing the waste pipes from functioning properly, the organic matter of these deposits soon begins to decompose and this, coupled with greasy and soapy solutions, gives off offensive odours, which could be harmful to health.

Opening the 'trap'

Before giving a few hints on how to keep the waste pipes clear and 'sweet', let us consider first the necessary treatment should a blockage occur.

If you examine underneath your sink (bath or basin) you will find that there is

a bent part connected to the waste pipe. This bent piece is known as the 'trap' and its function is to hold a seal of water to prevent foul gases from the drains entering the house. On the underside of the trap you will find a screw cap with two projecting lugs. This cap can be screwed off when access is required into the trap or waste pipe. It is usually at the bottom, or near the bottom, of this trap that the majority of blockages occur.

By Finlay Kerr

The first thing to do when freeing a stoppage is to use a force plunger. This device consists of a well-shaped piece of thick rubber fitted to a wooden handle, and can be purchased for a shilling or two from any hardware store. To operate it, plug up the overflow hole with a cloth, place the rubber part of the plunger over the outlet and run a few inches of water into the sink. After this, depress the handle several times, which causes the pressure inside the waste pipe to increase, and this is usually all that is necessary to free most stoppages.

If a force plunger is not available, then here is another common remedy. Place a basin underneath the trap and remove the screw cap by inserting a

screwdriver, or similar tool, lengthways between the projecting lugs. When this is removed, the trapped water will empty into the basin, and in most cases it will carry any foreign matter with it. If not, then the blockage should be picked out.

Beware of damage

If the blockage should prove a little stubborn, then insert a flexible drain cleaner inside the pipe to dislodge any foreign matter. It is advisable to use only a flexible instrument for this purpose. Don't use a piece of wood or screwdriver for this task, otherwise you may damage the trap which in the older types of houses is often made of lead.

Once the waste pipe has been cleared, swill it thoroughly with boiling water and some strong disinfectant. To keep waste pipes constantly 'sweet' and free from blockages, give them a regular clean with a force plunger — say, once a fortnight. At the same time it is advisable to give them a good swill down with a strong solution of borax and boiling water. This will soon dislodge any greasy matter which may be starting to accumulate inside the pipes.

If you give the waste pipes in your home this kind of attention regularly, then you should have no trouble with any blockages or offensive smells.



WHAT a delightful theme — 'Your own personal history depicted in stamps'.

Junior collectors who take advantage of this unique opportunity should begin stampevising their autobiography now. Then their album, as it grows up with them, will daily become more exciting, and over the years will prove a regular source of happy reminiscence both for themselves and family.

MY STORY

By R.L.C.

Adults will enjoy turning back the pages of their diary for those events worthy of illustration.

House your collection in a 'Nature Note-book' (1/- to 10/- from stationers) which contains consecutive pages for specimens and notes.

Keep to a simple layout — don't crowd designs — use mint stamps where possible or those lightly postmarked.

The illustrations show a suggested arrangement for page 1.

I have chosen the central photograph because it was taken by a friend during my youth when I was a circus and stage artist.

During this period I travelled all over England and visited many places abroad. The Australian, Singapore, Ceylon and New Zealand stamps represent these excursions.

The animal trainer, my best friend, taught me many tricks of the trade. Alice the Elephant was the favourite of all — 'South Africa 1954, 4d. indigo and green — Elephant — 3d.'.

The Lions were better than any alarm clock — their 5 a.m. roar for food heralded the start of a new day — 'Kenya, Uganda, Tanganyika 1954, 20 cent black and orange — Lion — 1d. mint'.

The Leopards were very tame. They had been taught to jump through hoops and many other feats — 'Angola 1953, 5 cent — Leopard — 2d. mint'.

My act included clowning, various impersonations, conjuring tricks, and piano-acordian, concertina, and violin solos. I also played background music for my fellow artists—'Yugoslavia 1947, 1d. 50 p. green — Music Book and Fiddle — 4d. mint'.

I once belonged to the Scouts. While in the R.A.M.C. I met many Red Cross workers. — 'Australia 1952, 3½d. lake — Boy Scout — 2d. used; Yugoslavia 1953, 2d. red — Blood-transfusion — 2d. mint'.

The Ifni stamp represents my pet squirrel, and the remainder, my favourite

sports.

From this brief outline collectors will see how easily they may compile an illustrated diary of daily happenings.

Stamps are available on almost every subject. So what are you waiting for?

ENTHUSIASM FOR THE LEAGUE OF HOBBYISTS

There has been a big response from readers following the announcement of the formation of the League of Hobbyists in our issue of January 29th. Membership is free to regular readers of Hobbies Weekly and services and advice are available on philately, phillumeny and allied collecting subjects.

Apply for enrolment by filling in the coupon from previous issues, or send details on plain paper and post to:— Raymond Cantwell, Hon. Secretary, 'League of Hobbyists', 48 Fourth Avenue, Slade Park, Headington, Oxford England. Please enclose a stamp for return postage.



TAKE TIME EXPOSURES

Says
A. Nettleton



A time exposure is always needed for photographs of monuments in churches and other buildings

THE number of amateur photographers who have never attempted time exposures is astonishing. Nowadays the emphasis seems to be on quick-fire photography, with exposures sometimes as short as 1/250th second. Even for ordinary snapshotting, 1/50th sec. is often regarded as the maximum, and many photographers do not ordinarily give exposures of longer duration than this.

True, few camera users can hold the instrument steady enough to get clear pictures if the exposure is increased. Even at 1/25th sec. there is apt to be slight camera movement while the shutter is open, and the result is somewhat 'fuzzy' pictures. The blur is likely to be troublesome if enlargements are to be made from the negatives.

So the shutter is seldom set to a slower speed than 1/50th sec., and fast films are used in order to record the subject adequately in that brief space of time.

Yet there are several advantages in giving time exposures when circumstances allow. You can use slower films, which usually give negatives of better quality. Grainy results, a bugbear in large-scale enlarging, are less likely with a slow film than a fast one, and a better range of tones can be expected, too.

Time exposure photography also

opens the door to branches of photography which cannot be taken up successfully with 'instantaneous' shutter settings. For instance, indoor architectural picture-making becomes possible.

Photographs can be taken in churches — either pictorial ones or records of ecclesiastical fittings, monuments, and so on. Table-top photographs can be obtained at home — a fascinating hobby for dark winter days. Copying old photographs, paintings, or drawings similarly calls for time exposures, and photomicrography is another engaging sideline demanding such exposures.

Plainly, the camera enthusiast who sticks to 'instantaneous' photography is unnecessarily restricting the scope of his pastime and denying himself some of the pleasure it can give.

With the exception of the very cheapest types, almost any camera is capable of giving time exposures. At one period in the history of photography, most camera shutters had a 'T' setting. At this setting the shutter opened when

the trigger was pressed, and it remained open until the trigger was depressed a second time.

Today the 'T' setting has been replaced by the 'B' setting, which causes the shutter to stay open only as long as the trigger is held down, but cable releases are available with a catch or spring which provides for time exposures.

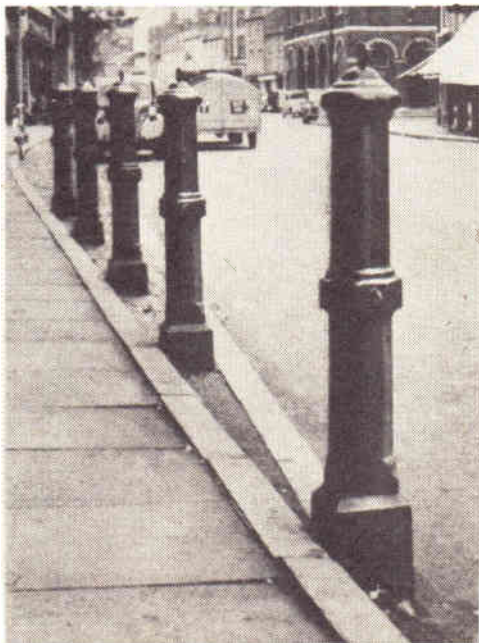
When one of these cable releases is fitted to the camera, the shutter remains open until the catch is released. Such a gadget is practically indispensable for time exposures when the camera has only a 'B' setting.

In any case, a cable release of some kind will be needed, to avoid movement of the camera while operating the shutter. So a release with a time exposure catch may as well be bought, instead of one without such a fitting.

When taking time exposures it is essential that the camera, as well as the subject, be perfectly stationary. This means that the instrument must be on a firm support and not just held in the hands.

In the absence of a tripod, makeshift arrangements will often serve. In churches it is sometimes satisfactory to stand the camera on the bookrest of a pew. Another expedient is to place two chairs back to back a few inches apart,

Even outdoor subjects are sometimes best photographed with a time exposure. This series of tethering posts was taken in that way



rest a heavy book across the tops of the backs, and place the camera on the top of this improvised support.

The duration of the time exposure will depend upon the intensity of the lighting, of course, and may be anything between 1 sec. and 60 sec., according to the speed of the film and the size of the lens stop being used.

One advantage of giving time exposures, in addition to the benefits already described, is that the lens can be 'stopped down' as much as required, to get maximum depth of focus and rectify any possible errors in estimating the distance between camera and subject.

This opportunity to 'stop down' to a mere pinhead, and thus extend the range of sharp focus, is sometimes a boon in outdoor as well as indoor photography. Such stopping down entails giving a time exposure, as only a small amount of light will then be admitted by the lens, but both near and



By using a small lens stop and giving a time exposure, pinsharp definition of both near and distant parts of the subject is obtained

distant parts of the scene will be shown clearly.

If there is any doubt about the stability of the camera when a time exposure is being made, precautions must be taken against slight camera movement while the shutter is being opened and closed. It is fatally easy to shake the instrument inadvertently, thus causing blurred pictures.

The way to obviate this fault is to hold a hat or card just in front of the lens while the release is being operated. When the shutter has opened and there is no longer any likelihood of camera-shake, the hat or card can be removed, and the exposure made. The same procedure should be adopted when the moment to close the shutter arrives, the lens being obscured with the hat or card before the release is operated again.

The technique of time exposure photography is not hard to master, and no camera owner who ignores this aspect of the pastime can claim to be making the most of his hobby. A few trials will show that many subjects which cannot be photographed by quickfire methods are easily secured if a longer exposure is given.

Simple science experiments

COPYING A MEDAL

FOR this experiment you require a spoonful of blacklead. You can obtain this by rubbing a soft pencil on glasspaper. Mix this powdered blacklead with a little gum or paste. Take a little paraffin wax and work it in your hands until it is plastic. Press the face of the medal into the plastic wax. Remove the medal when the wax has set hard. Paint the wax impression with the mixture of blacklead and gum, and then fix a clean copper wire in contact with the blacklead in the wax impression, as shown in Fig. 1.

The end of the wire (A) must be connected to the negative terminal of a battery. (B) is a copper plate which should be connected through a rheostat and an ammeter to the positive terminal

Fill the beaker with copper-sulphate solution and immerse the brass plate and a copper plate in the solution. Connect the brass plate to the negative terminal of a battery and the copper plate through a rheostat and an ammeter to the positive terminal of a battery. Allow a weak current to pass for about an hour, then remove the brass plate from the solution, rinse under the tap and melt away the paraffin wax.

Your name will be printed in copper on brass.

By T.A.T.

of a battery. Fill the beaker with copper-sulphate solution. Take care that the impression on the wax is turned towards the copper plate. Have a high resistance in the rheostat, and allow a very weak current to pass for two or three hours. Remove the paraffin wax, rinse it under the tap, and then place it in boiling water. The wax will melt and float away, leaving a good reproduction of the medal.

Electro-typing

Cover a small piece of brass plate with melted paraffin wax. When it has cooled and set hard, scratch your name in the paraffin wax, using a sharp pointed instrument, so that the surface of the brass is exposed, as shown in Fig. 2.

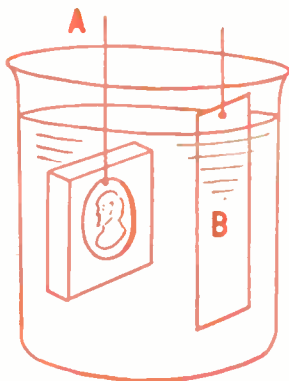


Fig. 1

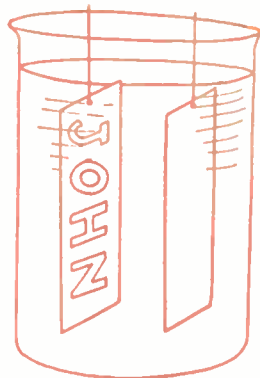


Fig. 2

THE CALL OF SPRING

SPRINGTIME is the stirring time. What better way than to take the footpath that winds up and down over the fields and moors and laugh at the elements if necessary? You will find that Nature has much to offer if you tramp along with her for companionship, and your bosom pal, of course. For you want a chum, or maybe two, to pass the hours with happy talk!

And what has Nature to give you? Why, the first flush of the awakening earth after a winter slumber, the early stirrings of new life everywhere, the tender greens and greys on the budding hedges, the activity of the birds, the first nest with its sky-blue eggs, the daffodils and crocuses — all these add joy to an Easter trek.

Sometimes the weather is bad at this time of year, but it is never so devastating as to spoil the holiday of the really ardent hiker who cares not a rap for the blustering wind that slaps colour into his cheeks or the rain that patters on his oilskins. At such a time the exhilaration of wind and rain sets his body all a-glow.

Bird-song you shall have to cheer your path in fine weather, for the various songsters are greeting the spring with gladness. The country stile, the narrow path fringed by flowers, the shady byway, the stony track across the moor — these afford a lasting charm of the countryside to the person tramping on foot with rucksack and walking stick. Aye, it's a grand sort of a holiday for anyone

desiring healthy exercise, fresh air, and the clean atmosphere of the out-of-doors in Spring.

Over the hills

It is good to stick to the footpaths, to the footways, and hill tracks. Explore the by-lanes that radiate from village greens. Take along a useful Ordnance Survey map with a scale of one inch to one mile. With care in reading a map you will have little trouble in finding your way about the countryside. If intending to explore the hills and moors, wear easy fitting stout-soled boots, well tacketed for hilly country, and perhaps a good strong ash-stick will be a help. It is better for the ordinary rambler to stick to walking, and leave climbing the peaks to the experts.

It is pleasant to consider that it is possible to tramp through the most beautiful tracts of Britain and be sure of finding excellent accommodation and good company at all times, thanks to the Youth Hostels Association. There are few parts of Britain, tempting to the rambler on account of picturesqueness, where the Y.H.A. sign does not hang out, beckoning us to happy holidays. Armed with a membership card the rambler is enabled to get accommodation for a night at most moderate charges. How different to the old days, when on our rambling expeditions we had the trouble of looking out for a cottage or other house of refreshment, hoping to find a

CANOEING by Percy W. Blandford

ONE of the latest Foyles Handbooks to be published in their sports section, this work on canoeing proves a veritable mine of information for anyone interested in this popular recreation, be he beginner or seasoned enthusiast. The author is no stranger to readers of Hobbies Weekly, in fact he is probably the best known canoeist in the world today, and his extensive practical experience, from the designing to the handling of canoes, is drawn upon to serve the needs of every enquiring canoeist. Published by W. G. Foyle Ltd., 119-125 Charing Cross Road, London W.C.2. — From branches or Hobbies Ltd., Dereham Norfolk, price 3/- (postage 4d.)

notice telling us that here we might have the privilege of 'supper, bed, and breakfast' for a moderate sum; often we had to tramp on and on before that welcome invitation was found.

Tramping by the map

When rambling with the aid of the O.S. map always choose a point to make for and a different route for the homeward trek. Take train or 'bus to some chosen starting place, and then tramp by the map. The Ordnance Survey, with a scale of one inch to one mile, gives full details of the countryside in its area, with delightful impartiality, including outby farms, churches, woods, wind-pumps, streams, ruins etc.

In between your main meals, partake of snacks like raisins, dates, chocolate, bananas, apples, and soft drinks or a cup of tea somewhere if available; travel as light as you can; take a sweater to wear in the cool morning and at evening; don't forget an electric torch, for it may be useful at night in a strange place: carry a small first-aid outfit — it may come in handy. A light 'mac' may be useful, if weather turns showery! In any case, cut down the amount of stuff you desire to take along on your outing, whether it be for a week or a fortnight. You will find that it will pay you in the long run to be rid of excess baggage, especially in hot weather, if we are lucky enough to enjoy a brief spell of sun during our holiday.

PUZZLEPIC (See page 402)

The unusual angle photograph is of an electric lampholder.

Exploring at Easter ?

Why wait for the summer

before exploring the countryside? Join the Y.H.A. now and set out on the Adventure Trail this Easter.

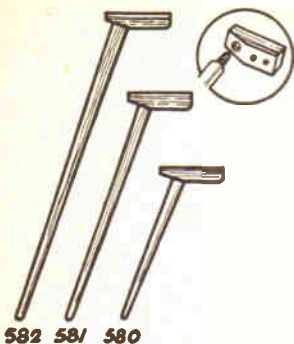
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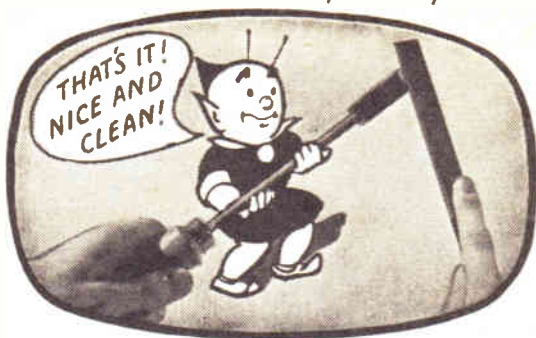


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DECK LAYOUTS By 'Whipstaff'

AS shipmodellers, we all reach the stage when we want to depart from the standard ship kit and find a prototype for ourselves. Most series of kits are usually built around the same half dozen or so of the old time ships, such as the Golden Hind, Santa Maria etc. In this respect the Hobbies Series of Old Time ships kits is the exception. During the many years that they have been produced they have covered many types and periods, from early Roman and Egyptian to the ships in the present day news or featured in the latest films. This is a service that is valued by modellers, especially by those who have not the time for personal research, as is shown by the continued popularity of the Hobbies Series.

Basic features

One of the big problems to crop up when we choose a new model is that of deck layout and fittings. We may have written descriptions only of the vessel, together with, perhaps, a few sketches or photograph. In some cases we have the profile drawing and body lines of the hull, sometimes the rigging plan, but in many cases we find that a deck plan is not available of this particular ship.

In such cases it is helpful to know something of the deck layout of that type of craft, or at least something of deck layout used at that period; so I propose from time to time to give the deck layout of various types and periods, together with what is known about the deck furniture and fittings.

Fig. 1 shows what I term the basic deck layout of a sailing ship and the terms given will enable new readers to get familiar with the usual deck plan. It will be seen from the drawing that the deck plan shows the division of the decks where there are more than one, i.e. main deck, forecastle deck, quarter deck and poop deck. Where there are no raised decks, but only one continuous deck the vessel is known as flush-decked.

Collier type

Fig. 2 shows the typical layout of the deck of a collier brig of the type known as the Geordie Collier of the early 19th century.

These stout little ships are a neglected subject by the average model maker, but frequently formed the subject of a model for the men who sailed in them. Some of the old sailor-made models of this type of craft were fine examples of craftsmen-

ship; in some cases the sails were carved from wood. Although actually a coastal type for coal carrying, they have been used much farther afield, even being found as far away as the Mediterranean, when converted for general trading.

The main deck fittings, as shown on the plan, consist of, cuddy hatch, wheel or tiller, according to which was fitted, the main hatch, the after hatch and skylight, the cargo winch and bitts, the galley and the windlass. In addition there is the ship's boat resting on skids, on the main hatch. The position of all these fittings is shown by the deck plan and as we will be making a model of one of these little ships in our Miniature History Series, details of them will be given. It will also be possible for the drawings to be enlarged for those who would like to make a larger scale model. This type of model is most interesting to make because a model of a small type like this

can be made to a large enough scale to enable the modeller to show much accurate detail, and yet the finished model is not so large as to prove difficult to find a place for it in the home.

American clipper

In the third of our deck plans we have the typical deck layout of the American type clipper ship. In these ships, as in our own sea going sailing ships, the actual deck varied from ship to ship, but for the purpose of the small model, where actual detail is not available, we can base our deck fittings and their position on what we know to have been the general layout of the time. In some cases we may have the data of a sister ship built by the same shipyard.

I shall be pleased to help any reader building a model of his own choice, where any difficulty arises in deciding on the deck layout and fittings.

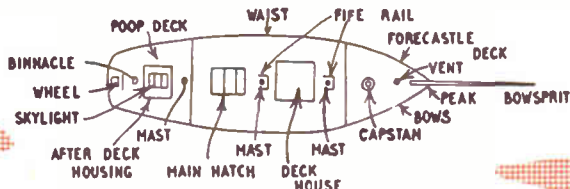


FIG 1 SAILING SHIP DECK LAYOUT

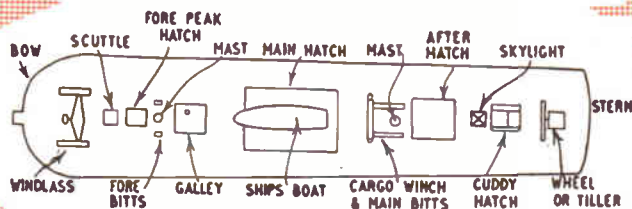


FIG 2 COLLIER BRIG DECK LAYOUT

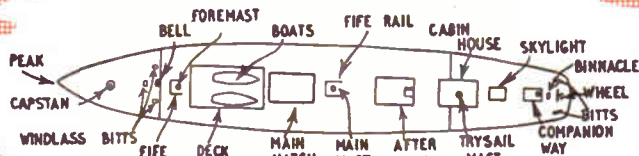


FIG. 3. U.S.A. CLIPPER DECK LAYOUT



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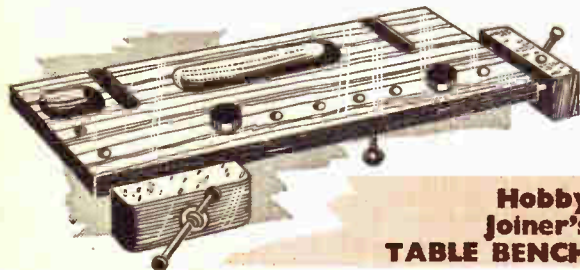
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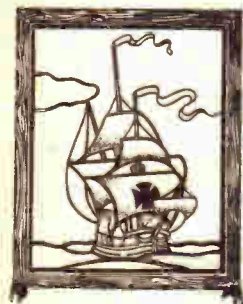
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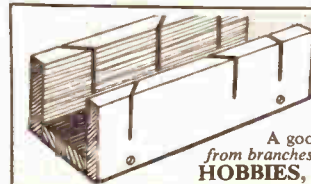
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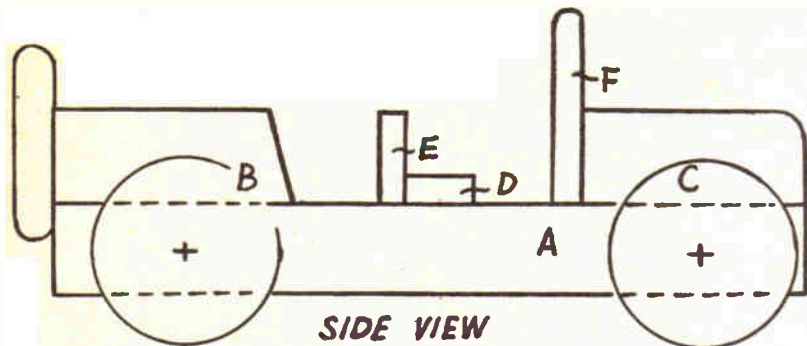
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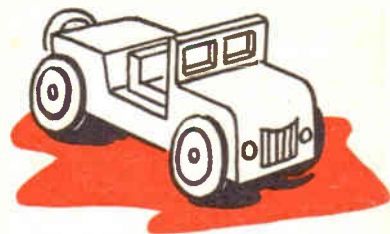
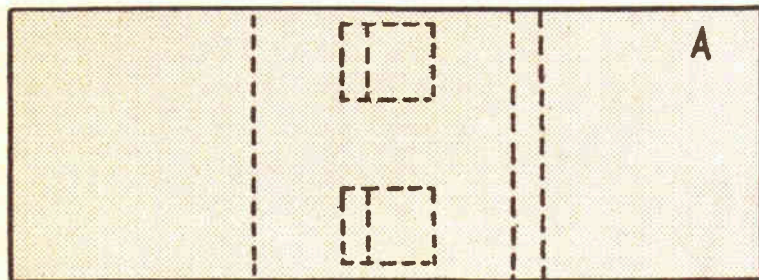
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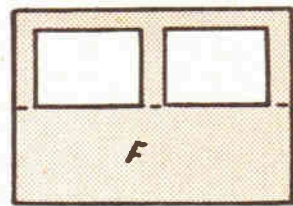
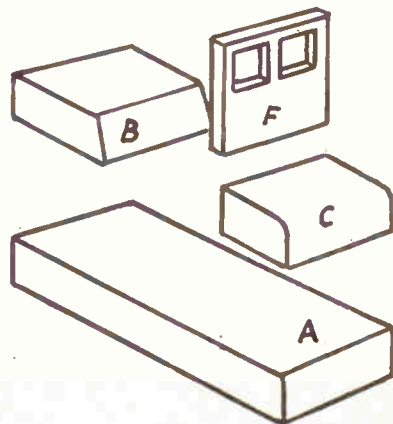
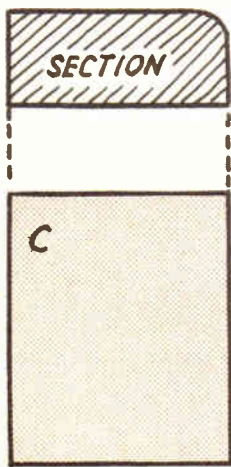
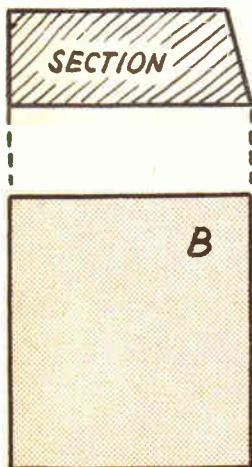
SIDE VIEW



IT is easy to make this little working toy if you have a fretsaw. It is not an exact replica, but a block toy giving the appearance of the real thing. Cut pieces (A), (B) and (C) from $\frac{1}{4}$ in. wood and pieces (E), (D) and (F) from $\frac{1}{8}$ in. plywood.

All pieces are glued together as shown by the diagrams. After the glue is dry the model is cleaned up and painted red.

The small wheels are made of plastic (for models) and are 1in. diameter. They can be obtained from Hobbies Ltd., Dereham, Norfolk, price 1/4 per set of four. Secure them with thin roundhead brass screws. (M.p.)



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