HOBBIES WEEKLY

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IN THIS ISSUE

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BRIGHTEN your garden with this specially designed plant box. It will prove to be a novel feature which can be moved around to any position.

Apart from the decorative effect of this barrow, it has other advantages which may not be obvious. It solves the problem of using tender plants, which are affected by weather conditions, for outdoor decoration. The barrow can be moved around as desired. In extremely hot weather it can be placed in the shade and during the cold nights in early spring or autumn moved indoors under shelter.

The use is not restricted to pots alone, it can be filled with soil and used as a miniature garden. This would be particularly effective in small town gardens with little space.

Make this novelty project for the garden

The shape of the barrow has been modified to give plenty of room for large pots and the dimensions ensure that they will stand level. The 8in. diameter rubber tyred wheel, complete with 6in. axle can be obtained from Hobbies Ltd, Dereham Norfolk, price 6/6, postage extra.

The box is made up from pieces of ½in. wood as shown in Fig. 1. The bottom (C) is 20ins. long by 16ins. wide. It can be made up from two or three boards to give the width required. Bore ½in. diameter holes at intervals to give drainage. The size of ends (B) is given in Fig. 2.

A 'WHEELBARROW' PLANT BOX

A side view is shown in Fig. 3 and it will be seen that the box is supported by the two shafts (D). Each shaft is 41¾ins. long and is cut from 2in. by 1½in. wood. The handles are rounded off to a nice finish and glasspapered smooth. Cut the legs (E) from the same size material and taper as shown in Fig. 3. They should be screwed securely to the shafts (D).

The shafts are spaced out according to the measurements in Fig. 4. They are secured to the bottom by 1½in. countersunk screws.

The wheel is placed in position between the shafts and pieces (F). The method of fitting is clearly indicated in Fig. 5. The slots are made with a round file and the axle laid in. Pieces (F), cut from 2in. by 1½in. wood, are now screwed to (D) to hold the axle in place. Final fixing is by two screws or nails which are driven through (D) into the holes in the ends of the axle. The axle should of course be kept oiled to prevent wear.

After cleaning up with glasspaper all woodwork should be coated with transparent wood preservative to prevent rotting. Give two or three coats of paint before exposing to the weather.

There are many plants which are suitable for growing in pots and of course as one plant finishes flowering another can be put in its place. Fuchsias, geraniums, dwarf nasturtiums and petunias will all give a lasting display if watering is not neglected. Plants will be less demanding in this respect if horticultural peat is packed round the pots. It is extremely light and retains a large amount of water. (M.h.)

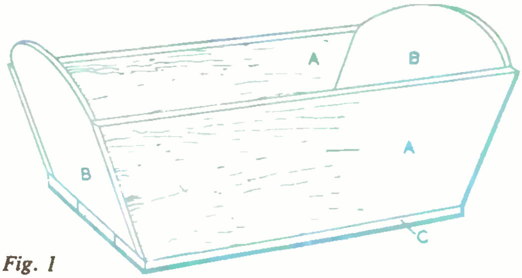


Fig. 1

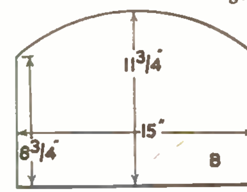


Fig. 2

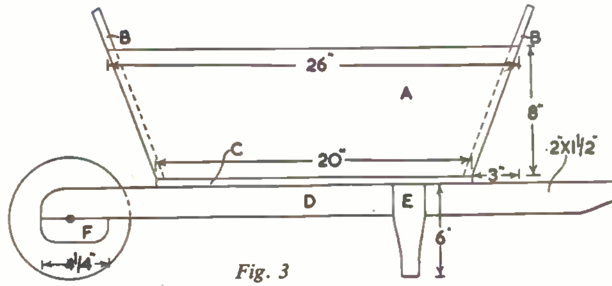


Fig. 3

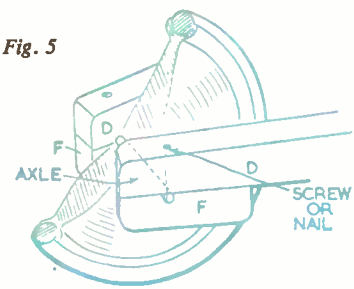


Fig. 5

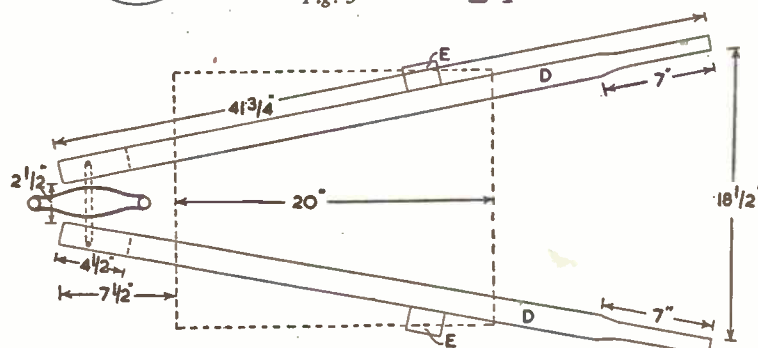
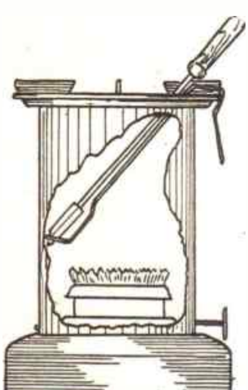


Fig. 4

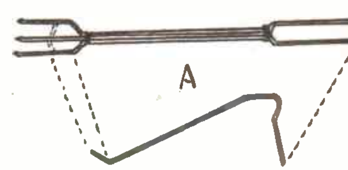
Oil Stove Soldering



THERE must be many readers who depend mainly on the oil stove for cooking in the summer months. These stoves, mainly of the Valor type, can be successfully used to heat a soldering iron, when a soldering job is to be done. The only snag is the time taken to heat the iron sufficiently for the work. The simple gadget sketched will be found most handy, as it expedites the heating considerably.

A common wire toasting fork should be purchased if one cannot be found in the household. Don't buy a cheap article such as the popular bazaars usually sell, as it will most likely be shaped up from a wire too thin to stand much heat. One of stout wire can be bought for a few pence extra from most ironmongers and is well worth the little extra cost. Make sure the joints in it are connected together with metal clips and not soldered.

File, or saw off, about half the length of the prongs, and then bend, as at (A), to allow the soldering bit to pass partly through. The handle part of the fork should then be bent to position the soldering bit nearer to the flame of the stove. This is clearly shown in the cutaway view of a Valor cooking stove, with the gadget, holding the iron in the best position.

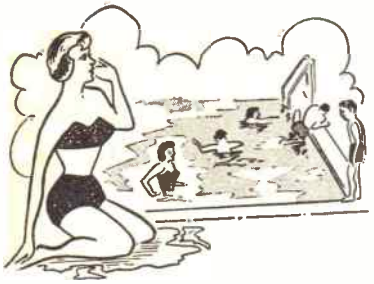


A footbridge for adding to a 'OO' gauge model railway layout will be the subject of next week's free design

MAKE SURE OF YOUR COPY

Learn to swim — 3

BREAST STROKE



WHEN you are able to propel yourself by using the leg movement of the breast stroke only, it is time to incorporate the arm movement and learn the complete stroke. We will first describe the actual movements without reference to their relation to the legs. You can practise this whilst standing up so that you will know what you should do when in the water, when of course you will be in a horizontal, not a vertical position.

1. Start by standing quite straight with your arms together and above your head.

2. Pull your arms downwards and outwards until they are at shoulder level and roughly at right angles to each other, keeping them straight.

3. Bend your elbows, bringing your hands beneath your chin.

4. Stretch upwards again to position 1.

You can now practice the arm movements in the water by standing with your feet apart at the side of the bath at a depth of about four feet, leaning forward so that your shoulders are in the water. Go through the arm movements you have learnt, i.e. forward, pull down and backwards, bend to bring the hands under the chin, and forward again (Figs. 1 to 4). As you make the pull (Fig. 2), your hands should be turned downwards and outwards and slightly cupped so as to get a good 'grip' on the water. At the bend (Fig. 3), the arms should be bent in as relaxed a manner as possible. The only pause is in the forward position and as in the case of the leg movement, the correct timing can be represented by a slow counting, 1,2,3,4. It is not easy to practise the arm movement alone when actually swimming, so we will go straight on to the complete stroke and it is now necessary to learn how to synchronise the two movements.

Starting from the arms and legs, stretch or glide position (Fig. 5), the arm pull is made whilst the legs are still kept straight (Fig. 6). The arms and legs are then bent at the same time, the 'recovery' movements (Fig. 7).

Head above water

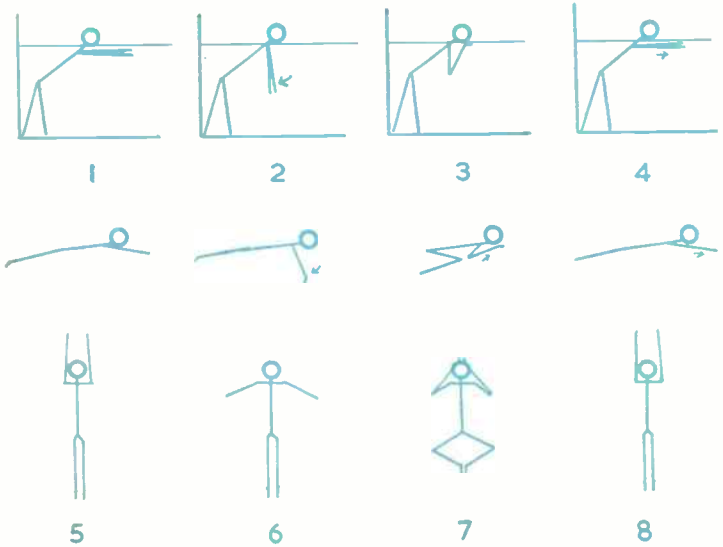
Without a pause, the arms are pushed forward and at the same time the legs kicked out and closed together, as already learnt, thus finishing in the glide (Fig. 8). The correct time to breathe in is during the arm pull, which, since it takes place in a downward direction, tends to lift the head a little, making breathing easier. Actually, when swimming leisurely for pleasure, the breast stroke enables the head to be kept above the water all the time, although at first you may find this difficult. Breathing in is always through the mouth in swimming. Breathing out takes place during the glide position and may be through the mouth and nose.

Getting the rhythm

Now push yourself off gently from the side and commence the movements. You will almost certainly become confused, but, provided you have a good mental picture of the correct sequence, and persevere, you will soon fall into the natural rhythm, although naturally you will not expect to swim the stroke well at once! Improvement in this as in all swimming strokes is progressive and depends upon much practice. A good breast stroke swimmer prolongs the glide as much as possible, since this gives a rest period and adds to the gracefulness of the stroke. Above all, aim at a slow, powerful stroke; the typical beginner's fault is to make all movements too fast.

When you are able to do a width in comfort, you will be confident to try in deeper water, although a little courage may be necessary at first. It is best to start from the steps at the deep end and swim along the side towards the shallow end. After a while, however, you will have developed sufficient confidence to go anywhere in the bath. (P.R.C.)

The next article in this series will deal with the crawl.



HOBBYIST MAKES TOYS and HAPPINESS

MR. W. G. BROWN of 37 Ayresome Green-lane, Middlesbrough must find deep satisfaction in his hobby as for some years past he has given great happiness to countless children by making toys for distribution to the local N.S.P.C.C. and various children's Homes in the district. It is apparently never too late to indulge in fretwork and modelmaking, for Mr. Brown is 83 and has been a keen hobbyist since he retired twenty-one years ago.

He is the proud possessor of a large collection of Hobbies designs, some dating from the days of his youth, and these, he informs us, are proving of great help to him now, when, in his desire to help less fortunate children, he uses the designs to make toys for the little ones.

BANDSPREAD TUNING

SHORT-Wave stations are congregated into narrow bands, as already explained, and each of these bands occupies two or three degrees only on a tuning scale. As a result, it is impossible to give individual dial readings for particular stations. This difficulty arises on the S.W. band of all-wave receivers, as well as with the tuning scale or dial of a S.W. receiver with ordinary tuning condenser.

Bandspreading overcomes this trouble and is thus quite often provided on receivers especially intended for S.W. reception. With bandspreading, the tuning position of stations is spread out, so that separate dial readings can be noted for them. Apart from the advantage of being able to return to stations already logged, tuning becomes much easier because operation of the bandspreading control is less critical.

Mechanical bandspreading

This method is found in a few very expensive receivers, but is not really suitable for home construction. A special type of dial and drive is employed, with two pointers or scales. One pointer is geared to the other so that it makes more revolutions, exactly like minute and hour hands of a clock. The whole is worked through a reduction drive. By referring to both scales, accurate tuning and logging is possible.

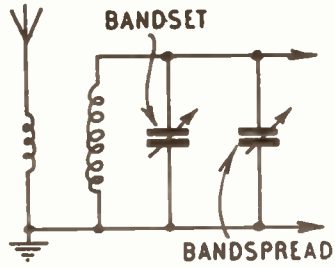


Fig. 1—Bandspread tuning

Mechanical bandspreading drives of this kind can sometimes be purchased, and can be fitted to the ordinary tuning condenser. They are expensive, as very accurate construction and spring-loaded gears are required, otherwise the hands or scales will not exactly follow small movements of the tuning condenser.

Electrical Bandspreading

This method is easily arranged, especially with simple receivers, and works well. The circuit is shown in Fig. 1, and merely consists of two variable condensers in parallel both tuning the same coil. The bandset condenser is of usual capacity — about ·0002μF (200pF). The bandspread condenser is much smaller, 15pF to 25pF being usual. If a 20pF condenser were used, the full 180 degrees rotation of its control knob would equal one-tenth equivalent rotation of the 200pF condenser. Tuning with the bandspread condenser is thus ten times as easy, and stations are ten times more separated, on its dial, than on the dial of the bandset condenser.

The usual tuning condenser can operate as bandset, but it is no longer employed for actual tuning purposes. Instead, it merely selects, or sets, the narrow waveband which can be tuned by the bandspread condenser. If desired stations do not fall within the range of the bandspread condenser, the bandset condenser is moved to another reading. In this way, a single short waveband is split up into many smaller wavebands.

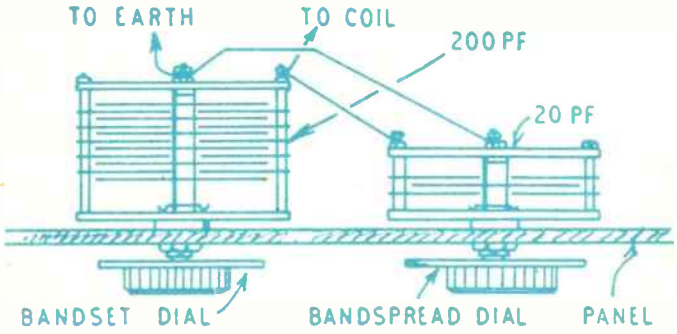


Fig. 2—Wiring the condensers

Condenser capacities

Any ordinary tuning condenser will be satisfactory for bandsetting, including the ·0005μF type used in L.W. and M.W. receivers. However, values of ·00015μF (150pF), ·00016μF (160pF) and ·0002μF (200pF) are generally employed.

The capacity of the bandspread condenser is not critical. Very small condensers will give extremely easy tuning, but will reduce the waveband covered by this control so much that frequent adjustment of the bandset condenser will be necessary. For most purposes, 20pF is satisfactory. Such a condenser will usually have three plates in all, though this depends on the actual surface area of the plates, as well as the spacing between them. An existing condenser can often be used, capacity being reduced by removing some plates, or by adding extra washers to increase spacing between plates.

The sets of fixed plates are wired together, and to the coil, as in Fig. 2. The moving plates tags or terminals are similarly joined, going to earth. Unnecessarily long wires should be avoided.

Dial readings

Even without proper dials, the easier tuning will be worth while. But if stations are to be logged accurately, so that they can be tuned in at will upon future occasions, then suitable dials must be used.

For bandspreading, a dial of the type marked from 0–100 or 1–180 will be satisfactory, so that the readings of stations can be noted down. Two types are available. One fixes to the panel, and is used in conjunction with a control knob with pointer. The other type rotates with the knob, readings being made against a small pointer fixed to the panel. The pointer or knob should be so adjusted that the scale reads zero with the condenser fully open, and 100 (or 180) with it fully closed.

Similar dials can be used for bandsetting. But it is more convenient to draw up a scale with only sufficient markings upon it to suit the various positions of the bandset condenser. These positions are numbered from 1 upwards. Some overlapping between each setting is required, so that about 15 positions will be suitable for 200pF bandsetting condenser, with 20pF bandspreader.

Bandset locators

It will be realised that errors in setting the 200pF condenser will change the dial readings obtained with the bandspreader. To avoid this possibility, bandset condensers are often fitted with a position locator, such as that shown in Fig. 3.

Here, a disc is fitted to the bandset condenser spindle, a spring catch engaging with notches on its rim. With 19 notches, the bandset dial is numbered up to 19, and the catch will ensure it always comes to rest in the same position. This number of divisions will be suitable when using a 15pF bandspreader.

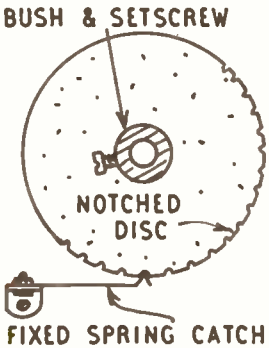


Fig. 3—Bandset locator mechanism

Fig. 4 shows another method of keeping the bandset condenser correctly positioned. A 2in. diameter knob is required, with V-shaped notches filed so that a spring ball catch can engage them. This gives a definite setting for each position.

With a Reduction Drive

A small reduction drive, providing a ratio of about 3:1 or 5:1, is sometimes fitted to the bandspread condenser. This makes tuning even easier. Types of dials and drives, suitable for this purpose or for general tuning, will be dealt with in the next in this series. Provided a fairly large control knob is used, no reduction drive need be fitted to small bandspreading condensers of 15pF or 20pF.

Bandspreading may also be arranged for those points where stations are found, other parts of the tuning range being ignored. For example, the necessary bandsetting points for 19, 25, 31 and 41 metre bands can be found, and marked. These bands may then be tuned with the bandspreading condenser. This method is used on some commercial receivers. However, if continuous bandspread tuning is required over all the wavelengths provided by the coil, then the bandset condenser must be adjusted in equally spaced small steps, as explained.

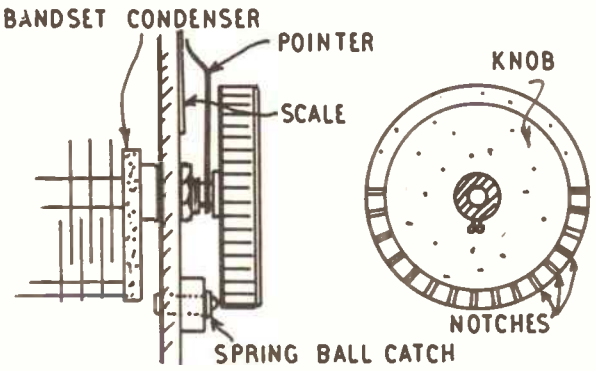


Fig. 4—Panel locator mechanism

The next article in this series will deal with dials and drives

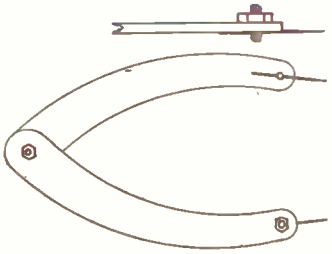
A USEFUL PAIR OF DIVIDERS

FEW of us fully realize the usefulness of a pair of dividers. It is only when we possess such an instrument that its very many uses are fully brought home to us. To the carpenter, metal worker or craftsman in general there are jobs where it can be of real value.

For transferring measurements from a rule or working plan to the actual job a pair of dividers will do it with great accuracy. Also, when marking out several identical articles it does it with more precision and quicker than with a rule.

The marking parts on the end of the arms consist of two needle points which make the instrument so exact in carrying out its job. It is quite a simple little tool to make and besides the size given, which is about right for general work, a smaller or much larger version can be made. A set of three with 3in., 5in. and 8in. arms would be a very welcome addition to the tool kit of the handyman, or if packed in a neat case it would make a very acceptable gift.

Where great accuracy is needed then metal is the best material to use and brass is probably the easiest to work and



will do very well. For a small version a piece of perspex sheet is excellent and easy to cut and shape. All the sizes can, however, be made of thin hardwood or plywood.

The shape of the curve is not important but it should be something near to that shown in the sketch. The overall length of the arm is 5ins. and the width at the top or pivoted end is ¾in. while the needle end tapers off to ½in. When using metal the thickness could be about 1/16in. but plastic or wood must be ¼in., or a little thicker, to make it strong enough.

The pivoted end is made by drilling two small holes and inserting a round or cheese head screw with a nut on the other end. The nut must be either a tight fit or else a lock nut could be fitted. There is no reason why it could not be riveted to hold it secure, or, instead of a screw, an ordinary rivet may be used. Whatever method is used the arms should be reasonably tight and not swing open easily.

The needle points are fitted on the inside part of each arm so that they will meet when the dividers are closed. The method of fixing them is shown in the enlarged sketch. Using a short length of screwed rod drill a hole in one end large enough to take the needle. About 4B.A. rod should be about right and a hole for this is drilled in the end of each arm, and this with a nut on the end will hold the needle quite secure.

It is a good idea to cut a small groove for the needle to rest in. A triangular file will make the best cut whether it is in wood, metal or plastic, but a fine saw cut will do as a makeshift. The groove should be deep enough to allow the needle to rest at a distance of half its diameter.

Out with a camera

WORTHWHILE LANDSCAPES

No. 1—Use of natural surroundings as 'base' to lift visual interest to main object. Both base and figures help to give scale and suggest distance. Heavy, wind driven clouds, no sun — yet this type of open view has visual appeal. Caban-coch Reservoir, the Elan Valley, Radnorshire.

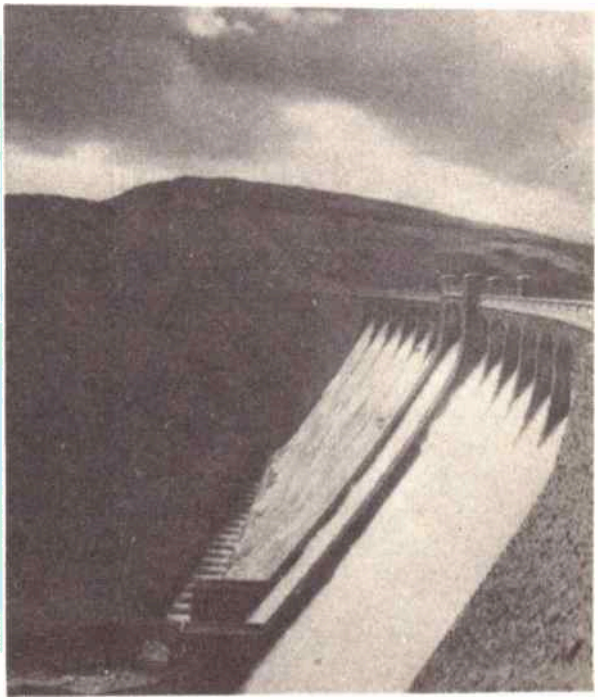
EVERY amateur photographer knows that water is a great picture 'maker' — whether it is the sea, stream or river water, or even the humble farm pond. But there is one special type of inland water which is worthy of every keen photographer's visit — the large reservoirs supplying towns and industrial areas with fresh water.

Many large towns and industrial areas have their own feeder reservoirs quite close to hand, set on high ground in natural or man-made valleys and often of much scenic beauty in their immediate surroundings. But, these apart, there are various catchment areas holding the main supply of water — and it is these which no keen photographer should miss an opportunity to visit.

These large water-catchment areas are almost always found in a wide expanse of view, completely unspoiled even by man-made adjuncts to their efficient use and working. Some of them provide breath-taking views with water cascading over dams and barriers, the observation and control towers built out into the reservoirs, and their beauty lying not just in a large expanse of water but in the natural surroundings of hillsides and wooded plantations with the reservoir set in the centre.

No. 2 — Fleeting gleam of sunshine caught as it lights up nearest cascade of water, holds eye-interest in foreground before gaze travels to background in shadow. Brightly lit foreground slightly over-exposed with exposure keyed for main shadow detail — results in blurring of detail when not 'burned-in' during enlargement.

The Claerwen Dam, the Elan Valley, Radnor.



Perhaps, faced with these wide, open views, the amateur snapper remembers past attempts at open landscapes — and remembers the disappointment at the final print where all spaciousness and breadth of view seems lost on the small size of the print. It is true that general landscape work requires careful choice of lighting for contrast, of view-point and lighting for perspective, and balance in composition to image the effect as seen by the human eye — but these open

By E. G. Gaze

reservoir scenes dodge many of the general snags, the composition and balance seems to be ready-made, just waiting for you, often with a backcloth of hill ridges or deep valleys.

As with every other photograph a little forethought will often turn a good 'record' snap into one of greater visual interest: here are a few tips which may help to make the visit more worthwhile.

(1) Don't have a wide expanse of water stretching right across the foreground to the bottom of the print. Try to give a

darker toned 'base' to the picture, not necessarily right across the bottom of the frame — but some form of 'base'. Often rocks in the natural setting, a roadway, or a line of railings, or all combined can be used. This firm 'base' serves to 'lift' the visual interest and draw the eye upwards to the main water subject.

This 'base' also serves another useful picture-interest dodge — it gives a natural effect of scale and proportion to the rest of the scene.

(2) Scale. The scene that appeals and makes you click the shutter is often wide and deep, the water forms the central theme — but not just alone, it appeals in its setting. And though open and spacious these views are often self-contained in the sense that, instead of stretching off into detailed distances which are lost in a small print, they have a well defined, massed backcloth of hills and wooded slopes. But you still need something to give scale and so impress visually with the openness of the scene — one method of this is given in one above, another is to make use of figures in the foreground or near foreground. But keep them impersonal, a part of the general view and not eye-holders — usually best achieved with their backs to the camera, looking INTO the view, snapped in natural, unposed positions. Illustration No. 1 demonstrates both hints 1 and 2.

(3) *Lighting conditions.* Normally, open landscapes require good lighting for contrast, or the special effects of mist and haze — but these open water scenes can give worthwhile prints in normally poor photographic conditions. Water reflects much light even when conditions are poor, little or no sun and heavy clouds; and water rippled with wind in these conditions has enough 'life' to give visual interest. Here heavy, racing clouds, even dullness, need not deter you from snapping — bleak, coldlooking water has its own appeal, in a print! See Illustration No. 1 again, on a heavily storm-clouded day.

Exposure times

A note here about exposure times. Water reflects light even on a dull day, and you'll need to make the most of the heavy clouds — so keep exposures on the short side, don't over-develop, and use a contrast grade of paper in printing if necessary. On bright days exposures will need to be very short, or the lens well stopped down if your shutter doesn't go beyond 1/100 sec.

(4) A focal point of these large catchment reservoirs often is the barrier dam controlling the fall and level of water. Water cascading benefits from only a gleam of sunshine, so wait for it if possible — and if it is a fleeting, cloud driven gleam try to position it on the foreground water. This may then be slightly over-exposed in relation to the shadowed background water, but the added intensity holds the eye-interest to the foreground before the gaze travels to the 'back' of the print. It is a matter of taste whether you 'burn-in' this foreground to even detail or leave it a rather blurred indistinct mass of water. (See Illustration No. 2.) In any case the nearer water will probably be blurred by movement close to the lens — some blurring often gives a better impression of movement than the 'freezing' of the fall.

Really worthwhile general landscapes call for 'just right' lighting, careful composition of masses, and often a telephoto lens — but these open reservoir scenes give the amateur a fine chance to avoid many of the snags present in snapping other open views. Quite small feeder reservoirs are often worth a visit with the camera, and if you can visit the larger catchment reservoirs, and their dams, take your camera — and don't worry too much about the weather, or the spaciousness of the views. Keep these hints in mind — and you'll use all your film and return in different lighting conditions for another set of pictures.

The Care of Boots and Shoes

By E. M. Blackman

CASTOR oil is an excellent dressing for leather, besides rendering it vermin proof. It should be mixed in the proportion of half to half, with tallow and other oil. No rats, roaches or other vermin will attack leather which is treated with this preparation.

Polishing old footwear

An old upper properly treated can be made to shine, however rusty looking it may appear. For ladies' shoes of black morocco or kid, which may have become stiff, dry and dull, use a little oil on them and this will make them more soft and flexible. Provided only a *little* oil is used, the lustre will not be materially injured. A delicate coating of prepared varnish designed for the purpose should be placed over the oil and when this has dried the shoes will be improved.

Sometimes a calf kid will begin to appear rusty and reddish, in which case a slight application of oil will probably restore the colour. If not, put on blacking and brush it off when dry, going over it again very lightly with the oil and a new appearance will be achieved.

Oiling patent leather not only improves the lustre but will also make the leather softer.

The same treatment can be applied to any kind of grain leather that has become brown, and to pebbled calf. When it is only slightly red, an application of oil, or even tallow, will often restore the colour. When it is very brown, black it thoroughly then oil it afterwards, and, finally, give it a nice dressing of dissolved gum tragacanth.

This is a splendid method of improving the uppers, involving little labour and giving a satisfactory result.

When mould appears on boots or shoes which have been stored away for a time, a little rubbing off with benzine will be necessary at first to clean them. An application of cod oil and tallow will make the leather soft and pliable. If the colour has deteriorated however, this should be preceded by the application of a prepared black of some kind.

To soften the uppers of boots wash off the old blacking and any dirt, with the use of lukewarm water. Immediately the water has soaked in, apply a good coating of currier's dubbin, and hang them up to dry. The dubbin will amalgamate with the leather, thus causing it to remain soft and to resist moisture. They should not be held to the fire, and this especially applies when oil or grease has been applied. In fact all articial heat is injurious to boots and shoes.

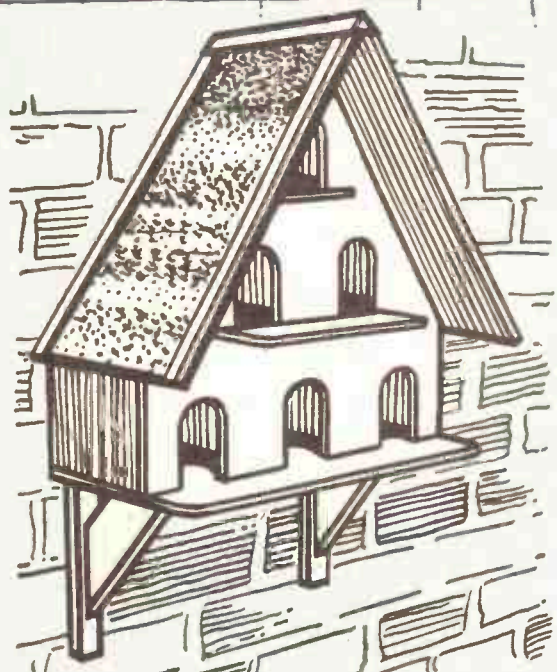
Waterproofing

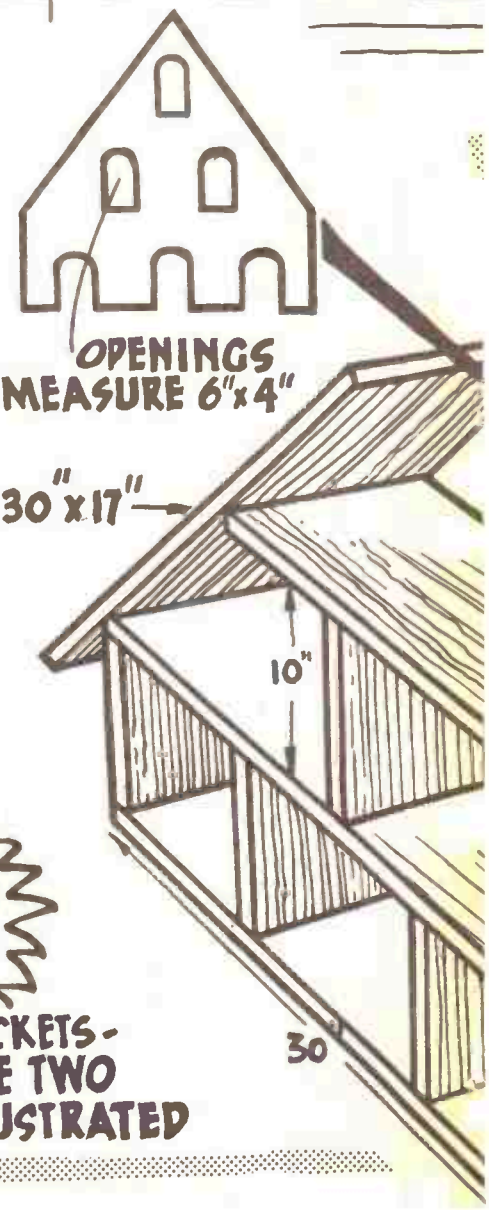
To make boots or shoes waterproof great care should be used, particularly in making the preparation as all the ingredients are inflammable. — Half a pound of shoemaker's dubbin, half a pint of linseed oil, and half a pint of solution of india-rubber. This should be dissolved with a gentle heat and the mixture applied evenly.

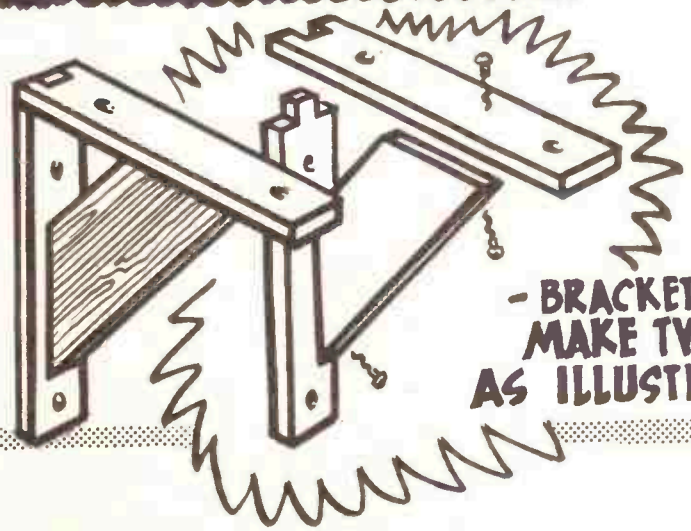
Take care of your boots and shoes and they will take care of your feet!

Hobbies

GUIDE TO MAKING A PIGE

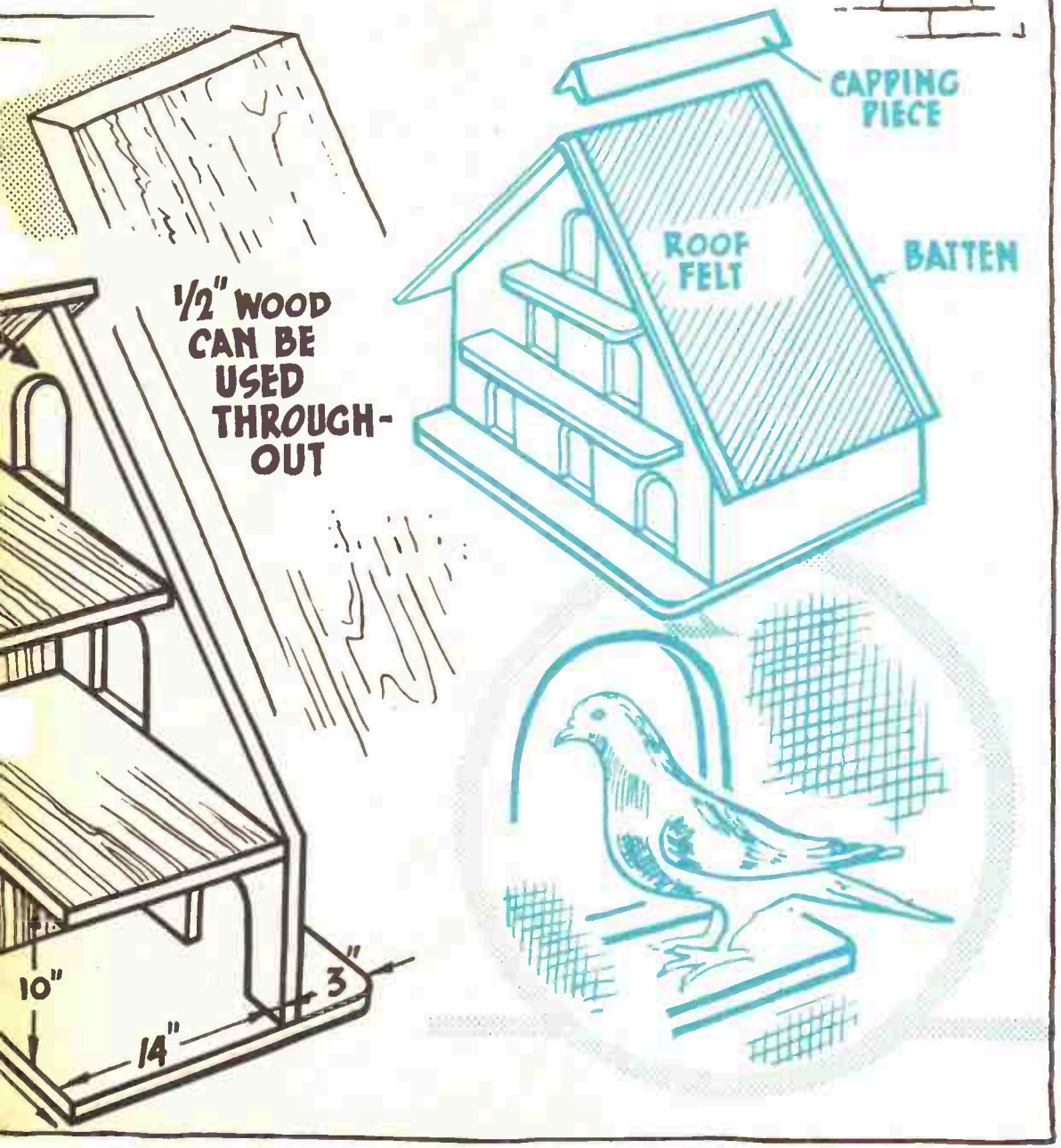




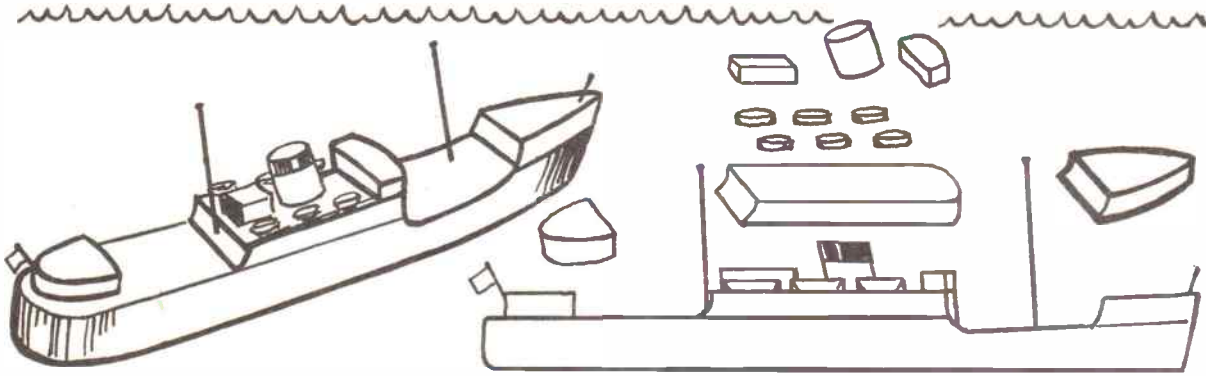


- BRACKETS - MAKE TWO AS ILLUSTRATED

ON COTE WITH WALL FIXING



Miniature Model Ships



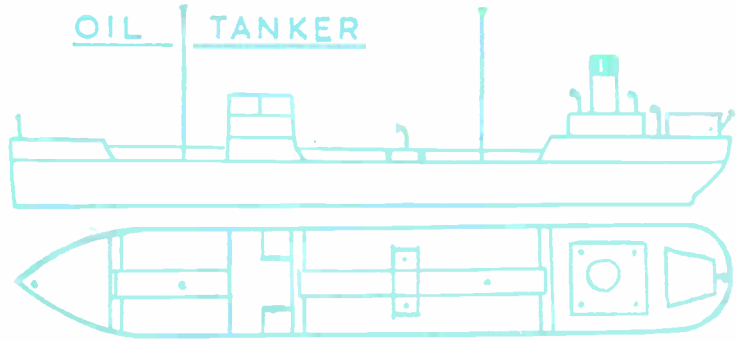
PASSENGER SHIP

THESE water-line models can be made from oddments of wood, etc., to the exact size of the sketch plans by tracing the shapes on to paper and then transferring the drawing to the wood by using carbon paper.

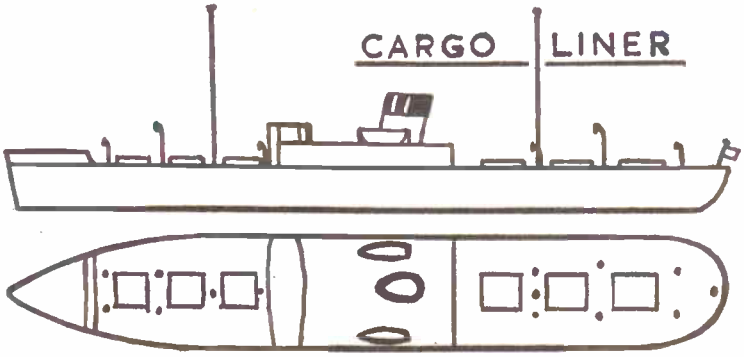
Three patterns are given, and those who have built the Transporter Bridge model, described in our issue of March 5th, will particularly want to make them to add to their layout. Although they are water-line ships intended for a child to play with on the table or floor, by using waterproof glue and carefully pinning the deck shapes in position on the hull, they can also be floated on water.

Cut the hulls to shape then the deck shapes. Shape funnels, lifeboats, etc., and glue and pin in place. Make ventilators with ⅛in. panel pins and nail in and bend with pliers. Masts, are also panel pins. Hatch covers are of cardboard or cut from matchbox.

The finish given to these little ships is important and all rough edges and corners should be glasspapered smooth. Any sharp ends on fret-pins should, of course, be filed smooth. Hulls can be painted black or grey with deck fittings white. Add a touch of gay colour to the funnels and ventilators. (T.S.R.)



FULL-SIZE PATTERNS



TRACE THESE SHAPES AND CUT OUT WITH A FRETSAW

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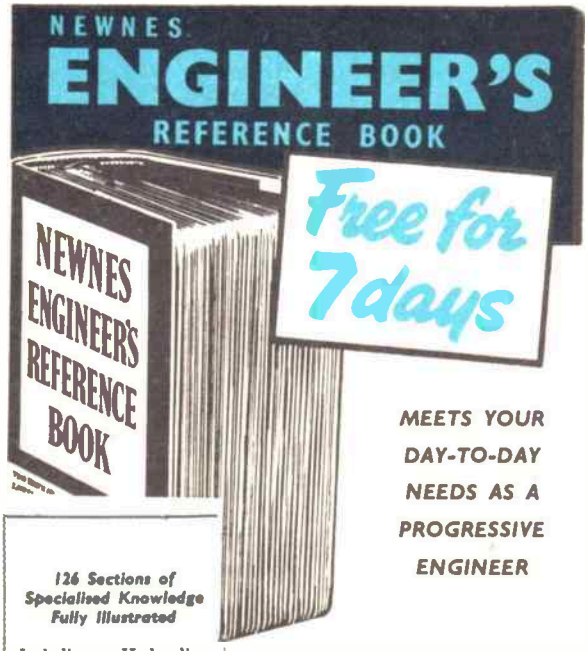

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YOU'LL be as busy as a bee writing notes for these 1956 Czechoslovakian match labels depicting 'Honey'.

But don't forget to include the 30s. Bulgarian stamp of 1941 featuring Bee-Keeping (2d. mint), and maybe a label from the honey-pot in the larder.

Honey is chiefly composed of grape sugar, wax and gum. From ancient times it has been an article of food, but it is not so much used now as it was before sugar was known.

The best honey is the newest, made by young bees, which is a clear fluid in a white comb. This is sometimes called virgin honey. As it grows older honey gets a yellow or reddish colour. Honey is used by tobacconists for sweetening tobacco, and a fermented drink called honey wine or mead is obtained from it.

Bees live on the honey which they store up in their hives. Some are solitary in their habits. Most of them live in communities or societies, and are divided into females, males, and workers. Each hive has but one female, called the queen, who governs the society and lays the eggs. The males, who do no work, are called drones, and there are sometimes several hundreds or even thousands of them in a hive, there being usually one in every thirty bees. The queen bee seldom leaves the hive except in the swarming season, after which all the drones in the hive are killed by the workers. The workers, who form the principal part of each society, do all the work, gathering the honey, making the wax, building the cells, and feeding and taking care of the young.

BEES & HONEY

—By R.L.C.

Drones have no stings, but the females and workers each have one at the extremity of the body. Bee poison is so deadly that a single sting will kill an insect. Animals and men have sometimes been killed by bees when these have attacked them in great numbers.

Most insects are depicted on match labels. They are a popular feature of the stamp album. So start your collection with 'Bees and Honey', and scores of similar themes will suggest themselves.

SHAKESPEARE HOTEL

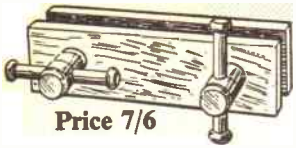
THE Shakespeare Hotel is one of the most beautiful timbered buildings in Stratford-on-Avon. It stands within a few yards of New Place, where William Shakespeare lived and died, and of the Grammar School which he attended. Almost opposite is Harvard House, and the Memorial Theatre and the River Avon are a few minutes' walk away.

Some historians have identified the hotel with the 'Great House' of Sir Hugh Clopton. A large part of it was standing long before Shakespeare was born.

It is not known at what date it became an inn, but the naming of its rooms after the plays of Shakespeare is attributed to David Garrick in 1769. Visitors find *As You Like It* on the dining room door and *Measure for Measure* on the hotel bar. A covered suite is called *A Midsummer Night's Dream* and another *The Merchant of Venice*, while every bedroom bears the name of a favourite Shakespearean character.

Before leaving Shakespeare's town I obtained some baggage labels from this famous hotel which proved worthy additions to my collection.

WOOD BENCH VICE



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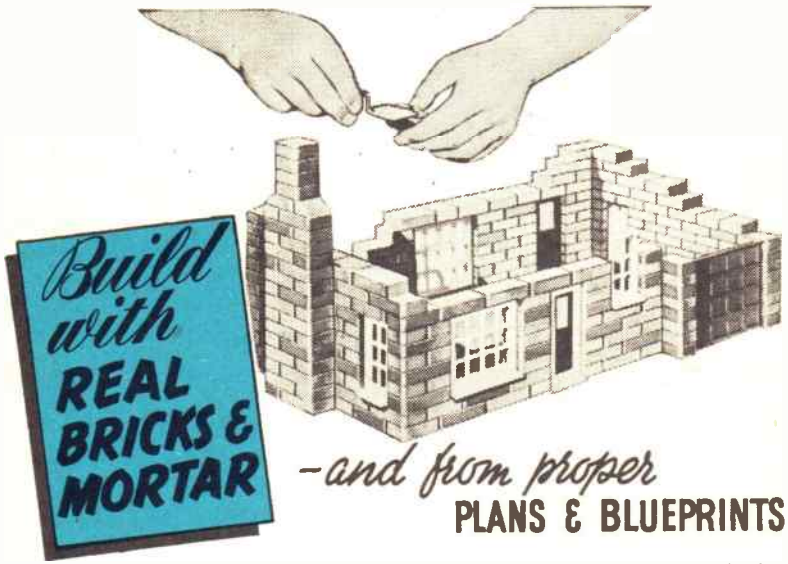

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THE HEART OF A VILLAGE

By A. Sharp

WE are told that there are no fewer than 13,000 villages in England, apart from numerous hamlets. It has also been well said: 'No country in the world can boast of possessing rural homes and villages which have half the charm and picturesqueness of our English cottages and hamlets.' But it is equally true that 'they have to be known in order that they may be loved... the hasty visitor may pass them by, and miss half their attractions'.

Well may we cyclists pause and consider such an assertion. Much we miss by hastening on our way without realising that the villages we ride through on spinning wheels are, most of them, of peculiar interest, some for one thing, some for others. No two villages are exactly alike; and this makes for their charm and attraction. There is, for example, a world of difference between the bleak, grey, slate-covered rough stone cots and one-storeyed staunchly-built houses of an upland Yorkshire village or a Northumbrian hamlet on the Outby fells, and a Devonshire beauty spot with cosy thatched cottages, brown and mellow like Newton St. Cyres with its cob and thatched dwellings.

In Somerset there are such beauty spots as Winsford with its cream-washed houses with their thatched or slated roofs. In the Cotswolds, there are villages nestling amid leafy trees and delightful gardens and orchards. So we could go on, suffice it to say that there is infinite variety in our many hamlets and rural places, yet there are some things common to quite a number. Many have a village green, a rookery, the ancient church, old manor house, hall, or castle — some possess ruins of ancient fortresses — if so, all the better, for there is frequently a legend or story attached that is well worth hearing.

Historic churches

The church of a village is always conspicuous. These may vary in age but most of them for centuries have been the centre of all rural activities, secular and religious. Many are very picturesque, varying in styles of architecture; all are attractive to the eye of the tourist, for they usually stand prominently above the nestling roof-tress of farmsteads and cots. Don't pass by if you have a little time to spare. Peep inside; you'll find ancient brasses, monuments, relics, inscriptions, and from these you may learn much of the past history of the place, and the notable folk who have dwelt there.

In a few villages scattered up and down the land, the cyclist may come across a relic of olden times in the form of the village stocks. A few are in good preservation, some in part ruin. This once rude instrument of punishment is often hard by the church; probably placed there so that the wrong-doer could look on the sacred building and repent him of his ways.

In some places such relics of rural justice are prized and are protected by iron screens. In the churchyard of Ottery St. Mary, Devon, the stocks are in excellent preservation, placed under a shingle roof. At Bottesford, in the Vale of Belvoir, the stocks have a whipping post attached, and at Gretton, Northants, the whipping post and stocks are still to be seen upon the village green.

Mention of the green reminds us that many villages still claim their greens, upon which we may here and there find the Maypole, or an ancient village cross.

In days gone by the cross was the centre of village life. From its steps proclamations were read out, and tramping friars preached. In some villages ancient crosses are found in the churchyard, as at Eyam (Derbys.), Ilkley (Yorks.) and Hexham (Northumberland). The Eleanor Cross at Geddington is a fine example of an ancient cross.

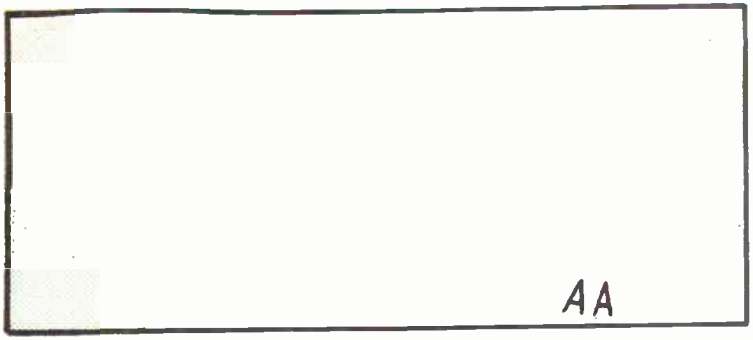
Market and Butter crosses are another type. Cornwall and Somerset are two counties well represented in wayside and other relics of this kind.

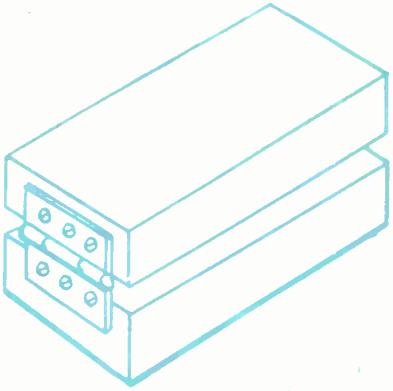
Dovecotes and Barns

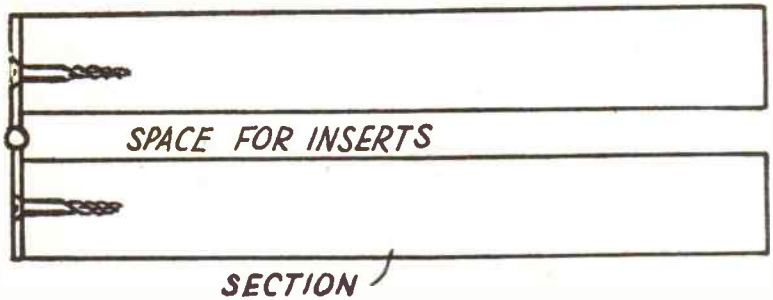
Interesting are the dovecotes, some dating from the 13th century, to be discovered in our villages. There is one at Hurley Priory, Berks., that was erected about the year 1307. At Sibthorpe, Nottinghamshire, is a striking example of the ancient pigeon house; it stands in a field near the church, and is built in the form of a round tower. In an old document it is stated that this was probably built in the early thirteenth century, in King John's time. These village dovecotes are picturesque buildings, built in various shapes and designs. The Normans constructed massive round cotes of stone, and later came the half-timbered cotes.

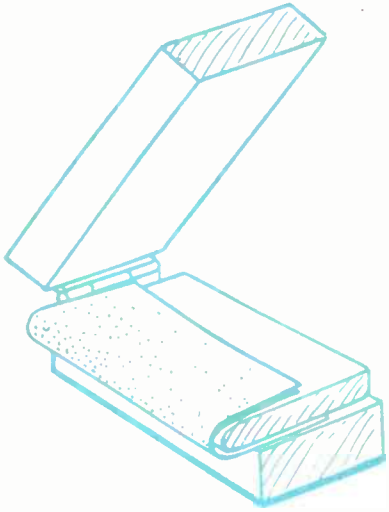
Not less attractive to the cycling tourist are the old watermills and windmills. Though many of these are no longer working, and others are partly derelict, we still come across such picturesque relics of bygone days.

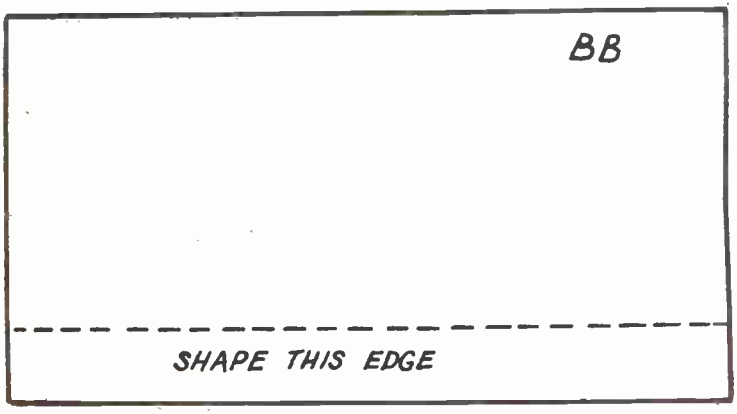
THE HANDY SANDER

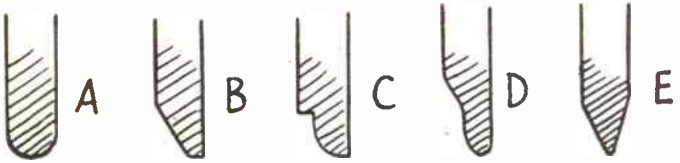












GLASSPAPERING, or 'sanding' as it is often called, can be a tricky job at times. This little hinged block can be very useful when smoothing awkward mouldings and shapes. The glasspaper is held round the shaped insert (BB) cut from ¼in. wood, and is clamped between the two pieces (AA) which are hinged together as shown. The act of clamping the two pieces together holds the shaped insert and glasspaper firmly.

Insets are not fixed in any way and can quickly be changed. The inserts are shaped according to the particular job in hand. The sections A, B, C, D, and E, show curves and angles which are useful for intricate work, but these can be altered very quickly by means of a modelling knife. (M.p.)

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