

16th MAY 1962

VOL. 134

NUMBER 3466

THE ORIGINAL  
'DO-IT-YOURSELF'  
MAGAZINE

# HOBBIES *weekly*

FOR ALL  
HOME CRAFTSMEN

Also in this issue:

BREEDING CAGE  
FOR SMALL BIRDS

STAMPS FROM  
ALL QUARTERS

ENLARGING BY  
'SQUARES'

MAKING A  
RECORDER

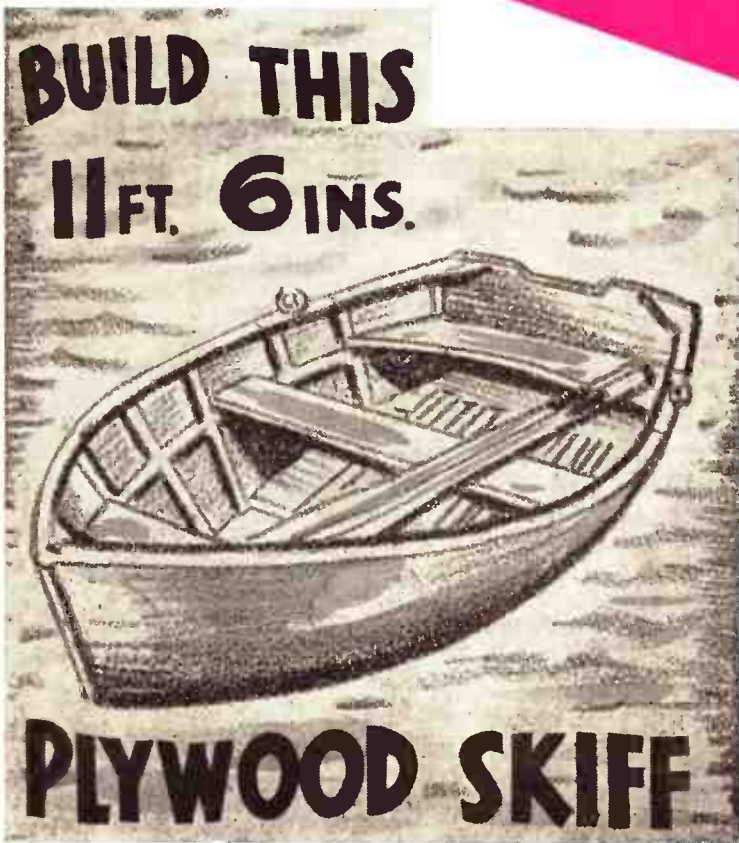
PERSONALITIES  
IN DISC BREAK

PHOTOGRAPHS  
FOR COMPETITIONS

PATTERNS FOR A  
GARAGE FITMENT

ETC. ETC.

**BUILD THIS  
11 FT. 6 INS.**



**PLYWOOD SKIFF**



*Up-to-the-minute ideas*

*Practical designs*

*Pleasing and profitable things to make*

World Radio History

**5<sup>p</sup>**



# New Stamps from all quarters



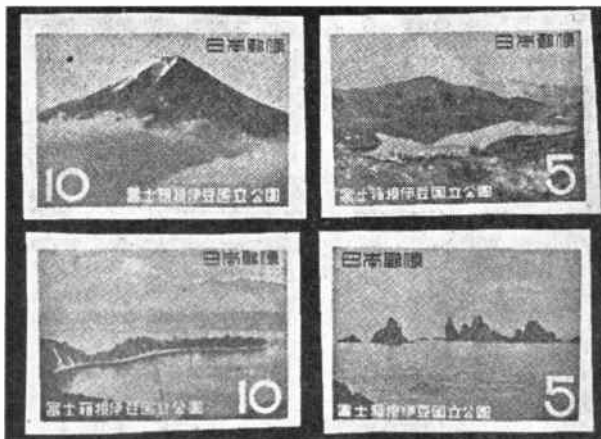
## IRISH SCHOLARS

**T**HE special Irish postage stamp to commemorate the centenary of the deaths of the Irish scholars John O'Donovan and Eugene O'Curry was issued on 26th March.

John O'Donovan (1806-1861) and Eugene O'Curry (1794-1862) are acknowledged as the greatest of the Irish scholars who began in the last century the work of editing, translating and annotating the source manuscripts and the mediæval and ancient works of Irish literature, history and law. Work in these fields was vast and authoritative and their reputation as scholars international.

The stamp is in two denominations, 3d. colour crimson and 1s. 3d. colour purple (illustrated). It features portraits of the two subjects and includes their names and life-spans as well as the denomination and name of the State.

## JAPAN'S NATIONAL PARK STAMP ISSUE



**T**HE region around Mt. Fuji in Japan extending over the two prefectures of Shizuoka and Yamanashi, together with Hakone area in Kanagawa prefecture, were designated Fuji-Hakone National Park on 1st February 1936. To this were added long strips of land along the coast of Izu peninsula. Shizuoka prefecture, and equally long skyline strips linking Hakone with Mts. Amagi, Daruma and other prominent peaks in the peninsula. The entire area was renamed on 15th March 1955, as Fuji-Hakone-Izu National Park.

As the first of the Second National Park Stamp Series, the illustrated set of two 5-yen and two 10-yen postage stamps depicting various sceneries in this national park was recently issued.

**I**N 1862 new municipal laws were promulgated in Sweden. To commemorate the centenary of this event the Swedish Post Office issued two new postage stamps of the values 30 öre and 2 kronor on 21st March.

The design of the stamps — the same for both — has been made by the artist Mark Sylwan. The motif represents a fiery-cross, a Code of Laws and a chairman's mallet. The 30 öre stamp (illustrated below) is blue and the 2 kronor stamp red.

## SWEDISH 'MUNICIPAL'



## NEW GUINEA 'ROYAL'

**O**N the occasion of the silver wedding of H.M. the Queen and H.R.H. Prince Bernhard of the Netherlands the Postal Administration of Netherlands New Guinea issued this 55c. commemorative stamp (without surcharge). The stamp bears the images of the Queen and Prince Bernhard and the dates 1937 and 1962. The stamp is sepia-coloured and available from 28th April up to and including 25th May 1962, or longer as the stock lasts.

\* \* \*

## MEMORIAL STAMP

**D**URING September this year, the United Nations Postal Administration will issue a special memorial stamp. The approved design will consist of a blue representation of the United Nations Secretariat Building, and the UN flag at half-mast.

The late Secretary-General, Mr Dag Hammarskjöld, and his party were killed in an aeroplane accident during 1961 while engaged on a mission of peace. The issuance of a stamp in memory of the honoured dead of the United Nations has been fittingly scheduled for the first anniversary of this tragic event. The stamp will be printed in the domestic first-class letter rate value.

## Advertisers' Announcements

**50 STAMPS FREE** — Ask to see my approvals. — GBN(H), 41 Collins Road, Wednesbury, Staffs.

**125 DIFFERENT STAMPS**, catalogued over £1, free. Request bargain approvals. — Walker (A), 11 Camphill Avenue, Glasgow.

**2,500 QUALITY STAMPS** sent to you in a box on approval. Pick where you like at only a PENNY each! Fantastic value with many high values included. Both British Colonials and Foreign — Mint and Used. All the latest issues! Write NOW — The Connoisseur Stamp Service (Dept. Y8), 37 Jonathan Road, Fareham, Hampshire.

**100 DIFFERENT stamps free!** Request 1d. upwards discount approvals. — Bush, 53 Newlyn Way, Parkstone, Dorset.

# Enlarging by the 'Square' Method

NEW readers of *Hobbies Weekly* are sometimes confused by the fact that instructions require them to enlarge certain shapes. Obviously it is impossible to show all parts full size, even on the free designs, and with intricate patterns it is equally impossible to show measurements.

The sketch in Fig. 1 shows a shape 'squared up' as it might appear in *Hobbies Weekly*. In this case the design is symmetrical and only half is squared. If the design had been an odd shape the whole thing would have been squared.

If, for instance, the instructions tell you to enlarge the squares to  $\frac{1}{2}$  in. you will draw out the same number of squares as in the diagram, making them all  $\frac{1}{2}$  in. and indicate the same numbers in the correct positions. The squares should preferably be made with tee-

square and set square, but if these are not available a stiff-back book will provide the basis for the first corner.

The chief thing in drawing out is to follow the outline and mark in one square at a time. The main points to watch are where the lines cross the squares, marked A on Fig. 2, and corners marked B. Having ticked or marked all

points and intersections you proceed to connect up, completing one square at a time until the shape is complete as shown in Fig. 3. Do not forget to mark the centre and circumference of the circle.

To get the full shape, trace the pattern carefully and mark in the centre line as in Fig. 4. Turn the paper over and lay it face downwards so that the centre lines coincide as at Fig. 4. Rub through with a hard pencil (Fig. 5) and the outline will transfer on to the original drawing.

All you need to do now is to line it in carefully and you have a full size drawing of the required shape, with the two symmetrical halves complete and identical.

For reducing, the same process is used, but your own squares will be smaller according to the reduction. (M.h.)

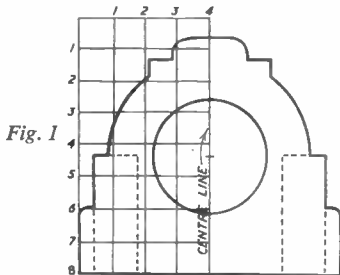


Fig. 1

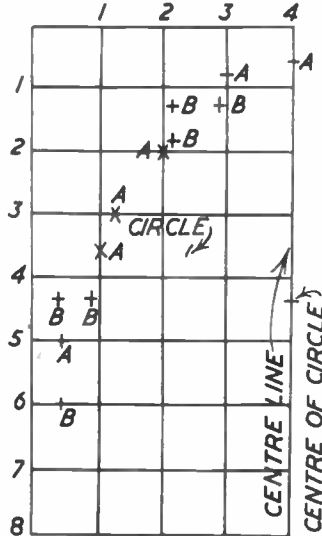


Fig. 2

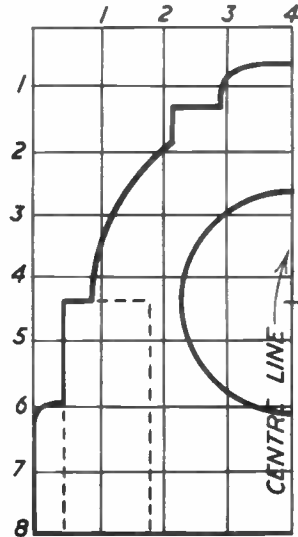


Fig. 3

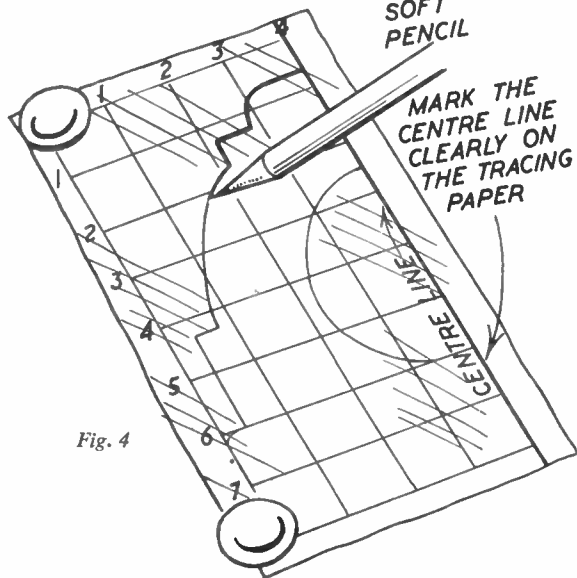


Fig. 4

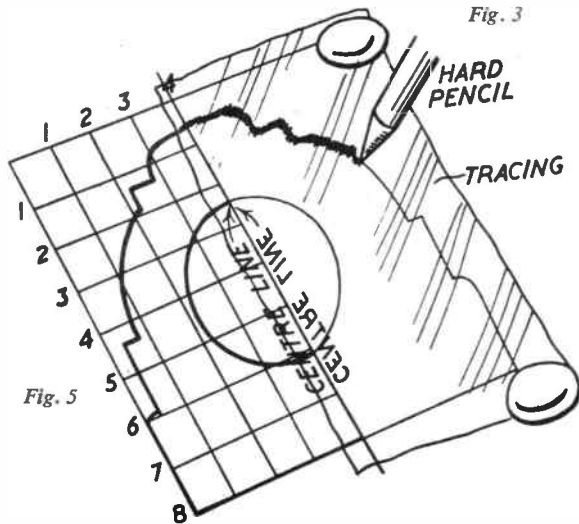
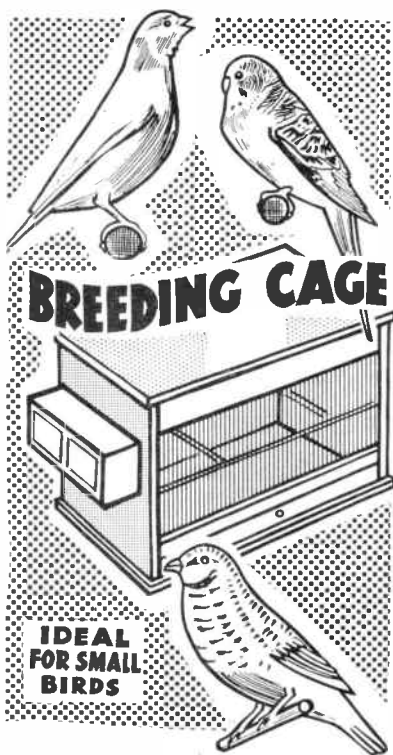


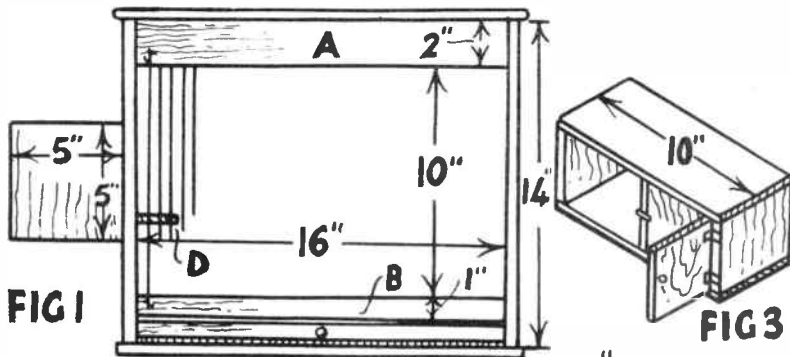
Fig. 5



structure, and the wood, it is almost needless to mention perhaps, should be planed and glasspapered smooth. Owing to the width of boards necessary, much time can be saved if tongued and grooved matchboarding is employed, glued together, and as new wood is not imperative, a few lengths of secondhand stuff, if clean and in good condition, would serve nicely.

birds and aquaria. The stock size required for the cage is 16 in. by 10 in. It might be as well to get this part before commencing the work of constructing the cage, as if a front of the size given is not available at the time of asking, one a few inches larger would probably suit, and the dimensions of the opening could be increased accordingly.

Readers wishing to make their own



A pair of nest boxes are illustrated in Fig. 3. Sides and division are cut from  $\frac{1}{2}$  in. wood; top and bottom from plywood, glued and nailed firmly together. No back is needed, of course, the end of the cage forming that part. A couple of plywood doors are cut and hinged with 1 in. brass butt hinges. A wood or metal button, fitted to the division, will hold both doors shut, and a knob or just a wire loop threaded through a hole in each door, will serve to open the doors at need. This is fixed to the left end of the cage, over the holes already bored, with screws from the inside of the cage.

#### The sand tray

For the sand tray, cut a sheet of plywood to the bottom full dimensions inside length, and deep enough to reach the front edge of the cage. Along the front of this glue a strip of wood, the same thickness as bar B, and wide enough to fill the gap below. Also glue narrow strips of wood to the remaining edges to make the tray. The addition of a small knob at the front will complete this part. Finish the structural work of the cage by screwing to the back a pair of brass wall plates for suspension purposes.

The completed work can now be lime washed inside or painted; in the latter case use a non-poisonous paint for the purpose. The outside can be painted any colour preferred.

The wire front is far better purchased readymade. The complete front is provided with feeding holes and a sliding door, and can be bought in a range of sizes to suit all cages, at most pet shops or from advertisers in journals devoted to

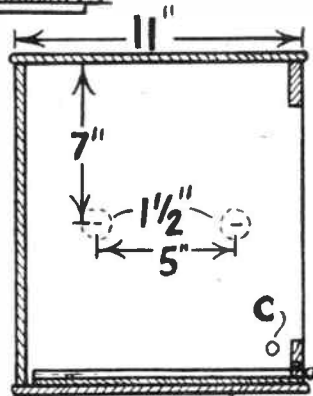


FIG 2

wire fronts should purchase 16 s.w.g. steel wire. The fronts are easily fixed in place, wire extensions at each end being provided, and small staples or screw-eyes fitted to the front of the cage to hold all in position. One or more wood perches, made from dowel rod, can be fixed across the cage, one end of each perch being notched to fit over the wire, and the other end simply held in place with a nail or screw, driven through the back of the cage. (E.)

How to build P. W. Blandford's 'PETE', a 6ft. Pram Dinghy, for a few pounds will be described next week.

MAKE SURE OF YOUR COPY

# MAKING A RECORDER

ONE of the easiest melody instruments you can make and which is suitable for the most juvenile members of your band is a comb and a piece of tissue paper. Fold the paper in half and wrap it round the teeth of the comb. The tune is 'hummed' through the paper.

A modification of this simple instrument is a kazoo, as shown in Fig. 8. All you require is a cardboard tube about 1 in. in diameter. Bore a few small holes in the tube at equal distances apart and cover one end with tissue paper, stretched tightly and held by a rubber band. The kazoo is played from the open end, humming the tune. The sounds can be varied by releasing the fingers which are placed over the holes.

A recorder or a tin whistle is a valuable instrument for a novelty band but we have to remember that they are made in a particular key only. Here we give instructions for making a simple recorder for the key of C.

You may use  $\frac{3}{8}$  in. plastic tube or you will need a piece  $12\frac{1}{2}$  in. in length. But first of all let us consider the mouthpiece.

Take a piece of  $\frac{3}{8}$  in. dowel rod (to fit inside the tube), filing a flat surface on one side not more than  $\frac{1}{8}$  in. deep and 1 in. long as shown in Fig. 9a. Prepare this on a length of dowel rod for convenience and then cut off the 1 in. portion.

Now make a slot in the tube 1 in. from the end as shown in Fig. 9b. This is

make a fine tunnel. You may now test your whistle and it should play a reasonable note. If not, extract the mouthpiece and file down the groove in the tube a little more. When the tone sounds 'thin' the slot in the tube may be widened a little to improve.

Having reached this stage and the tone sounds alright you may now finish off the mouthpiece by cutting away a section for your lips as shown in Fig. 9c. Smooth with glasspaper and then scale the recorder for different notes.

### Tuning

When you blow down the recorder as now made it should sound a note very near the middle C on a piano or a tuning fork. With the length we have quoted we have allowed for mishaps and i. may

be controlled by the thumb of the left hand. The correct method of playing is for the left hand to hold the tube nearest the mouthpiece with the thumb underneath. The left index finger cover the top hole 7, middle finger the next (6) and the ring finger the next (5). The right hand plays the other notes as shown clearly in Fig. 11. Consequently the holes should be drilled as shown for easiest manipulation.

Mark the positions very carefully and drill  $\frac{1}{8}$  in. holes, remembering the one for the left hand which is underneath. Smooth off with glasspaper. If the pitch is too high (i.e. sharper than the piano note) it can be lowered by working the

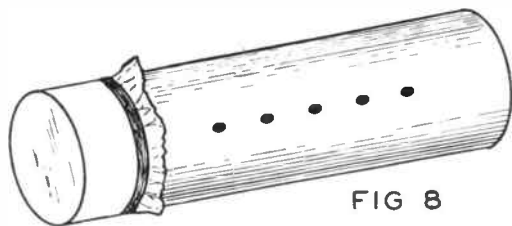


FIG 8

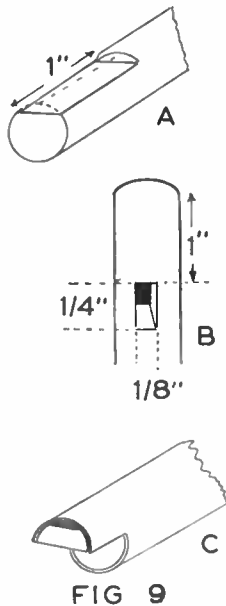


FIG 9

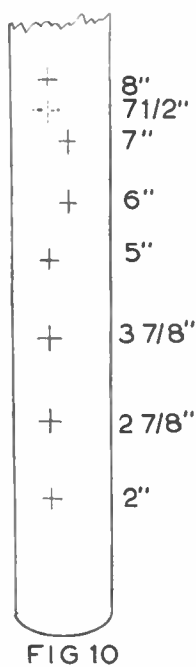


FIG 10



FIG 11

$\frac{1}{8}$  in. wide and  $\frac{1}{4}$  in. long. Note that we must make a slanting cut across this slot which is connected to the mouthpiece by a groove. When the slot has been cut out make a flat groove  $\frac{1}{8}$  in. wide on the inside of the tube extending from the end to the notch. You will find a nail file or a three-cornered file ideal for this purpose.

Now insert the prepared mouthpiece until the internal edge is in alignment with the cut in the tube. The flat side of the dowel rod should be at the top and just under the flat groove of the tube to

be just a little off this note so cut off a little from the end until the notes match. Do this a little at a time, for you may have to cut off about  $\frac{1}{8}$  in., leaving a tube 12 in. long.

The next task is arranging the holes in the correct position for the other notes in the key of C. Start at the open end, marking a point 2 in. up in chalk or pencil. Other markings should be made as indicated in Fig. 10 but with one difference. Hole number 8, which is  $7\frac{1}{2}$  in. from the end, has to be on the underside of the recorder since this will

hole towards the bottom of the tube. Or you can work upwards if the pitch is too low. Any hole which is too large can always be covered with a piece of sealing tape.

It will need a bit of practice to play the recorder. So far as blowing is concerned you should blow gently for the low notes and harder for the higher. But first of all we will explain how the pipe is manipulated by the fingers of both hands.

The letter names given below corres-

• Continued on page 106

# PLYWOOD ROWING SKIFF

THE following plan and instructions for building are for an 11½ ft. by 4 ft. skiff. I have chosen this boat because of its simplicity of construction. Out of fifteen plywood boats that I have built, this one is quite the easiest and cheapest for its size. It is sea-worthy, strong, light, and stable. The only tools required are those in common use by the handyman.

I do strongly recommend using P.M.B.C. Exterior Douglas Fir Plywood. This costs about half the price of good marine plywood, but is strong, resin bonded, and recommended by the manufacturers because it will resist sea water. It is easily obtainable from any good timber merchant in this country, and is marked on the edge, P.M.B.C. Exterior.

As you will only be able to purchase this in 8 ft. lengths, it will be necessary to make 'butt strap' joints, as shown on the plan. The bottom planking should be spliced or joined at the forward end.

If you are careful you will only require one 8 ft. by 4 ft. and one 4 ft. by 4 ft. ¼ in. ply for the sides, and the same quantity of ¾ in. ply for the bottom. Where the specifications call for oak, fir, and spruce, etc., any of these will do.

The simplest way is to measure your sides from the plywood, allowing for the extreme measurement, i.e. 1 ft. 7 in. Join these as shown with the butt strap. When the glue is dry, mark measurements at the stations. Measure from the top, which is quite straight. Join up all these measurements, using a flexible batten (one of the chines or gunwales will do), cut out, and then clean up with your plane.

## Shaping the stem

Next, shape your stem, which should be oak if possible. You will find it easier to first trim off roughly with a sharp carpenter's axe, and then plane. Be sure to mark the bevel accurately. The ends of the stem are left square, to be cut off later when in the boat.

You will now make the two forms. Any scrap material can be used, as these are removed later after the frames have been fixed into place. Don't forget to cut in the notches into which the chines will fit.

The next step is the transom. This requires a little more skill. I have used the leaf of an old mahogany table that I bought cheaply at a sale. It looked lovely when varnished.

The piece for the transom must measure at least 3 ft. 4 in. by 1 ft. 2½ in.

By F. Cordner

*Since publishing details in our issue of 27th September 1961 for the building of an 8 ft. Pram Dinghy we have received requests for a similar but larger craft. The 11 ft. 6 in. plywood skiff described here has a 4 ft. beam. Intended as a light rowing boat to which an out-board motor can be attached, it was planned by a Canadian Naval architect for very simple yet sturdy construction. The author has completed a boat in three days on two trestles on the lawn.*

*Read through these instructions carefully in conjunction with the materials list on page 106 and the plan details on pages 104-5 in order to get a thorough understanding of the job in hand.*

Lay it on your bench so that the top of the transom is truly flush with the edge of the bench. Before doing this mark a right angle line with your square across the bench, as shown in the detail. Measure for the centre of the transom, mark a line, and lay it on the bench, so that the centre markings correspond with the centre line on the bench. If possible, clamp into position. Now take your measurements to shape the transom from the centre line on your transom. Draw the top shape of the transom on one side only. Make a rough cardboard template, and transfer the shape to the other side. This may now be cut out with a fretsaw.

Side frames must be glued and screwed to the transom to take the planking (sides), and if you are using ¾ in. plywood for the transom, fit a bottom frame between the two side frames. These frames are very necessary if plywood is used for the transom, as it is impossible to make a strong joint by screwing into the edge of plywood.

You are now all set to join the pieces together. Place two or three boxes or trestles at convenient working height on which to build the hull. The butt straps will be on the inside, fastened from the outside and kept about 1½ in. up from the bottom to allow for the chine piece.

Remember that we are building this boat *upside down*, so for the time being the bottom of the boat is at the *top*. Use ¾ in. No. 8 countersunk brass screws. Pieces for the butt straps may be obtained from the waste corners of the

bottom pieces. When joining the bottom butt strap use ¾ in. No. 8 screws, and proceed as recommended for the side pieces.

First the side pieces are fastened into the stem piece, placing marine glue (Cascamite resin glue) between. Use 1 in. No. 8 screws spaced about 1½ in. apart, and staggered. Now pull the after ends of the sides together, slipping in the two forms at their correct stations. Put the transom at its correct station last, as this will require a little bevelling at the sides to make a good fit.

I use a light thread of caulking cotton or butter muslin between all these outside joints, as it helps to reinforce the marine glue, and makes for strength and water-tightness.

The chines are now slipped into place in the slots in the forms. Clamp them temporarily, and mark to fit. They must be bevelled to fit against the side of the stem. I slot mine neatly into the side framing on the transom, although the plan does not call for this, and they may just be butted against it.

When fitted, screw and glue to the sides, stem, and transom, using caulking cotton or butter muslin as mentioned above. Leave the chines protruding ¼ in. above the sides to allow for bevelling flush. This is so that you will have a good surface on which to fasten the bottom.

## Methods of Framing

She is now ready to be framed. The edges of the side pieces are planed up, and the frame bottom pieces fitted at the different stations. With these in place the side frames can be bevelled and fitted. The entire frame may be removed, glued, and screwed on the bench or it can be done in the boat according to preference. Fit the frames at stations Nos. 1, 3, and 5 first, and fix a temporary brace across the top of each. This will be on the underside, as the boat is upside-down.

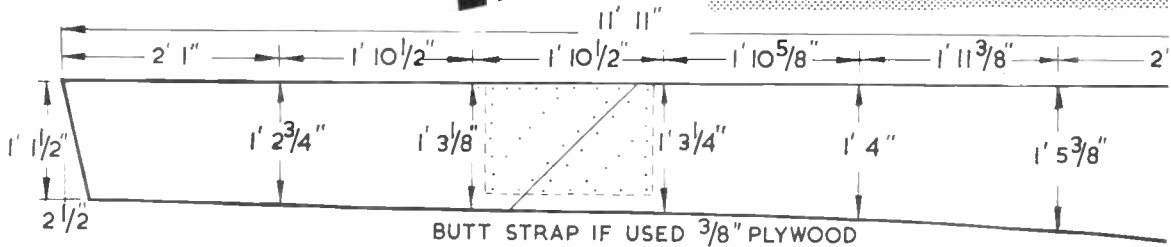
The forms can now be removed, and the other frames fitted in their place. Screw into position.

The bottom should now be shaped by laying it in position, and marking. The butt strap is securely in place, and the whole piece cut out. Leave at least ¼ in. for fairing off after gluing and screwing into position. It is screwed to the chine and transom with 1½ in. No. 10 screws on 2½ in. centres.

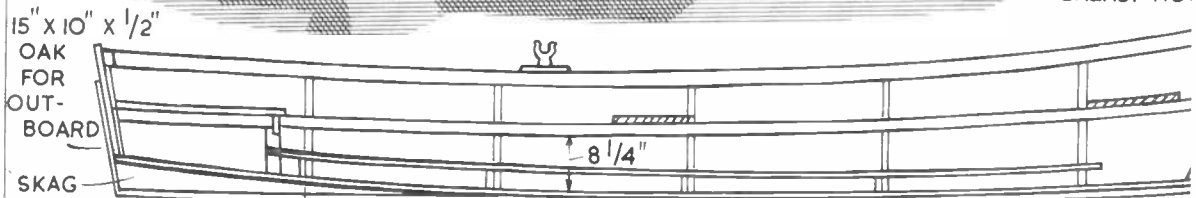
Turn the boat right side up. Fit seat risers and thwarts (seats), which can be

● Continued on page 106

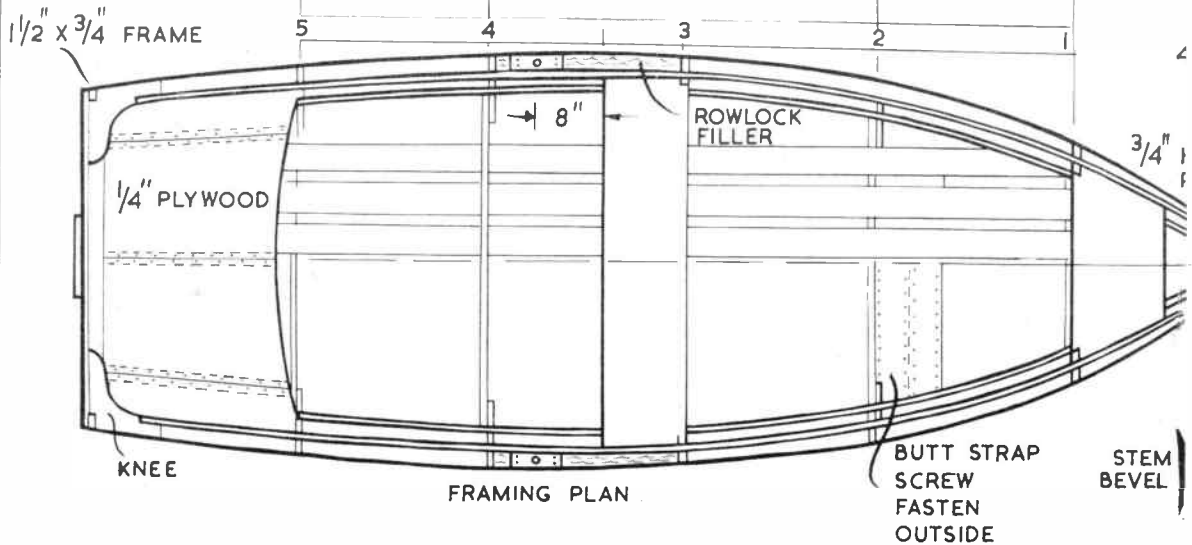
# Build This 11 FT. 6 INS. PLY



LAYOUT OF SIDE PIECES



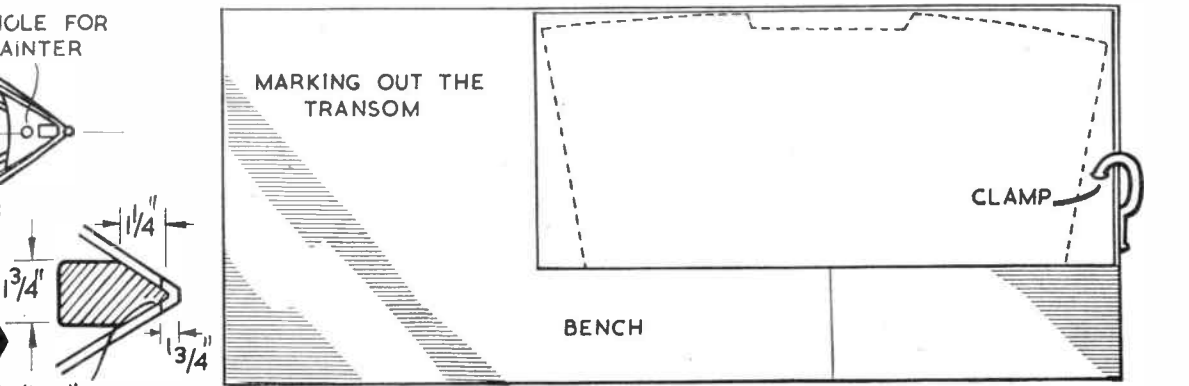
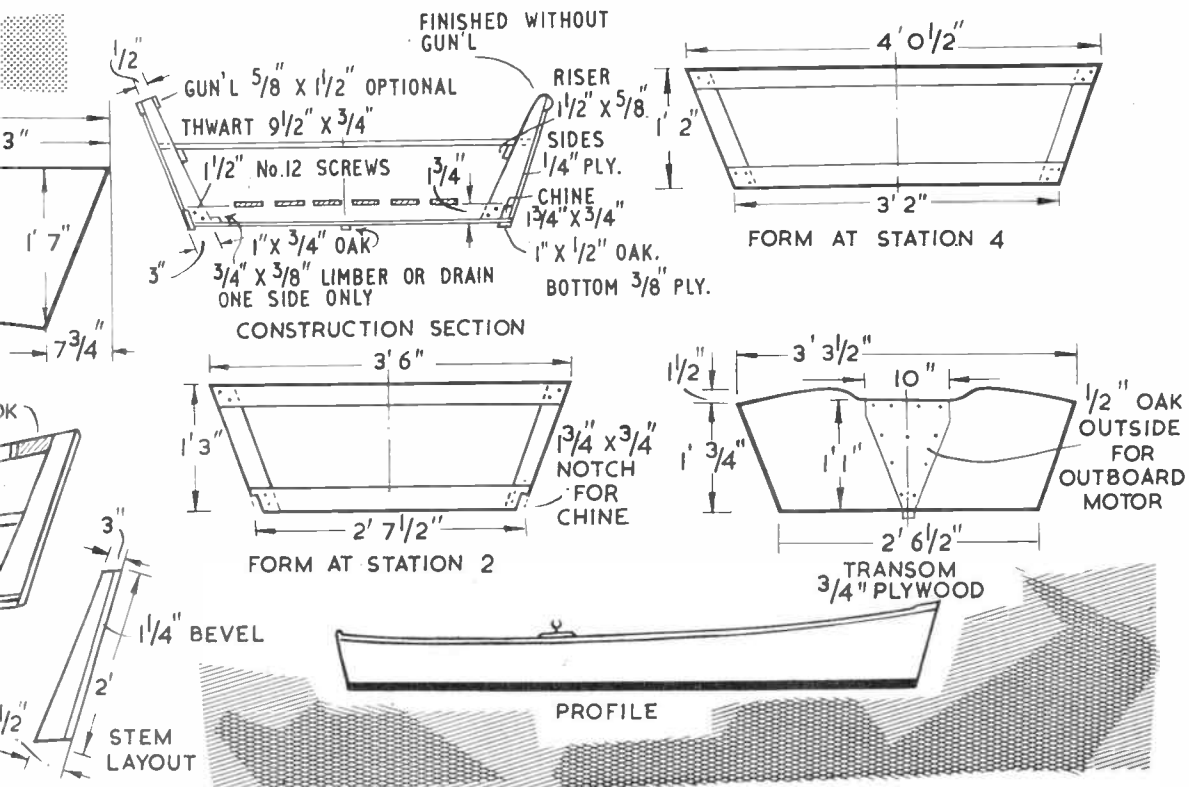
INBOARD PROFILE



FRAMING PLAN



# WOOD SKIFF



PRINTED IN ENGLAND

made from the left-overs from the sides. Actually, I prefer something more solid. Now screw into position the already shaped oak outboard pad.

The remainder of the job needs little explanation. The stem is cut off flush with the breast-hook, and the bottom of the stem was, of course, faired up to the correct level before the bottom was made fast. You may find it easier to make a cardboard template for the breast-hook, and knees.

Be sure to fit and fasten the guards before putting on the gunwales. Guards should be screwed from the inside through the side planking, using  $\frac{3}{4}$  in. No. 8 screws. Glasspaper and paint or varnish. It is easier to paint the inside before the seats are fixed.

Finally, be accurate in your measurements, don't hurry, and you'll have a fine boat. Do not drill holes for screws too deeply or they will not grip.

#### MATERIALS LIST FOR PLYWOOD SKIFF

Sides.	1 piece.	$\frac{1}{2}$ in.	8 ft. x 4 ft.	Exterior Ply.
	1 piece.	$\frac{1}{2}$ in.	4 ft. x 4 ft.	Exterior Ply.
Bottom.	1 piece.	$\frac{1}{2}$ in.	8 ft. x 4 ft.	Exterior Ply.
	1 piece.	$\frac{1}{2}$ in.	4 ft. x 4 ft.	Exterior Ply.
Transom	1 piece.	$\frac{1}{2}$ in.	15 in. x 40 in.	Exterior Ply.
Forward seat.	1 piece.	$\frac{1}{2}$ in.	15 in. x 24 in.	Exterior Ply.
Frames (side).	15 ft.	$\frac{3}{4}$ in. x $\frac{3}{4}$ in.	15 ft.	Spruce, Oak or Fir.
Frames (bottom).	18 ft.	1 in. x $\frac{1}{2}$ in.	18 ft.	Spruce, Oak or Fir.
Chine.	2 pieces.	1 in. x $\frac{1}{2}$ in.	12 ft.	Spruce, Oak or Fir.
Gunwale and seat risers.	6 pieces.	1 in. x $\frac{1}{2}$ in.	12 ft.	Spruce, Oak or Fir.
Floor boards.	6 pieces.	1 in. x $\frac{3}{4}$ in.	8 ft.	Cedar, Spruce or Fir.
Thwart.	1 piece.	$\frac{1}{2}$ in. x $\frac{1}{2}$ in.	4 ft.	Cedar, Spruce or Fir.
Stem.	1 piece.	$1\frac{1}{2}$ in. x $4\frac{1}{2}$ in.	24 in.	Oak.
Keel.	1 piece.	2 in. x 1 in.	11 ft.	Oak.
Chafe strips.	2 pieces.	1 in. x 1 in.	10 ft.	Oak.
Skag.	1 piece.	1 in. x $3\frac{1}{2}$ in.	4 ft.	Fir or Spruce.
Breast hook and knees.	1 piece.	$1\frac{1}{2}$ in. x 6 in.	3 ft.	Oak.
Outboard pad.	1 piece.	$\frac{1}{2}$ in. x 10 in.	15 in.	Oak.
Forms.	20 ft.	$\frac{3}{4}$ in. x $2\frac{1}{2}$ in. - 3 in.	20 ft.	Fir.

#### SCREWS

1 gross.	$\frac{5}{8}$ in. No. 8.	Transom, stem and chines.	Brass.
4 doz.	$1\frac{1}{2}$ in. No. 8.	Frames.	Brass.
1 gross.	$1\frac{1}{2}$ in. No. 10.	Bottom.	Brass.
2 doz.	2 in. No. 10.	Knees and breasthook.	Brass.
2 doz.	$1\frac{1}{2}$ in. No. 10.	Forms.	Steel.

● Continued from page 102

## PLAYING THE RECORDER

pond with those of a piano so take up your pipe, left hand nearest the mouth-piece and try these notes, noting the numbers given in Fig. 11.

Left hand — D, all holes uncovered; C, cover 7; B, cover 7 and 8; A, cover 8, 7 and 6; G, cover 8, 7, 6 and 5.

For the right hand, which is never used without the left hand, cover all the left hand holes and then finger as follows for the notes — F, cover 4; E, cover

4, 2 and 1; D, cover 4, 2 and 3; C, cover all the holes. (This is like playing the tube before we cut the holes.)

When you wish to play the tune an octave higher you have to press the tip of the left thumb over hole 8 so that only half of the hole is covered, the usual fingering is used for the other notes.

Your first tune

Practise the left hand first then learn to

finger with the right, and in a short while you will soon become proficient. In simple terms, the letter names for the old favourite 'Twinkle, Twinkle, Little Star', are:

CC (low) GG AA G,  
FF EE DD C (low),  
GG FF EE D,  
GG FF EE D,  
CC (low) GG AA G,  
FF EE DD C (low).

Needless to say, this little tune may be played on your recorder or the marimba and you may be able to persuade a musically minded friend to write out a few more tunes in this way.

It is not always advisable to paint your instruments for this often dulls the tone, but you can always brighten the shells of the drums if you wish, especially if you use an old toffee tin or a pail.

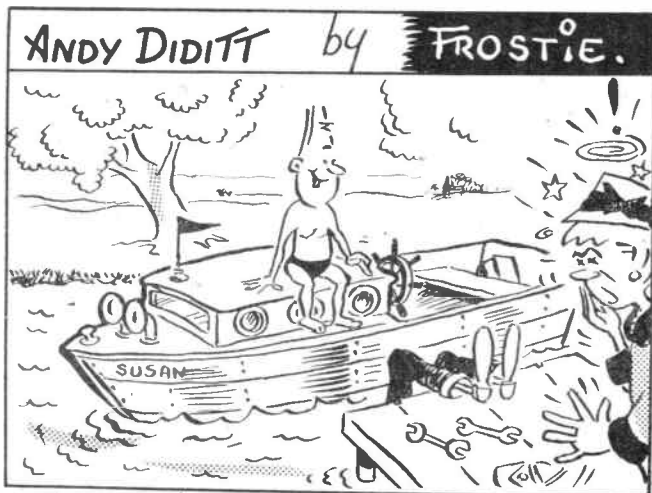
With these suggestions you should have sufficient instruments for quite a number of players of all ages and abilities for your novelty band.

## LIGHT POWER TOOLS FOR THE AMATEUR

by Peter Arkwright

THIS book considers the various types of light power machine tools, and the techniques of handling them. It furnishes a comprehensive introduction to the use of power tools for the amateur, dealing with drilling, sawing, sanding, woodturning, planing, bandsawing, and router techniques. There is also a section devoted to buying second-hand tools, safety precautions, and maintenance.

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



"I THINK DAD'S FOUND THE TROUBLE, MOM - HE'S BEEN UNDER THERE ALL MORNING."



## BUDDY HOLLY



**B**UDDY Holly was born on 7th September 1936 in Lubbock, Texas, and his musical career started at the ripe old age of eight, when he started taking violin lessons. However, several squeaks later, Buddy decided his interest should be changed to the guitar. At the age of 15 he began singing while accompanying himself on guitar at various clubs around the south-west. He then went to Nashville, Tenn., where he was signed by Decca Records, and

recorded a few Western tunes.

After this he visited the Norman Petty Recording Studios in Clovis, New Mexico, where with the help of Petty, who, incidentally, had a hit record of his own in *Almost Paradise*, Bud recorded a few of his own compositions. Petty took the demonstration records to Murray Deutch of the Southern Music Publishing Company in New York, who, in turn brought them to Bob Thiele of Coral and Brunswick Records. Thiele, immed-

ately impressed, signed Bud Holly and The Crickets to a recording contract with the Brunswick label, a subsidiary of Decca Records.

On the personal side, Buddy was 5 ft. 11 in. tall, of slender build, and weighed 145 pounds. He had curly black hair, and the fire of youth in his attitude and performances. His untimely death occurred on the 3rd February 1959.

## EARL IS IN BIG DEMAND

**T**HE name Earl Guest may not be familiar to record fans . . . but his music is. For Earl, who changed his name from Reg 'because Reg doesn't depict the type of music I feel and play', is in constant demand for his stomping piano sounds. Adam Faith, Craig Douglas, Billy Fury, and Eden Kane are just four of the famous names who clamour for Earl's accompaniment.

'I can often glance at the week's top ten charts, and pick out half-a-dozen discs that I have worked on' says Earl. 'This is a great feeling, and I enjoy working on the sessions, but it suddenly occurred to me that I should cut a disc myself . . . and that's how *Winkle Picker Stomp* came to be recorded'.

Four years ago Earl Guest became a freelance musician . . . and his first break came with *Six Five Special* — the outstanding BBC-TV programme. Earl was booked as resident pianist for visiting artistes, and when Don Lang joined the show, Earl often sat in with him, and his group. Since the 6-5 days Earl has been booked into all the big beat shows including *Wham*, *Boy meets girl* and *Drumbeat*.

Earl was born in Birmingham on 11th June 1929. Apart from small jobs while he was at school, he never thought of doing anything but playing for a living. 'There was simply nothing else I could do', says Earl.

While serving in the R.A.F. he met David Hughes, and together they organized concerts and shows for their colleagues. When he was finally de-

mobbed Earl headed for London, where he played with many popular bands of the day — including Teddy Foster, Geraldo, and Eric Winstone.

His hobbies are motor racing and swimming, but the racing he now finds 'too dangerous and rather expensive'.

Earl and his popular piano can be heard on the Columbia label — *Winkle Picker Stomp* and *Honky Tonk Train Blues* (45-DB4707).

### Let's Have a Party

by Frederick T. Day, F.Z.S.

**T**HIS book describes entirely new and novel approaches to successful and happy party planning, both small and large, for every occasion the year round. There are various ideas on table planning and decoration. All the latest forms of table paperware, mats, flags, place cards, doilies, etc., are shown.

Home and Continental food and drink recipes have been brought right up-to-date with new angles on party games, pastimes, puzzles, and gift suggestions.

Published by *The Guildhall Publishing Company Ltd*, 9 Gough Square, London, E.C.4. Price 10s. 0d.



## Out with a camera

# CATCHING THE JUDGE'S EYE

**N**OWADAYS, there are more and more photographic competitions with worthwhile prizes to be won, but — you've got to know how to take pictures that will catch the judge's eye.

The most important thing is to know exactly what kind of picture is wanted. It's no use submitting one of your girl friend, if the rules of the competition ask for something quite different. You'd be surprised how many entries are disqualified for this reason. If the prints have to be a special size, or submitted in some particular way, do as you are asked. Read the rules *thoroughly*. Above all, see that each and every print bears your name and address. Often a whole pile of pictures are laid out on the table, separate from their covering letters, then when it comes to awarding a prize, the judges cannot find out where the entry came from.

To win a photographic competition your pictures must be good *technically*. It's no use sending in fuzzy, dog-eared prints! The judges will often have to work their way through thousands of prints . . . *so make yours as bold and as striking as possible*. If you enter a picture of your small daughter on the lawn, make sure that it is a picture of your small daughter, and not one of the lawn with the child in the far distance. That's another common fault.

### Capturing the country

If it's the sort of contest which runs for a long time, study the work of those who have won. Decide what your prints lack. Then go off on a completely different track (in other words don't be a copyist). Use originality — that's the way to win.

Country cottages are splendid subjects for the amateur's camera and often figure in prize lists. But bide your time! Find the best viewpoint. If the sun is behind the clouds wait for it to come out. Get the composition of your picture right.

There's no rush — or shouldn't be. It's worth spending an extra few moments to get a good result. Don't just snap away. Look for ugly telegraph poles; traffic driving into the picture; incongruous signs, and so on. If there's a car parked in such a way as to ruin the old-world atmosphere, wait until it has moved off — or photograph another cottage.

When you are taking snapshots look carefully into your viewfinder. If the subject is slap in the middle of the picture — don't take it. The result is



Country cottages are ideal subjects for the amateur's camera—these are at Newport in Essex. Photograph on Ilford film.

likely to be dull and uninteresting. Move the main subject to one side, balancing it with something on the other.

When snapshotting at the seaside, make certain that the camera is level. Don't divide the picture into halves with the horizon line.

Other common faults are cutting off heads and feet, and the incorrect positioning of the model so that objects appear to grow out of his or her head. All easily avoided if you really use the viewfinder.

### Glamour in the sunshine

Sunshine is ideal for glamour pictures, and back-lighting is often very attractive. Turn your model so that the sun is over her shoulder, highlighting her hair. Use a lens hood, which you can buy quite cheaply, to keep the sun's rays off the lens.

Never try to photograph anyone with the sun shining in the subject's face; all you'll get is a strained, worried look.

For natural-looking pictures normal outdoor make-up is best. This photographs well, either in colour or black-and-white. When choosing film, Ilford colour film 'D' is a good one to use. A medium-speed panchromatic film like FP3 is ideal for black-and-white.

### All at sea?

Small boats, large boats, sailing dinghies or ocean liners . . . they all make good pictures. But keep the spray off your lens. If you're going to the seaside a little book of lens-cleaning tissues is a handy thing to have by you; then if you do get a drop or two on the lens you can wipe it off carefully at once.

Get as close as you can, particularly if you are trying to photograph a small craft, for this can get lost in a whole mass of water.

For pictures taken *from* a boat, use a shutter speed of about 1/100 or 1/200 second. Boats are on the move even when they are moored; a fast shutter speed helps to overcome blurred pictures.

For action on water, a medium-speed film like FP3 is just the job. (E)

---

**M**R J. B. WADESON of Bolton has kindly passed along his ideas for giving an authentic finish to the walls of dolls' houses. For a roughcast effect he first of all makes grooves deep enough in the walls so that when glasspaper is glued on, it can be pressed down into the grooves. This gives the shape of the bricks and with a mixture of paint a little darker in colour than the paper, the grooves are painted all along to complete the finish.

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...ab evenly on the paper in...  
...ht and hang to dry under...  
...to know if you could...  
...to go over the wallpa...  
...with to make some plan...  
...on the same...  
...mitter (R.F. — Wolverhampton.)  
...E.V. — Charnod 10— would

# Replies to Readers

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...to charge a 12V. battery, as...  
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...board over a stu...

## Recording from a Recorder

I WISH to record songs from one tape recorder to another (not using a microphone, but by direct connection). However, when this circuit is set up the tone controls on both recorders are inoperative and, therefore, the final recording sounds very 'deep' and 'flat'. Could you please suggest a circuit which I could connect between the recorders, so that I could alter the tone? (B.M. — Sutton Coldfield.)

QUALITY may deteriorate due to lack of impedance matching. For best possible results the output impedance of the first recorder should be about the same as the input impedance of the second recorder. This data may be found in the instruction books. If matching is necessary, divide the higher impedance by the lower impedance, extract the square root, and use a transformer of this ratio. If matching is already reasonably accurate, high tones may be accentuated by adding a condenser in the grid side of the recorder input. The value depends on impedance and other factors, so must be found by trial. The smaller the capacity the more will top response increase. It is not possible to suggest a tone control of variable type, as values depend on the impedance.

\* \* \*

## Secondhand Camera

I HAVE recently bought a secondhand German 'Adox' folding camera, bloom- ed lens (Vario) focus from 3.3 to 60 and infinity. The lens is a Steinheil-Cassar 1:6.3/105. Speeds B; 25; 75; 200. Stops, 6.3, 8, 11, 16, 22, 32. I should like your opinion of the lens. What does 1:6.3/105 signify? (W.S. — Trowbridge.)

THE Cassar lens is a 3-element one, and is considered generally capable of very good results. All individual lenses vary slightly in results. 1:6.3/105 indicates its maximum aperture is 6.3 (that is, the widest opening is 6.3 of the focal length) and that the focal length is 105 m.m. The Vario shutter is considered reliable and efficient. If results are not sharp and clear, ensure the camera is not shaken when exposing. With a fast film, 1/200th sec. should often be possible in good light outside. The 1/75th sec. should generally be suitable, also, but camera shake may often degrade results at 1/25th second, unless the user is very careful.

## Earphones as Mikes

I UNDERSTAND that an earphone, 1500-4,000 ohms can be used as a microphone. I have two 2,000 ohm ear- pieces (Brunet & Cie, Paris) that work, but not as mikes. My friend had a similar pair which could be used as a two-way tele- phone set when coupled together. Could you suggest a way that I could do the same with mine? I also have a brand new G.P.O. breast-mike (Carbon No. 1. P.X.) The man in the shop told me to use about 4½ volts, and couple it to a headphone. I have used up to 6 volts (two 3V. cells in series) with no success. Could it be coupled to the PU sockets on a radio for loudspeaker use? (P.M. — Croydon.)

THE output obtained from the ear- pieces when used as microphones depends on their efficiency, and little can be done to improve this. Two similar ear- pieces should work as a 2-way telephone, though at not very great volume. They should also work as microphones, if enough amplification is available in the radio set or amplifier. A carbon mike requires a transformer. This is 50:1 or 100:1 step-up. Connect primary to the mike, with a battery in series. The secondary is taken to the radio PU sockets, or an amplifier, or to phones. Some carbon mikes have a transformer in the case, but apparently yours has not.

## 'Smoke' from a bottle

COULD you please tell me how to achieve the smoke from a bottle effect seen on *Mystery and Magic* on BBC television. Also the effect sometimes seen — a flash of smoke and someone appears or disappears. (D.W. — Glasgow.)

SMOKE issuing from a bottle could easily be effected by the use of strong hydrochloric acid and strong ammonia solution. We suggest a tinted glass bottle. In the bottom is a thin layer of hydrochloric acid. Suspended just above it by means of a thread attached to the bottle rim by Sellotape is a small wad of cotton wool (previously coloured with ink and dried to make it inconspicuous) soaked in strong ammonia solution. The vapours from the two combine to give a dense white smoke.

The flash of smoke can be produced by electrically firing ordinary photo- graphic flashlight powder. The powder is heaped over a thin copper wire filament of about 42 s.w.g. An accumulator could be used to supply a safe current. The filament would need renewing after each firing. 2 to 3 amps should be avail- able and a low resistance of the leads.

\* \* \*

## Carbon Paper

COULD you tell me how to back paper to make it like carbon paper? (C.W. — Redruth.)

THE coating mixture is made by melting together in a water bath, 10 grams candelilla wax, 12 grams beeswax, 10 grams montan wax and 42 c.c. thin mineral oil. Stir in 15 grams carbon black and roll on to the paper hot. Efficient application can only be attained by using a heated roller.

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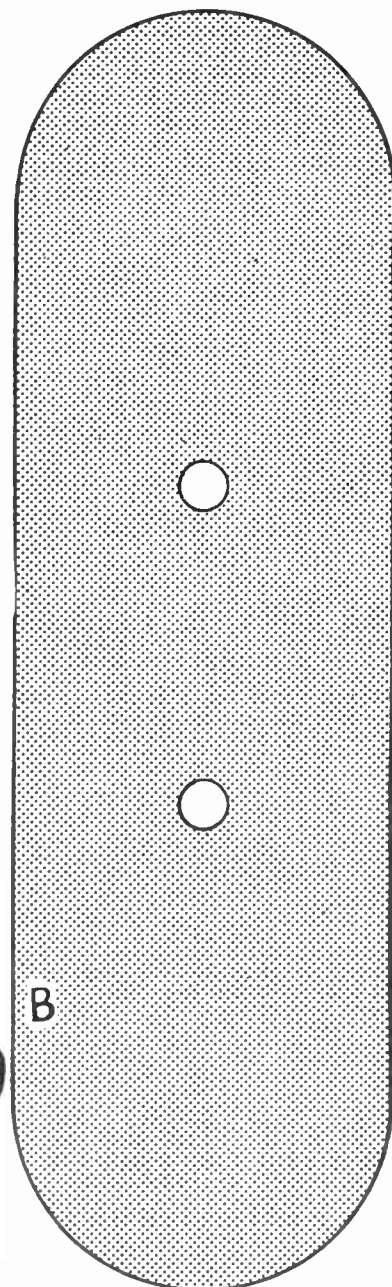
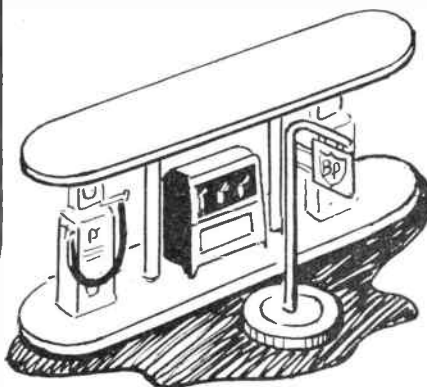
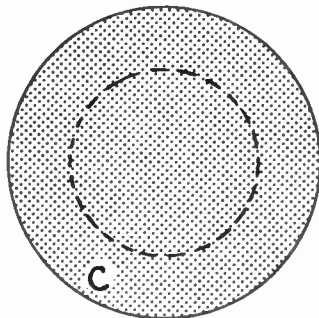
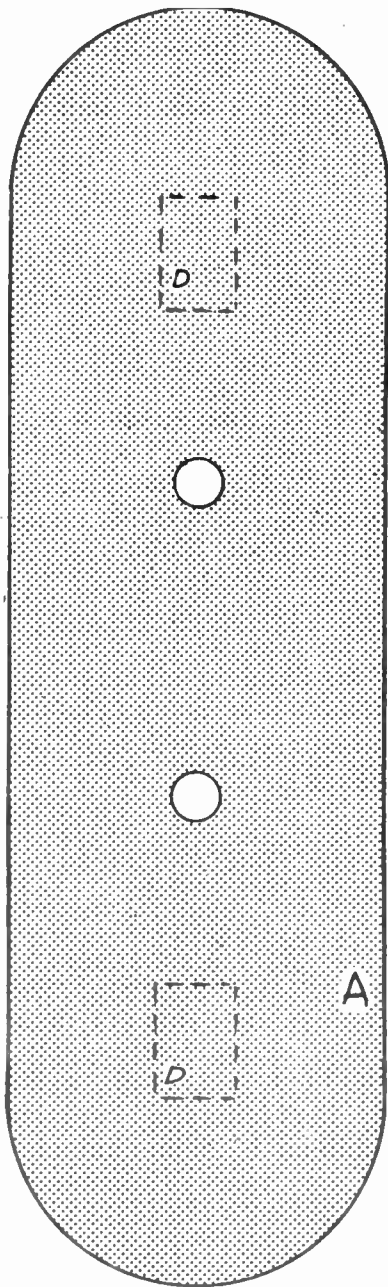
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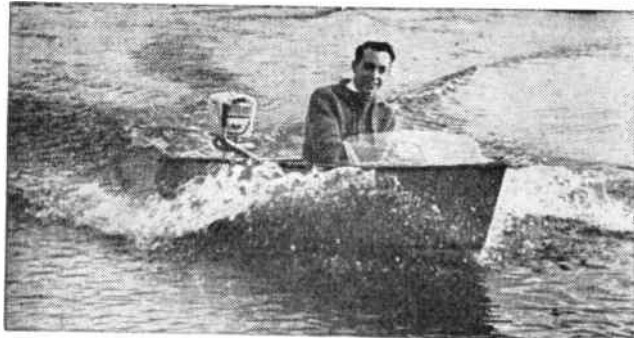
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# FILLING STATION FITMENT

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The sign is glued to the base C, which is cut from  $\frac{1}{2}$  in. wood. It can be placed to the front or rear of the pumps. The pumps cost 1s. 6d. each (postage  $4\frac{1}{2}$ d.), the oil cabinet 1s. 3d. (postage 6d.), and the sign 1s. 0d. (postage  $4\frac{1}{2}$ d.). They can be obtained from Hobbies Ltd, Dereham, Norfolk, or from any branch or stockist. (M.p.)





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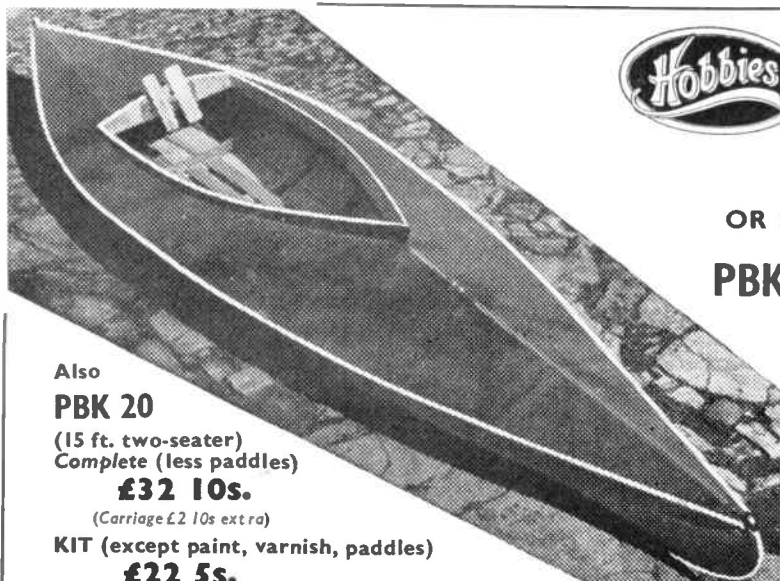
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