

# Hobbies

## WEEKLY

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**T**HIS is a pleasing little model to make and need present no difficulty to the amateur wood-worker. The Gondola, of course, is the public conveyance of Venice, and serves the same purpose as the now almost obsolete hackney coach and the modern taxi. It is a waterline model, and provided with a base would make an attractive ornament.

### First work.

Fig. 1 shows a side view, shape only, omitting details, and a plan view. Draw the side view on to thin paper, first drawing a rectangle 2ins. wide and 12ins. long, and dividing this into four horizontal divisions of  $\frac{3}{4}$ in. each and twelve vertical ones of  $\frac{1}{16}$ in. each. The outline can then be copied with comparative ease.

Paste this to a piece of  $\frac{3}{4}$ in. thick wood and cut out. Use this as a pattern for cutting a second piece of deal to the same shape. At the forward end of each chisel out a short

## A MODEL GONDOLA

piece,  $\frac{3}{8}$ in. long. When the two shapes are glued together this will leave a narrow slot in which the battleaxe prow will be fixed.

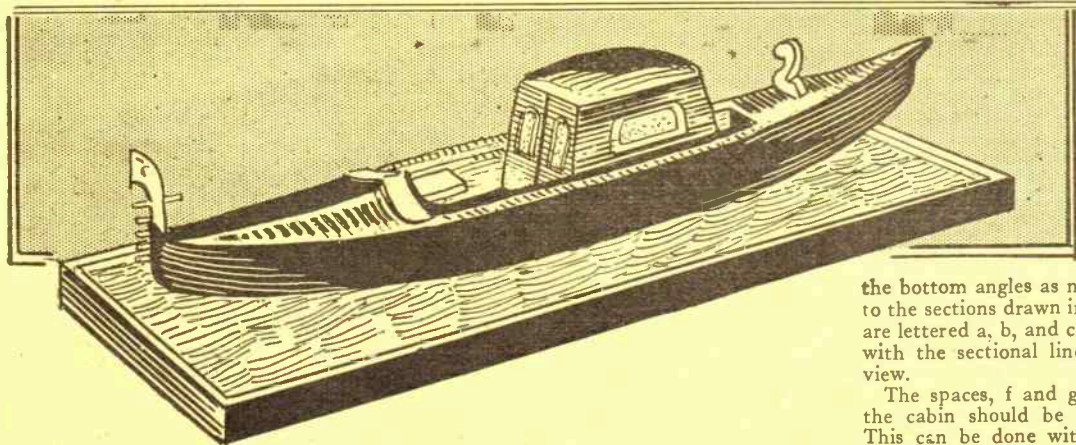
The prow is shown at A, Fig. 3. Copy the shape on to paper and gum to a piece of thin sheet brass, or aluminium. Then saw out with a metal cutting saw blade, or file to shape.

The slot in the fore-end of the vessel should be cut the right size to admit this metal part, so the amount of wood removed from each half shape will not, if the metal be thin, be much more than a thick shaving.

Where shown drill two small holes in it, lay it in the slot, one side shape only, and bore fine holes through the wood where the holes in the brass come. Let these holes penetrate the wood, they will afterwards be a good guide to driving in the fixing nails. Now glue the two shapes together, and clamp up for several hours to give the glue a chance to set hard.

### Shaping the Boat

The next job is shaping up the boat. That part from d to e should be kept flat at the bottom, as it is to be glued to the baseboard later on. Shape up the sides, then round off



the bottom angles as near as possible to the sections drawn in Fig. 2, which are lettered a, b, and c, to correspond with the sectional lines on the side view.

The spaces, f and g, each side of the cabin should be cut right out. This can be done with the fretsaw,

or could be chiselled out if a part of the wood is removed beforehand with a centre bit of suitable size. Fig. 3 shows a longitudinal section, and helps to make clear the above details.

### Smooth and Balanced

Finish the shaping by bevelling off the foredeck to the gunwale line and rounding off the top of the cabin from one side to the other. Make the shape as smooth as possible with file and glasspaper, an evenly balanced, tapering curve, with a sharp prow being the object.

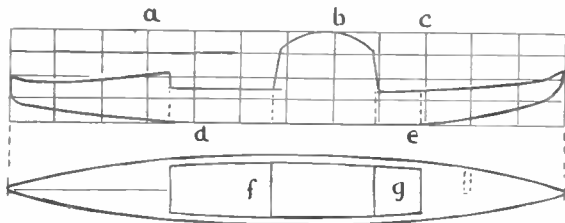


Fig. 1—Plan and side view showing shape

Smear the battleaxe prow with glue and press it into the slot. Using the holes already bored in the wood as a guide, drive two thin nails right through to fix the prow firmly in place. Do this carefully to avoid splitting the wood.

File off the nails level with the surface, and also file off any superfluous piece of the metal prow underneath. Where shown at h, in Fig. 3, fix a small seat each side. These seats can be cut from thin fretwood and glued in place with a small bracket underneath.

At B, Fig. 3, is shown the thole pin, in which the oarsman gets a purchase for his sweep when driving the gondola along. Draw it on to a

piece of  $\frac{1}{4}$  in. fretwood, saw out and glue to the rear deck approximately where shown in the general view of the model, and by dotted lines in plan view, Fig. 1.

The final piece to be added is shown in detail sketch, Fig. 4. This is two thin pieces of wood, about  $\frac{1}{8}$  in. wide, glued to the near end of the foredeck, as shown. They should be neatly butted together on the centre line.

The gondola can now be painted. The hull and cabin are painted black, the windows blue and frame round

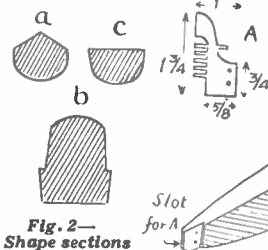


Fig. 2—Shape sections

provided with a rim of fretwood, high enough to project above the baseboard  $\frac{1}{4}$  in. Paint the rim any colour desired, or varnish it if you like. Then glue the gondola to the baseboard, in the centre.

An artificial sea is suggested. Putty will do for this, or a made-up mixture of powdered whitening, mixed to putty consistency with thin glue. If putty is used, the surface of the baseboard round the gondola is best painted beforehand, to make the putty stick well.

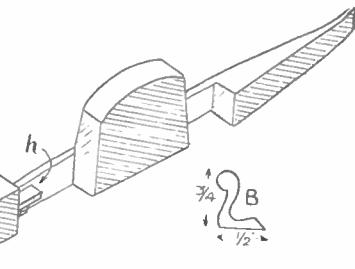


Fig. 3—Cut-away detail of parts

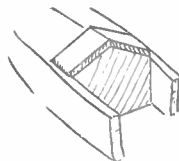
the windows yellow. The glued-on piece on the foredeck is also painted yellow.

The general colour effect is rather sombre but that is the colour of the gondola, which has been painted black for many years under a decree from the Venetian Senate, which determined for some reason to check the patricians from making their gondolas too gay in appearance. A kind of official snub perhaps. The battleaxe prow is polished bright, not coloured at all.

### Baseboard

The baseboard is a piece of wood, deal will do, as long as the gondola and about  $3\frac{1}{2}$  ins. wide. This is

Fig. 4—(right.) Fore deck end cover pieces



Put it on with a knife, pressing it well down to about  $\frac{1}{4}$  in. thickness all round. See it sticks well both to the gondola and rim.

Flatten it down, then, either with the finger, or a rounded stick, make the surface wavy, like water. Let it dry, and finish with a coat of green paint.

### Model Ships—(Continued from opposite page)

the outline of the part into smaller squares you have the size reduced for your own needs.

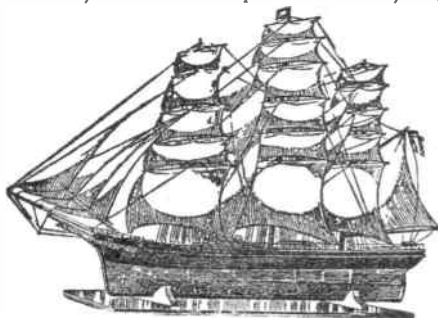
You must decide at the beginning which of the patterns will form the standard, and as far as possible keep to this scale throughout. The Viking ship pattern is for the making of a boat 10  $\frac{1}{2}$  ins. long and this can well be used as a standard. It represented a boat of that age which was 80 ft. long. The 700 ft. battleship of the present day would thus prove a workable size in comparison with the other designs and patterns.

If you are unable yourself to plan out the new sizes from the patterns, find a helpful friend who is a draughtsman, and get him enthusiastic on the subject. There is not, after all, a great deal of work involved in this, but you must certainly have some amount of preparation before the actual woodwork can be undertaken.

Know your scale and proportion before you start, and get some rough idea of whether the larger ships will be too large in it, or whether the smallest ships in the range will be too tiny

altogether. Having fixed your general sizes you can then draw out your patterns for the first ship, and complete the work on that.

An alternative method is to have all the patterns or drawings prepared first, much as blue prints are done,



The famous "tea clipper"—Cutty Sark

ready for the actual cutting and construction of operations to follow.

The method of building and finishing the boats is given in connection with each design, and this can be

followed whether large or small models are built.

When the whole range is completed they can be exhibited on a complete base with the names of each painted on a small panel strip fixed to the front. The base should, of course, be an imitation "sea." If it makes up too long to accommodate in the space available, then you will have to split it into several parts, making each easily joined up to the next.

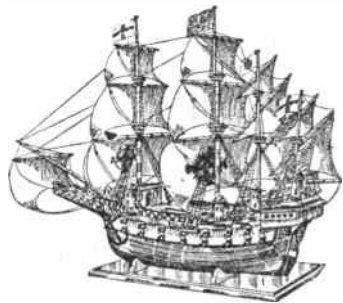
An exhibition such as this would be splendid, for instance, for a school or a club room or a naval canteen.

Finally, we cannot guarantee, of course, that all the designs or copies of Hobbies Weekly mentioned in this article are still in print. Many readers must, however, have them in their stock of back numbers which have probably accumulated on their shelves. Failing that, an insertion in our Miscellaneous advertisements asking for the particular numbers required, would probably trace a source of supply amongst other readers who would be prepared to sell them.



# What about making a range of models showing SHIPS OF ALL AGES

A READER recently sent in an interesting suggestion which others may like to follow, and we elaborate on it here with helpful details as one worth following. The reader in question wrote for design and articles on ships, saying that he was going to endeavour to make an exhibit of boats representative of the advancement through history.



One of the famous Galleons—the Great Harry

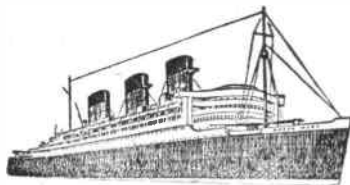
We are naturally a sea-loving nation, and such an exhibit would certainly make a pleasing and attractive appeal in most places. Particularly would it be so at ports, or anywhere near the coast where the inhabitants have a particular knowledge of, and love for, the sea.

When we went into the question, the range of designs which have been produced in these pages was certainly wide enough to build up quite a reasonable acquisition of models.

## From Viking Days

We had instructions (February 1st, 1941) for a Viking ship, which goes back several centuries. Whilst it is true that this is not essentially an English boat, but rather a Norwegian, the coming of the Danes to our east coast where they settled, rings such a piece of work into our own history.

Further back than that, of course, there was the Roman ship (Design No. 2192) of the year 150 A.D. but it is questionable whether this can be

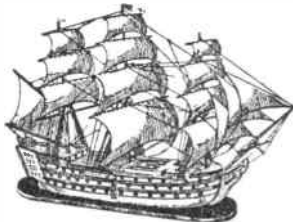


The well-known Queen Mary—a pre-war liner

incorporated in an exhibition of British ships.

For the age of sailing ships there are many models which can be made, but

one or two of them should be sufficiently representative in such an exhibition. The Mayflower (Design No. 2147) of the year 1620, can be incorporated, whilst the battle galleons



Nelson's flagship at Trafalgar—H.M.S. Victory

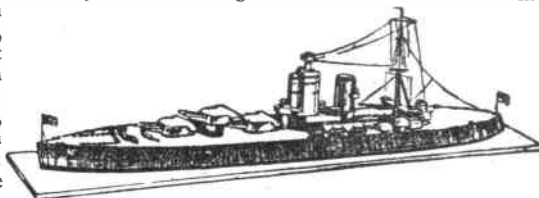
of history are found in the Great Harry (Design No. 2262) of the year 1514 and the Royal Sovereign (Design No. 2157) of the year 1637 or Drake's famous exploration ship the Golden Hind (Design No. 2337) of the year 1577.

## The Tea Clipper Age

Then there is the famous tea-clipper the Cutty Sark (Design No. 2186) of the year 1869 as well as the celebrated pirate ship the Bounty (Design No. 2289/90) of the year 1785.

The next stage comes to the introduction of steam as an addition to sails. This period is illustrated by an article we had for the making of a model of the Sirius (Hobbies Weekly dated May 12th, 1943) which was a well-known ship of 1838.

If you want to introduce the historical fighting ship of Lord Nelson, this would make an appropriate addition. The design of H.M.S. Victory (Trafalgar 1805) is No. 2023. An earlier English warship of the 13th century is also available completed from Design No. 2228.



A model of a present day battleship—H.M.S. Nelson

Gradually steam superseded sails altogether, and we came to the stage of progress still in vogue, although much of the steam now is generated from oil-driven engines replacing the earlier coal-fired boilers.

The steamship age has several representatives amongst our designs. There is the liner, either of the type which steamed to the East (the Stirling Castle, Design No. 2163/4) or the famous Atlantic liner the Mauretania (Design No. 213 Special).

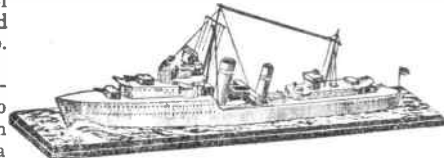
There is even the Queen Mary (Design No. 198 Special) and if you wish to add a typical Merchant Service boat, there is the oil tanker which can be built from Design No. 2474.

At present, of course, we are principally interested in the ships of war, and if you want to add these to the range there is certainly a great variety of modern warships to be built. A glance through Hobbies 1944 Handbook will show you a warship, a torpedo boat, an M.T.B., a submarine, an aircraft carrier and even a lifeboat.

## For Class or Club

Actually, however, for an historical exhibition of boats, this range of warships need not come into the picture, although just one battleship could well be introduced to indicate the lines of progress and civilisation.

The building of a range like this to illustrate ships throughout history, would be a particularly fascinating job for members of a class, or a club



A typical modern torpedo boat

where co-operative work would be undertaken. If made by an individual, the process of building and finishing would take some time although, of course, any enthusiastic reader could commence and find it a worth-while job.

Unfortunately for this scheme, the models are not all to the same scale.

Some are large and some are miniatures, and would not be in proportion to each other throughout. If they are all built to the large scale of the full size design sheet, the complete range would take up a great deal of room, as well as mean a larger amount of work.

## Adjusting to Scale

The miniature scale, on the other hand, is much more appropriate as well as providing less detail in construction and finish. In either case suitable adjustment will have to be made to the designs.

It is, however, much more simple to reduce than to enlarge a pattern, and for this reason again the work as miniatures would prove more popular. The ordinary way of drawing squares in pencil over the pattern, and then smaller squares half size on the wood, will serve the purpose. By re-drawing

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# ALPHABETICAL HINTS

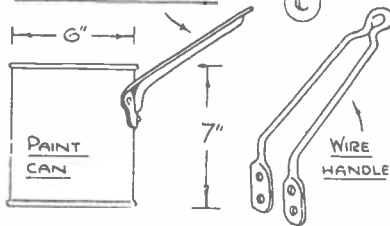


## C for Cooking Pots

**C**OOKING pots are now being made, from empty paint cans, by many tinsmiths. The cost of such pots is about eighteen-pence. If, however, you possess a suitable paint can (distemper tins are ideal in size, and are easily cleaned) of the dimension shown, including an old saucepan having a good handle, useful cooking pots can be made for nothing.

If you have a distemper can, clean it out with a scrubbing brush and hot water. Remove the outside label, or if painted on, scrape it off with a

OLD SAUCEPAN HANDLE



knife, as much as possible, then finally rub clean with emery cloth. In the case of paint cans (oil or enamel), the old paint is best removed by scrubbing with turpentine, or paraffin oil, then scrubbing and scouring with an emery powder cleaning agent containing caustic soap in powder form.

When cleaned thoroughly, carefully remove the handle from the old saucepan. The best—and safest—way is to file away the heads of the holding rivets. The handle is then merely attached to the side of the paint can with rivets or solder. The strongest position for the handle is over the seam in the can, this running up one side; the seam acts as a stiffening-rib.

### Wire Handles

If an old saucepan handle is not available, quite a good, strong handle can be made from stout wire. A piece is bent to the shape shown, following which the ends are flattened out with a hammer, then two rivet holes drilled in each end.

The handle, is of course, affixed to the tin can by suitable rivets. To make a sound job, solder could be run along the outside of the ends. Such a cooking pot will last for years. The pots are generally used for heating water or for boiling a few potatoes.

Owing to the thickness of the tin,

boiling point is reached within a few minutes. Thus, one can economise in regard to the gas or electric cooker fire. A much more economic plan is to set the pot on the kitchen fire, but that, however, is not your concern.

## D for Dart Flights

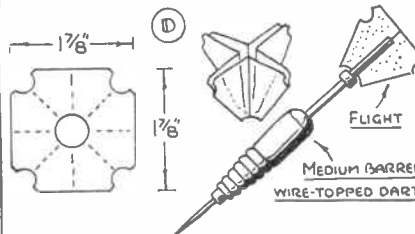
**D**ART flights, made from paper, soon become torn and badly ragged. The result is that the darts do not fly straight and truly to the mark. One's "aim" is blamed and an unknown number of scoring points are lost—points that would have unmistakably decided the winning side.

Sturdy, light dart flights can be made from thin celluloid or old photographic negatives. The film is easily cut into squares and bent to form four fins, each of which fit into the four slots cut at the shaft end of the darts.

### Condenser Parts

You might be interested to know however, that an obsolete wireless condenser (the fixed type) will provide you with 14 neatly shaped squares of clear transparent film. One of these squares is shown.

Each square is folded down the centre horizontally, then vertically, then diagonally to left and right, as indicated by the dotted lines. This folding enables the film square to be bent into the desired shape without any trouble, as depicted.



One must, of course, avoid folding the film repeatedly. To do so will cause it to crack at the folds. This brings to mind another good feature with film dart flights. Rather than become torn away by the points of other darts, the tear occurs at the folds, thereby making no great difference to the flight or the accuracy of one's aim.

Indeed, if anything, the four fins are thus converted into eight separate fins so that the dart travels unerringly to its mark on the dart-board.

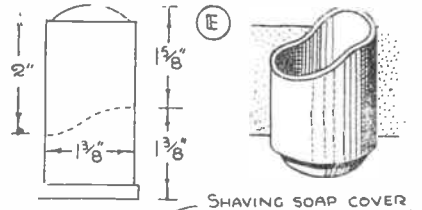
Flights are introduced to darts to ensure that the dart points strike the dart-board first, horizontally, no matter in what way the darts may be thrown by the players.

Good flights, therefore, mean "good flights" in every sense of the word. And flights made from thin film are the very last word in dart control.

## E for Eyewash

**E**YE douches are generally made from porcelain and are used for douching, i.e., bathing, sore eyelids with a medicated lotion. More often, however, the eye is bathed with a little lukewarm water merely in order to remove a speck of dust or other foreign matter.

The douche, containing sufficient



water, is held against the eye socket and the head tilted backwards, the eyelids being moved so the water reaches all parts of the eyelids, including the ball of the eye. This "douching" is much more cleaner and safer than poking at one's eye with the damped corner of a handkerchief or turning the eyelids over by curling a matchstick beneath (or above) them so as to bring the irritating matter into view.

A splendid eye douche can be made from an old bakelite shaving soap cover, as illustrated. Unscrew the cylindrical cover from its screw-off base, then wash the interior out with hot soapy water.

When dry, cut the top portion away to the wavy dotted line shown. The cutting can be done with a fine fretsaw blade, but an alternative method is to cut the top portion 2ins. long and then file the rim to shape.

The usual length and thickness of shaving soap covers is shown, by the way.

When the rim has been filed to shape, remove the sharp edges by fine glasspaper. The rim should be "tried" against the eye socket in order to find the best curvature. The rim should be a comfortable fit and not allow the eye lotion to drop away

# Add to the O Gauge railway by making a MODEL GOODS SHED

**W**E give our readers this week working details for making a realistic little goods shed to suit a gauge O model railway.

The platform upon which the shed stands measures  $12\frac{1}{4}$  ins. long by 6 ins. wide, while the height of the whole model is  $7\frac{1}{2}$  ins. A unique feature of the model is the large sliding door in the front which closes the shed altogether when it is not in use.

The platform should first be made and for it will be wanted a piece of wood for the top  $12\frac{1}{4}$  ins. by 6 ins., and some pieces for the sides and ends 1 in. in width. In Fig. 1 the general construction of the platform is shown.

The back is a plain piece  $11\frac{1}{2}$  ins. long by 1 in. wide. It will not be shaped at one end, because the front piece is where the steps are situated. Mark off the various lengths on to the  $\frac{3}{16}$  in. wood and cut them out with the fretsaw.

Glue them to the top, allowing the latter to overlap  $\frac{1}{2}$  in. at the ends and front. The back edge of the top and its rail under is glued on flush.

## The Steps

The steps, shown in detail in Fig. 1 are formed by gluing pieces of  $\frac{1}{4}$  in. angle fillet  $1\frac{1}{2}$  ins. long to a piece of backing wood  $1\frac{1}{2}$  ins. by  $1\frac{1}{2}$  ins. The top and lower edges must be chamfered as shown to meet the underside of the platform and the ground level.

When all the pieces are glued together a few additional blocks of waste wood may be glued round in the inside to give strength.

The shed is made of two sides, one side being a plain rectangular piece, the other having an opening cut in it for the doorway, and two gable ends with roof slopes above. The detail, Fig. 2, shows the construction of the shed and measurements for doors, window, etc., and the method of fixing the wire along which the door slides.

One gable end will be plain, just to outline, the other will be marked out from this, but having the openings for the door and window put in and

cut according to the measurements given.

The small door itself will be formed by replacing the piece cut out and hinging it to the frame with neat narrow tape hinges glued on. The markings representing the rails and the panelling will be painted on later.

At Fig. 3 is shown the overlay for the window cut from thin wood to the measurements given, and glued on over the opening in the end. The window opening may be filled with a piece of glass or a piece of transparent material.

## Roof Parts

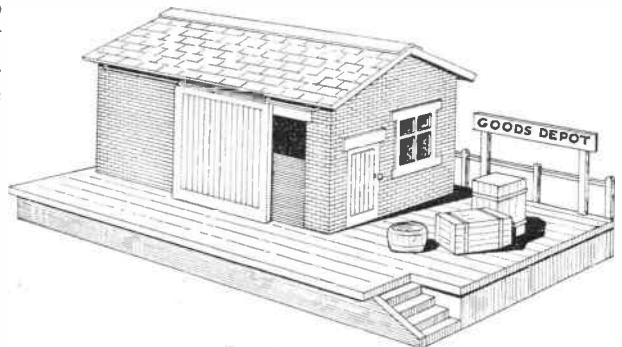
All four walls of the shed are glued together and the roof slopes cut and screwed on. Where the two roof slopes meet at the apex of the gable, they will need to be chamfered, this work being easily carried out with a file or a small plane. Each roof slope measures  $10\frac{1}{2}$  ins. long by  $2\frac{1}{2}$  ins. wide, and they must both overhang at the gables an equal distance at each end.

To form the tile or slate ridge to the roof a piece of stout paper is cut about  $\frac{1}{2}$  in. wide, creased down its centre and pasted on. If tile or slate paper is being added to the slopes, then this ridge paper will be added afterwards.

## Hanging the Door

Fig. 4 gives a detail showing how the door is hung from the wire. The door itself is cut from  $\frac{3}{16}$  in. wood to the measurements shown. In the top of the door two small brass screw eyes are run in, and through these is threaded the long wire supporting the door. The ends of this wire are bent at right angles and fit into holes bored in the side of the shed.

Another eye will be screwed in at the centre of the wire to give support at this point, care being taken to



place it so the eye in the top of the door is not prevented from sliding sideways. A slight clearance must be allowed for between the bottom of the door and the platform so the former clears it and thus runs smoothly.

## Painting the Model

The walls of the shed should be covered with brick paper, and the roofs with either slate or tile paper. The platform should be painted grey with steps and their sides white. The window overlay might be white, and the doors brown; with lines drawn on them as previously suggested to represent the rails and the panelling. The ends of the roof slopes at the gables should be painted white.

A simple name board should be made as shown in the sketch, and some rails at the back of it to be fixed at the back of the platform.

Hobbies Standard Panels of wood will be found economical for making up this Goods Shed and four H3 panels should be found sufficient. The overlay for the window is not included in this wood as a small piece only is wanted.

The four panels are supplied planed both sides ready to mark out and cut. Obtainable for  $\frac{5}{8}$  from Branches, or by post from Hobbies Ltd., Dereham, for 6/3.

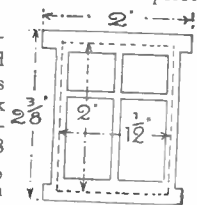


Fig. 3—Window details

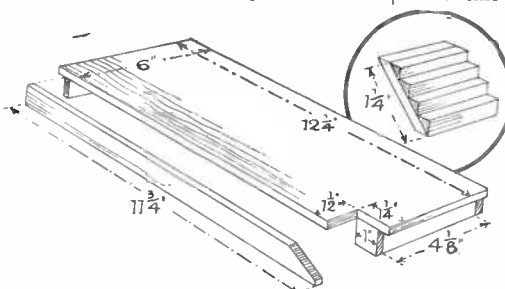


Fig. 1—Details of construction of platform base

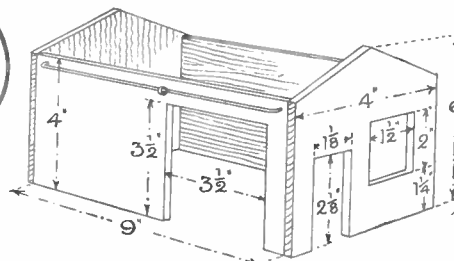


Fig. 2—The parts forming the shed walls

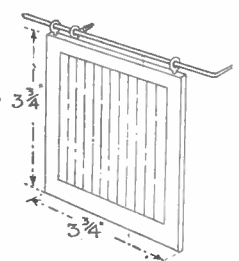


Fig. 4—The sliding door



# Why and how amateurs should make and keep PHOTOGRAPH ALBUMS

SEVERAL years ago it was the Swriter's good fortune to visit a friend who was a very keen enthusiastic amateur photographer. This had been his hobby for only about ten years and when asked to what he attributed his success and great progress he produced an album.

On opening the first pages there was a most extraordinary surprise, for there was not one good print in the first two dozen - every one had some fault; fogging, spots, under or over exposures, tramlines, stains, in fact it seemed as though he had a specimen of every trouble under the sun.

## A Complete Record

His reply to a query was illuminating. "When I started photography," he said, "I made up my mind that I would retain a print of every negative I made. I wanted to keep a record to trace how I progressed and to get as much interest out of the hobby as I could. I wanted to be able to turn up my results of visits to places and to retain in my memory, by the aid of these prints, the incidents arising."

Then he went on to say that, while his scheme had proved quite successful in giving him what he wanted, yet it had provided him something much more important and far more valuable. Those faulty prints were illustrations of mistakes and after he found out the causes he was able to avoid repetitions.

## Helping to Improve

Those few prints have saved him many pounds because they made him more careful in manipulation of the camera. As you go through the book you see other mistakes made in printing and general processing. But after about six months the work was so improved that one became really proud of the results especially when some of them were reproduced in the local paper.

This story seems to offer one very good reason why we should all keep albums if we have the desire to progress. There are, however, other reasons which, although not quite so personal, yet very helpful once they are put into practice.

The writer dislikes to see anyone take a batch of prints out of his pocket. Sometimes they are in a wallet, but often they are loose or in an envelope. We have experienced this sort of thing dozens of times and only recently at one of the London Exhibitions I saw a gentleman showing a lady a collection, which he drew out of his pocket, of what appeared to be snaps of a relative home on leave.

Surely the right place for these whether they be good, bad or indifferent, is in the safe keeping of an album. There they will not suffer from finger markings or gather "dog's ear" corners. How very interesting too, if each has a short caption and the date under it. It is little details such as these which friends so greatly appreciate when they are looking at your work.

They do not want telling that this print is of Jack and his dog. It is a portrait then they can see it is Jack, and obviously that's a dog. It is of more interest to them to read, "June 4th at Welbourne, Jack has just had news of promotion."

There is a very common mistake amongst amateurs when starting

albums, and if any reader of Hobbies is about to commence, one should take note of this fault and avoid it. Too many prints are put on each page and the same number of prints put in the same positions on each page. It becomes very boring to turn over leaves to find four prints, one at each corner. Before pasting any print, try it in other positions and see how it fits in with one or two other results.

Write a little descriptive matter against each, especially when the prints are subjects of general interest such as historical places, monuments, street scenes, etc.

Here is an example how to make an interesting series. You were fortunate to get a week's holiday this year and went with a friend for a cycle

## You should know the right way of SHARPENING A PENKNIFE

HOW do you sharpen your penknife? Do you, as most people are inclined to do, simply rub it anyhow on any sort of stone, such as concrete surface, the sandy, red stone on the railed walls of buildings and so on?

That is a wrong, wasteful thing to do. Wrong, because the blades cannot be sharpened properly; one merely produces a "wire" edge on them. Wasteful, because the blades become worn in hollows in the centre; the sides of a blade are very slightly rounded instead of being perfectly flat, tapering to a point.

This means that such blades have to be "dug" into wood before they will cut. When tapering to a flat, keen edge, the blade does its own digging. Those of you who make models of ships and aeroplanes will understand this point. The wood, when a brand new penknife is used, is easily cut and carved.

### The Way to Cut

There is no hard paring, no splitting, no digging. The blades simply "eat" into the wood as though it were butter. An old, worn, wrongly-sharpened penknife will, in fact, hardly sharpen a pencil; it slips over the wood and bites deeply into the lead.

The next time you buy a new penknife, study its blades and note just how they have been sharpened. The cutting edges are not unlike the edges of safety razor blades. A small,

narrow bevel has been ground on them. This is done, more or less, so as not to scratch the polished sides of the blades. It is a feature with nickel-plated table knives.

The user however, cannot keep sharpening his penknife on the same lines. The blades taper from 3/32in. to nothing. Therefore, the more the edge is ground away, the thicker the bevel becomes.

### On an Oilstone

The whole of both sides of a blade must, therefore, be rubbed in order to keep the taper flat. The rubbing is best done on an oilstone. It is not just a matter of holding the blade flat on the stone and rubbing it backwards and forwards.

No; you should hold the penknife in one hand, with the edge of the blade turned next you. Draw the blade towards yourself several times, using long, sweeping motions. The blade is then turned the reverse way so the cutting edge is away from you. It is given a few more sweeping motions over the stone, the "burr" being finally removed by drawing the blade next you, then away from you, so the cutting edge is always in the lead.

While sharpening a blade in this way, try to hold it quite flat on the oilstone. By raising up the back of the blade so the stone cuts the edge quicker, you produce a thick, tapering edge. Common, gritty stone surfaces are too rough for producing really keen edges. They soon ruin a good penknife.

tour. Leaving home at 8 o'clock on Sat., Aug. 7th—photo—you arrived at Washcombe Cross exactly at 12 o'clock—photo. After taking one or two more interesting records of Washcombe you went on to a quaint old village of Byewark, and had tea at a curious old Inn—photo. And so on throughout the week, until your return looking very fit but the cycles showing signs of having been well used—another photo.

### A Holiday Series

Each time you took a snap an entry should have been made in your notebook of the subject and its interesting features. Also at the end of each day notes should be entered about the day's journey such as the district, places of interest, mileage, etc.

Now with these notes and the prints from the collection of negatives you have all the necessary data for making the most interesting album possible. Do not attempt to crowd the prints; three is the most that should appear on each page. If for the sake of economy you find that you must make use of both sides of each page, then some of them should only have a couple of snaps.

The story should be written in

short paragraphs arranged on the side of each illustration. Give as many details as possible and as briefly as you can, taking care to link up with the print any little anecdote or occurrence which suggested the taking of the photograph.

Such an album will prove of unending interest, not only to you but to all your friends, and not only now but for all time. On many occasions you will find it useful for fixing dates as to when or where certain events took place.

### At a Wedding

One lady amateur photographer invited a Press photographer to her wedding. He was told that she wanted as many snaps of her and the bridegroom as he could make (before the war, of course). He was not to spare any films and not to lose any opportunity of a pleasing or jolly happening. She did not wish for any of the usual stereotype "posy" portraits, and so he was given a free ticket to take whatever he thought would prove a happy snap.

His work proved a great success for the resulting album has a collection of over fifty shots, each of which tell of some little incident and no matter who or when that album is

looked at it brings back a pleasant memory of a very happy day.

### The Family Album

The family album in the old days was like the family bible treated with great care and respect by the household. In the place of this the writer would much prefer the album in his own family, a description of which will close this article.

When a baby was born to a member of the family a new loose leaf album was purchased; one with a good leather cover and fairly stout leaves, because it was expected to last a number of years in regular service.

The first print was usually of the child's first appearance out of doors, with its mother or nurse or asleep in the garden. Numerous shots followed until one saw the first attempts at walking and so on through the stages of child life. The first three years is surprisingly full of items suitable for camera shots and most fathers are happy when getting such records. As each negative is developed and printed, the result is pasted in the album and an appropriate caption written in white ink under or at the side of it. Any very special occasion such as a birthday demands an extra large print and a whole page to itself.



### Dinghy Covering

*I AM constructing a 12ft. sailing dinghy intended to be covered with plywood. This being unobtainable, I am covering it with canvas the same as that used on the Folbot canoes. Is this satisfactory? (D.H.U.—Glasgow).*

THE use of canvas for a 12ft. sailing dinghy hull is not to be commended. Your best course would be to cover the frames with any thin rough wood you can acquire—such, for example, as thin wood from packing cases, etc. This need not run lengthways of the hull, but be nailed (with galvanised iron nails) from gunwale to chine, and across the floors. A "keelron" or keelboard of some kind is most desirable. The joints need not be close, a gap of  $\frac{1}{4}$  in. or so is of no consequence, as the whole will be covered with the canvas. Damp the canvas and fix it with large headed galvanised iron clout nails, and cover the gunwale, chines and keel with oak strips about  $\frac{1}{2}$  in. wide and  $\frac{3}{4}$  in. or  $\frac{1}{2}$  in. thick. Stringers, if used alone must be of good grade material, about  $\frac{1}{2}$  in. to  $1\frac{1}{2}$  ins. wide, at least  $\frac{3}{4}$  in. thick and spaced not more than 6 ins. apart centre to centre. All stringers should be fixed with brass screws.

### Melting Records

*IS it possible to melt gramophone records? (E.S.—Sheffield).*

THE composition of gramophone records varies to such an extent that it is not practicable to give a dogmatic reply. Those with a resinous base will melt at a relatively low temperature, and will re-form on cooling, although the filler such as dolomite or limestone dust may, and probably will, separate. Others, more of a purely synthetic base, require crushing, fine grinding and re-mixing with suitable agents such as phenol, and formaldehyde, and subsequently "cooked" or heat treated.

### Making "Marrackers"

*COULD you give me some useful information on how to make some "marrackers" for a dance band? (K.B.—Birmingham).*

THE simplest way to make "marrackers" would be to turn the ball heads in a lathe—making them in two halves, insert the rattlers or balls and then glue the two halves together. The handles can, of course, be glued into a hole drilled for the purpose. Alternatively we suggest making them with plastic wood. This you can shape by building it up

on a rubber or other ball of suitable size. Make two halves as before, and when dry, glue the joints, or fix together with plastic wood. Leave for several days for the plastic wood to harden, then shape and finish the surface with a rough file and glass-paper. Paint the exterior with cellulose paint or "synthetic" finish in colours to choice. Another plan is to make the "ball" open-ended and cover it with thin leather, parchment, or something similar.

### Aquarium Hints

*I HAVE heard of pond owners putting pieces of well-seasoned wood in their ponds in winter as the ice sinks into the wood instead of cracking the cement. Please inform me whether this would be safe in an aquarium 14 x 10 x 10 and an aquarium 24 x 12 x 12 both having angle-iron frames with plate glass sides. (D.B.—Rotherhithe).*

WE do not consider the presence of pieces of wood in the aquarium water would make any material difference to the chances of cracking due to freezing. The difficulty is that when water freezes it expands and this expansion causes the cracking of the container or framework. The formation of a thin coat of ice in an open-topped aquarium, would not be likely to endanger it, but if the ice became an inch or so thick, fractures could be expected. Surely, at such low temperatures, any fish in the aquarium would die! If so, it would seem desirable to heat or to lay or cover the aquarium to prevent freezing.

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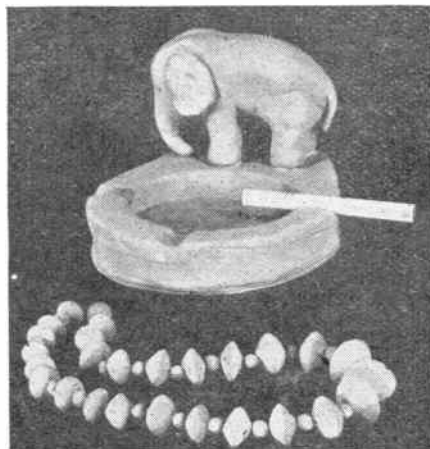
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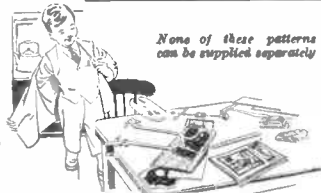
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