

# Hobbies

## WEEKLY

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### A SMALL PUNT

**P**UNTING on inland lakes and rivers is just as pleasant as canoeing. A punt, moreover, being a flat-bottom craft, is not easily capsized and one may float it on comparatively shallow waters.

We illustrate an easily-made, seaworthy punt measuring 8ft. long by 2ft. wide by 1ft. 3ins. deep which can be built by small degrees from  $\frac{1}{4}$ in. thick tongued and grooved boarding 3 $\frac{1}{2}$ ins. wide. The latter saves unnecessary labour and ensures that joints are water-tight and damp-proof, because one may join the boards together with red lead, tar paint, or ordinary paints, particularly oil paint.

#### Water-Tight Compartments

The completed punt is un-sinkable, thanks to water-tight compartments fore and aft. As the "shell" is covered with roofing felt, the possible springing of leaks is reduced considerably. The dimensions of the craft will suit two boys in their 'teens, or an equivalent weight.

A punt, of course, is invariably manipulated and guided by means of a longpole. It is possible, however, to use canoe paddles, whether for navigation on shallow or deep lakes and rivers.

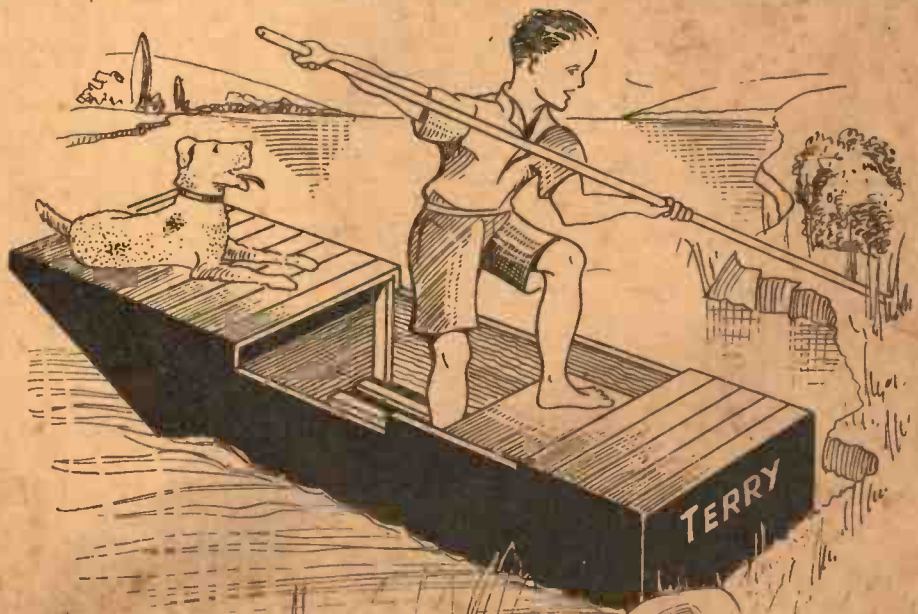
The side, or hulls, of the punt should be made first. As can be seen by the interior view at Fig. 1, each hull consists of four 8ft. long boards jointed together, then strengthened by means of 2in. wide batten pieces, these being painted and nailed on in the positions indicated.

Notice the channels formed near the bow and stern for the cross partitions. The latter measure 32ins.

by 14ins. by  $\frac{1}{2}$ in. thick. They can be made from tongued and grooved boarding or  $\frac{1}{2}$ in. shelving board. One of the seat support pieces (see Fig. 3) help to form the stern channels. These parts should be attached at this juncture.

Incidentally, when getting out the lengths which build up the width of the hulls, there is no need to have all four (in each case) exactly 8ft. long. The bow end, as you see, is cut at an angle. Consequently, three of the lengths may be shorter by about 3ins., 6ins. and 9ins. respectively.

Now, tongued and grooved boarding is, as you know, usually machined so one side has V-shaped grooves (see sections at Fig. 3). That is the face side. It should be kept to the



inside, i.e., the battens should be fixed to the opposite, plain side. Further, the top edge should be the one having a projecting tenon, or tongue, this being planed off.

### Assembling the Craft

To assemble the craft, fit the bow and stern partitions in their channels, having thoroughly coated the ends with tar paint, etc., then secure with nails driven in from the outside. A stern end is added, using 24in. long piece of tongue and grooved stuff. Here, again, all joints are well coated with the joining adhesive used.

Commencing from the stern end, lay the bottom boards and continue right up to the bow end, as shown

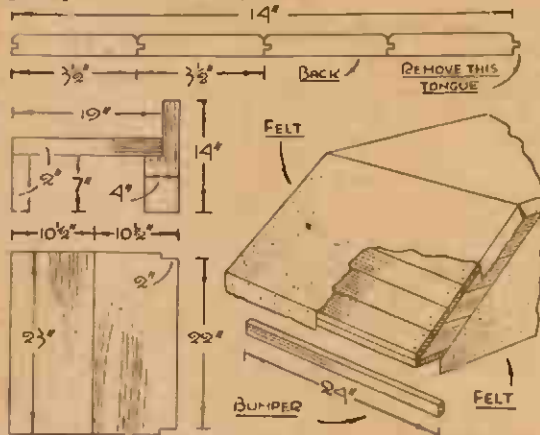


Fig. 3—Seat details and construction of bow end.

by the sectional side view. All pieces must be 24ins. long. Use lengths free from knot-holes or splits as much as possible. Take special care not to break the grooves or tongues, as much depends on these to ensure sound joints. Keep the face grooves to the inside.

In respect to the decks, the face grooves are turned to be uppermost. You require four lengths for the

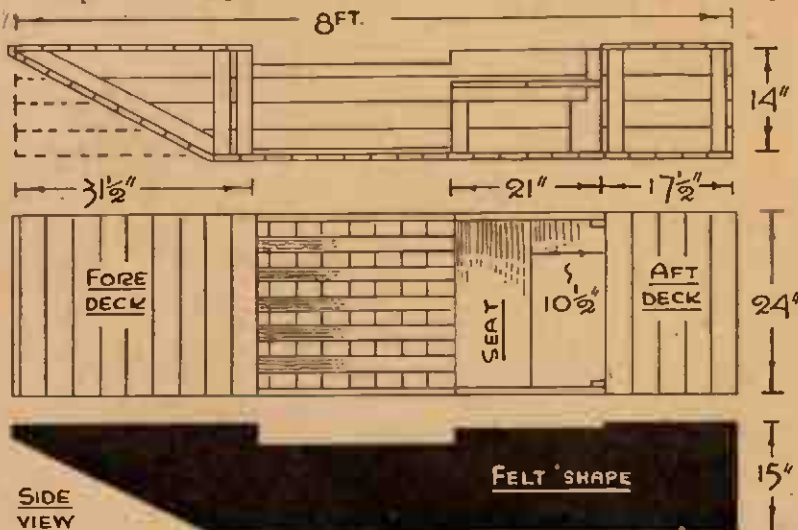


Fig. 2—Section and plan showing cover pieces and shape of felt.

stern deck and nine pieces for the bow deck. Before attaching them, the inside of the water-tight compartments should be thoroughly coated with tar paint, this also applying to the interior side of the deck pieces.

Having attached the decks, fit the seat parts (made from two 10 1/2 in. pieces of 7/8 in. thick shelving

roofing felt, using the smooth, tarred stuff. There should be sufficient overlap at the sides for tacking to the hulls, as detailed at Fig. 3.

Use small blue-black tacks at the overlaps only. Covering pieces for the hull sides take the shape shown in black at Fig. 2. Having treated the outside of the hulls with tar

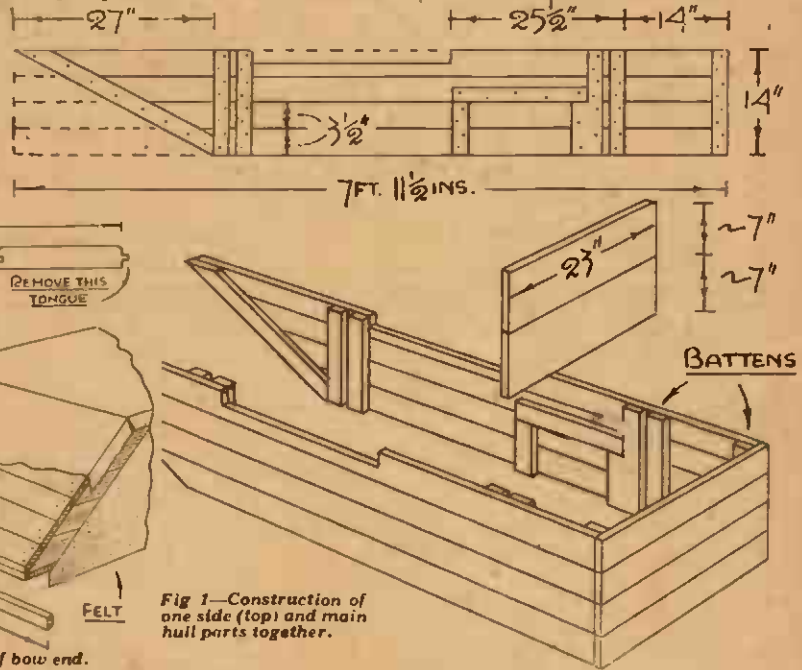


Fig. 1—Construction of one side (top) and main hull parts together.

dowelled together) and screw down on its supports. Flooring laths, 2ins. wide by 1/4 in. thick, are nailed 2ins. apart on the exposed floor of the work (see top view, Fig. 2). These laths can be cut from lengths of 3 1/2 in. tongued and grooved boarding, if desired.

The bottom and ends of the punt carcase are then coated with tar paint and covered with thin, cheap

paint. lay on the shapes carefully and drive in proper felt tacks. They have large, flat heads. The length should be 1/2 in.

A bumper is screwed to the fore end of the work, this going on top of the overlap. Having thus completed the constructional work, the punt is finished by coating the decks and floor, seat, etc., with a brown oil paint. It is best to apply two or three thin applications. If desired, the seat need not be painted, particularly the seat surface.

### Pole or Paddle

If you prefer to use a pole for navigating the punt, a broomstick will serve, including fairly straight branching, stripped free of shoots twigs and bark. Curtain pole is another alternative.

A single paddle is easily made from broomstick, the blade being a piece of plywood. Failing the latter, a solid, one-ended paddle could be shaped from 10 1/2 in. shelving 1/2 in. thick. The length, overall, need not be more than 3ft. The paddle, or pole, should be enamelled, although the latter may be left unpainted.

Protective keel laths, 2ins. by 1/4 in. could be screwed to the bottom of the craft along the whole of its length from bow to stern. You need only three pieces, one being a tacked along the middle, with the others at each side, about 3ins. distant.



# Any youngster would be delighted to have this WORKING MODEL RIFLE



**W**E are giving instructions this week in the making of the splendid little toy rifle shown in our sketch here. So simple is the construction and the method of firing it, that anyone with a few wood-working tools can make one.

There are no difficult working parts to make, and no internal springs to get out of order. There are only two moving pieces—the trigger and the plunger. The latter is carried forward by two rubber bands or pieces of rubber which are fixed near the centre of the barrel.

We are giving a view of the rifle with one side removed so the working parts inside can be seen and easily explained.

## How it Works

Looking at Fig. 1, therefore, we see how the stock of the rifle is shaped, with the centre section of the barrel cut from one long piece of wood  $\frac{1}{2}$  in. thick.

The middle section of this centre piece is cut hollow, and in this hollow there is a trigger movement consisting of a more-or-less solid block with just a finger hole cut in it. Forward of the finger-hole, the block is strongly pivoted by a stout wire pin—a stout wire nail with the head filed off will do (see P in Fig. 1).

At the back end of the trigger block there is a wire release pin consisting of an ordinary iron screw eye opened out as shown.

The plunger consists of a hard piece of wood shaped as shown in Fig. 2. It is fitted with a cross stay

of stout wire to length and shape as in detail in Fig. 2. This wire runs through the hole in the plunger, and projects at each side of the outer layers of the rifle stock and barrel.

The elastic is twisted round the projecting ends of the wire and carried forward to two more strong eyes. In the large end of the plunger there is yet another screw eye which is filed a little on its rounded edge.

This will thus engage the release hook on the trigger when it is drawn back which slightly raises the trigger block. When the rifle is gripped properly and the finger inserted through the hole in the block, the pressure backwards raises the trigger and thus releases the plunger which is automatically forced forward by the elastic bands.

## General Construction

Having explained the working of the rifle, its construction may next be given. All that is required are three pieces of wood 30ins. long and nearly 5ins. wide. Two of the pieces will be  $\frac{1}{2}$  in. thick, and one piece  $\frac{1}{4}$  in.

All three pieces will be cut to the same outline, but the inner  $\frac{1}{2}$  in. piece will be hollowed out as shown in the squared diagram Fig. 3. Set out on paper a number of 1in. squares and draw the outline with the inner lines for the middle section.

Extend the barrel to the length shown, noting, of course, that the long narrow slot and the finger opening can only be included on the two side sections of wood. Mark in the three small holes shown near the trigger opening.

The forward one gives the position for the elastic fastening. The one behind this is simply a fixing screw for binding all three sections of wood together. The rear one is of course, for the pivot wire of the trigger.

Cut out all parts with the fretsaw, and in the enlarging process include the trigger block shown independently in the squares. Cut this block from  $\frac{1}{2}$  in. wood and pivot it as advised earlier.

## Test Working

In gluing up the sections of the rifle take in hand the centre piece and glue this to one of the side sections. Now insert the plunger and the trigger block. Let the pivot pin of the latter project so the second side section may be placed over it accurately.

Trial may be made at this juncture to see the plunger eye engages properly with the trigger release pin. Finally fit and fix on the remaining side section of the rifle and run in three long screws as fixing. The position of the holes for these are indicated in the squared section.

The barrel portion may be rounded with file and glasspaper and the whole then given a coat of dark stain. Shape the two "sights" as shown, a V being formed above the trigger; and a pyramid at the end of the barrel. A shoulder strap may be included if desired.

## Ammunition

The "bullets" for firing from the rifle consist of  $\frac{1}{2}$  in. diameter dowelling cut 2ins. long, the "business end" being brought to a tapered point and glasspapered smooth.

It will be understood that shaping and smoothing of the wood round the finger holes may be done for comfort in use.

We may say, finally, that a home-made model of this "rifle" was sent us by G. Stock of Tewkesbury, and we pass on his effort for the benefit of other readers.

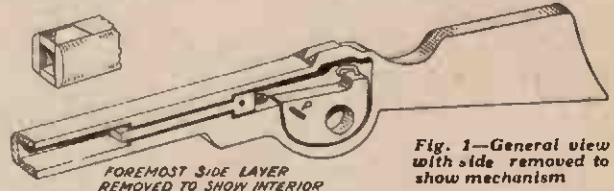
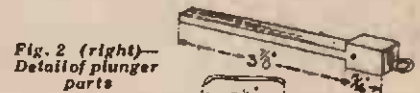


Fig. 3—The shape of the parts marked in 1in. squares

# Functions and proper use of the camera to obtain BETTER PHOTOGRAPHY

**I**N the last two chapters in photography the functions of a lens has received consideration, but while we all agree that the lens is probably the most important part of a camera yet it is of very little use until it is attached to a camera and becomes one of a combination of parts. In this short article let us try to understand more about those other parts.

Probably the least important—at any rate it seems to receive less attention than any other—is the mechanism at the back for holding and rewinding the film after each exposure. It is a very simple device and with ordinary care no trouble should arise. It is surprising, however, how many films become jammed after the first three or four exposures.

## Loading Hints

Probably in every instance it is due to hurried loading and the omission to see that the end of the paper cover, when it is being placed in the empty spool is fair and square with the reel.

One or two turns round the spool is all that is necessary to ensure this and when placing or removing a spool in the camera do be sure not to use any force. That is something which is never required with any camera; a little gentle influence is the finest oil for any of its parts.

That back window with its little ruby disc must be covered when using panchromatic films, but this prevents you seeing the next number and knowing when the next section of the film is ready and in position.

## Counting In Loading

Here is one method by which you can judge how much film has to be wound on to the other spool when an ordinary film is placed in the camera and you have given a couple of turns to ensure it being fixed squarely and tightly closed the back. Make with a lead pencil a mark on the turning knob, or lever, and a corresponding one on the body of the camera.

Then count how many complete turns you have to give before number one appears at the window and make a note. Do the same again for each of the subsequent exposures. As you get to the higher numbers and more film reaches the rewinding stage the number of turns becomes fewer and may include a portion of a turn so be sure to take a note of that portion.

When the film has been completely exposed you should have a very

good record and if this is retained in the camera case or lightly gummed to the base of the camera it will serve you quite well when handling a panchromatic film with the window obscured. Most films are of the same total length and wound to a standard length of paper.

## The View Finder

That view finder on your camera is for one purpose only. It is to give a fair indication of what will appear on your film but it is not absolutely correct. It would have to be in the same position as the lens to be this and because it is over the lens and to the right or left of it there is a little variation.

It is not a lot and when taking any particular subject where there is detail on all the edges which you would like to appear in the negative you will be well advised to make a note that the vision in the view finder is dead central with an equal margin on all sides. Then compare the result contained in the negative with the notes and get some information on



what to allow in the future.

When turning the finder to take a horizontal instead of an upright picture, as with most folding cameras, be sure to complete the action until the finder will go no further. Never attempt to use the view finder as a focussing glass. Your picture is always in focus in the mirror of the view finder, even before you have set the distance scale.

## Distances

That distance scale is a very useful part of a camera. The box pattern does not have one because the lens is a fixed focus, but in the folding type you have a scale which enables objects at so many feet up to infinity to be taken and to be in sharp focus.

You have got to be careful when including objects at the short distances to measure the distance between the lens and the object accurately.

If you cannot judge distance with a fair degree of accuracy do not forget the device of a piece of string measuring one yard and with a knot tied at a foot from each end. This takes up very little room in the camera case and will be found useful for other purposes than the one mentioned; you try it.

The discrepancies of the view finder, referred to above, may be found to be more pronounced when taking close-ups or near objects. Therefore, a test on the lines suggested will certainly help you to avoid cutting off part of the subject present in the view finder.

## The Shutter Action

The shutter is the next item for consideration. Its usefulness in connection with exposure will be dealt with in a subsequent chapter; here it is only necessary to think of it as an integral and very important part of your camera.

Most shutters, probably all, have a form of spring in the mechanism. Some of these function by pressure of the finger on a lever, others have pneumatic releases and many cameras are fitted with antinous releases attached to the front of the camera and to that part where the mechanism for working the shutter is situated.

Most shutters on the present day cameras are placed between the two component parts of the lens but there are some where the shutter is before or behind the lens. On the cheap box type it may consist of one or two small pieces of metal which flash backwards or forwards across the lens in response to the pressure of the release.

## Lightproof Overlap

In the more expensive form of cameras three thin metal blades constitute the shutter opening from the centre and then shutting by overlapping again.

Shutters are set to the required speeds by the turn of a rim round the lens, by an independent dial at the side or by adjusting a small lever or pointer. Apart from the fractions of a second for snapshots there are also the letters T and B the former for Time exposures the latter for Brief. In making a Time the lever or release has to be operated twice. The first pressure opens the shutter and the second shuts it.

'B' originally stood for Bulb when



shutters had a pneumatic teat and bulb attached to them. For making a brief exposure only one pressure is necessary, but as long as the finger is on the release or lever the shutter remains open and will only shut when pressure is removed.

#### Delayed Action

There are on some of the higher priced instruments a special device termed 'delayed action' release. By means of this it is possible for the photographer to include himself in the group or if he wants to appear in the scene he is taking then all he requires to do is to note the spot where to plant himself, set the shutter for the exposure time, then set the delayed action device.

When this is done he can give the necessary pressure to set the mechanism working and still have about ten seconds in which to get to the pre-arranged position in the scene before the shutter opens and the exposure is made.

Sufficient has been mentioned to make you realise that the shutter is by no means a toy or an article

that can be tampered with with impunity. If anything happens to get out of order with it you will be doing the wrong thing in attempting to "get into the works" yourself.

When a camera is not in use for a few days or weeks it is as well to remove as much tension from the springs of the shutter by turning the indicator to 'T' or 'B'. When the camera is not loaded do not work the shutter, making pretence of exposure. It should be remembered that every time the shutter opens and shuts it is using up some of its mechanical energy and this all tends to reduce its accurate working.

#### Bellows

Finally a word about the bellows. These are generally very well made of good quality leather but the constant pulling out and pushing back does tend to cause wear at the edges and corners of the folds. These then must be watched. As soon as the leather wears through then light will penetrate. The hole may be so tiny that it is almost invisible to the eye but not to the

film. An invisible hole will have the result of spoiling numerous films unless you know the cause and overcome it,

#### What "Fog" Means

If you are experiencing a slight or it may be a very definite fog mark on each of your negatives the trouble is almost certain to be due to a fault in the bellows. The quickest way to prove this is to open the back, extend the camera to its fullest and then insert a small electric light. Cover up the back with a dark cloth to prevent any light escaping and switch off the light in the room.

By closely and carefully examining the bellows at every fold and corner you should be able to spot the trouble. Mark the place with a piece of chalk and then you will be able to see where to stick your small and thin piece of adhesive tape.

While examining the bellows make this your opportunity for giving the camera a good spring cleaning to remove those dangerous specks of dust. No camera can be kept too clean or free from this enemy to all better photography.



#### Removing Stain

**P**LEASE inform me what to use to remove stain from a violin? (G. S. P.—Slough)

**Y**OU do not state what kind of stain it is you wish to remove. At any rate, on no account use turpentine, methylated spirit or furniture polish for the job. The stuff to use is almond oil. Remove the strings and bridge, easing the strain gradually by turning the pegs slowly. Now rub the stain with almond oil on a piece of soft rag, working persistently until it disappears. It is rather a tedious job especially if the stain is deep. When cleaned off, finish the surface by rubbing with a silk rag.

If the violin is an old and valuable one, you would be well advised to give the job of revarnishing to an expert as the job is a skilful one.

#### Making Dolls' Heads

**W**ILL you inform me how to make dolls' faces from papier mâché at home? (F. B.—Bradford).

**F**OR making papier mâché dolls' heads, a mould will be needed. This can be made of plaster of Paris, using either an existing head for model, or one moulded from putty or clay. For a whole head a mould in two halves will be needed, but it is suggested you use a face half only, making a kind of mask and

fixing it to the body with glue or stitching.

In either case, fill a small box half full of silver sand, bury the head in this half way. Oil the surface of the model and pour plaster of Paris over it. When set, remove. This will do for the mask mould. For a whole head, lay the mould and model in another box, oil, and fill with plaster again, after adding two small guide depressions in the plaster. When set, pull the halves of the mould apart, remove the model and thoroughly dry the mould in a warm oven. The inside surfaces should receive several coats of oil to fill the pores and prevent subsequent sticking of the casts.

For the papier mâché casts, first soap or oil the mould, then cover with pieces of soft paper, pressed well in the lines of the mould. Soak more pieces of the paper in starch paste, and lay over until thick enough. Leave to dry and pull out the cast. It is then further dried and painted. Oil or soap the mould well or the cast may stick.

#### Canoe Covering

**I** AM building a canoe. Could you suggest a good substitute for covering the framework? (J. C.—Leeds).

**W**H Y not try papier-mâché? This has been successfully used and is light and strong. Proceed in this manner. Use a strong paper,

unglazed; manilla will do. Cover the framework of the canoe with marine or other waterproof glue, and stretch the paper over, rubbing it well down. On the inside, glue all overlapping pieces of the paper together. You will then have a complete paper skin.

Now glue successive sheets over this until the total thickness is about  $\frac{1}{4}$  in.—stagger the joints so one joint does not come over another. Large and small sheets can be used as convenient, the object being to get as even a thickness as possible. Finish off with a covering of large sheets and leave for the glue to set quite hard and for all moisture to dry out.

Then rub the surface smooth with fine glasspaper, and dust off. Nail the paper skin to the framework with copper nails and finish with a coat or two of clear waterproof varnish.

#### Metal Work Tools

**W**HAT few tools would you recommend for a beginner in simple metal work? (C. G. B.—St. Ives).

**Y**OU should have a pair of snips or shears, shaped punches, small light hammer, a scriber, and soldering equipment.

#### Miniature Railway Gauges

**I**N miniature railway modelling is there any difference between H.O. and O.O. Gauge? (K. P.—Rugby).

**Y**ES, because the former is built to a scale of 3.5 m.m. to one foot whilst the latter is 4 m.m. although the distance between rails is the same—16.5 m.m. ( $\frac{1}{2}$  in.) The O gauge railway is  $1\frac{1}{2}$  ins. between rails and the I gauge  $1\frac{1}{4}$  ins.

# Make your home bright and cheery by doing STIPPLING ON WALLPAPER

**T**HE present vogue in house decoration, so far as the walls are concerned, is to distemper over the existing wallpaper and then stipple the distemper. The writer has tried out such a finish with really excellent results. Perhaps you have seen samples of this stippling in wallpaper and paint shops? No doubt you have wondered how the effect is obtained and if you could do it yourself.

If the papered wall is being distempered for the first time, it needs a light-coloured foundation coat. Many individuals, like the writer, use a cream, corn or yellow oil-bound (washable) distemper, applying it fairly thickly so as to obliterate darker lines and patterns in the wallpaper.

## What you Need

Oil-bound distemper is sold in tins, ready for mixing with water. The powdered stuff, needs to be first worked into a thick paste prior to adding water to make it into a workable consistency.

Powdered distemper should be mixed with hot water, otherwise specks (grains) will not "melt" and become absorbed in the water so that, when applying the distemper, these grains go on the wall and are darker in colour than the rest of the finish. The rule to follow, therefore, is to make a thick paste with the powder, then thin correctly with hot water, allowing the mixture to cool prior to use, as the heat tends to loosen the wallpaper from the walls.

Apply the distemper with a 6in. wide whitewash brush. Begin near a door, then work gradually around it, by which time the half already coated will be ready for the stippling colour.

## Stipple Colours

Owing to the scarcity of suitable dyes, you will probably not get the colours you fancy. Tangerine and light green are two popular stippling colours, both blending nicely together. The writer had to be content with light pink and light green, with surprisingly nice results. Old gold and light green is another alternative, but the latter combination is a bit on the dull side.

Of course, it is possible to make up your own colours. Yellow and green make blue; yellow and red make orange; white and black make grey. Tests can be made with various powders, or mixtures, on a small scale to get the best shades you fancy.

Before attempting to stipple the distempered wall, apply a coating of the distemper (foundation stuff)

on a sheet of plain paper. The surface of this can then be dabbed with the stippling colours to give you an idea of the resultant finish.

## Stippling the Wall

Stippling is done, of course, with a sponge. The writer used an old car sponge, cut cleanly in half with a sharpened table knife. An old cut-throat razor, of course, will slice the sponge more cleanly.

There is no need to buy a car sponge especially, any old sponge will serve. The main thing is to cut it as flat as possible so that the whole surface of the sponge is brought into use—not just the middle or outer edges of it. The flat part of the sponge gives a fresh design each time it is cut, i.e., a slice removed.

However, there is no need to keep cutting off slices to obtain varying designs. The same pieces of sponge will give you all the designs wanted, without cutting it again. In order to cover areas quickly, some decorators tack slices of sponge to a mortar board, but you will find that you can get over the job just as quickly with a single piece of the sponge, i.e., one of the halves.

Having mixed the colour in water, as explained, dip the flat end of the sponge into it to soak up a quantity of the mixture, squeeze out the running surplus, then proceed to daub the wall lightly, taking care not to have the "impressions" too closely together.

## A Two-colour Finish

If only a single colour is applied, it is easy to keep a check on your stippling and by refraining from hiding the foundation coat completely. Regarding a two-colour finish, some spaces should be left for the additional

colour. Do not take this advice too seriously, however.

You see, one may overlap colours, particularly if the previous colour is dry. Distempers are opaque, which means that one colour remains the same on a different colour, excepting when moist, when both colours are apt to mix.

Press the sponge lightly on the wall. Avoid overloading and, as a result, a "trickling" of the colour down the wall. An almost-dry sponge is the safest plan. Keep stirring the colouring with a wooden spoon or stick, as the powder is inclined to settle at the bottom of the bucket or basin used.

## The Final Colour

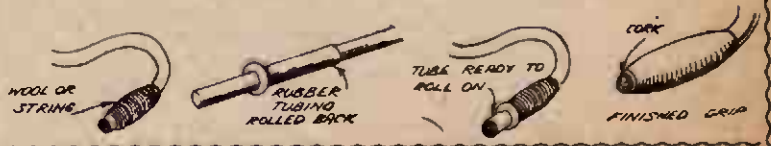
Now, assuming you have applied a tangerine or light pink stipple colour to the distempered wall and intend to use a second colour such as light green, you might, as soon as you daub the wall with it, think that is too dark. So thought the writer, but go ahead with the stippling, for the "darkness" disappears as the colour dries, leaving a nice mixture of colours.

Some people imagine that the decorator must have a definite "design" in his head when he begins to stipple. It is almost impossible to work to a set pattern, of course. Simply stipple at the wall and a design will form of its own accord.

The main point is this: press the sponge lightly against the wall, then lift it away and make a fresh impression and so on. It is wrong to rub the sponge over the wall. Such actions produce streaks. Light dabbing is wanted, not the strokes of a brush. You will find it all very easy as soon as you get started.

## Home-made Handlebar Grips

**I** HAVE often profited by the hints and tips from readers, printed in *Hobbies Weekly*, and send this in the hope that it may prove useful to readers who are cyclists. Hand grips are unobtainable. Mine gave up the ghost last year and I have had to find a substitute. The materials were taken from the salvage bag and consist of a quantity of old wool unravelled from cast-off garments) and some old inner tubing from a 26 by 1½ tube. The wool (or string) is wound on to the handlebar for the required length and thickness, keeping fairly even and making both sides as nearly as possible the same size. A coat of paint or varnish will make it waterproof and hold it firm. When dry cut two pieces of rubber tubing two inches longer than the grips. Slide them in to a broomstick and roll back to 1½ins. from the end. Slip off and roll on to grip, so it comes ¼in. higher than the grip and overhangs 1½ins. at the end of handlebar. The last 1½ins. should now be turned inside the end of the bar and finished off by carefully fitting a suitable cork. The top end can be clamped under the band of the brake lever or bell.—(Thos. Slater, Streethouse, nr. Pontefract.)





Points to consider by those thinking about

# CAREERS FOR CRAFTSMEN

**A** LITTLE time ago we had in these pages an article on the teaching of woodwork and handicrafts as a career, and a large number of readers wrote in for the Prospectus concerned, so that this article must have had a very wide range of interest.

The question of careers is, indeed, in the minds of a good many, and a few further notes and suggestions will undoubtedly be helpful. Many in the services are turning their thoughts to post-war activities, and wondering possibly how they can put their ability to the best use.

## Energy and Ability

We know from our correspondence on the subject, that hobbies have done a great deal to relieve the boredom in all three services, and our files contain some very interesting as well as enthusiastic letters from the navy, the army and the air force all over the country, as well as at sea and abroad.

There is certainly no reason why the ability which has been proved in spare time in the services should not be turned to good account either as a side-line or as a definite business career after the war.

## Steps to Take

It is as well, however, to think over the matter now, because foresight and preparation are needed. It will be useless waiting until it is all over and then have to plan everything in a hurry and possibly lose opportunities which would arise by a few preconceived ideas on the matter.

We know of some who have already taken steps in this direction, and quite recently were able to help definitely in this direction.

You may remember that the Brains Trust recently debated the point of whether the great mechanised age of industry was not going to give place to renewed interest in hand work and individual effort. Our own knowledge of the work done by many of our readers largely supports this theory, and we know a great number who find relief from the monotony of mechanical industrial age in their own effort with hand and brain.

## Plan for your Future

If, therefore, you think it worth carrying your pastime to a profitable and business career, there are certain things to be worked out now.

You must improve your craftsmanship as much as possible, and be able to place on the market really saleable articles in competition, because although at present almost anything

—even shoddy stuff unfortunately—can be sold, the time will come when the goods must be first-class to warrant a sale.

## Profitable Returns

You must study the question of time taken in executing the work, and endeavour to speed it up to reduce cost, because obviously if you are doing a thing for a living you cannot afford, for instance, to spend days on its making and then sell it for, say, half-a-crown.

You must work out whether you are going to maintain the making of a short range of small articles in large numbers, or fewer and larger pieces of work. Remember that all these articles must appeal to the public and be what they require, rather than what you fancy yourself.

## Display and Disposal

Then it is a question, apart from manufacture, of how you are proposing to dispose of the goods. You might at first sell them through your own home by having a little display in the window, or showcards offering them for sale. This, however, is not satisfactory if you have any quantity at all, and could keep up a steady supply.

A better plan is to get the loan or even hire selling space in a shop window in a well-known street of the

town so you can make a display yourself or arrange with the shop-keeper to do it for you.

Wherever you are, you can take an intelligent interest in present styles of display and notice how showcards and backgrounds can be made to help. It is not always the window which is fullest which is the most striking.

Another suggestion is to offer your output to a stationer's or fancy shop where such things are handled, taking orders on commission and arranging for certain numbers to be ready by certain dates. You will have to have a plan of manufacture and, of course, stipulate certain selling prices to cover your own expenses.

## Your Own Shop

The ideal, of course, is to have a shop of your own even, if it is a small one. You may not at first be able to make all your own articles for sale, but you could quite easily mix in others of a similar character bought from sources which will no doubt be available after the war.

The "art and craft" type of shop is very popular in most towns. In these you will find novel, interesting and "arty" types of goods rather than a large number of any one kind. The articles may range from serviette rings to small artistic tables with a corresponding range of prices. It

## MODEL BIG BEN IN MATCHES



*PICTURE is proof of what can be done by nimble fingers and an able craftsman. Our design for Big Ben Model was used as a basis for building this amazing replica, by Mr. S. S. Edmonds of Laycock, Yorkshire. It is constructed of used matches and the number used was the question in a competition for the Red Cross. As a result £81 has raised. The number of matches was 57,342, but no mention is made of the amount of glue used! It is by ingenious methods such as this that our readers are helping many War Charities, and we must congratulate them all and Mr. Edmonds especially on their enthusiasm and spirit.*

does not want to develop into an antique junk shop, but rather to be kept with a nice class of display appealing to a fairly expensive public.

In this, colour effect goes a long way, and if you are not of an artistic nature yourself, perhaps you can enlist the services of a friend who is. Most artistic people are ready to help in this direction, and a quiet style which would attract attention should prove profitable.

Very often, too, a cafe where ladies have their morning cup of coffee will provide the nucleus for display of small intriguing articles easily made in wood. This can very well lead to larger things.

In this connection too, most seaside resorts and centres which attract visitors, will have a great

influx after the war. This provides the opportunity of making and selling little knick-knacks at a good price. They should if possible have a topical character and here the craftsman should do well.

He can make fancy door knockers, bookends, blotting rockers, inkstands, etc. cut to the shape or curve as models of the local castle or church, or similar popular places of interest. If his locality is a seaport, then obviously miniatures of ships will be popular.

The question of materials will largely enter into the problem, and although these are in short supply now, it may be possible to gradually get in a stock of wood and to be completing articles with the idea mentioned. Work towards that end.

The same remarks apply to premises. There will probably be a bigger demand for shop space, and it is as well to keep your eyes open, or to tackle a local estate agent, so you may have the opportunity should any come into the market.

The selling of goods at present is very much curtailed, and no new businesses can be opened without a licence. These restrictions, however, will undoubtedly be released as soon as possible, and it is not too soon to toy with the idea of running a business on the lines mentioned as soon as it presents itself.

In any case, you can be completing some of your specimens and sorting them in order to get a wide range ready for the time of showing and selling.

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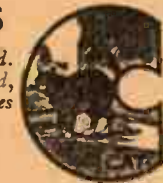
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