

# HOBBIES WEEKLY

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## IN THIS ISSUE

	Page
Peninsular Table	241
A Pair of Rustic Book Ends	243
A 3-Valve for £2	244
Teaching Jackdaws to Talk	244
Inn Signboards Competition	245
Camera Shutters	246
Multiple Hanger for Light Articles	247
Novel String Box	247
Marquetry Design for Pen & Ink Rack	248
Stamp Collector's Corner	250
With Rod and Line	252
Gifts for Patients	254
String Box Patterns	255



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

## PENINSULAR TABLE

### A BOON IN THE SMALL KITCHEN

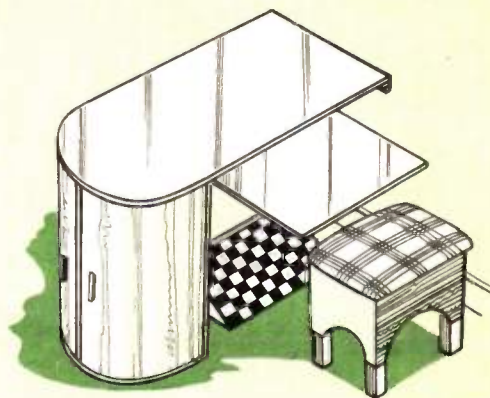
**E**ASILY-MADE units which occupy little space and serve a multi-purpose are a boon in a small kitchen. The 'week-end' project described here combines a 4ft. by 2ft. plastic-covered table, a cupboard for utensils and a sliding plastic-faced baking board.

The 'peninsular' arrangement enables the unit to be turned into a breakfast table-for-two, bringing into use the simple padded stools and the footrest.

Start construction by cutting item(A) (Fig. 1) from  $\frac{1}{2}$ in. thick deal. It measures 29 $\frac{1}{2}$ ins. by 24ins. Trim the edges smooth and square and at the dimension given glue and panel pin in place the  $\frac{1}{2}$ in. by  $\frac{1}{2}$ in. supporting strip for the centre shelf.

Details (B) and (C) give the shapes of the shelves. Mark them out on  $\frac{1}{2}$ in. deal with a 'compass', made by driving a nail through one end of an 18in. piece of stripwood — to act as a centre pivot — and by fastening a stub of pencil to the other end with an elastic band — to

By  
*Gordon  
Allen*



provide easy adjustment. Cut out the shelves using a padsaw and fretsaw, then glue and pin them in position on item (A), making sure they are kept at right angles to its face.

Cut the centre upright, detail (D), from 2in. by 1in. deal and glue this in place in conjunction with the shelf slots. Drill a pilot hole and drive a 1 $\frac{1}{2}$ in. wood-screw into the end of the upright through the base of the bottom shelf.

The table top complete with Z-shaped rails is outlined in detail (E). Mark it out accurately and cut it from  $\frac{1}{2}$ in. deal. At the position shown in the 'edge view' of the table top mark out a groove, and with a chisel cut it  $\frac{1}{2}$ in. wide,  $\frac{1}{2}$ in. deep to accept the top edge of item (A).

Make the two rails from sheet zinc, iron, or light alloy about  $\frac{1}{8}$ in. thick. They are each 2ft. long. First cut strips 2 $\frac{1}{2}$ ins. wide with a pair of tin shears, or

241

FOR ALL HOME CRAFTSMEN  
Over 60 years of 'Do-it-Yourself'

4 $\frac{1}{2}$ <sup>D</sup>

use a cold chisel and heavy hand hammer, then trim the edges smooth with a file. By clipping the strip in a vice, as shown in detail (E), and knocking the flanges over with a piece of wood and a hammer, the required Z shapes are formed. Drill one flange of each at approximately 2in. intervals (starting  $\frac{1}{4}$ in. from each end) to take No. 6 woodscrews  $\frac{1}{2}$ in. long. Screw the rails in place at the positions indicated.

Apply glue to the groove in the table and to the slot in the radius end and fit the unit in place on top of the shelf assembly. Drill a pilot hole and drive a  $1\frac{1}{2}$ in. woodscrew into the end of 2in. by 1in. upright through the table top. Also drive panel pins through the table into the edge of item (A). Make sure the heads of pins and screws are driven below the surface of the wood.

To anchor the free end of the table to the wall first make a wooden angle made up of two pieces of  $1\frac{1}{2}$ in. by  $\frac{1}{2}$ in. wood glued and screwed together as shown in Fig. 1. Glue and screw in place the  $1\frac{1}{2}$ in. by 1in. triangular wooden end pieces and drill one flange of the angle

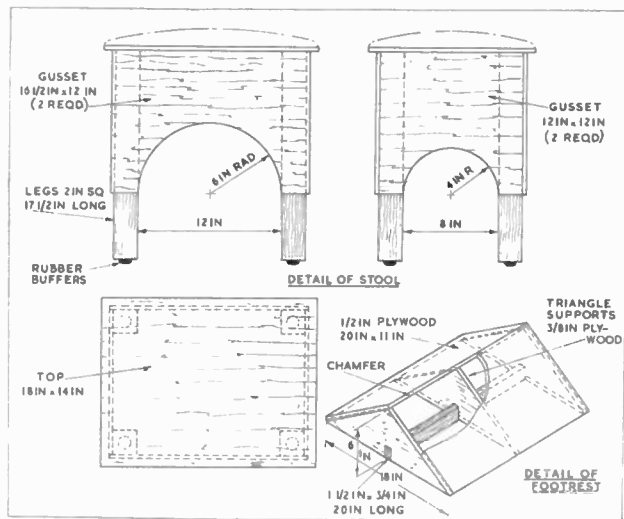
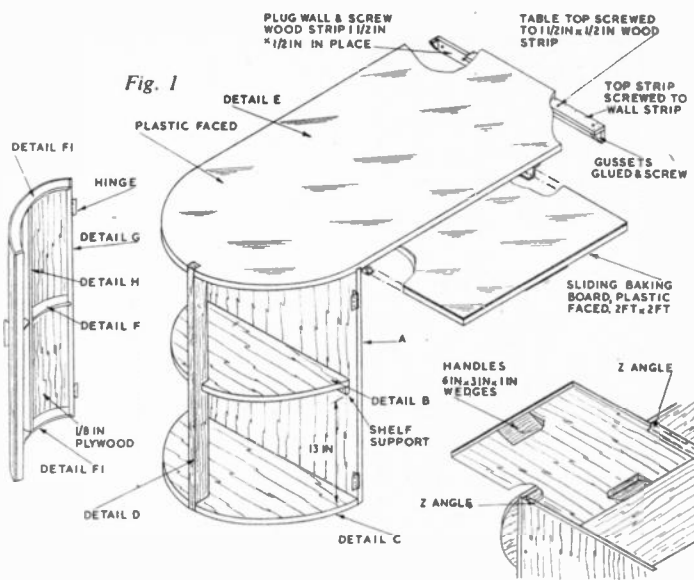


Fig. 2

with four equally spaced  $\frac{1}{8}$ in. diameter holes to take the wall screws.

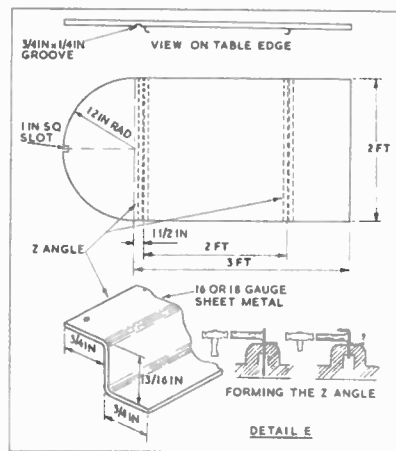
Screw the blank flange of the angle to the underside of the table end, level with the edge, with 1in. woodscrews. Mark off the position of the screw holes in the wall, at the position chosen, by scribing through the holes in the angle with a pencil. Drill and plug the wall and fasten the table end in place with  $1\frac{1}{2}$ in. roundhead woodscrews.

Face the top with a piece of laminated plastic measuring 4ft. by 2ft. using impact adhesive. Trim off the excess round the radius with a padsaw held at a very shallow angle and trim the edges smooth with a file and glasspaper.

At this stage it is a good idea to apply strips of plastic, using impact adhesive, to all the exposed edges of the unit, including the front edge of the 2in. by 1in. shelf support. This is not essential but it produces a very attractive effect.

The baking board is a piece of deal or plywood 2ft. square,  $\frac{3}{4}$ in. thick. Cut and trim this dead true and face it with plastic. Round off the lower edges of the board to allow for the radius in the corners of the Z rails and try for a smooth push-fit. Trim where necessary to obtain this. Cut and glue in place the wedge-shaped handles (Fig. 1). Finally fix a strip of plastic to the front edge of the board.

Each door is made up of a sheet of



$\frac{3}{4}$ in. thick plywood pinned and glued round a framework which consists of three curved formers, details (F) and (F1), glued to three uprights, details (G) and (H) — see Fig. 1.

Mark out the shape of the formers on  $\frac{3}{4}$ in. thick plywood, using compasses. Cut them out with a fretsaw and trim true. Glue and pin the three formers of each door to the side uprights (detail G) first. The uprights are cut from 1in. by  $\frac{3}{4}$ in. hardwood and are recessed with a chisel at the positions indicated in the detail. Before the glue sets check that the formers are dead square in relation to the uprights.

Place the partly completed units with the uprights on a level surface and tem-

porarily weight them down. Check again for overall squareness and then pin and glue the centre upright (detail H) in place. Leave the frames until the glue has completely hardened.

A single piece of  $\frac{1}{2}$ in. flexible plywood 30in. by 20in. provides the panelling for each door. Stick the long edge of the panel to one of the side uprights in the framework with impact adhesive and panel pins. Apply adhesive to the edges of the formers and the other two uprights and after about ten minutes bend the ply panel into position. Add panel pins, trim off the overhanging ply with a tenon saw, and trim smooth and flush with the formers and side uprights.

Door handles can be cut from  $\frac{3}{4}$ in. plywood to any pleasing shape and faced with scrap plastic. Glue them to the door, reinforce the inside surface of the panelling by gluing strips of  $\frac{1}{2}$ in. plywood in place, and screw through into the edges of the handles.

Two 2in. long hinges secure each door to detail (A). Flush fit them to the inside faces of door uprights about 3ins. from each end, mark off their position on detail (A) while the doors are in place, recess to the depth of a hinge leaf then screw the doors in place.

Fig. 2 shows clearly how the footrest is assembled. Cut the triangular supports from  $\frac{1}{2}$ in. thick hardwood, join them by gluing the  $1\frac{1}{2}$ in. by  $\frac{1}{2}$ in. rail in place and then cover with two pieces of  $\frac{3}{4}$ in. plywood pinned and glued in place. Face the footrest with linoleum, rubber, cork, or with plastic floor tiles applied with adhesive.

For the stool cut a piece of  $\frac{1}{2}$ in. plywood 18in. by 14in. and at the dimension given in Fig. 2 glue in position the

## CUTTING LIST

### $\frac{1}{2}$ in. Deal:

- One piece 2ft. 6ins. by 2ft. (main upright).
- One piece 4ft. by 2ft. (table top).
- One piece 2ft. by 2ft. (baking board).
- One piece 4ft. by 1ft. (cupboard shelves).

### $\frac{1}{2}$ in. Hardwood:

- One piece 2ft. by 1ft. 6ins. (footrest supports).

### $\frac{1}{2}$ in. Plywood:

- One piece 3ft. by 1ft. (door formers).
- One piece 2ft. by 2ft. (footrest top).
- One piece 1ft. 6ins. by 14ins. (stool top).

### $\frac{1}{2}$ in. Plywood:

- Four pieces 1ft. 6ins. by 12ins. (stool sides).

### Section Hardwood:

- One piece 2ins. by 1in. by 2ft. 6ins. (centre upright).
- Four pieces 2ins. by 2ins. by 1ft. 6ins. (stool legs).
- One piece  $1\frac{1}{2}$ ins. by  $\frac{1}{2}$ in. by 2ft. (footrest cross-piece).
- Two pieces  $1\frac{1}{2}$ ins. by  $\frac{1}{2}$ in. by 2ft. (table support bracket).

### Laminated Plastic:

- One piece 4ft. by 2ft. (table top).
- One piece 2ft. by 2ft. (baking board).

### Miscellaneous:

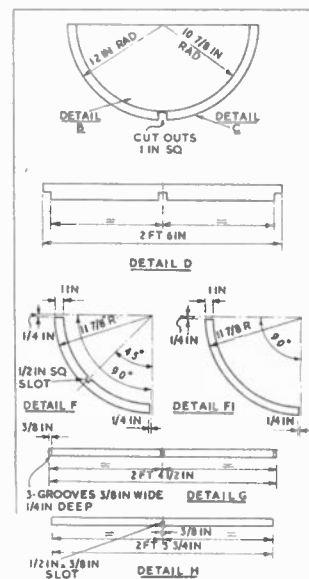
Sheet metal, foam rubber or wadding, fabric or leatherette, impact adhesive, screws, pins, furniture studs, rubber buffers, lino, cork or rubber sheet, scrap wood for handles, etc., paint.

four 2in. square hardwood legs. When set, reinforce with  $1\frac{1}{2}$ in. countersunk woodscrews driven into the legs through the stool top. Cut the four side gussets from  $\frac{1}{2}$ in. plywood and glue and panel pin them to the legs and top. Screw four rubber 'buffers' to the bottom of the legs.

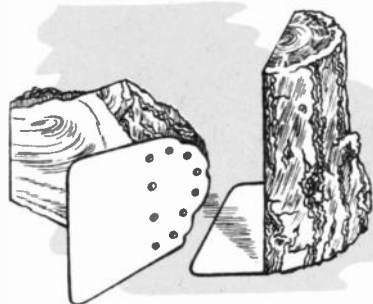
The top of the stool can be covered with a piece of foam rubber one or two

inches thick, glued in place with impact adhesive and then covered with a square of fabric or leatherette pulled tightly and held in place with furniture pins fixed underneath the lip of the stool top. Alternatively, several thicknesses of tailor's wadding can be used for the padding.

The finishing is a matter of personal taste but a good emulsion paint is recommended for the exposed parts of these units with, perhaps, a contrasting colour for the cupboard doors.



# A Pair of Rustic Book-ends



**M**AKE yourself an unusual and rustic pair of Book-ends.

A round piece of wood just as it has been cut from a tree is needed but is not difficult to obtain. One can often see branches being cut back and

sometimes a suitable bit is included in the logs purchased for burning. It is best though if the wood is not too green. The bark is left on and if this is broken where smaller branches have been cut off so much better, as these cuts add to the attractiveness.

## Cut in halves

The chunk of wood should be the height of the average book and then sawn right down the middle which immediately supplies the two ends. One section may have the bare branch cuts, but that does not matter, for the sides will differ in any case. All the cut parts of the wood are now shellacked.

A strip of flat tin to fit the bottom is tacked on to each section. This should protrude from the flat side of the section for about 2 1/2ins., so that at least

two books can be stood upon the tin thus holding the ends in place.

The corners of the tin are rounded, and then these pieces of tin are enamelled brown to blend with the bark.

Your book-ends will add a touch of nature to your room. (H.M.)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
★  
★ Next week's free design will be for ★  
★ a Musical Tavern — a savings box ★  
★ which plays a tune when a coin is ★  
★ inserted. Also fretwork plan and ★  
★ other interesting projects for the ★  
★ handyman. ★  
★ ★  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★



# A 3-VALVER FOR £2

Now make the drive spindle (Fig. 4). The drawings are self-explanatory. (C) is  $\frac{1}{4}$  in. spindle with a groove filed in it for the drive cord to lie in. (B) is a  $\frac{1}{4}$  in. panel bushing. (A,A) are sawn off a brass spindle coupler. First, bore a hole, to take the panel bushing, in the front runner of the chassis, and fix it in. Insert the spindle and add (A,A) and tighten the holding screws, to give an efficient spindle drive as at (b) Fig. 4.

The drive drum is easily made from three round wood discs, as in Fig. 5. These can be glued or nailed together. A fretsaw will cut them out (after drawing with a compass, 3ins. diameter will do). Bore a  $\frac{1}{4}$  in. hole through the centre, and drive a small screw or hook into the middle disc to hold the spring and cord.

## Securing the drum

File a flat on the spindle of the gang condenser, and push on the drum immediately above the drive spindle groove. Squeeze plastic wood or solder into the gap between the gang shaft and the drum centre hole, and around the join. This holds the drum firmly, when set. Fig. 5(b) shows the cord attachment.

The coils can be wound on 1in. for-

005 (500 V) condenser, as in the case of the aerial. This must be connected between the socket and chassis.

The cabinet can easily be made by the handyman, working from the illustration. The speaker aperture is cut with a fretsaw and backed with some thin woven textile. The dial is made by

★★★★★★★★★★★★★★★★  
★ This concludes A. Fraser's descrip- ★  
★ tion of how to make a 3-valve radio ★  
★ for just over £2. Components list ★  
★ etc. was given last week. ★  
★★★★★★★★★★★★★★★★

taking a push-on knob and filing and sandpapering the front flat. This is then glued to the centre of a thin circular disc of Formica or similar plastic, and when set, the whole is pushed on to the gang spindle projecting through a hole cut in the cabinet front.

A small hole is drilled in the cabinet front, just above the rim of the dial disc, and filled with a  $\frac{1}{4}$  in. long peg sawn off a thin plastic knitting needle.

The dial is rotated and points marked on it opposite this point, where favourite stations are heard. The disc is then re-

moved and these points drilled and filled with shorter pegs sawn off the plastic knitting needle. Use glue such as 'Uhu'. These plastic indicator points can be flushed with the surface of the disc, or left to project a little. The colours of them should contrast with the colour of the disc.

## A warning

Constructors, when fitting the chassis to the cabinet, may find it more convenient to have the cord drive behind the front runner, instead of in front of it. In this case, the groove in the spindle should be made at the other end of the spindle. It would be advantageous to reverse the  $\frac{1}{4}$  in. panel bushing. Holes must be made in the chassis deck to allow passage of the cord, and the drum should be shoved further in toward the twin-gang.

Now, a last word of warning. The chassis is connected directly to one side of the mains. Therefore, it is likely to be 'live', and consequently will give a nasty shock if touched. So don't touch any metal part of the set when joined to the mains. Always remove the mains plug before doing anything to the set.

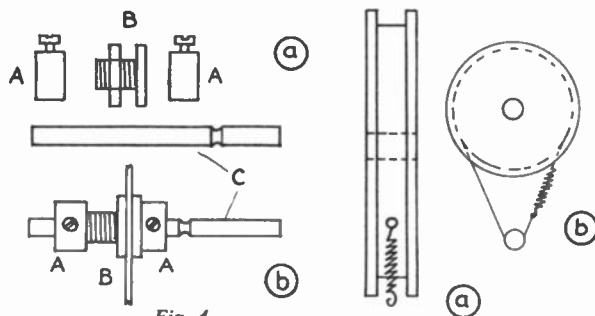


Fig. 4

mers made of shellacked cardboard, or Paxolin tube. 115 turns of 32 gauge enamel will do for the main winding, with 28 turns,  $\frac{1}{4}$  in. away for the coupling winding. A 3in. tube will be long enough.

Dust-cored coils could be used, if desired.

## Aligning the set

Connect the loudspeaker transformer to the two leads emerging from the chassis and plug in the aerial. Switch on and then align the set by tuning in a station low down (e.g., Light or Luxembourg) and then adjusting the trimmers on the gang for best response.

An earth is not really needed, but if desired, it must be connected through a

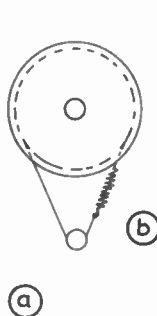


Fig. 5

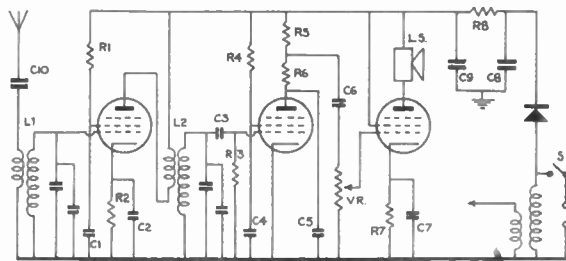


Fig. 6—Theoretical diagram

## Teaching Jackdaws to talk

SOME jackdaws are quicker than others in learning to talk. The great thing is to give them opportunities of listening to certain words you wish them to learn. They should be taught when very young.

Do not let Jack have his liberty unless he is very trustworthy. The crow family — to which the jackdaw belongs — are notorious thieves, and the tame one takes a fancy to jewellery, soap, candles and other household articles.

These hardy birds will eat almost anything, but their favourite repast is finely chopped meat mixed with scraps from the dinner table.

The male is supposed to make the best talker. Other members of the crow tribe are the raven, jay, starling, all more or less gifted with the power of speech, the raven being considered the best of all. The starling is a great mimic, and is often mistaken for another bird.

(R.L.C.)

# INN SIGNBOARDS

FOR over 2,000 years the carved or painted signboard has hung over shops to indicate the occupant's trade. As the signboards were easy to recognise and remember, this custom remained the general practice while the majority of the world was illiterate.

Gradually, as illiteracy decreased, so did the signboard tradition, until it was retained by only a few trades. These included the striped pole of the barber, the brass balls of the pawnbroker and the inn sign.

In early times the inn sign usually contained a picture of a bush of some description. This was because to the Romans ivy and vine leaves were symbolic of their god of wine, Bacchus. Later, though competition among inns increased, so the need was for a sign that would indicate the trade, but at the same time would distinguish one inn from another built nearby. From this need grew the variations of inn signboards seen today. The signboard has always been an advertisement, and it is partly as such, and partly to continue tradition that the inn sign is retained.

Inn signs in the past have been made from iron, stone, wood and even glass, but few of these survived the 17th century. Although many inn signboards are still surrounded by iron work on occasions, the very picture has been constructed of iron.

## Origin of names

It is most interesting to see why the various subjects and names were originally chosen. Quite often the name shows that the tavern was once a meeting place for a guild of craftsmen, such as 'The Carpenter's Arms'. Coaching in this country reached its peak in the early 19th century, hence, 'The Coach and Horses'. Travelling by horseback was slow and many resting places were required, so now can be seen 'The Travellers' Rest'. Two nearby inns may have been amalgamated, the resulting signboard bearing a name such as 'The King's Head and Eight Bells'.

Heraldic beasts are a familiar sight on the signboards, as 'The Red Lion'. The locality sometimes provided the name — 'The Cheshire Cheese' — and at other times a local industry — 'The Flint Knapper's Arms'; landmark — 'The Windmill'; or association — 'The Pilt Down Man'. A few of the inns have a similar name, but each a different signboard. This is often because the words once had several meanings, each inn taking a different one. An example is

'The Crooked Billet'. In the Middle Ages the French word 'billet' also had several English meanings. The corruption of foreign words has also added to the list of inn names and signboards, such as 'The Bull and Mouth' from 'The Boulogne (Harbour) Mouth'.

Many inns have taken their names from past local lords or outstanding local gentlemen. At times the choice of the latter has been just a passing fancy, and now it is difficult to discover just who the gentleman was. The names of practically every monarch of this country have been used. Saints' names have also been used, but only a few survived. Perhaps the best known is Saint George, as 'The George'. Rarely seen are figures taken from classical mythology.

Events of the day usually result in a new subject for inn signs. When Captain Cook discovered Australia signboards soon showed 'The World Upside Down', and even after the last war 'The Battle of Britain' appeared. Other signboards have included flowers, birds, fish, animals, sports, musical instruments and agricultural implements. Fictitious and humorous items have been used and also religious subjects.

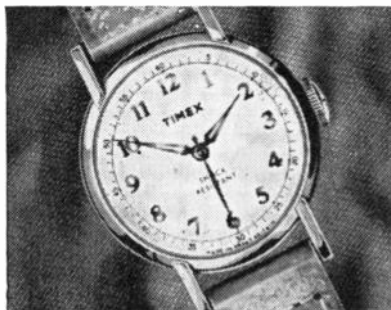
The painting of inn signboards is now quite an important branch of art. Often before a new signboard is designed a lot of local research is made, and so in the future, as now, it can be said that the inn signboards show the social and historical life of England.

## Win a Watch!

OUR competition this month, in which wrist watches will again be awarded to the winners, is based on 'Inn Signs'. There are two sections — one for Seniors (16 and over) and one for Juniors (15 and under). A wrist watch will be awarded to the winner of each section and ball-point pens will be awarded to the six next best entries in each section.

### RULES

1. The competition is to design and fret-cut in wood or hardboard a new inn signboard. The maximum size of entries must be 6ins. square. The judges will take into account the originality of the design as well as the standard of fret-cutting, and any subject may be chosen.
2. Entries must be received by the Competition Editor, *Hobbies Weekly*, Dereham, Norfolk, by Aug. 30th and cannot be returned.
3. Winners will be notified and prizes despatched by Sept. 13th. Details will be published in a subsequent issue of *Hobbies Weekly*.
4. The name, full address and age of the competitor must accompany the entry.
5. An entry must be the unaided effort of the competitor. All entries for the Junior Section *must* be accompanied by the certificate herewith, or a similar declaration on plain paper, signed by a parent, otherwise the work cannot be considered.
6. Because of Customs regulations and the necessity to adhere to a definite closing date, entries are confined to those from Great Britain and Northern Ireland.
7. The judges' decision is final and no correspondence can be entered into.



### JUNIOR AWARD

#### CERTIFICATE (for Juniors)

The entry is the unaided work of  
..... aged .....

Signed .....

Relationship .....

Address .....

## Hints on Photography

**A**N understanding of camera shutters is helpful in obtaining best results, and also in knowing what features to look for when purchasing a new camera. This is particularly so with second-hand equipment, when no instructions or details may be provided. Though shutters vary greatly in type and make, the actions they provide can be grouped under a number of common headings, and apply to all shutters.

*By F. G. Rayer*

The box camera is mentioned first, as it has the simplest shutter of all. A few very simple cameras allow instantaneous exposures only, at one fixed speed — usually 1/25th or 1/30th second. This suits still subjects, or scenes with little movement, and gives a correct exposure in good daylight or sunshine. It is fairly long, in terms of photographic exposure, so that the camera *must* be held perfectly still, otherwise results will be less sharp than they should be. Indeed, if the camera is jerked badly, the shot may be a failure.

Most box cameras also have a lever or catch which can be moved to give time exposures. This allows the shutter to be left open, permitting shots indoors, or in bad light. For these, the camera must be fitted to a tripod, or rested on a table or other solid support, as any movement of the camera while the shutter is open will ruin results.

### 'T', 'B' and 'I' settings

The type of shutter found on all the most popular cameras resembles that in Fig. 1. Selection of speeds, etc., may be by moving a small lever, as shown, or a milled ring on the shutter may rotate. The latter are called 'Rimset' shutters, and are much used on the newer cameras.

The selector is set to 'T' for Time exposures. With this setting, the shutter opens when the release is pressed, and stays open until it is pressed again. This allows long exposures, as with the box camera.

When the selector is at 'B', Brief Time exposures are obtained. Here, the shutter opens when the release is pressed, but closes when it is allowed to rise. This setting is thus best for exposures of up to about 1 second. For longer exposures, the 'T' setting is used.

Some modern shutters, such as the

# CAMERA SHUTTERS

Vario and Pronto, have a 'B' setting, but no 'T' setting. For time exposures with these, the shutter release has to be kept depressed for the whole period the shutter has to be open. A cable release should be used for this, and, indeed, whenever long exposures are wanted. A cable release with a locking screw can be obtained, and this will hold the shutter open, with the 'B' setting, exactly as if the shutter had a 'T' setting.

In addition to 'T' or 'B' settings, very simple shutters have an 'I' setting only. This gives an Instantaneous exposure of about 1/25th second, exactly as with the box camera.

release and tripod, as explained.

Most cameras now made have the shutter release on the body — called a 'Body Release'. This is a more convenient operating position. Simple shutters set themselves, so that it is only necessary to press the release. But other shutters, such as those named above, have to be 'cocked' by moving a small lever first.

The more expensive type of camera has a shutter resembling that in Fig. 2. The fastest speed will go up to 1/200th

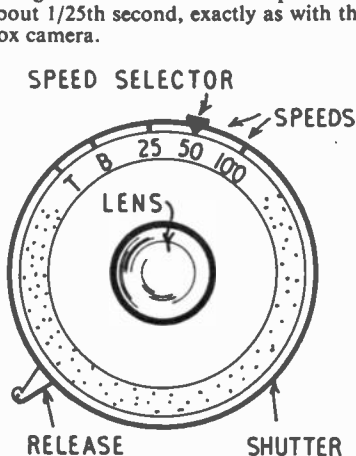


Fig. 1—A 3-speed shutter

Fig. 1 shows how speeds are marked on modern shutters, 25 indicating 1/25th second, 50 indicating 1/50th second, and so on. On old shutters the fraction is sometimes given complete. The fast speeds, such as 1/100th second, are very useful for moving objects.

Different makers provide different speeds, and various speeds are also found on shutters having particular names. Most used today is the Vario shutter, giving 'B', 1/25th, 1/50th and 1/200th second; the Velio shutter, giving 1/10th, 1/25th, 1/50th, 1/100th and 1/200th, in addition to time; the Vero, with 1/25th, 1/50th, 1/100th, and 1/200th; and the Pronto, with the same speeds, these latter two types also permitting time exposures.

For all ordinary out-door photography, any of these shutters will be very satisfactory. The camera can always be used in the hand for 1/25th to 1/200th second exposures, and longer exposures can be made with a cable

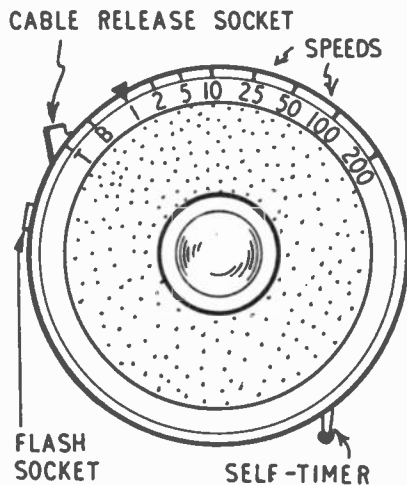


Fig. 2—Shutter with slow speeds, etc.

second, or even higher. There are also slow speeds — that is, 1, 1/2, 1/5th and 1/10th second, as shown. These can only be used for still objects, but are useful for portraits indoors, etc. They avoid any need to use the 'B' setting for exposures of less than 1 second, which are difficult to time correctly by hand.

Most shutters also have a cable release socket in the simpler type, as already explained, except in old cameras. Such a release allows the shutter to be opened and closed without shaking the camera, with 'B' and 'T' settings.

Modern shutters have a flash socket, but old shutters do not. A flash-gun can be plugged in here, and the shutter set to 1/25th second. This provides synchronisation between flash-gun and shutter, so that the flash-bulb ignites in time to expose the scene when the shutter is open.

Flash shots with old, non-synchronised shutters can be made by using the 'B' or 'T' setting. To do this, the shutter



is opened, the bulb fired, and the shutter closed again, not being kept open longer than necessary, or other images may appear on the film. Indoors, this is just as successful as synchro-flash.

It is worth noting that the usual series of speeds, as shown in Fig. 2, is being replaced on some new cameras by a series giving 1,  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ , 1/15th, 1/30th, 1/250th, and 1/300th second, but these are not yet seen about in very large numbers, and will in any case not normally be found in second-hand cameras.

#### Self-Timer

This addition is most often found on Pronto and Prontor shutters, in both the 4-speed and 8-speed types. It is also called a 'Delayed-action Release'. To use, it is cocked by moving it fully one way, and the shutter is set for the desired exposure as usual. When the release button is operated, however, the

shutter does not open at once, but about 8 to 15 seconds elapse before this happens. This means that the photographer can join a group he is taking, or enter the scene before the camera, which has to be on a tripod or other support.

Such a delayed-action release also enables slow speed exposures, when provided for by the shutter, to be made without any fear of shaking the camera. To do this, the delayed-action is used to fire the shutter, so that there is no need to be touching the camera at all, and possibly shaking it. This is particularly useful when no tripod is available.

#### Old Cameras

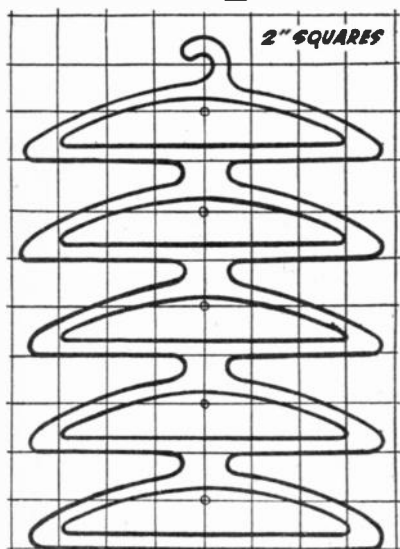
When a new camera is bought with instructions, reading these will make the operation of the shutter clear. But with old cameras no details will be available. In this case, the action of the shutter can be seen by opening the camera (with no

film in) and looking through the lens. This should certainly be done if there is any doubt about the way in which 'B', 'T' or other settings actually work.

Shutters will normally not be damaged unless force is used. For example, with the type of shutter that has to be cocked, it is usually impossible to change the speed setting after cocking, and trying to do so will cause damage. If an unsuitable setting has been made, the best solution is to cover the lens completely so as to exclude light, fire the shutter, then modify the setting before cocking again.

The type of shutter which does not need cocking does not have this disadvantage. It should always be remembered that a shutter contains quite fragile mechanisms, able to give years of service normally, yet easily damaged by forcing any of the levers when resistance is encountered.

## Multiple Hanger for light articles



sureing a smooth surface. The hanger must be well glasspapered, so that no roughness is left, otherwise fine fabrics will be damaged.

The material can be  $\frac{1}{4}$ in.,  $\frac{1}{8}$ in. or  $\frac{1}{2}$ in. thick, and cut out as shown. The material for a five-high hanger must be 15ins. by 21ins. Cut out the inside first with a fretsaw. The centre pieces, when

thoroughly glasspapered, will themselves make excellent hangers for the kiddies' clothes with the addition of a hook.

The hangers, multiple or kiddies, can be finished in pastel shades of lacquer. The shoulder portion may be padded with cotton wool and covered with suitably coloured ribbon. (T.H.M.)

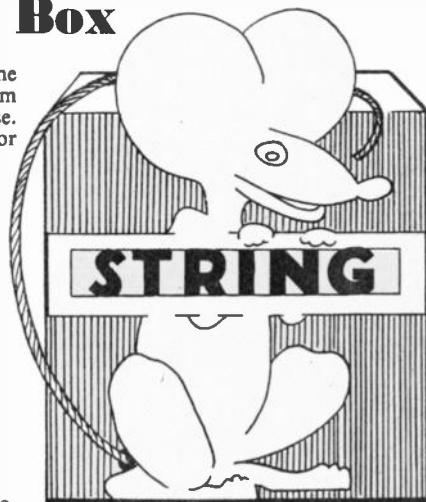
## Novel String Box

A BALL of string is enclosed in the box and forms, as it emerges from the front, the tail of the mouse. To cut the string simply use the razor blade situated between the ears.

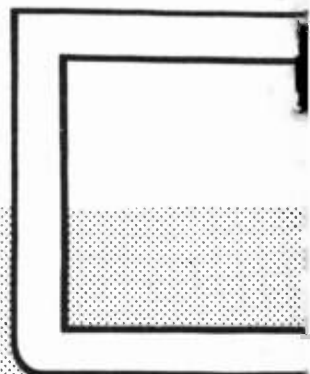
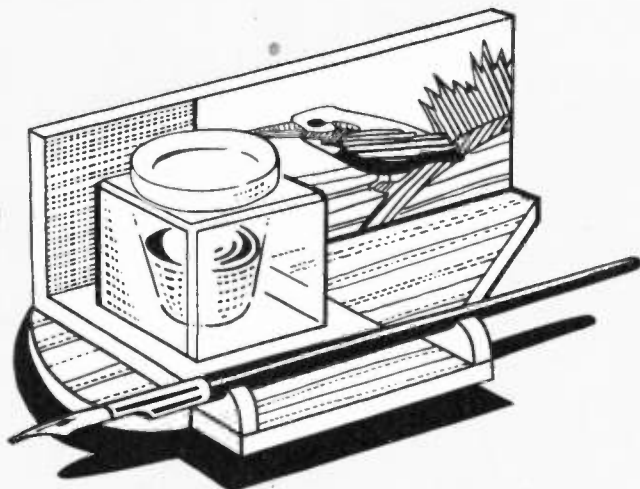
Construct a box measuring about 4ins. square as shown in the diagrams. Make sure before commencing work that the box is large enough to hold the string. The back should be hinged in place and secured by a small catch. Use  $\frac{1}{2}$ in. wood for the box and  $\frac{1}{4}$ in. for the mouse. Do not forget to bore a hole for the 'tail'.

Secure piece (B) behind the ears, and at the same time insert a razor blade as shown in the diagrams. Do not use glue here because it will be necessary to renew the blade from time to time.

Finally clean up the box and mouse, painting with suitable colours of high gloss enamel. The mouse can be finished with grey flock spray to give a realistic effect. (M.p.)

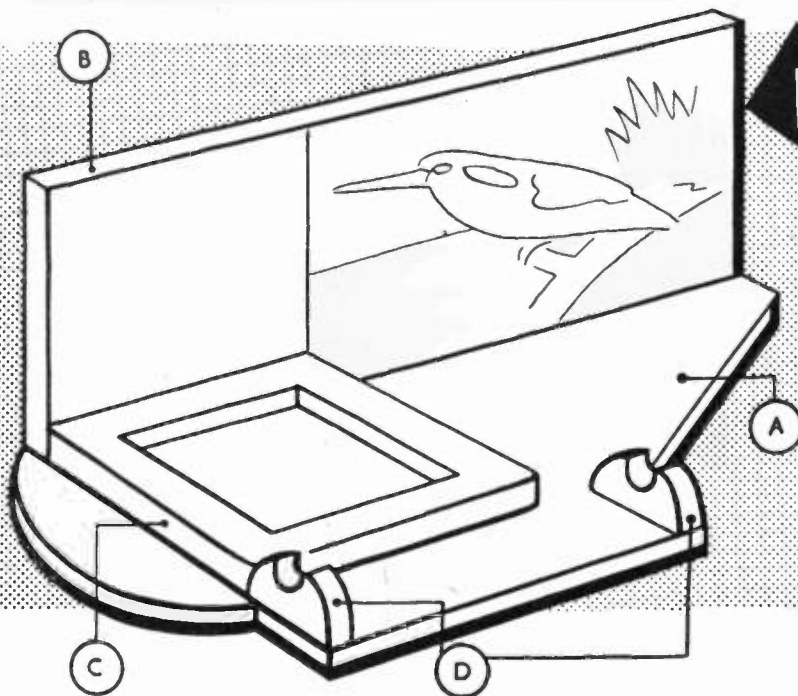


**FULL-SIZE PATTERNS  
ON PAGE 255**



PIECE (C) CUT ONE 1/4 IN

Method of Construction



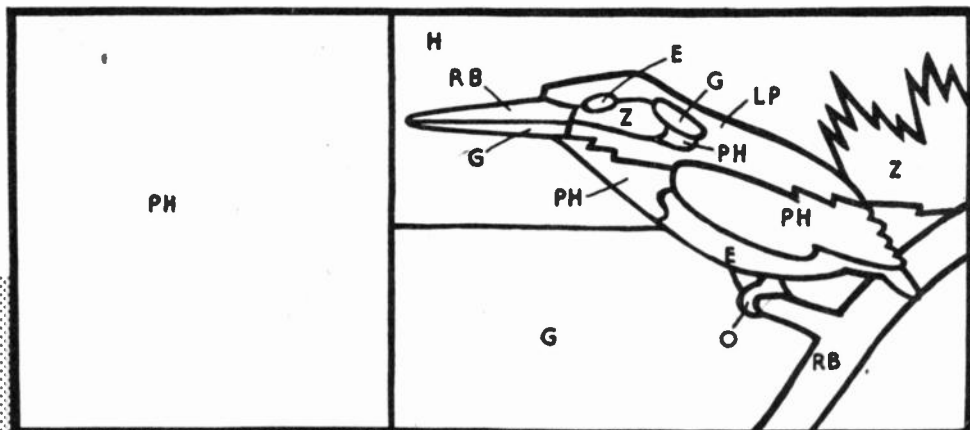
## VENEERS

- E EBONY
- H HOLY
- G GREYWOOD
- AB RED BIRCH
- PH PURPLE HEART
- Z ZEBRANO
- O OBECHI
- LP LONDON PLANE

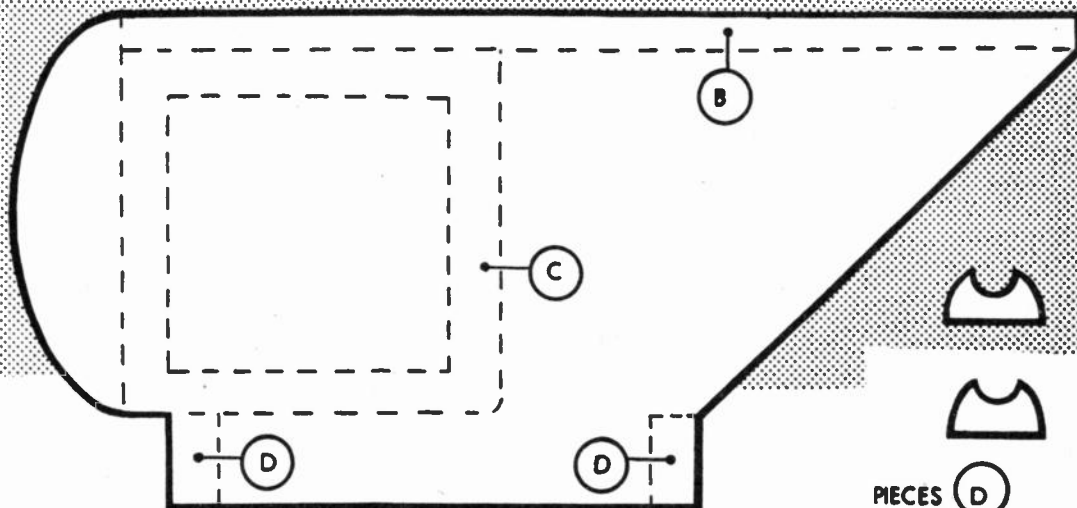


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PIECE (A) CUT ONE 1/4 IN.

PIECES (D)  
CUT ONE  
OF EACH  
1/4 IN.

PANELS OF WOOD REQUIRED TWO. G4.



Stamp  
Collector  
over



## ISSUES OF NEW ZEALAND

By R. Cantwell

**A**BOUT six centuries ago a migration of Maori people from the Society Islands (Tahiti) made their way to New Zealand in large canoes. When Abel Tasman, the great Dutch navigator, discovered New Zealand in 1642 the descendants of these Polynesian people were widely distributed over both the north and south islands. No other known voyage of Europeans to these islands was made until 1769, when the famous Captain Cook made the first of his visits.

Early in the nineteenth century sealers and whalers ventured into the seas around New Zealand, and some of their passengers settled in various parts of the country. In 1814 the Reverend Samuel Marsden initiated Christian missionary work among the Maoris.

For many years the residents urged Britain to found a colony in New Zealand to maintain law and order. After some reluctance British sovereignty was proclaimed in 1840, when the Treaty of Waitangi was signed by Captain William Hobson, R.N., with the leading Maori Chiefs, who acknowledged British rule, in return for legal protection and security in trading their land.

Bring these facts to life with the following New Zealand stamps issued in 1940 to celebrate the Centenary of British Sovereignty: '½d. green — Arrival of Maoris (cat. 2d. mint), 1d. brown and red — 'Endeavour', Chart of N.Z. and Captain Cook (1d. used), 1½d. blue and mauve — Royal Portraits (4d. used), 2d. green and brown — Abel Tasman, Ship and Chart (1d. used), 2½d. green and blue — Treaty of Waitangi (6d. used), 3d. purple and red — Landing of Immigrants (4d. used)'.

In the South Island the Southern Alps stretch almost the full length of the island. These include Mount Cook, 12,349ft. and the tallest in the country. There are sixteen other peaks exceeding 10,000ft. Throughout New Zealand there are more than 220 named peaks over 7,500ft. high.

Stamps of 1935 show Mt. Cook (2½d., 9d. used) and Mitre Peak (4d., 3d. used). The Southern Alps — 1946 Peace (9d., 1/3 mint) and Mts. Aspiring

and Everest — 1954 Health (1½d. + ½d., 3d. mint).

New Zealand has no native land animals. There are no snakes, and only a few varieties of annoying insects. The principal native birds are the Kiwi and the Weka, which cannot fly; the musical bellbird and tui; the alert and friendly fantail; the Kaka — green and brown parrot of the forest; the Kea — or mountain parrot; the Pukeko, or swamp-hen; the morepork, or native owl, and the wood-pigeon. There is a great variety of sea birds, ranging from the albatross and gannets to penguins. The migratory Godwit comes from



Siberia every year. '1935, ½d. green — Fantail (1d. used), 1d. red — Kiwi (1d. used), 1/- green — Tui (2d. used)'.

The fish of the sea include flying-fish, swordfish, sharks and whales, and many edible shellfish. Rivers and lakes also provide a variety of edible fish, including whitebait, salmon, eels, lampreys, etc.

New Zealand's oldest inhabitant is the Tuatara lizard, whose family goes back millions of years. '1935, 5d. blue — Swordfish (9d. used). 1946 Peace, ½d. green and brown — Lake Matheson (1d. mint). 8d. brown — Tuatara Lizard (6d. used)'.

In appearance, the Maoris are rather pleasing. Their limbs are finely formed and muscular. Some of the men will attain a stature of 6ft. 4ins.; 6ft. is by no means uncommon, though the chiefs are generally the tallest men. Their hair is straight, long and black — not wiry and lank like that of the Indians, nor woolly like that of the Australian aborigines or Papuans generally. It is

often soft and curly, especially in the women who are very beautiful.

The universal upper garment of all classes and both sexes of the Maori people is a square mat made from the fibres of the New Zealand flax. They are fond of earrings, sometimes of the most peculiar character. When not in use, these are kept in elaborately carved boxes. An earring consisting of the tooth of a tiger-shark is regarded as a mark of rank. '1935, 1½d. brown — Maori Woman (1/3 used), 3d. brown — Maori Girl (6d. used), 9d. red and black — Maori Panel (6d. used)'.

Athletic games are popular — a skilful wrestler obtaining great honour and renown. Boxing was an equally popular amusement in former times; even chiefs and priests were ranked

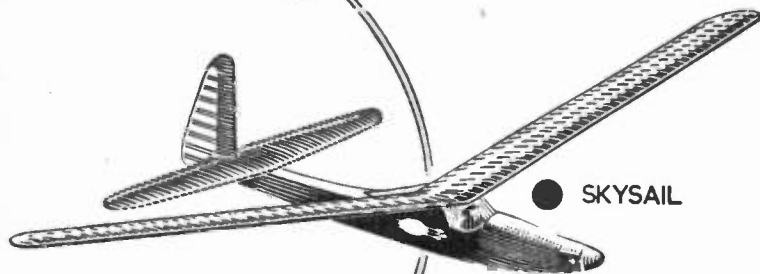
among its most eminent patrons and champions.

Foot races in which the bodies of the runners were anointed with oil and their heads bound round with garlands of flowers, were also common sport. The martial games of throwing the spear or javelin at an opponent, who skilfully caught it in his hand or parried the thrust with his own spear handle; throwing stones from slings, archery with the bow and arrow, mock naval or military combats, etc., were indulged in by the young and middle-aged men of all classes.

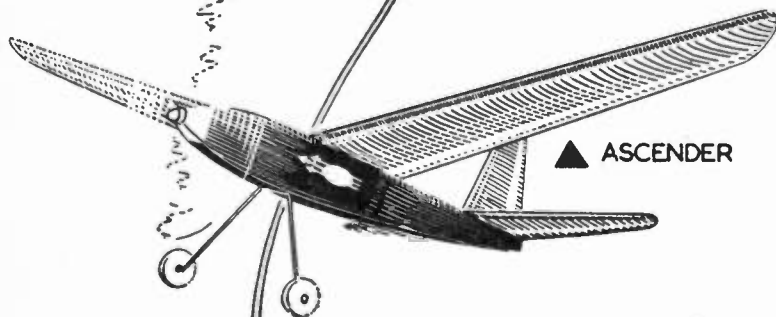
Maori children are fond of swings, a kind of kite flying, and of a singular amusement which consists of stretching open the eyelids by fixing a piece of straw or stiff grass perpendicularly across the eye, so as to force open the lids in a most frightful manner. '1938 Health, 1d. + 1d. red — Children Playing (6/- used). 1942, Health, 1d. + ½d. green — Boy and Girl on Swing (1/3 mint).

# OUT of the BLUE

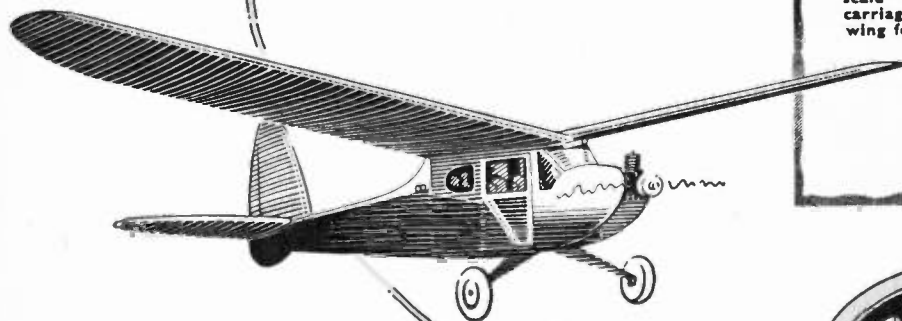
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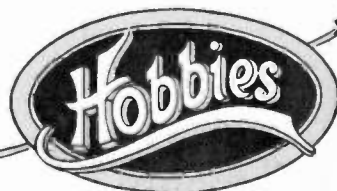
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## SUMMER BREAM

By A. Sharp

**T**HE bream (*Abramis brama*) is a fish that the monks of old kept in stew-ponds, and, incidentally, valued when Friday came round. On high days and holidays, especially, did a fat bream steaming on a platter appeal to those astute holy men, who had little to learn about good food. Well, tastes differ — but no bream on a dish for the writer! We prefer trout.

Fishing for bream, however, is quite another matter. They are excellent sporting fish when of size, say, 3 lbs. to 5 lbs. and over. On occasions bream provide good fun. Indeed, many anglers who visit the famous Norfolk and Suffolk Broads and Fenland rivers devote their time and attention to this fish above all others; and the expert breamer often records his day's catch in terms of stones, not pounds.

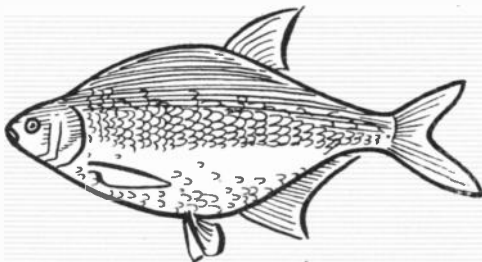
Bream grow to fat hefty fish in some waters, such as Tring reservoirs. One specimen caught at the Startops End reservoir, Tring, weighed 12 lbs. 1½ ozs. Then there is the river Axe, in Somerset, which has yielded many fine bream, and, as most anglers, doubtless know, you cannot go wrong in Broadland waters.

Izaak Walton correctly described the bream as a 'stately and a large fish' — it surely is. And much of the fun of bream fishing is that when you happen upon a shoal of the mud-grovellers there may be a few 'whoppers' among them.

Park yourself at a swim in a slow-moving river like the Glen near Pinchbeck, Lincs., when bream are located, and you will agree they are worth fishing for — but do not omit to take along with you an old towel to wipe your hands on as required after landing a few bream! Bream, we fancy, are apt to be uncertain feeders. They are rather sensitive to weather influences, and in some subtle way they 'scent' a change in atmospheric conditions. A shift of wind will at times put them 'off the feed'; or on the other hand it may bring them 'on'. Cold spells occurring in summer, following a period of hot days and warm nights, will often cause bream to abstain from food-sampling for a time!

For bream fishing that often run heavy in weight — the record common

bream is one of 13 lbs. 8 ozs. caught in Castle Lake, Chiddingstone, by E. G. Costin in 1945. The best time to catch them is early morning in summer, August and September being good months. From dawn to breakfast time is likely bream-taking period. The larger fish are strong and packed with vigour, boring to the bottom and plunging heavily. The tackle should be strong, the cast being 2x, or 3x at the finest. The hook size No. 8 or No. 10. The float may be a medium-sized porcupine quill or a goose-quill. For fishing deep holes a 'slider' float is advisable. The



The bream—a wary and sensitive fish

tackle should be adjusted so that the baited hook tends to drag on the bottom. Use light tackle, but do not try to be too clever by using 6x gut-bottoms or the equivalent in Nylon or similar material, for such is too fine. You cannot hope to land a big 'un of 5 lbs. to 10 lbs. on fragile stuff.

Baits for bream include worms, tail-end of a lob, or brandlings; maggots; boiled wheat; stewed barley; sweet paste (hazel-nut size on hook); snails, slugs, white greaves; brewer's grains; bread and bran; crushed oilcake. For ground-baiting use bread, bran, and grains well mixed after soaking, and kneaded into balls. When anticipating a day's bream-fishing it is advisable to bait up a suitable hole or 'swim'.

Bream rove around in shoals, seeking fresh beats — here today and gone tomorrow. They may surprise you by moving off suddenly just when you think you have located them. Bream betray their presence by the discoloration of the water as they root and stir about the mud on the bottom.

As they go off on a little cruise up or down river they stir up the light mud and this causes patches of muddy water to appear on the surface. This is the bream sign. Watch out for it! Fish the muddied spots carefully. Ground-bait fairly liberally, but don't overdo it. Some anglers squeeze tiny pellets of ground-bait round the shots on the cast; this flakes off gradually, and serves to attract the fish to the baited hook.

### Worth Remembering

Bream are wary and sensitive fish — so go about your task very quietly! Sometimes, instead of muddying the water, bream blow up air-bubbles as they root at the side of a stream, so that if you see such a sign rising at a given spot, give it a trial. If fish move on whilst you are fishing, follow them. Mark any 'sentinel' bream. When your float rises up in the water to fall flat on the surface, this denotes that a fish has taken the bait in its mouth and is soaring with it. Bream often blow the bait from their mouth. When you see the float slide under with a sort of sidelong gait, strike!

Wary old bream will suck off a worm or other bait so quietly that you never notice it until too late. When behaving thus, try baiting with a Stewart tackle on which is a red worm for bait. Once a shoal is located remain there until they 'go off'. If the shoal of fish move away up or down stream follow them, provided you can track them all right. However, as bream will return again, by visiting the same swim from time to time you will catch fish. In fishing shallow waters, as lakes and Broads, it is essential to cast a long line. Therefore, keep the punt moored well distant from the feeding shoal.

Night-fishing during hot summer weather attracts many bream-fishers. Biggish bags of fish may be taken during the semi-darkness of a summer's night. Whether day or night fishing for bream, always study the habits of your quarry; leave nothing to pure chance! Be liberal with your ground-bait.

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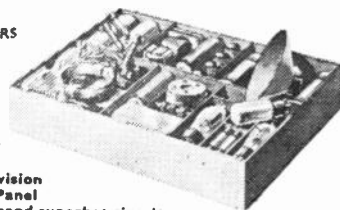
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# GIFTS FOR PATIENTS

**R**EADERS can do much to make those in hospital happy and I have experienced considerable enjoyment in making quite simple things from scraps and oddments and handing them over to the matron. It is just a matter of knowing what to make. Just before last Christmas, for instance, I had to work late at night to finish off little ideas which were so personal, so different, but so much appreciated. You can make that little something which the hospital staff cannot buy although it is so much wanted.

Start the right way. Call and see the hospital secretary, and possibly matron or the almoner. Tell them that you and other workers can make up ideas and ask them, what would be acceptable. In my own case last year I made up three cribs for different wards, a small church tower and a little farmhouse with a removable lid and into which the staff put gifts for each old lady in the ward.

## Work in groups

To me, as a secretary of the League of Friends, I am sorry that some of these needs are not better known. It is a great pity, too, if it is found impossible to make all the things needed just because we did not ask the hospital in time. I strongly advise any reader who feels like I do to call and see the Matron as early as July or August. This should give plenty of time. You may then be able to get a little group together and turn out more work. If you approached the secretary of the League of Friends, I am sure they would make a grant towards cost of materials. In fact, they would welcome you as a member to their committee. You can get the address from the almoner at the hospital.

One must realise that in a large hospital there may be as many as 25 wards. Each sister has her own ideas of decorating for Christmas. What a chance for you to help!

Neither the staff nor patients expect ambitious models or toys. They are content with the fact that they can have just that article with which to carry out the pleasure-giving service at Christmas.

I made the farmhouse from an ordinary box from the grocers, originally a carton for coffee extract. It was cut down, papered in the papers supplied by Hobbies Ltd, given little shuttered windows and doors in bright yellow and topped up with gay blobs of enamel to make the cottage flowers round the house. The lid, as requested by sister,

★★★★★★★★★★★★★★★★★★★★  
★ Victor Sutton was inspired to write ★  
★ these notes on helping patients in ★  
★ hospital after publication in our ★  
★ April 10th issue of Mr L. J. Wil- ★  
★ liams with his model fort. ★  
★★★★★★★★★★★★★★★★★★★★

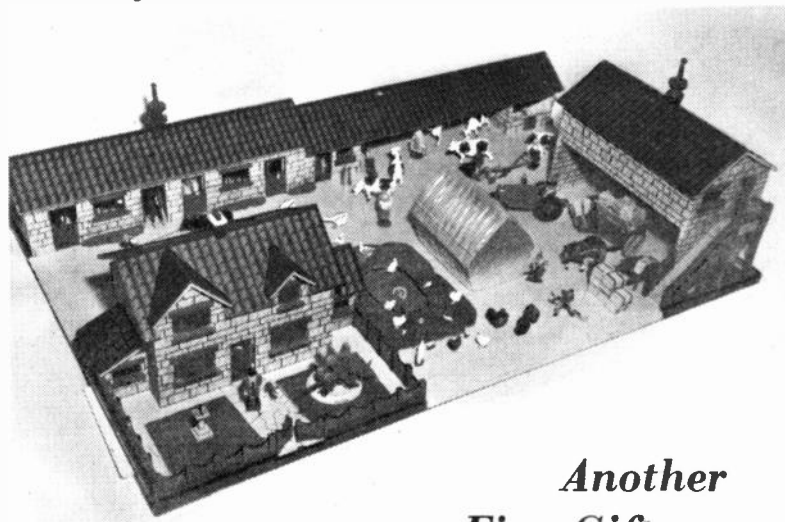
was in one piece so that she could pack her gifts, wrapped in gay papers, inside. With some cut-out trees, a cottage gate and fence and plenty of snow around, it really did look attractive. Here is an item which need not be made each year because the hospital staff retained it for pleasure-giving service for many years to come.

In the children's ward I provided a slope of hardboard about 4ft. long. At one end I made up a snow cave with hessian, thick white-wash and tufts of cypressus tree. The roadway was covered in snow, background made up with further deep green foliage and the reindeer and sledge cut out in cardboard.

The hospital staff bought other figures, and on the sledge was a present for every patient.

One can arrange this another way if jars of water are set behind the slope and into these put the deep greens of the fir types of tree. The head gardener should be approached and I am sure he would assist in every way. Here again this was just an idea of the sister and a way in which she was able to attain a personal manner of giving her special gifts.

For the ward for old ladies I made a very simple country church tower. It was orange box wood covered with thick flat paint with stone and brickwork lined in. My wife dressed the little folks in old-world costumes which she had made from art felts and the League provided a special record to play organ music. I must confess that I have never been kissed by so many old ladies, but if you do these worthwhile jobs you must expect it!



## Another Fine Gift

**W**hile on the subject of making gifts for hospitals, here is another fine project made by Mr. Leslie J. Williams of West Bromwich, for presentation to a children's ward.

This delightful model farm is made from Hobbies Kit No. 249 Special, price 4/6. The design and instructions can be obtained separately, price 2/6. Here again Mr. Williams has elaborated on

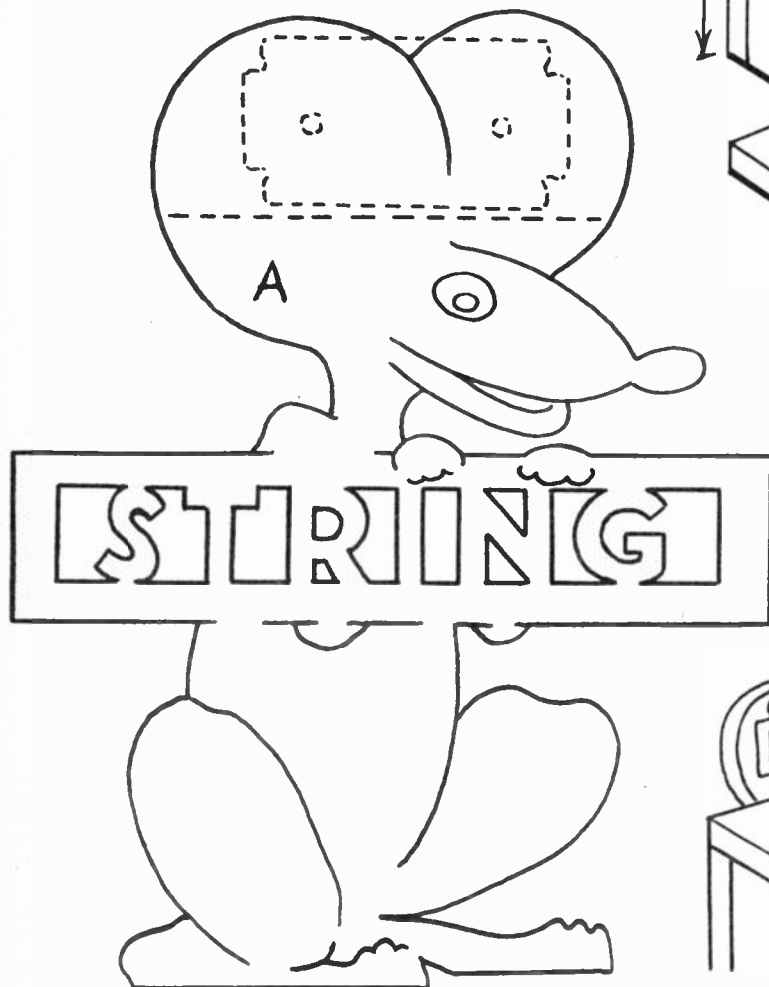
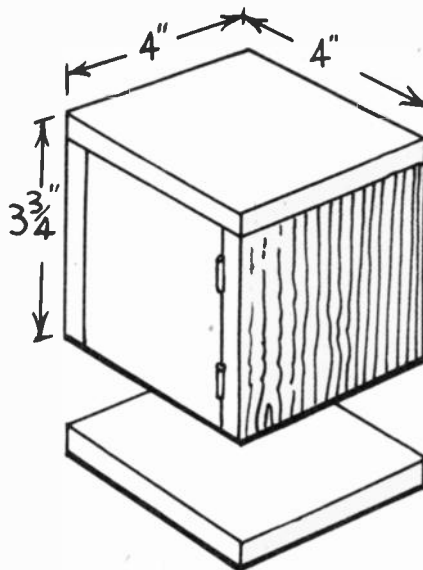
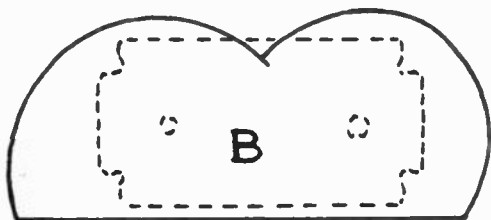
the original design. He has added grass plots, crazy paving, a flower bed and sundial to the garden and the models placed in the farmyard indicate great activity.

A haystack also gives realism to the scene, but the imitation pond adds a real note of authenticity for thrown in, in a careless manner, are an old wheel, a rubber boot and tin cans. Truly Mr. Williams is a stickler for detail!

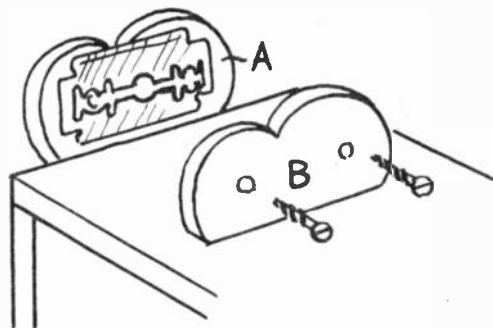


See page 247

# STRING BOX PATTERNS



**GET OUT  
YOUR  
FRETSAW**



# Paddle Your Own Canoe



*... and make  
it with the  
aid of  
full-size  
plans from*



## BUILDING COSTS FROM ABOUT £7

These plans contain all the information needed to build the canoe and its accessories. The main frames and other shaped parts are drawn full size for tracing direct on to the wood. There are plenty of constructional diagrams, with step-by-step instructions, and a detailed material list. Accessory instructions include the making of paddle, spray cover, trolley, rudder, sailing gear, etc.

All of these canoes are of the decked kayak type and are primarily paddling craft, but sail is useful as an auxiliary and can add to the fun of canoeing. If sailing capabilities are particularly required, PBK 20 is the best selection.

A canvas canoe can be built by the novice with limited equipment, and the average handyman can complete the job in about 40 hours. The structure consists of widely-spaced laths on cross frames, covered with a fabric skin. There are no difficult joints or awkward work. Plywood skinned canoes need more skill and a larger tool kit.

Building costs range from about £7 (for the PBK 10). We do not supply materials for building, but addresses of firms who do so are included with the plans.

### DETAILS OF PLANS AVAILABLE

#### RIGID CANVAS-COVERED

**PBK 10.** Single seat, 11 ft. long, 28 in. beam, normal max. load 300 lb. The shortest satisfactory canoe. Economical in size and building costs. Room for lightweight kit. Price 11/-

**PBK 14.** A roomy single for the big man, or a two-seater for an adult and child, or two young people. 14 ft. long, 29 in. beam, normal max. load 500 lb. Popular tourer. Price 12/6

**PBK 15.** Single seat, 14 ft. 6 in. long, 26 in. beam, normal max. load 400 lb. The enthusiast's fast touring craft. Safe and stable. Suitable for any waters. Price 12/6

**PBK 20.** Two-seat, 15 ft. long, 32 in. beam, normal max. load 600 lb. Stable and seaworthy. Easily paddled and a good performer under sail. Popular with scouts and youth clubs.

Price 12/6

#### RIGID PLYWOOD-SKINNED

**PBK 16.** Two-seater. 16 ft. long, 32 in. beam, normal max. load 700 lb. Flat-bottomed. Safe and robust. Popular for local hire on sea and river. May be left afloat. Price 12/6

#### FOLDING

**PBK 24.** Single seat, 11 ft. long, 28 in. beam, normal max. load 300 lb. Similar lines to PBK 10 but longer cockpit. Only canoe which packs into one bag small enough to go on bus.

Price 12/6

*From branches or direct (post free)*

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