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VOL. 134

NUMBER 3467

THE ORIGINAL  
'DO-IT-YOURSELF'  
MAGAZINE

# HOBBIES *weekly*

FOR ALL  
HOME CRAFTSMEN

Also in this issue:

TWO PERSONALITIES  
IN 'DISC BREAK'

LATEST STAMP  
ISSUES AND NEWS

MODELLING A  
LOGO SHED

CAMPING NOTES

UNUSUAL PRINTS  
FOR YOUR ALBUM

FRETWORK PLAN

ETC. ETC.

## Instructions for building a 6 ft. Pram Dinghy 'PETE'

*for Rowing or Sculling — and can be Sailed*



**Up-to-the-minute ideas**

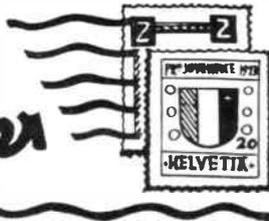
**Practical designs**

**Pleasant and profitable things to make**

**5<sup>D</sup>**



# Stamp Collector's Corner



You can also get the 1c, 2c, and 3c imperf. but these were only sold at the Philatelic Bureau at Ottawa. Then there

## ISSUES OF CANADA—2

By L. P. Veale

**R**EFERRING back to the 'map' stamps of Canada do not forget that there are at least three variations in that the colours of the sea are blue, greenish-blue and lavender.

Now, although Queen Victoria died on 22nd January 1901, the stamps bearing the portrait of King Edward VII did not appear until 1st July 1903; and there were not many changes in the design. Apart from the portrait, of course, the only difference was the substitution of two crowns for maple leaves at the top corners. The higher values of these stamps are quite hard to get.

In 1908 came the tercentenary of the founding of Quebec. The 1/2c, 1c, 2c, and 7c do not need any description, but the 5c is a view of the first settlement of Quebec which was merely a fortified residence for the first settlers with a storehouse. The inscription gives *L'abitation de Quebecq* (note the old spelling). The 10c, as it states, is a view of Quebec in 1700, while the 15c shows Champlain setting out on one of his many voyages of discovery, and the 20c shows the arrival of Cartier at Quebec. The vessels shown are *La Grand Hermione* (120 tons) *La Petit Hermione* (80 tons) and *La Hermionette* (40 tons). Imagine going across the Atlantic these days in a vessel of 40 tons.

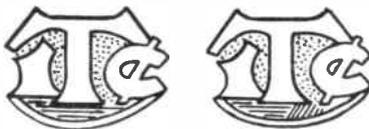
### Perforation variations

Now we come to a stamp design which repays careful study — the King George V Admiral design. The Gibbons simplified catalogue gives some twenty-five stamps of this design, but the full catalogue goes into the eighties.

Now where are all these extra stamps found? First there are quite a lot of colour varieties, and secondly the variations of the perforations are really interesting; and if you ignore these then your Canadian collection will be much the poorer. Generally most of the stamps will be perforate 12. This is because most were sold over the counter in the ordinary way. But some of them were sold in coils and these would be imp. x 12 — that means that on the side there will be the usual number of holes but the top and bottom will be plain, as in the second illustration. But be careful

that both top and bottom are plain.

If you have a stamp with two adjacent sides plain, that will be from a booklet. Many people also keep booklet panes, but that is hardly necessary in a general collection. You may also come across perf. 12 x 8. That means the top has twelve holes to the 2 cms. and the sides have eight holes to the same length. Also you may have stamps perf. 12 x imp. These are coil stamps.



The difference in the dies of the 1916 issue

are the various Admiral stamps with the *War Tax* on them. In 1915 this was printed in two lines horizontally across the stamp. Then, soon after those stamps had been issued, three stamps were produced, not for postal use, but for inland revenue; but somehow a few of these were used for postage, and so the stamps are catalogued in Gibbons. The overprint was diagonally across the stamp, the 5c and the 20c in black. On the 50c it was in red.

### The two dies

In 1916 appeared the 2c stamp with the 1Tc surcharged on it. These stamps need very careful sorting because there are many varieties, and some of them are quite good. To start with, there are two dies; to distinguish between them look under the surcharge. Between that and the oval of the frame, you will see that in some cases the lines are straight and in other cases the lines are a combination of horizontal and vertical. The full horizontal lines are die one and the combination make up the second die. Also you have to look for the different colours and the different perforations.

In 1926 we again have a reduction in postage rate, from 3c to 2c, and as a result we have the 3c stamps surcharged two cents; first in one line and then in two.

From now on we shall only make note of the most interesting specimens with the exception of the 1930 issue, because in that there are two dies again.

In 1927 the best design is the Canadian map showing the area of the country before and after Confederation. That was the 12c of the 60th anniversary of Confederation set, and was illustrated in our issue of 8th November 1961.

Of the 1928 set there are three stamps worthy of note, the 12c showing the Quebec Bridge, the 20c showing the harvesting with horses, and the 50c supposed to be the best Canadian stamp, namely the 'Bluenose'. The design is made from a photograph taken on the occasion of the International Fisherman's race off Halifax; needless to say the race was won by the Bluenose.

The next set gives us the follow-on to the harvesting stamp previously men-

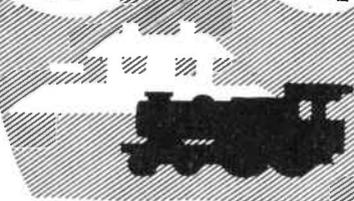
• Continued on page 115





# NEW Thoughts on

# RAILWAY MODELLING



I WANT to devote this article to the fascinating subject of the architectural side of railway modelling, and to give you some drawings of models that you will find useful around a layout

Hobbies Ltd have brought out some excellent designs from time to time for model railway buildings. These you will find very useful, and of course they supply kits of parts, that is to say the wood, etc, needed to make up these models. Armed with a fretsaw and a drill, you can get to work building them up.

For those of you that would like to model an engine shed I have illustrated a typical one—a little ornate, but not too difficult to build, and you will be able to adapt it to your own ideas, as to lengths, etc. As shown, you will be able to run four tracks through it, or into it as the case may be, and I show by dotted lines where you could cut it to make it for a smaller number of tracks. To make it

shorter you would cut it at one of the valleys of the roof.

You can also adapt it to suit your track by either putting a wall at the opposite end of the doors, or leave open if you want a run through type of shed. Personally, I like my engine sheds to have a closed end. Then if I run the locomotives inside when I have finished with them for the day, I can keep them reasonably dust free.

## LOCO SHED AND WATER TOWER

By F. A. Barrett

The other design shown is for a small water tower, a very useful thing to be found on any railway. This is the usual brick structure with the metal tank on the top, and here again, using the general dimensions you could expand it or make it smaller to suit almost any site. For a small station you could also fit the pipes on the sides to supply the engines with water as they stand at the

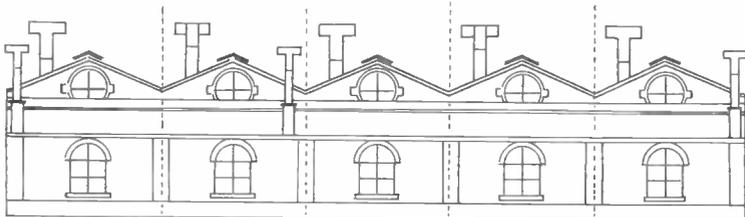
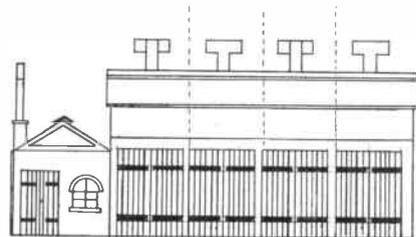
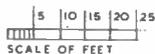
station. For this purpose you could stand the actual structure on the end of the platform, and if it is of the island sort of platform then it would serve two tracks. Or you could put it away from the platforms on a short siding, and then you could run the engines to it after uncoupling them from the trains.

Let us take the locomotive depot, or engine shed, first. The main thing to remember here is that we must have strength in the walls. It is usual to make a model shed of this kind without a floor. It should be made removable from the tracks for attention to the locomotives, in case the little engine decides to quit work, when in the shed. Once again, the best material to use is cardboard of the thick kind and the make up is as follows.

Start on your two walls, and I mean the two walls of the actual shed. Forget the workshops for the moment. Get a piece of card big enough to make up the two sides, and draw one on the lower half of the card. Draw in the outline, and the outlines of the windows. Yes, you want them in both pieces as they will be visible through the workshop windows. The position of the windows in the workshop will be the same as those on the wall of the shed. If you have a fretsaw or machine cut the card in half, leaving the drawing on the one and the other will be plain. Lightly glue or pin the two pieces of card together, and cut out with the saw, cutting the windows out first, after drilling a small hole for the saw blade, of course. You should then have two sides identical. Alternatively cut out the one side with a knife, and then using this as a template, mark out the other side, with a sharp pencil and then cut out.

Stiffen both of these parts with stripwood along the bottom, at each end, along a line between the two sets of windows, and one piece upright between the windows of the lower part. When you have the stripwood in place I would advise that these two walls are laid flat, and a weight put on them until the glue has set. Use Croid or LePages P.V.A. glue, which is really good stuff. It sticks to the job but not to your fingers, which is a good point.

Whilst you are waiting for the glue to dry, you can mark out and cut the ends, in a similar way. If you want doors at



LOCOMOTIVE SHED

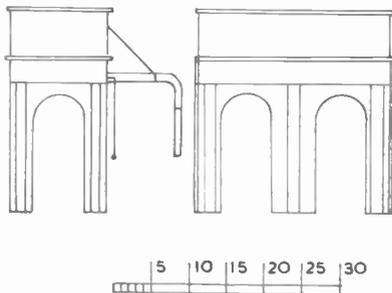
LOCATION OF SMOKEJACKS ON ROOF

SMOKEJACK DETAIL

each end, cut two identical ends. The roof is made up in several parts. You will have the width from your drawings, and I should make the roof sections to cover one span, that is to say each part on your walls. Make the roof sections to cover both sides of the slope, and then score in the middle and lightly bend to conform to the correct slope.

When your walls are dry, put in the windows. These can be of Perspex or any other transparent material. The framework is either lined on with paint or scribed. When the windows are in place glue pieces of strip wood on the inside of the walls and to the slopes of the roof.

### WATER TOWER



That is to say you will have a strip of wood on the walls to be flush with the top of the slopes, so that your roof sections will have a strong base, and the roof sections will glue flush with the top of the walls. It will be as well also to glue strengthening pieces of stripwood across the opening between the sides, so that the pitch of the slopes, or in other words the underside of the line you have scored on the roof sections, will be glued to them, to give more support and strength. You can also do the same with the end walls. Glue a strip of wood across the top, but allow for the thickness of the strips on the sidewalls. Make up the workshop in a similar manner and glue to the side of the engine shed.

Cover the structure with brick paper. From some thinner card cut the strips for the overlays, and cover these also with brick paper, and then glue into position. The doors for the main shed can be of thin card, say  $\frac{1}{8}$  in., and scribed to represent planking with overlay strips of paper to represent hinges. The roof should be covered with a tile paper, or painted black, and then the smoke jacks made up and put into position. These are made from stripwood for the stack and card for the top where the smoke comes out. The same goes for the chimneys to the workshop, although you will note that these are much smaller. The roof vents, which you see at the top of each roof peak are overlays of card, one small and the

**A**S we have been dealing with buildings I should like to tell you about some of the cardboard cut-out kits that are on the market in both 00 and TT3 scales, writes F.A.B.

Firstly, the Biltteezi Range, made by Hamblings of 10 Cecil Court, London, W.C.2. There are many models to choose from, complete in every detail, and no difficulty should be found in their construction. There is one great advantage with these sheets — they are adaptable. That is to say from one card you can fashion a model with some features, and on another, although the model is basically the same, you can alter its appearance by the addition of, say, shop fronts or an out-house, or something of the sort. They all cost 1s. 8d. each plus 3½d. P.T. The range includes a village school, public house, church, country station, loco shed, tunnel faces, coaling stage, goods shed, police station and fire station. They also do a range of scenic background sheets which you will find very useful. These are obtainable at branches of Hobbies Ltd. and model shops.

The Superquick Range are more costly but the detail is superb. All the parts are cut out ready for assembly. The range includes station platforms, station buildings, locomotive shed, signal box, goods depot, a public house called 'The Railway Arms', a country town bank, a large police station, a supermarket and many others. Prices are reasonable considering the value, for instance the locomotive shed costs 5s. 11d. and the country station building is 3s. 3d. These prices are for 00 models.

Either of these ranges should interest you if you are not able or do not have the inclination to 'do-it-yourself' in the manner in which I have been describing to you.

other larger to go on the top. To create a better effect you can make these up with two thin or narrow ones and two large ones, and sandwiched together in the same manner. Window sills and other embellishments are all pieces of card or wood glued on.

To get back to the doors for a moment, it is best to make these up as four doors drawn on a piece of card that fits inside the end wall. The doors are marked on, painted and then cut to allow them to open. But do not cut all round — leave the part nearest the wall uncut, and lightly score on the back. You will then find that you will be able to open the doors.

The construction for the water tower is the same, except that you have no windows. Make the sides and ends in card and include the tank in these parts. Glue together, cut a floor for the tank, a

tight fit, and then a cover, which overhangs slightly all round. Cover the lower part with brick paper, and cut your overlays of thinner card and cover with brick paper. Glue them in place, and then paint the tank green or some other colour of your choice. If you are fitting pipes these should be of wire, with valve rubber for the actual pipe that goes into the tank of the engine.

If you need a chain, the type that the fireman pulls when he wants some water, you can buy fine chain from most model shops, or get the lady of the house to crochet one for you. This is not hard, and the result looks very realistic.

In my next article I will describe, a coaling stage and a platelayers' hut which you can make quite simply and cheaply from a few pieces of card.

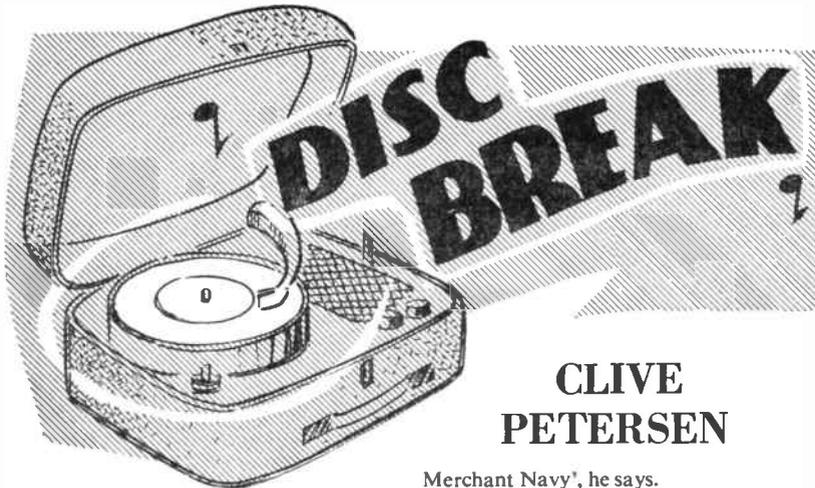


Another 1st class open coach from Hornby-Dublo, as used on the Western Region, with interior fittings and 9¾ in. long, price 16/2d.

### Models for your Layout

Hornby-Dublo open coach 9¾ in. long, suitable for both 2 and 3 rail systems, Meccano Ltd. 16/2d; also level crossing 3 rail, 7/9d.





## CLIVE PETERSEN

Merchant Navy', he says.

Clive travelled the seas for a year — to the United States, Canada, Cuba, South Africa, and several European countries. 'All this time I had great ambition to be an author — and spent many hours writing my personal experiences at home and abroad into novels', he recalls.

He settled down for a while in Tottenham, working in the local swimming baths as a lifeguard. By this time he had decided to try his fortune as a singer. 'I had to be successful in something and so I made up my mind to try a singing career', he says. At first I couldn't afford lessons, so I joined local jazz clubs, and sang with groups like the Kinsey Trio until I had saved enough



money from my job at the swimming baths to join the late Maurice Burman's school of singing.'

Clive submitted a lyric he had written to Johnny Dankworth's management and sang it for them. The same day he signed a five year contract with Dankworth, and recorded a demonstration disc of *Where or When* which was taken to recording manager Norrie Paramor. Norrie liked Clive's voice, and contracted him to Columbia . . . his first record was entitled: *If no one tells you and For Every Boy* (45-DB4687).

**F**REDDIE Scales from Tottenham travelled 100,000 miles in one year for the Merchant Navy as galley boy, butcher, and cook. Now Freddie is forgotten and Clive Petersen has emerged — a talented young vocalist and songwriter.

Clive was born in North London on 7th October, 1937. He was evacuated to Leeds during the war, and on his return south won a scholarship to a technical college, studying building and architecture. 'I enjoyed architecture — but when I realized that the college instructors were interested in making me a plumber I left quickly, and joined the

**D**YNAMIC Mel Turner, whose performances of *The Twist* have had fans up and down Britain shouting for more wherever he has appeared, first made his musical mark at Harlem's famed Apollo Theatre, where Sarah Vaughan began her illustrious career.

## MEL TURNER

Mel, whose stage uniform is leather jacket and trousers, makes a speciality of a song called *Daddy Cool*, a wild rhythm and blues piece. In fact, so closely has he become associated with the song that he is billed as Mel 'Daddy Cool' Turner.

Accompanied by his group, The Bandits, Mel recorded *Daddy Cool* as the top side of his first Columbia disc, backing it with his own arrangement of *Swing Low Sweet Chariot* (45-DB4791). It was made during a dance at Nuneaton.



Born in the Virgin Islands in April, 1937, Mel went to live in New York with his parents when he was six. After serving in the U.S. Navy and merchant navy, he was working as a cook at a holiday camp when some of the shows he saw inspired him with the ambition to be a singer himself. Back in New York he met bandleader Oscar Sykes and after some coaching became vocalist with the band.

**Brenda Lee and Harry Belafonte will be featured next week**

At first his experience in London was confined to singing ballads in clubs, but his desire to sing rock 'n' roll found an outlet through a meeting with Tom Littlewood, owner of Soho's Two I's coffee bar. Littlewood featured him on package shows with Vince Taylor.

Mel, who admires Ray Charles, U.S. Bonds, Jimmy Jones and Ben. E. King, likes nothing better when he is not singing than to get out on the golf course. He learned the game through working as a caddy and plays off a handicap of 12.

# 'PETE' - A 6 ft. Pram Dinghy

THIS design has been produced to meet the demand for a small boat which is easy to build, and light enough to be carried by one man or boy. It will travel on the roof of a small car, or even in the boot of a large one. It should appeal to the angler, to enable him to get at all those places inaccessible from the bank. The yachtsman will find it useful as a tender, as he can stow it away ashore or afloat unaided. It is intended for use by one adult, or an adult with a child. Two young people can get a lot of fun out of it.

'Pete' is intended to have a skin of marine plywood or oil-tempered hardboard. Plywood should be more durable, but oil-tempered hardboard is much cheaper, and will have a reasonable life if well-painted and carefully used. In Britain marine grade plywood is marked 'BSS 1088'. Any plywood which is bonded with a synthetic resin glue may

be used. Ordinary hardboard will not stand up to wet conditions, and should not be used. Oil-tempered hardboard is sold under various trade names, but usually has the word 'tempered' in the title. The other wood required may be

*By P. W. Blandford*

any reasonably-straightgrained softwood free from large knots. Clean red deal will do. The heavier hardwoods are not advised, but the lighter mahoganies and similar woods make a smart boat, if it is to be finished by varnishing.

The basic boat is intended to be rowed or sculled over the stern. A small outboard motor may be used. It is possible to get some fun out of sailing gear, but too much should not be ex-

pected from such a small boat. However, simple sailing equipment will be suggested, and this could serve to provide an introduction to sailing for a small boy or girl.

Construction is very simple, and nothing has to be made which is not part of the final boat. No special tools are needed, and the average handyman should find that he has everything already in his tool kit. Plans are available from the Editor, price 10s. 0d. (plus 9d. postage). In the plans all of the shaped parts are drawn full-size, avoiding the risk of errors which may creep in when redrawing parts from a small drawing. All bevels are also shown.

If there is a joint in one side it is possible to make the bottom and sides from one piece of plywood or hardboard measuring 8 ft. by 4 ft., which is the standard British size. All of the timber is listed in the material schedule.

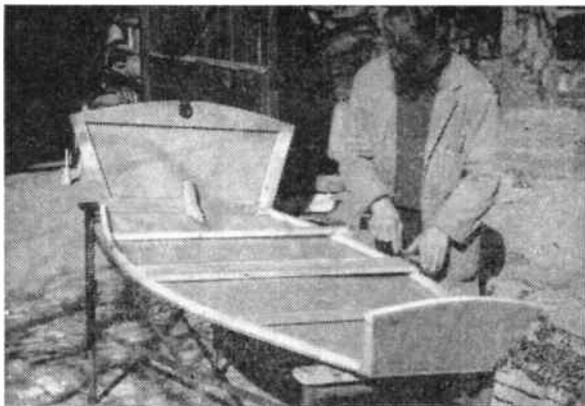


Fig. 1—Adding the bottom stiffeners

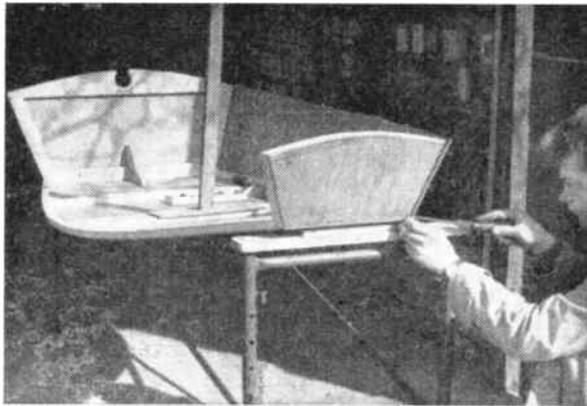


Fig. 2—Holding secure with a strut, and screwing sides

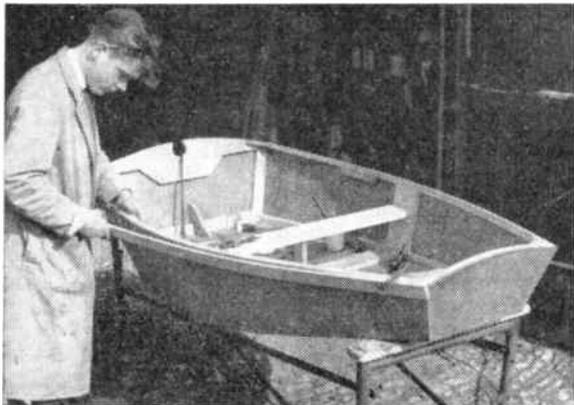


Fig. 3—Fitting rubbing strips round the gunwales

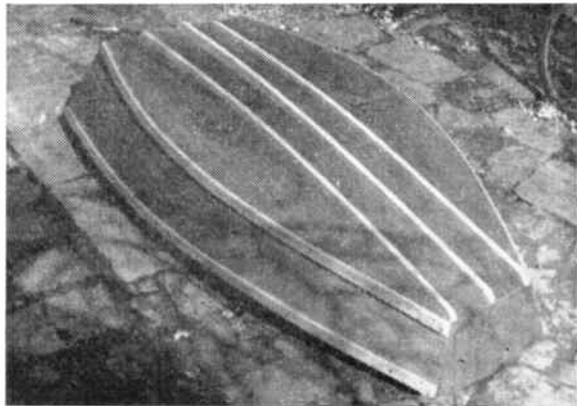
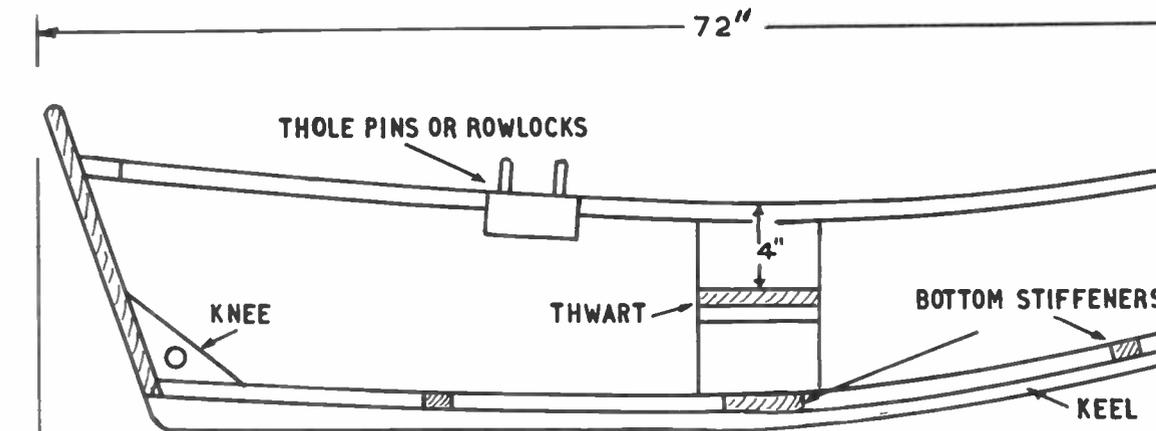
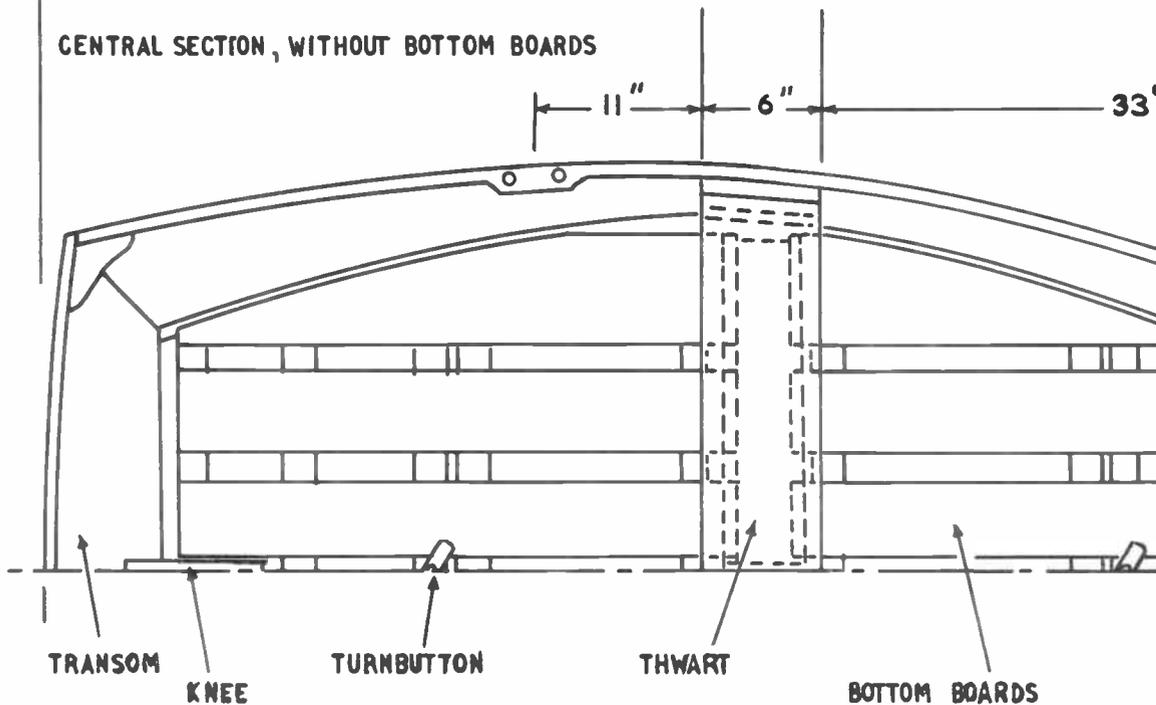


Fig. 4—Keel and rubbing strips.



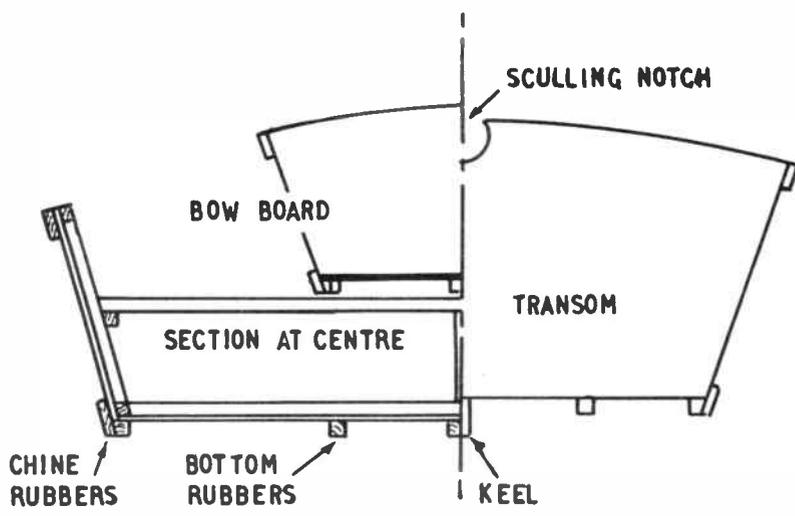
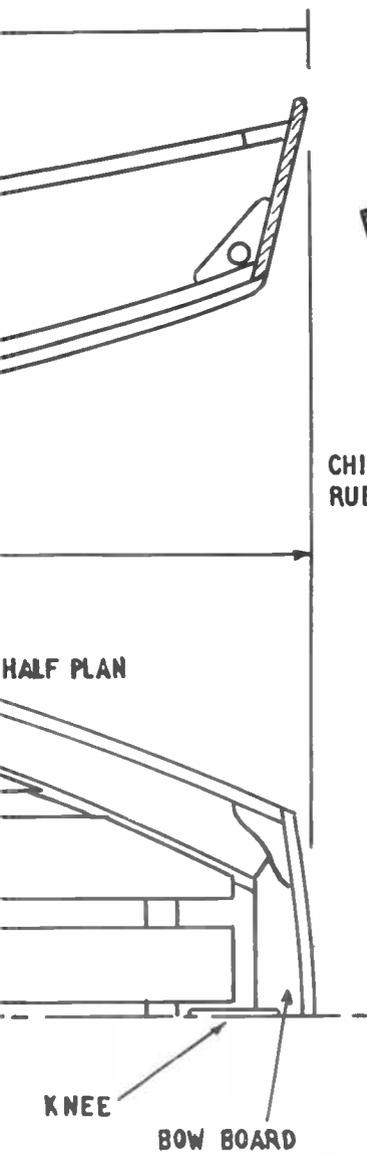
CENTRAL SECTION, WITHOUT BOTTOM BOARDS



PETE — 6FT. PRAM DINGHY

DES  
P. W. B

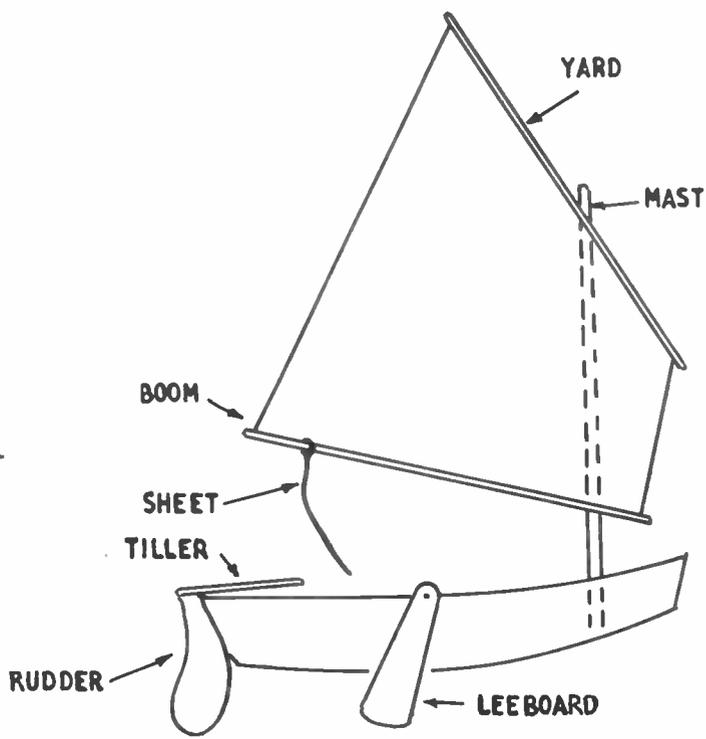
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HALF PLAN

KNEE  
BOW BOARD

DESIGNED BY  
LANDFORD



RUDDER  
LEEBOARD



### Positioning the sides

Support the boat on two boxes or blocks in a position where a strut can be used to apply pressure from above — under the garage door is a suitable place. Not much pressure is needed, but the place used must be firm. Push the bottom down about 3 in. (Photo 2). Try one side in position, with its top edge level with the bow board and transom. Experiment with the amount of curve in the bottom until you find a point where the combination of the flare of the side and the curve allows the straight edge of the side to conform fairly closely to the chine. It may not fit exactly, but when you have a reasonably close match, mark

the shape of the chine on the side. Cut it to this shape, and use it as a template to mark the other side.

Hold a side in position, and examine the bevels of the end parts and the chine. These will have to be 'faired off' to match the side, by careful work with a plane or Surfing tool. If much alteration has to be made to an angle at one side, check it with an adjustable bevel, and see that the opposite side is made the same angle.

Sight along the whole assembly, and see that it is not twisted — viewing one end against the other will show up any twist. Put one side in position, and mark the outlines of the other parts on it. Cut

off most of the surplus at the ends. Drill for screws at about 9 in. intervals. Glue and screw in position (Photo 2). Put extra screws in the ends and nails at 2 in.-3 in. intervals along the chines.

Fix the gunwales along the tops of the sides in the same way G. At the thwart position fix strips between the chines and the gunwales, with bearers to support the thwarts H. The strut holding down the bottom should be kept in position up to this stage. Before removing it nail or clamp a strip of wood across the gunwales and keep it in place until after the thwart is fixed. Make the thwart and fix it, with a support between it and the bottom stiffener I.

Thicken the gunwales at the rowing position J. Holes may be drilled for pieces of dowel rod to act as thole pins, or rowlocks may be fitted. Fit knees at all four corners K. Clean off any projecting parts.

Fit rubbing strips around the gunwales (Photo. 3), and similar strips around the chines L. With a hardboard bottom it is advisable to have strip underneath as well M.

### Tapering keel

A short flat-bottomed boat is difficult to keep on its course unless some keel surface is provided. This may be a central keel and two rubbing strips parallel to it (Photo 4). The keel tapers from 2 in. aft to about  $\frac{3}{4}$  in. forward. Fix with glue and screws driven from inside.

Bottom boards N are needed to spread the load inside. It is wrong to walk on the skin of a small boat. The boards may be softwood, or they could be offcuts of plywood. Arrange them to rest on the chines and the bottom stiffeners. Fix them down with turn-bushes on blocks on the centres of the narrow bottom stiffeners.

Clean up all the woodwork. Scrape off any surplus glue. If hardboard is used, avoid breaking through the hard smooth outer surface with glasspaper or plane. If necessary fill any gaps with a waterproof stopping, such as Brummer green label. If a varnished finish is favoured, do not use a household varnish, but get a modern synthetic marine varnish, and apply at least three coats. For a painted finish it is best to start with a metallic primer, then apply under and top coats. The boat looks smart if painted externally and varnished inside. Paint everywhere, except for varnish on the thwart and the bottom boards, also looks smart. If rowlocks are used, they should be on lanyards fastened to screw eyes driven under the ends of the thwart. Fix a rope through the hole in the knee at the bow board to act as a painter.

The making of oars and sailing gear is described in the next issue.

### MATERIAL SCHEDULE FOR BUILDING PETE

All solid wood parts may be made from any straight-grained softwood or hardwood. All plywood parts should be marine grade. Hardboard should be oil-tempered. Widths and thicknesses of solid wood are finished sizes, but lengths are full. Sizes of plywood or hardboard parts allow a little for shaping.

Part	Number	Length in.	Width in.	Thickness in.
Transom	1	33	15 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
	1	33	15 $\frac{1}{2}$	$\frac{1}{8}$ or 4 mm. plywood or $\frac{1}{8}$ hardboard
or	1	26	1 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
	2	15	1 $\frac{1}{2}$	$\frac{1}{8}$ or 4 mm. plywood or $\frac{1}{8}$ hardboard
Bow board	1	33	4	$\frac{3}{4}$ solid or plywood
	1	18	9	$\frac{1}{8}$ or 4 mm. plywood or $\frac{1}{8}$ hardboard
or	1	18	9	$\frac{3}{4}$ solid or plywood
	1	18	9	$\frac{1}{8}$ or 4 mm. plywood or $\frac{1}{8}$ hardboard
Chines	2	72	1 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
Gunwales	2	76	$\frac{3}{4}$	$\frac{3}{4}$ solid or plywood
Bottom stiffeners	1	36	4	$\frac{3}{4}$ solid or plywood
Bottom stiffeners	2	32	1 $\frac{1}{2}$	$\frac{1}{8}$ or 4 mm. plywood or $\frac{1}{8}$ hardboard
Thwart	1	38	6	$\frac{3}{4}$ solid or plywood
Thwart supports	2	12	6	$\frac{3}{4}$ solid or plywood
Rowlock swells	2	5	1 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
Rowlock swells	2	5	2 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
Thole pins	4	6	$\frac{1}{2}$	round, optional, ash
Knees, from	1	30	2	$\frac{3}{4}$ solid or plywood
Keel	1	66	2	$\frac{3}{4}$ solid or plywood
Bottom rubbers	2	66	$\frac{3}{4}$	$\frac{3}{4}$ solid or plywood
Gunwale rubbers	2	76	1 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
Chine rubbers	2	72	1 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
Bottom boards	8	30	4	$\frac{3}{4}$ solid or plywood
Bottom boards	2	30	6	$\frac{3}{4}$ solid or plywood
Bottom boards	2	22	6	$\frac{3}{4}$ solid or plywood
(or equivalent if narrow boards or plywood offcuts)				
Bottom boards	4	36	1 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
Bottom boards	2	30	1 $\frac{1}{2}$	$\frac{3}{4}$ solid or plywood
Skin	1	96	48	$\frac{1}{8}$ or 4 mm. plywood
or	1	96	48	oil-tempered hardboard
Sailing gear				
Masts	1	69	2 $\frac{1}{2}$	2 $\frac{1}{2}$ plywood
Spars	2	69	1 $\frac{1}{2}$	1 $\frac{1}{2}$ plywood
Leeboard	1	30	6	plywood
Mast thwart	1	24	5	plywood
Rudder from	1	28	12	plywood
Tiller	1	24	$\frac{1}{2}$	preferably ash
Sundries				

Approx. 8 doz. countersunk brass screws  $\frac{1}{2}$  in. by 5 or 6 gauge (plywood skin)

or  $\frac{1}{2}$  in. by 4 gauge (hardboard skin)

2 doz. countersunk brass screws 1 $\frac{1}{2}$  in. by 6 gauge (framework)

$\frac{1}{2}$  lb.  $\frac{3}{4}$  in. thin brass nails (skin)

$\frac{1}{2}$  lb. 1 $\frac{1}{2}$  in. galvanized or copper nails (framework)

1 pair 2 in. galvanized rowlocks and plates (optional)

1 set gudgeons and pintles, or stout screw eyes and rod (rudder)

1 1 $\frac{1}{2}$  in. by  $\frac{1}{2}$  in. brass bolt with washer and wing nut (rudder)

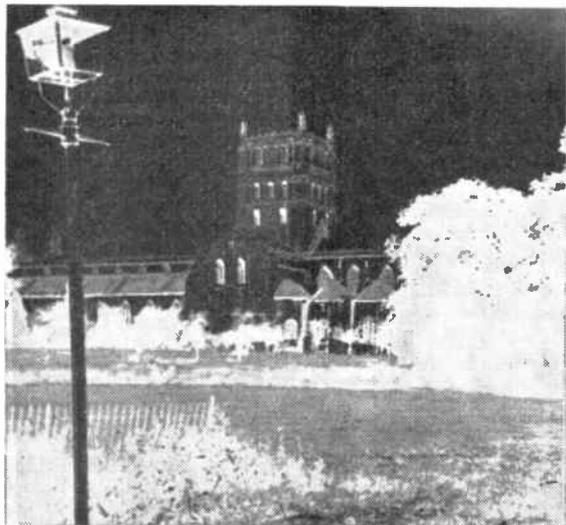
2 3 in. metal cleats (mast), or make wooden ones.

About 24 ft. hemp or sisal rope 1 $\frac{1}{2}$  in. circumference ( $\frac{3}{8}$  in. diameter).

# SOME UNUSUAL PRINTS

IT is always worth while to try to enliven the photographic album with a few unusual prints that 'catch the eye', and one way is to insert a few 'negative' prints.

The normal thing is to start off with a negative film frame, project it on to your enlarger baseboard and bromide paper, and develop out a positive black and white print in which the shadow areas are dark or black and the highlights light to white. In other words, the normal print we are all accustomed to. Our aim now is to end up with a black and white print which is not a positive but a 'negative' — that is, all the tones are reversed as they are in the original film negative.



Negative print of Tewkesbury Abbey from colour transparency

You may have seen examples of this in photographic magazines or in exhibitions, and there's no doubt they can be very effective and give an unusual aspect to what might otherwise be an uninteresting normal 'positive' print.

The usual method is straightforward enough. You have your negative film frame and you make a positive film frame from this by contact printing or enlarging on to a piece of film, sheet film or film plate. When you enlarge this second positive negative and develop the resultant print you have a 'negative' print. You're back to where you started, only now you have a bromide paper print which looks the same as your original film negative, with all the tones reversed.

But you may not want to go to the trouble of buying sheet film or plates to make the intermediate positive negative. There is an even simpler way to make some negative prints for your album, if you have any colour transparencies to

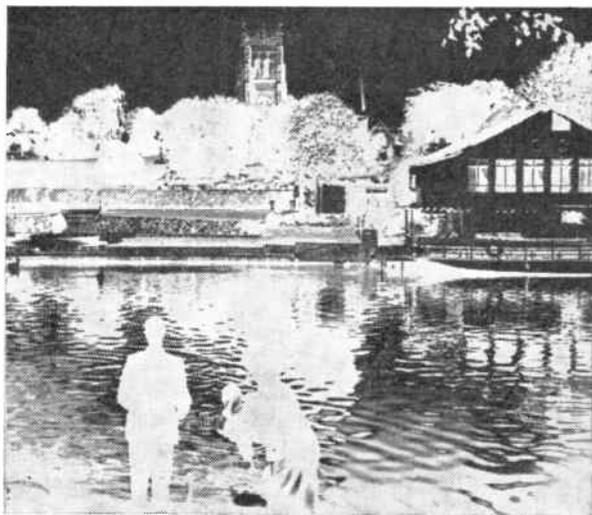
By E. G. Gaze

hand. If you place one of these (which are positive and not in negative form) in your enlarger and project you will have a colour picture of the scene on your baseboard, and it will be a colour positive image, just as if you'd used your normal colour projector and a screen to show

Points to note are:

Your colour transparencies may be of smaller size than the negatives you use for monochrome work if you use two cameras of different sized film format, or if you use a 35 mm. adapter frame for colour in a larger camera. In that case you'll probably find your enlarger for monochrome work will only project a small sized image on the baseboard from the smaller sized transparency. The illustrations here were made from 23 mm. by 24 mm. colour transparencies on an enlarger normally used for 2½ in. sq. negatives, but produced almost a half-plate sized print — which is large enough for the odd print for the album.

As mentioned above, your bromide



Negative print of sunlit scene of River Avon, Evesham, from colour transparency

the slide. In other words we are at the intermediate stage right away — you're projecting a positive image on your bromide paper and not a negative image.

If you expose a sheet of bromide paper now on the enlarger baseboard and develop out as usual you'll have a 'negative' print. It's as simple as that.

True, you are projecting a colour image on to bromide paper which is insensitive to red light and is balanced differently from film material, and you will falsify the negative reproduction of many of the tones and probably lose much of the middle tones, but the effect is of a 'negative' print, which is the aim right now.

paper is insensitive to red light (you probably have a red swing filter on the enlarger for focusing with safety on the bromide paper) and the result of the paper's colour sensitivity and your artificial light source will be to falsify the monochrome tones. You can try a colour filter on the enlarger lens — a yellow one will help to lighten blue sky and show up the clouds more. But you may not think it worth while, though it is interesting to try to modify results to get the most pleasing. With my own enlarger illuminant and normal printing paper I've found that blues print dark. So do shadows containing blue light (and there's a lot of blue shadow under a blue sky). Greens print light, except in shadow areas.

Strongly patterned scenes print out most effectively. Try to imagine your transparency as a normal 'negative' negative. It will help you to visualize the final result.

Remember your transparency will be subject to heat in the enlarger stage and if you do not want to use a heat absorbing element between the transparency and the condenser it is wise to pre-focus on the baseboard with a normal focusing negative first, slip in the colour slide and make the exposure. Exposure times are about the same for making normal prints from normal negatives — but unduly dense slides should not be used or exposure time will be prolonged and pos-

sible damage caused to your transparency by heat. Remember, too, if your enlarger negative mask is for a large sized negative, make a mask for the smaller colour slide beforehand.

Within its limitations you can, this way, produce some eye-catching negative prints for your album, and even for calendars. The effect in the illustrations is of a floodlight night-scene, and two colour slides have helped to produce a pair of unusual prints for the album. So why not try it for yourself in your next enlarging session in the darkroom?

Incidentally, making these prints by enlargement and examining them critically will convince you of the necessity of

using as fast a shutter speed as possible with your usual colour film to avoid camera shake. If present it will be more evident than when the slide is viewed by normal slide projection on a screen from a greater distance.

In colour, as in black and white work, camera shake spoils perfection more often than we realize, till we test it. And the best answer is the highest shutter speed possible in the circumstances. Blurring all over by camera shake can ruin any print even when slight. Note how the close-up of the church is less sharp and 'biting' than our other illustration.



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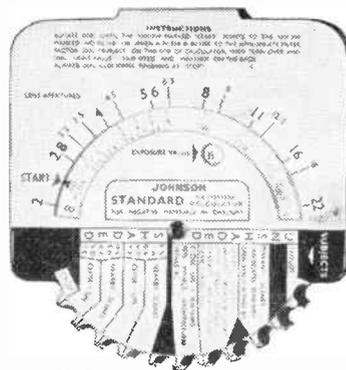
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# CAMPING Notes

by Ed Capper

**T**HE lighter you can travel to a camping holiday, the better. Forked sticks can be extremely useful for making a variety of fittings and utensils; things you would otherwise have to carry with you.

Look for the type of stick shown at A, not the sort where the junction looks like a perfect letter Y. That illustrated is stronger.

The notched fork shown at B will serve a host of purposes besides being mainly used for coat-hangers. It can be further improved by using a longer shank and cutting a series of notches in it.

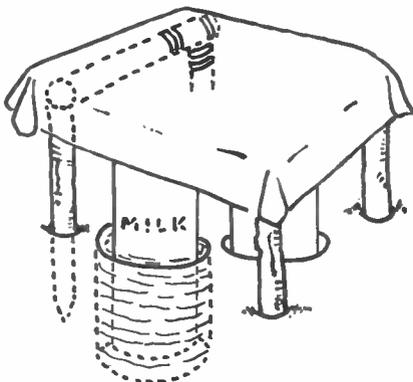
## STICK TRICKS

Twin hooks can be fitted to the tent pole as shown at C. They should be pared down to shape and lashed to the pole with thread. A series of miniature hooks can be made and suspended from the ridge pole as shown at D. A hole is made through the stick through which thread is passed to suspend it from the pole.

If any of your guy rope pegs buckle, a forked stick, pointed off and driven into the ground as shown at E will serve as an emergency peg. And that problem of lifting hot pots from the fire can be solved as shown at F by finding a pronged fork to suit and cutting a notch in each of the forks, and one across the shank.

A word of warning. Look for fallen branches from which to cut your sticks, before you consider cutting them from a tree or bush. There should be plenty of fallen branches about but if there are not, be a good camper and ask the owner for permission to cut some sticks before you start.

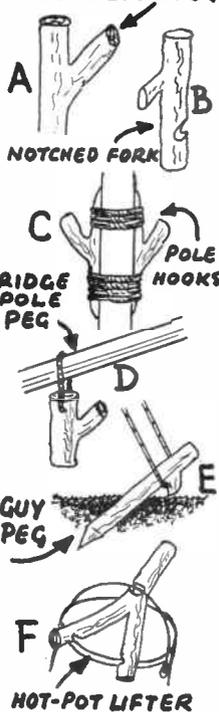
### Camp Cooler



You cannot take your refrigerator along with you to camp in order to keep the milk and butter cool during hot weather! A simple cooler can however be made up as shown in the sketch.

It consists of four sticks, pointed off at one end and driven into the ground. Cross pieces are lashed between the

### FORK TO LOOK FOR



opposite sticks. A canopy of linen is draped over the framework; the tea-towel will do.

Holes are dug underneath the canopy and tins sunk into them. The tins are half-filled with water and the milk bottles stood in them.

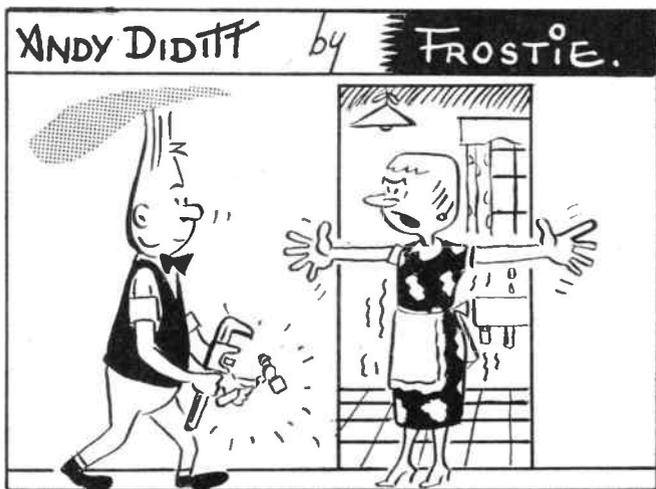
Butter can be kept similarly cool by digging out a rectangular shaped hole, sinking in a tin, half-filling it with water and then standing the butter dish in it.

### On the Continent

Many people are still chary about Continental camping. I was recommended to call upon Mr and Mrs T. Gowling, of 1, Ainsworth Lodge, Radcliffe, Lancs. I was told they knew all the 'gen' on camping abroad. They did!

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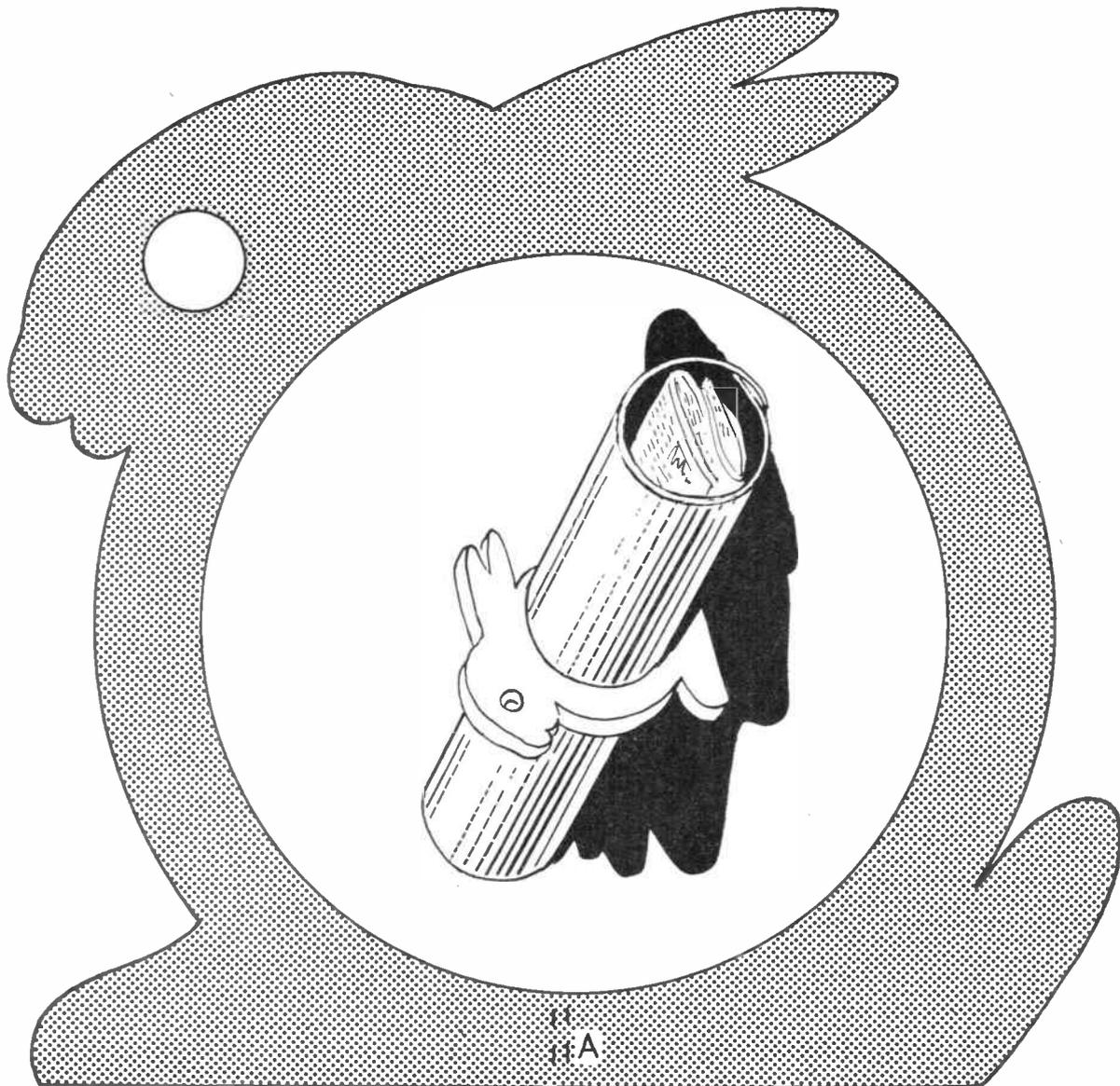
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Alternatively the shape can be cut from wood or resin bonded plywood. In this case a metal spike is inserted at A and pushed into the ground. (M.p)



127



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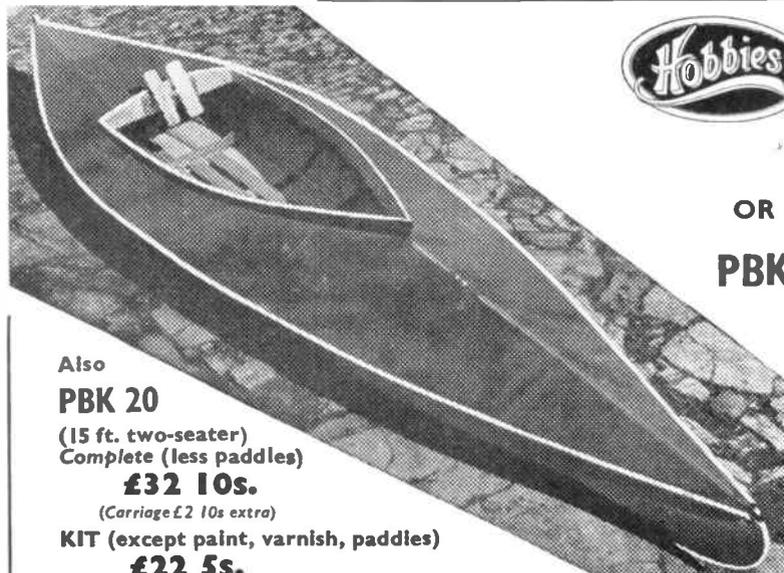
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