

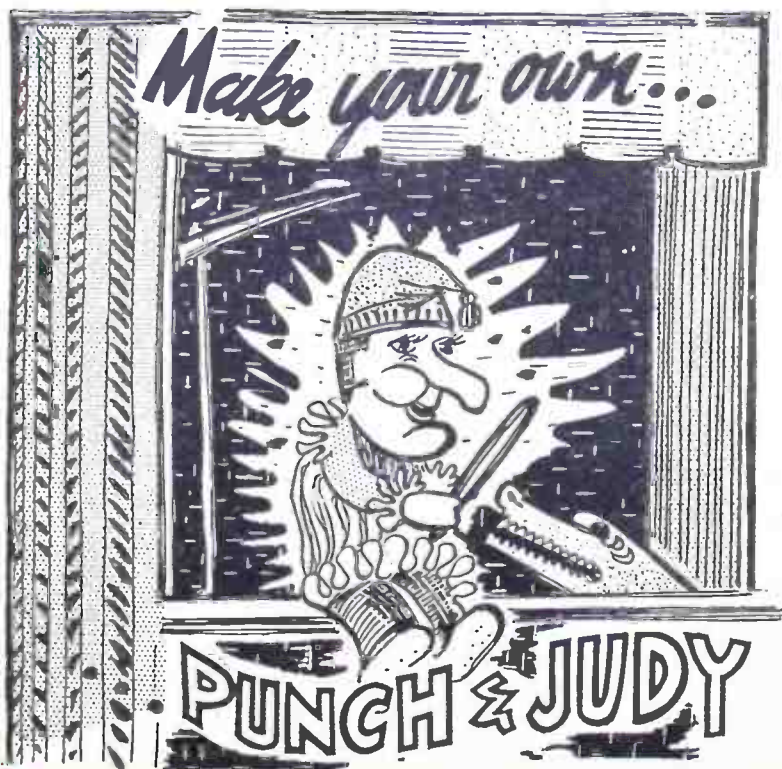
HOBBIES

weekly

31st JULY 1963

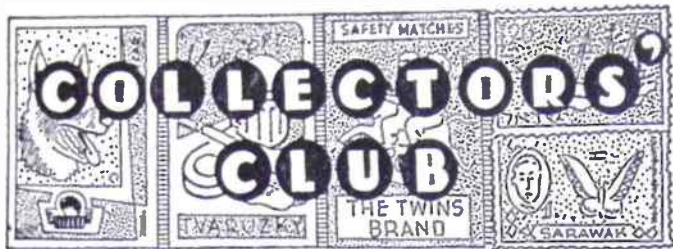
VOL. 136

NUMBER 3529



FOR CRAFTSMEN OF ALL AGES

6^p



DOMINICA — GRAND NEW DEFINITIVES

PRINTED in multicolour, the 17 new stamps issued by Dominica depict various scenes and general items of interest in and around the island. Each value shows a portrait of Her Majesty the Queen with the St. Edward's Crown.

Dominica, the most northerly of the four Windward Islands in the Caribbean Sea, was sighted by Columbus on his second voyage to the New World, on Sunday, 3rd November, 1493.

Details of the issue are:

1 cent: *Blue, green and sandy brown.* The Seashore at Rosalie.

2 cents: *Rich blue.* The Annigoni Portrait of Her Majesty the Queen.

3 cents: *Brown and ultramarine.* A Sailing Canoe. These native dug-out canoes are used chiefly for fishing.

4 cents: *Yellow, brown, grey and green.* Sulphur Springs. The greyish liquid mud bubbles constantly with a deep gurgling sound.

5 cents: *Maroon.* The Annigoni Portrait of Her Majesty the Queen.

6 cents: *Sandy brown, green and purple.* Road Making in Forest Country.

8 cents: *Brown, grey and green.* A Dug-out Canoe. The tree-trunk is hollowed by using an adze and by burning.

10 cents: *Brown and pink.* A Crapaud. As an article of food it is preferred by many to chicken.

12 cents: *Blue, sepia and green.* Scotts Head, the peninsula at the extreme South-West corner of Dominica.

14 cents: *Yellow, blue, red and brown.* Traditional Costume.

15 cents: *Green, brown and red.* Bananas. This commodity accounts for approximately 66 per cent of domestic exports.

24 cents: *Green, yellow, red and black.* Sisserou Parrot, found mainly in mountain forest, is the largest, and one of the most beautiful parrots in the world, and is very rare.



 ★ NOTE TO CORRESPONDENTS ★
 ★ All correspondence on any subject covered in this magazine must be addressed to: The Editor ★
 ★ Hobbies Weekly, Dereham, Norfolk. If a reply is required, queries ★
 ★ should be accompanied by a stamped addressed envelope and ★
 ★ reply coupon inside back cover. ★
 ★*****

48 cents: *Light green, black and blue.* Goodwill, Roseau.

60 cents: *Orange, green and black.* Cocoa, one of the Island's principal items of export.

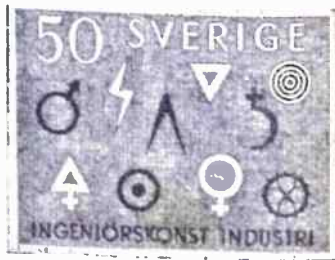
\$1.20: *Golden yellow, red, blue and black.* Dominica Coat of Arms.

\$2.40: *Green, blue and brown.* Trafalgar Falls, source of hydro-electric power.

\$4.80: *Blue, brown and green.* Coconut Tree. The coconut is largely converted into copra which forms one of the main items of inter-island export for the manufacture of fats and oils.

SWEDEN

On 27th May the Swedish Post Office issued two new stamps with the face values 50 öre and 105 öre. The symbols are meant to draw the attention of the public to a number of well-known fields of activity of engineering and industry.



Around the pair of compasses, which for more than 3000 years have been the symbol of geometry, engineering and architecture, the artist has grouped symbols of the mineral industry, water power, electricity, forest products, mechanics industry and chemistry.

NETHERLANDS

A new 10cents Netherlands stamp showing a representation of the Delta Works, issued in the series of landscape stamps, replaces the present 10 cents with the effigy of H.M. the Queen 'in profile'.



FREDDIE AND THE 'DREAMERS'

THE day Freddie and The Dreamers became a professional group Freddie reported for duty as usual at the depot of a large northern dairy where he was employed as a milk roundsman.

The time — 5.30 a.m.

At 6.15 a.m. Freddie started delivering milk.

At 8.35 a.m. he heard from group manager Jim O'Farrell that a BBC-TV audition was lined up for 10 a.m.

8.36 a.m.: Freddie stopped delivering milk. He drove his electric milk float home, changed into his stage clothes and went on to the BBC. The milk float? He parked it outside the studios.



At precisely 9.07 a.m. came the first of many telephone calls from angry housewives who wanted to drinka their pinta milka thata day.

10.45 a.m. Dairy located milk float

outside the BBC's Manchester studios. 10.46 a.m. Freddie turned professional.

Freddie and The Dreamers passed the audition. And, as they had a full date-book at the time, their decision to turn professional was a unanimous one.

Freddie Garratty was born in Manchester on 14th November, 1940. He's 5 ft. 6 in. tall, has written the songs *This feeling of love, You're the one* and *Feel so blue* (the flipside of his debut disc). He likes food and fast cars, plays guitar and dislikes humourless people. *If you gotta make a fool of somebody*, put this group truly on the map.

The other Dreamers: DEREK QUINN, lead guitarist, born 24th May, 1942. Also plays harmonica.

ROY CREWDSON, rhythm guitarist, born 29th May, 1941. Also plays piano and drums.

PETE BIRRELL, bass guitarist, born 9th May, 1941. Also plays bass and accordion.

BERNIE DWYER, drummer, born 11th September, 1940. Also plays piano.

Freddie and the boys, individually and collectively, are natural comedians. But, it is stressed, their zany antics are not carefully contrived situations but the natural conclusions of spontaneous humour and slapstick, always supported by the highest musical standards.

JET HARRIS AND TONY MEEHAN



PROCLAIMED as one of the biggest things to hit show business in a long while, the teaming of Jet Harris and Tony Meehan on disc and in personal appearances has proved nothing less than sensational. Their first disc together, 'Diamonds', was one of the biggest hits of the year, topping the hit parade for several weeks and selling over 300,000 copies.

Then came their second disc with the same formula as before — Jet on guitar, Tony on drums and the composition of 'Scarlett O'Hara' by ace songwriter Jerry Lordan.

The title 'Scarlett O'Hara' was thought up by drummer Tony Meehan. He chose it because he wanted something fresh and out of doors. Then he thought of 'Gone with the Wind', and hit on the title 'Scarlett O'Hara'.

For indoor photography

Make the most of Available Light

Says

C. Robinson



At a low shutter speed it is necessary to wait until subject movement is at a minimum

used, lighting, and any other relevant details can you obtain this experience.

It should also be remembered, when deciding upon these experimental exposures, that they will be made with the camera held in the hand, and not sup-

ported by a tripod — a factor which limits considerably the shutter speed which can be used and still obtain sharp results. The minimum shutter speed usually used for hand-held exposures is around 1/25th to 1/50th of a second, so a beginning can be made by using this together with your maximum aperture, and any further adjustments made by stopping down your lens.

Using maximum or large apertures also means working with a very shallow depth of field, and special care must be given to focusing accurately; mechanical aids such as a measuring tape and rangefinder must be employed, or in the case of reflex cameras, careful focusing on the screen must be made.

Needless to say, at such shutter speeds a careful watch must also be kept for subject movement, and the exposure made when this is at its minimum.

The most suitable films for available light work are those in the high speed range; for 35 mm. cameras which are usually equipped with wider aperture lenses than the larger cameras, films in the 400-800 ASA speed groups are quite satisfactory; for the larger sized cameras where grain is not so important, films as fast as 1,250 ASA can be used.

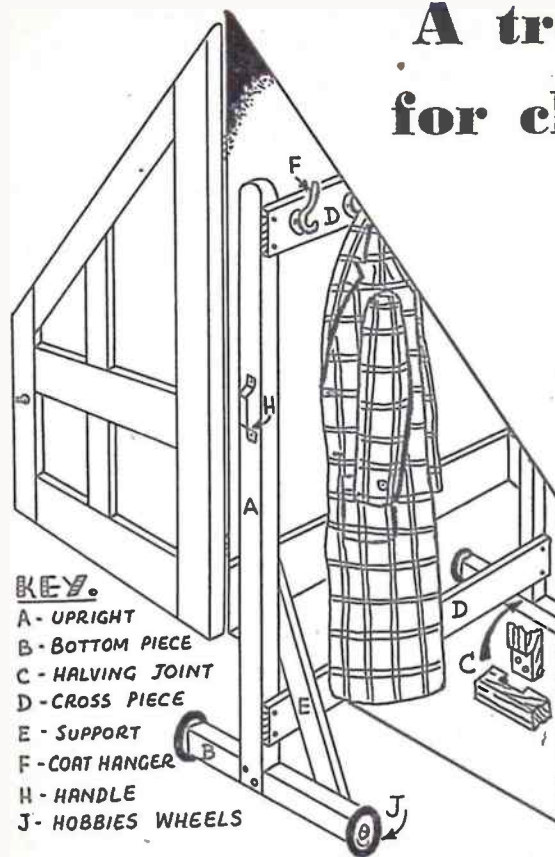
In conjunction with high speed films

Continued on page 261



Low lighting level made it necessary to give as long a hand exposure as possible

A trolley for cloaks



KEY.

- A - UPRIGHT
- B - BOTTOM PIECE
- C - HALVING JOINT
- D - CROSS PIECE
- E - SUPPORT
- F - COAT HANGER
- H - HANDLE
- J - HOBBIES WHEELS

PUT AN
AWKWARD
SPACE TO
GOOD USE
Says
Ed. CAPPER

NEARLY every house has a built-in cupboard in the space below the stairs. In the majority of cases it is triangular in shape — the builder naturally utilising every inch of spare space.

You look at it and sigh. Its shape limits its uses. Eventually it becomes a glory-hole for odds and ends. If only it could be used as a cloak — to hang up those outdoor clothes, you say to yourself. So much better than hanging them in the hall.

You try — and then give up. The shape of the cupboard makes it difficult to store and retrieve the clothes. And yet, these triangular cupboards can be put to such a use.

The answer is shown in the drawing. It consists of a trolley which pulls out easily and on which you can hang your clothes in comfort. Then you push the trolley back into the cupboard and close the door. What could be neater than that.

Construction is simple. The main

uprights and the bottom pieces are made from 2 in. by 1 in. planed timber. They are joined with the easy halving joint as shown at 'C'. The top and the bottom cross pieces are from 3 in. by 1/2 in. timber and the supports, shown at 'E' are from 2 in. by 1/2 in. timber.

Note that the uprights are not fitted centrally to the bottom piece but off-centre. There are two reasons for this: (1) the weight of the clothes is all on one side of the uprights and therefore the bottom piece on this side of the upright should be longer than that of the other side and (2) the shorter end of the bottom piece allows the trolley uprights to be kept as near as possible to the high end of the cupboard and therefore allowing the unit to be made as tall as possible.

All the timbers are screwed together, using counter-sunk head screws. You can if you wish, make halving joints where the cross pieces join to the uprights and the supports join the main uprights and bottom pieces, although as

shown in the drawing, construction without joints is quite sufficient.

Care should be taken in deciding the height of the main uprights, remembering the coat hangers and the wheels will give added height to the unit. Be careful, also, about the length of the trolley by measuring the inside length of the cupboard and making the trolley, say, six inches shorter. This will allow for the extra length when the wheels are fitted and the handle is put on the outside upright.

The coat hangers should be spaced approx. 6 in. apart on the top cross piece. A metal handle should be fixed as shown, as this makes for easy manoeuvring of the trolley.

It is possible that there may be a slight step into the cupboard itself and in order that this will not impede the easy run of the wheels it may be necessary to fit inside the cupboard twin lengths of 3 in. wide timber as a track on which the wheels have a level run into the cupboard.

The wheels, 3 in. diam., are obtainable from Hobbies. They are 2s. 9d. per set of four in wood (postage 9d. extra). Steel rubber-tyred wheels are 5s. a set of four (postage 1s. 0d. extra).

You may find it desirable to keep the trolley restricted to one half of the cupboard. Therefore to keep the trolley from 'wandering', 2 in. by 1 in. timber guide pieces can be fitted inside the cupboard, inside which the wheels will be confined. The timber should be set edgewise and the two strips positioned apart approx. 1 in. more than the measurement between the outside rims of the wheels.

If space allows, you can add a hat rack by drilling the top edge of the top cross piece, above the coat hangers, and fitting 4 in. lengths of dowelling, spaced 9 in. apart.

Continued from page 260

INDOOR PHOTOGRAPHY

an energetic developer can be used which in some instances will increase the film speed by as much as a further 50 per cent.

Yes! Available light photography is a fascinating branch of the hobby. A lot more can be learnt by putting a film in your camera, and profiting from your mistakes. If your first results should be a little disappointing, do not despair — you will most certainly have learnt something from them.

Mr Punch and His Friends

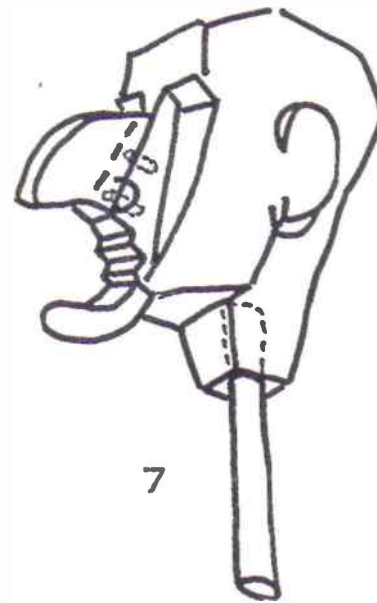


That Punch is a brother to the puppet heroes of many lands is historically proven. The fact that he has survived the centuries in traditional form testifies to the universal quality of his appeal. But today there is a dearth of Punch showmen — just a few finding ready work on seaside beaches and promenades around our coast.

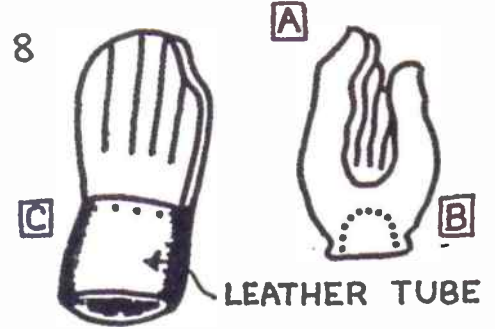
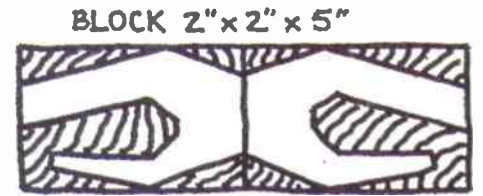
The reader constructing such a traditional show with authentic script and figures will find himself quickly in demand as an attraction for local fetes

and galas. His reward will be the joy of hearing the laughter of young and old as he enacts the timeless drama.

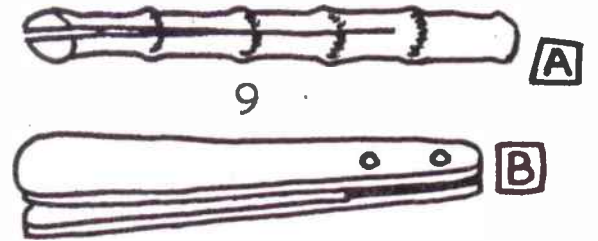
Punch has never adopted modern dress or manners. The script is as traditional as his appeal. *The Tragical Comedy of Mr. Punch*, timeless, remains a unique art form. Like the script, the techniques of carving and presenting the puppets have been handed down through generations of showmen and have, until recent years, been closely guarded secrets.



Additional features are glued to the basic head, and a dowel fitted into the neck



A and B, stages of carving a wooden hand. (C) The traditional wooden flapper style of hand



Slapsticks constructed from (A) split bamboo, and (B) glued plywood strips

and be free from large knots. Difficulty may be experienced in obtaining wood of this size, in which case a glued composite block can be used provided this is assembled with the grain running in the same direction.

The profile of the head must be traced on to one face of the block (Fig. 1.) The cutting can be done with a band-saw, coping saw or broad chisel. The neck is now narrowed and space cleared behind the ears (Figs. 2 and 3.) The head is now slightly shaped towards the face, at which point the front view of the head is marked on to the wood (Fig. 4.) The waste must now be gouged from either side of the nose as illustrated (Figs. 4 and 5.) The base of the nose and then the lips must be shaped to give the appearance shown in Fig. 6.

Notice that the clean characteristic lines still remain. For some heads this is sufficient, requiring only sanding and painting to give the final effect. Others require additional features. The huge nose and chin of Punch himself are carved separately and glued on to the face with an inset dowel joint (Fig. 7.) This is because, due to the battering of constant performance, these features frequently break, and it is far easier to replace a broken nose than to carve a new head.

Modern puppet-making technique has evolved various realistic methods for constructing puppet hands, varying from stiffened felt to latex rubber, but the traditional method is essentially simple. The hands are little more than shaped wooden flappers (Fig. 8) which click together characteristically as the puppet gesticulates.

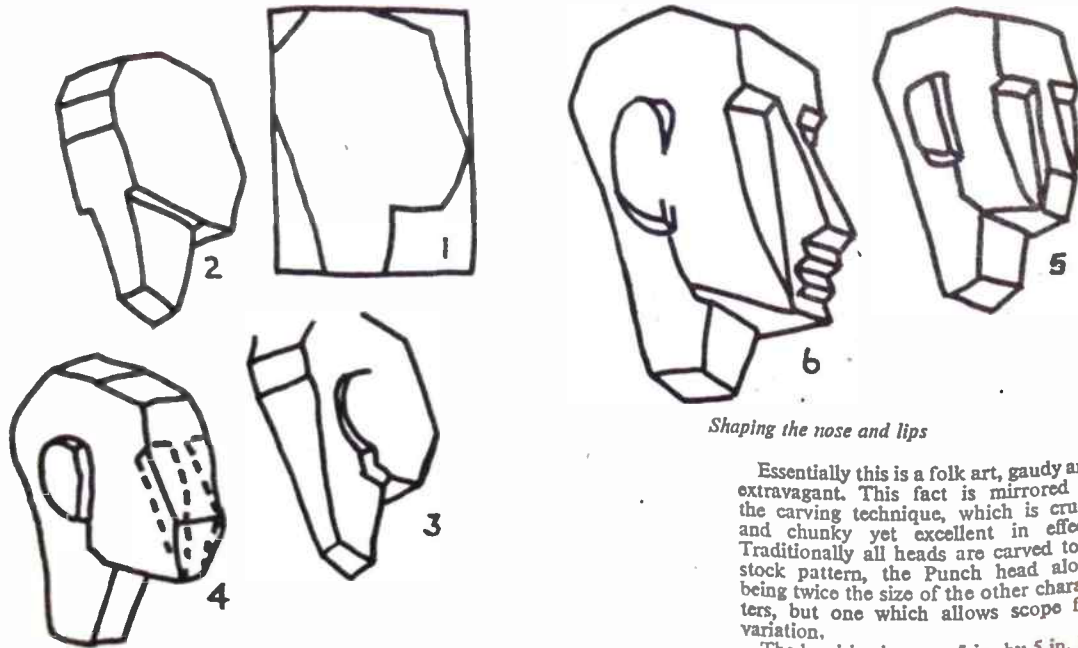
An essential of any Punch show is a good baton or 'slapstick' with which the lovable rogue belabours his unfortunate victims. There are two popular methods of construction, the first being to split a piece of bamboo for two thirds of its length (Fig. 9.) The second method employs the same principle but is constructed from three lengths of plywood. In both cases the unconnected sides of

the weapon come together with a resounding 'thwack' when it is even lightly tapped. From this comes the title 'slapstick' which, incidentally, has come to be applied as a term for a certain robust type of humour.

A further article will deal with the costuming of the figures, their manipulation, and the construction of a suitable stage or booth. Meanwhile, a full character list and script has been published by Messrs. George Bell & Sons. This is the Payne Collier transcription of the show given by Piccini at Covent Garden in 1828. A modern adaptation of the same script, by Rose Fyleman, is published by Methuen and Co. Ltd. under the title 'Punch and Judy'.

 * The mis-shapen, raucous, bawdy, *
 * long nosed Mr Punch has become, *
 * after 300 years in Britain, almost *
 * a national institution. In this ar- *
 * ticle by Christopher C. Somerville *
 * you are invited to take part in one *
 * of our traditional and most col- *
 * ourful folk crafts. *

PUPPET theatres are very old. Puppets were found in the excavations of the Pyramids; their amusing antics aroused laughter in ancient Rome; the German Kasperle, the French Polichinelle and the Russian Petrushka have all, like our own English Punch, stuck their great long noses into the affairs of our forefathers.



Early stages of carving the head

Shaping the nose and lips

Essentially this is a folk art, gaudy and extravagant. This fact is mirrored in the carving technique, which is crude and chunky yet excellent in effect. Traditionally all heads are carved to a stock pattern, the Punch head alone being twice the size of the other characters, but one which allows scope for variation.

The head begins as a 5 in. by 5 in. by 6 in. block, preferably of sycamore or lime. The grain should run lengthways

2 QUICKIES FOR VINTAGE CAR ENTHUSIASTS

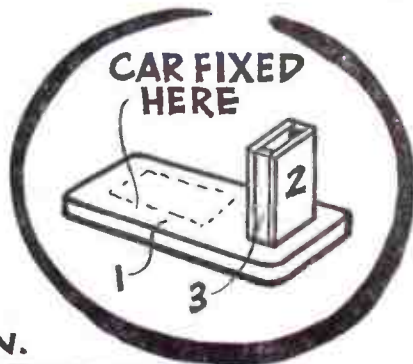
COCKTAIL STICK BOX

PIECES 3 CUT TWO 1/8 IN.

PIECES 2 CUT TWO 1/8 IN.

PIECE 1 CUT ONE 1/4 IN.

APPLY SMALL DAB OF CLEAR ADHESIVE TO TYRES TO HOLD CAR SECURELY ON BASE



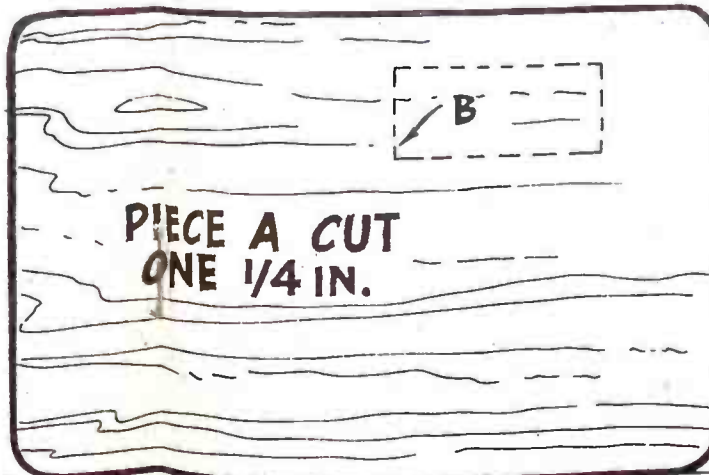
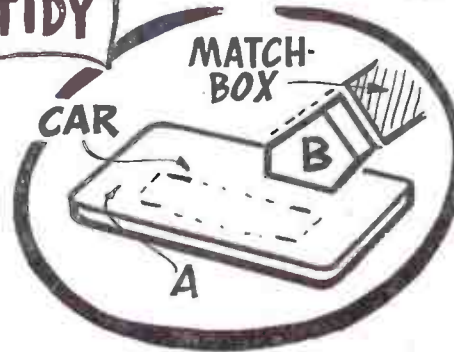
CAR FIXED HERE

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MATCHBOX TIDY

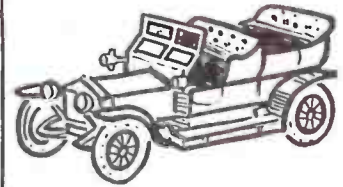
PIECE B CUT ONE 1/2 IN.

PIECE A CUT ONE 1/4 IN.

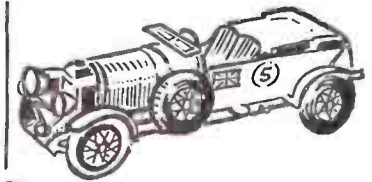


"MATCHBOX" MODELS OF YESTERYEAR DETAILED REPLICAS

Y15 1906 ROLLS - ROYCE



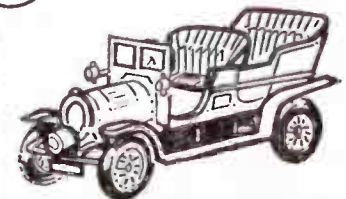
Y5 1929 BENTLEY



Y7 1913 MERCER



Y16 1904 SPYKER



WITH ROD & LINE

As tench and bream, are so much alike in their habits we will talk about them together in this article. Both prefer the waters of a lake or a slow-flowing stream or canal. Not for them the faster waters of a big river. They like to live where there is mud in which they can root for food and prefer the weedy places of such water.

AFTER TENCH AND BREAM

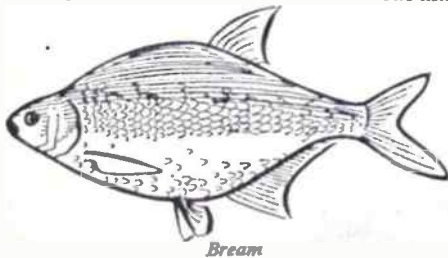
By 'Kingfisher'

You will often catch one of the species when fishing for the other. Tackle required is the same, although the record rod-caught fish of the two species show a great difference in weight. The bream was a fish of 13½ lb. whereas the record tench weighed 8½ lb.

The tackle I use for either species is a rod about 10½ ft. in length and the line about 5 lb. breaking strain. The cast and the hook length is somewhat finer still, so that in the event of a break all I lose is the hook.

Groundbaiting necessary

For both species groundbaiting is required but should be much lighter for the tench than the bream. I never bait up a swim days before fishing it. I think that to put in some groundbait the day before going out is quite sufficient. Perhaps a little more next day at the start of the fishing is given but afterwards all I offer are samples of whatever is on the hook.



Bream

I prefer to use the laying-on method for both fish and if the water is very deep I use sliding float tackle. Both are bottom-feeding fish and the bait should be laid well on the bottom for them to pick up. I don't even like the idea of swimming the stream with the tackle being carried slowly along with the current and the hook just off the bottom. There can be deep holes in the bed (when the hook could be two or three feet above the bottom) and these fish don't feed at mid-water, as it were. There are occasions when a bream will take a bait as it's going down but this is so rare a happening that you should ignore it so far as serious fishing for these species is concerned.

Feeding habits of these fish are very similar, and you will often see the water discoloured where they have stirred up the mud on the bottom in their search for food. They will be seen to patrol a certain bait either up and down a stretch of water or perhaps in a rough circle, and if you can contrive to drop your bait just ahead of them all the time you can thin out the shoal before they finally move off.

I've watched bream coming to the surface and then diving down again — a thing I've never seen the tench do. I think they do this in order to survey the bottom in their efforts to find food. Perhaps they get more of a bird's eye view from the surface and then they go down to investigate.

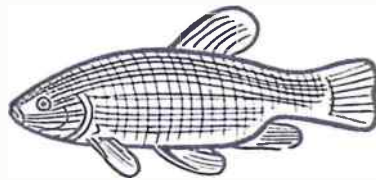
Investigate weed

Patches of weed are always worth an investigation on the part of the angler. The fish love to lie up in them on a hot summer's day and they are also a source of food supply. In fact these weedbeds, due to the number of water grubs that live on them, are always a larder for the fish.

If you get near a patch of lily pads you should throw a few maggots out on to the leaves and in time they'll wriggle off and fall amidst the stems to the bottom. This will be a quite natural presentation of a food

supply to the fish and you should follow this up with a further small supply into the water just off the edge of the weeds to try and attract the fish out of the weeds, where you can have a chance at them.

When hooked, they will try to get back into the shelter of the weeds and you



Tench

have to be firm with them. But don't risk a break of tackle to hold them out. If they go in you should take hold of the line above the rod top and exert a steady strain on the line — when the fish will usually come out the same way as they went in. In short they'll behave like a well-trained dog on a lead.

Draw them carefully out into a clear patch of water before you let them feel the rod again.

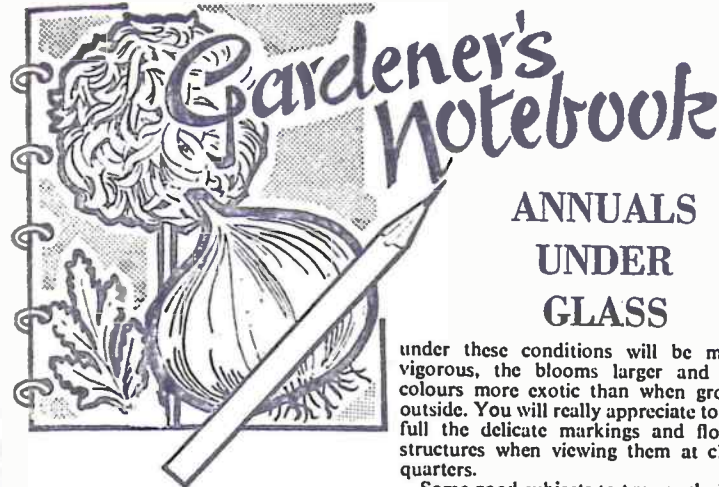
Float action

Bream have a habit of making the float perform in a certain manner which has become characteristic of that particular bite. They pick up the bait and as they take the weight of the shot on coming back to an even keel the float rises in the water and starts to fall over backwards until it's lying flat on the surface. I know no other fish which makes the float perform in such a manner.

It will be realised that with a bream being deep in shape it has to stand up almost on its nose to pick up its food and it is this action which causes the float to act in the manner indicated. If, however the food or baited hook were resting on, say, a sloping bank under the water then the fish would take it whilst on an even keel and the float would perform naturally.

The tench bite is different. It appears to take the hook just under the surface and then swim slowly away with it, going down to the bottom so that the float appears to slide off sideways and under.

The tench is the rather better fighter of the two and by far the more handsome to look at when taken from the water. Neither are to be despised if taken from a water where there is a flow, however slight, as the fish know how to turn broadside to the current to help them in their efforts to escape.



ANNUALS UNDER GLASS

under these conditions will be more vigorous, the blooms larger and the colours more exotic than when grown outside. You will really appreciate to the full the delicate markings and flower structures when viewing them at close quarters.

Some good subjects to try are clarkia, antirrhinums, calendula, godetia, nemesia, phlox drummondii, schizanthus, stocks and zinnias. Seed should be ordered now and the soil prepared, ready for sowing in September. Do not wait until the last minute before obtaining seed, because it is very important that sowing should be done before the middle of the month.

Use John Innes seed compost and sow in boxes, watering well before sowing. Lightly cover the seed and then cover the boxes with glass or polythene. Stand the boxes in a shady frame or in a shady corner of the garden and cover with paper to exclude the light for a few days.

Transplant early, as soon as the first true leaves appear, putting them into boxes of J.I. No. 1 compost. Pot them up as soon as possible, the aim being to get them into 3 in. pots by the end of November. With subjects such as nemesia and phlox drummondii two or three should be put into a pot.

They may be kept in frames during September and October but should be housed when sharp frosts threaten. Once in the greenhouse it is only necessary to exclude the frost. Temperatures of 40° to 45°F are quite suitable, but lower temperatures during cold spells will do no harm.

As the plants increase in size during early spring they must be carefully watched and repotted before becoming root bound. J.I. No. 2 compost is used for the second potting and will produce sturdy plants giving a wealth of bloom. Some of the taller plants, such as clarkias and antirrhinums, may need a little inconspicuous support.

(M.h.)

MANY hardy and half hardy annuals, usually grown as bedding plants for summer display, may with a little specialized treatment be grown as pot plants in the cool greenhouse. It is only necessary to exclude the frost, high temperatures being undesirable.

Quite commonplace flowers grown

FAMILY SILHOUETTES

FROM Mr F. J. E. Press, Postmaster, Stegi, Swaziland comes the following idea which readers might like to try. He says: 'Perhaps readers would care to hear of the idea which I have made use of in my home, and which



is most effective if care is taken when drawing the outline. The idea is for a silhouette of each member of my family, cut out as an overlay, and glued to a lighter background, to any shape desired by the worker.

'I get the members of my family to

stand sideways against a wall and with the light throwing their shadow on to a piece of white paper held in position, I go round the outline thus thrown, with a pencil. This outline I either cut out or transfer by means of carbon on to a

piece of plywood, and then cut out as I would any plan.

'This is then glued to a light piece of wood, after being painted black, and there you have your picture of a member of the family'.



'I'VE BEEN RECEIVING A LOT OF COMPLAINTS ABOUT YOU ANDY — MAKING A CHICKEN RUN.'

After the holiday

TURN SHELLS INTO SILVER

ARE you guilty of throwing away the painfuls of sea-shells collected by your small son or daughter as just so much rubbish? If so, you should wander round an arts and crafts shop sometime and note the prices of flower containers, ornaments, ash-trays and the like, all created out of sea-shells!

I recently saw one intricately designed-by-nature white and pink murex shell displayed as a flower holder, for three shillings and sixpence. Just as God made it. Except, perhaps, for a quick wash in soapy water. But some people cannot take the trouble to look for beauty for nothing. They wrongly assume that an object, however beautiful, is worthless unless it bears a price-ticket too.

by the sea, children's marbles, coloured wooden beads that they no longer play with, and tiny dolls to live as mermaids on my sea-shells. I never throw away odd ear-rings or broken necklaces either (especially 'pearl' ones).

Once I fashioned a most appealing Teddy Bear for my small daughter's dressing-table. With four brown shells, two for the head, of equal size curved and cemented together, and two more larger ones to form his fat little tummy. Ears and feet, cemented on to his 'body' in appropriate places, were four small yellow wooden beads. Two big painted black eyes, mouth and nose, and a raffia bow of daffodil yellow tied round Mr. Bear's neck made him very attractive. His fame soon spread; he had to be taken to school to show the teacher and school friends. Visitors to the house enthusiastically asked how much I'd charge to make some for children. At one time I was making a tidy little profit making sea-shell dolls and Teddy Bears. Selling them to friends and then to their friends financed a week-end treasure hunt for the four of us at Blackpool!

These fascinating objects really do sell themselves, and without resorting to advertising. Just leave them around the house where they cannot fail to be seen. Put sea-shell ash trays on coffee tables and chair arms. (Think of all your indecisive friends who never know what to bestow on their male friends for a gift that's 'different'.)

Sea-shell flower holders showing off tiny bunches of primroses, pansies, buttercups and daisies are irresistible to most women!

Bits of flat driftwood formed the bases of a series of boats that I made. This is equally attractive in its natural state or painted in gay colours. A couple of 'silver' hat pins stuck upright in the wood with small shells cemented on for sails created a talking point for guests, but especially small boy guests, who made mother promise to order at least one.

A seal balancing a ball on his nose end was another popular fellow, and a very good selling line too.

His dry land was a large, flattish grey shell. His body was made entirely from longer, pointed mussels shells cemented together to make his hollow body. Minute mussel shells made lovely little fins, stuck on at an angle to appear as if 'he' were flapping them. His little round cockle shell head had painted eyes, looking up at the solitary coloured

glass marble balancing on the top of his snout. A seal such as this will easily sell for four shillings.

Small sea-shells cemented round inexpensive, unadorned mirrors give added, individual charm. Shells can be glued on to ordinary tins with smooth edges to make spill and pencil holders, and on to larger tins to make attractive waste-paper baskets. (A boon for any writing friends!)

Quite apart from selling your sea-shell creations, such a lot of money can be saved by making them for gifts.

For rainy days

And (without appearing too pessimistic about our summer!) there will be rainy days during school holidays when the children have to be kept occupied. And it's quite an expense constantly buying new crayons, painting books and jig-saws to while away the time indoors. But given a good assortment of shells, a tube of shell cement, paint and brushes, then they could easily help you to make money!

Children will enjoy the craft of making sea-shell objects even more when they see the results of their handwork adorning the house. And if some of their work sells, they will be thrilled with the extra spending money. So much more satisfying for both parents and children than the usual consigning of crayoning books to the dustbin!

In fact, for those with or without children, creating objects of beauty from sea shells could pave the way for a happier, wealthier summer for all. And finally, it's worth thinking about taking some shells, cement and other suitable materials when visiting children or grown-ups in hospital. It would certainly help to while away the long hours in a creative, absorbing manner.

MODEL AIRCRAFT HANDBOOK

Model aircraft enthusiasts will find this handbook indispensable in the purchase of their hobby. Besides containing many hints and tips, there is a vast list of all types of models, both British and imported. We found the tables very interesting, especially those dealing with model engine specifications, wire and sheet metal gauges, self-tapping screw data, and lightweight secondary batteries.

Published by Percival Marshall, 19-20, Noel Street, London, W.1. Price 2/-.



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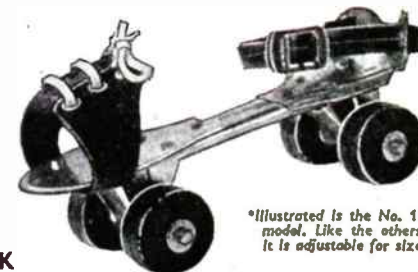


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*Illustrated is the No. 10 model. Like the others, it is adjustable for size.

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By H. M. Wheeler

My aunt, who owns a thriving arts and craft shop, tells me that many of the larger shells come from abroad. So, those of you who are bound for sunnier climates this year could spend a cheap, profitable, and fascinating day on those golden shores — filling your pockets and pails with beauties that are there for the collecting. It might even be a good idea to take a spare case on holiday! It's so frustrating when on a shell collecting expedition to have to leave some really pretty or unusually shaped ones behind.

Quaint ornaments

Of course, on our own beaches one may find a limitless number of mussel, oyster, cockle, limpet and similar shells. Cemented together to create figures and containers, ash-trays and quaint ornaments, they can be equally as attractive as the larger types.

Shell cement for gluing costs 1s. 3d. a tube, and plastic enamel for those shells that you wish to paint is around 9d. a tin. A small packet of rice shells (dainty, tiny, pearly white shells for decorating larger ones or for 'ears' etc.) costs a shilling. If you are not visiting the seaside for your holiday, yet feel that you would like to earn some money by making shell figures and so on, kits including moss and shells can be bought quite cheaply. Books on shell-ornament making are also available.

Personally, I prefer to build up my own shell-making kit from 'bits and bats.' I heard bits of driftwood washed up

AN INSTANT POP GUN

BEACH ball bounces because the air inside them is elastic. Vibrating air molecules, which are squeezed closer together when the ball hits the ground, spring back to their original density when the falling force due to gravity is spent. As the molecules assume their former volume, the ball is flung upwards again.

By A. E. Ward

Pop guns also work on this 'pneumatic' principle. A piston compresses air until the pressure of the molecules upon the interior of the cylinder is great enough to overcome friction between the opposite end of the cylinder and a cork, which has been tightly inserted. When the pressure is sufficient, the cork is rapidly expelled with an accompanying 'pop' sound.

You can make an effective pop gun with a discarded liquid detergent container. Choose a plastic container which has a wide neck and a smooth internal bore. A product with the brand name of 'Doby', made by the manufacturers of 'Thawpit', is at present supplied in plastic bottles which are very suitable. Find some corks that will fit easily into this improvised plastic gun. Or you can buy your cork 'bullets' cheaply at a chemist's.

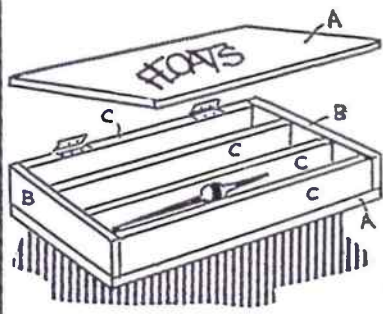
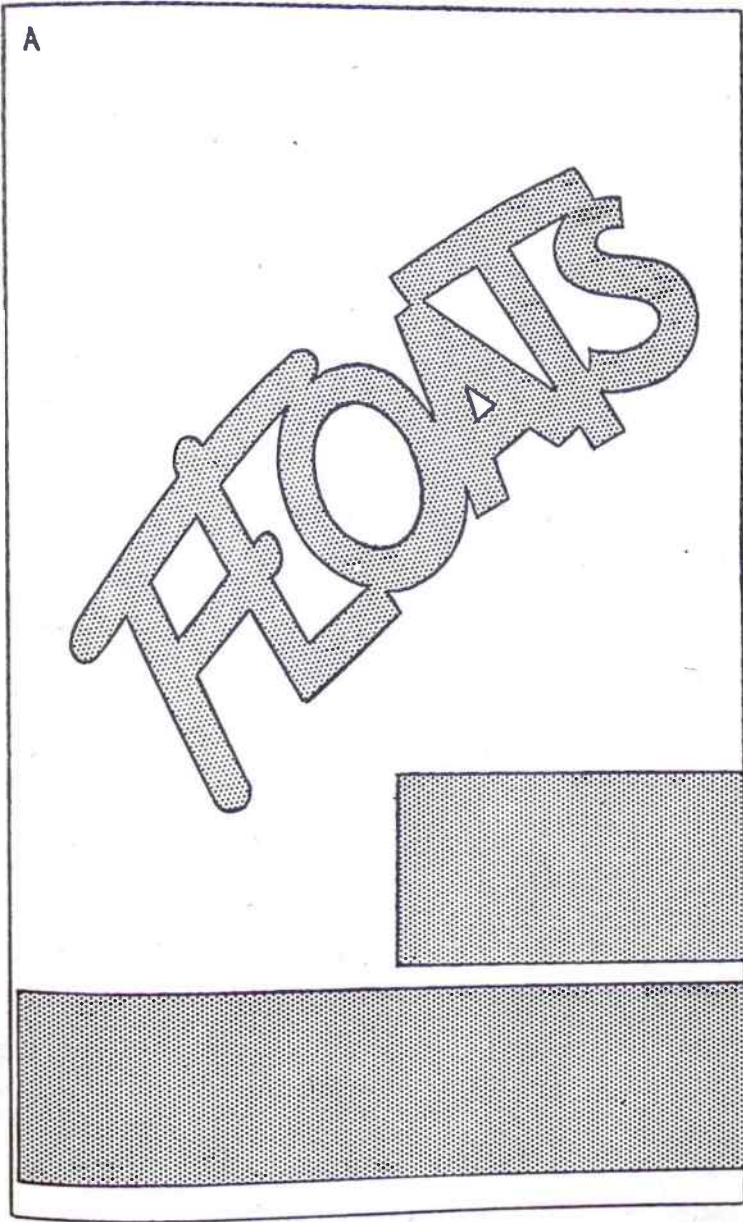
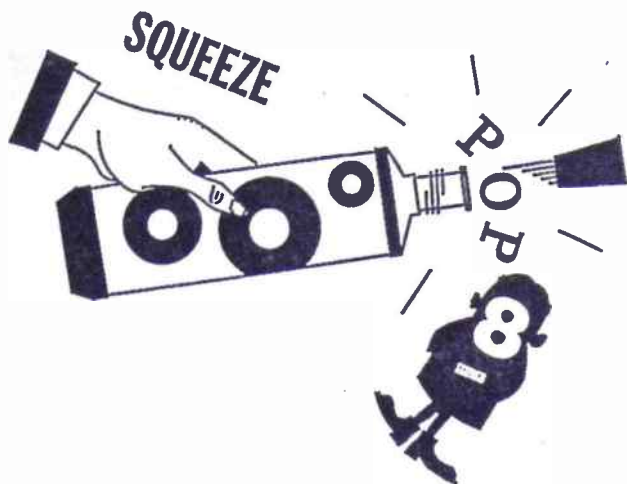
To load your pop gun, put a cork securely, but loosely, into the bottle-

neck. Aim away from you and 'fire' by squeezing the container. Air pressure inside the bottle will build up to provide a powerful 'spring' which will eject the cork missile with a pleasing noise.

For long-range shots, push the cork in slightly harder and grip the container between both hands, then point up and away from you and squeeze hard! A delighted three-year-old can manage safe short-range shots, but fix his cork bullet to the neck of the gun with light string to prevent the loss of ammunition.

Out of doors, you can hold competitions for long-range 'space shots' into the wind. Aim upwards at 45 degrees for the best trajectories or 'flight paths'.

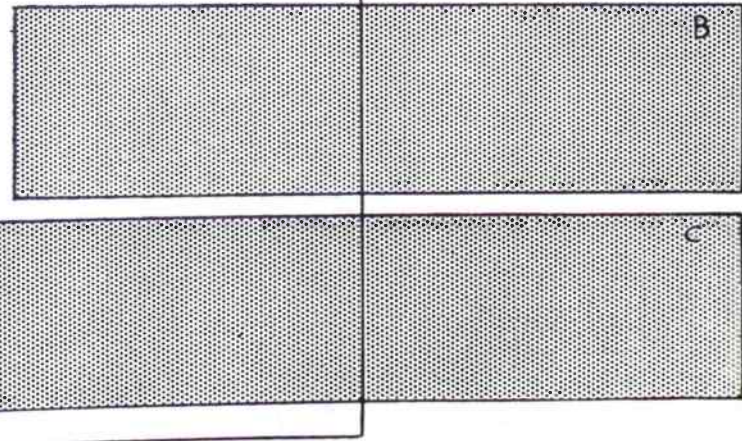
Indoors, you can shoot at large cardboard or plywood cut out figures placed on the other side of the room. Paint the 'targets', mark scoring numbers upon them, and stand them up by means of simple hinged strips fixed on behind. You can adapt the idea for a money-making side-show to raise funds at a charity bazaar or garden party.



A TIDY FOR FISHING FLOATS

THIS small box is designed primarily for fishing quills and small antenna floats, but can of course be enlarged to any size. The lid is hinged as indicated and is kept in place by a strong elastic band.

Use a fretsaw to cut the various parts from 1/4 in. wood. The overlay 'Floats' can be cut from brass or thin wood and pinned in place. Cut two of A, two of B and four of C. Assemble as shown in the small sketch. Paint inside and out, allowing to dry thoroughly before use. (M.p.)



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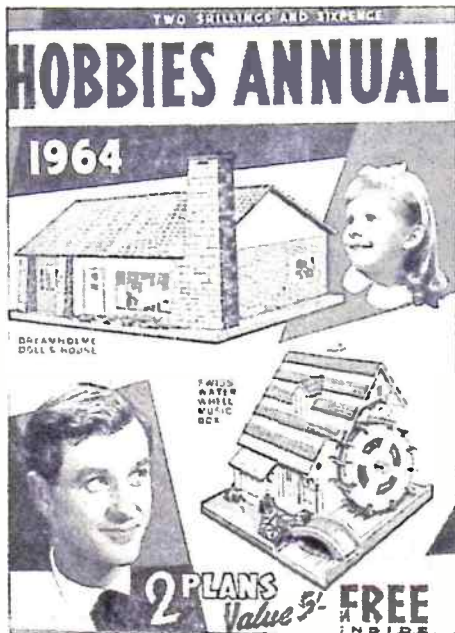
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