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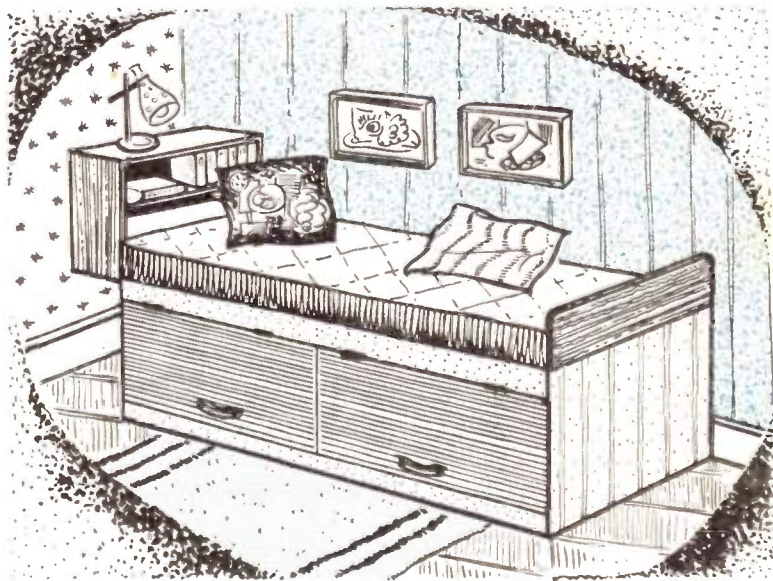


All correspondence should be addressed to the Editor, Hobbies Weekly, Dereham, Norfolk

Make this

BED FOR A BOY

*(With handy cabinet
and cupboards)*



THIS neat cupboard-and-bed unit is a great space-saver in the small room. It is ideal for the school-boy's or teenager's bedroom. Storage space for school kit, cases, sports equipment, etc., is provided by fitting doors to the bed framework. The cabinet, which forms the head of the bed, is made up separately and fixed to the framework. During the day-time the bed can be used as a divan.

It is not essential to stick rigidly to the suggestions shown in the illustrations. Modifications may be carried out to suit individual requirements. The measurements are for a standard bed spring, but it will be wise to check with the spring you intend to use. Make alterations in measurements before cutting wood to size. Sizes of the main pieces are given in the separate cutting list.

The diagram in Fig. 1 shows the main

construction. The corner posts (D) are 22ins. high and are cut from 2in. by 2in. wood. The posts are secured to the pieces (A), (B), (C), (E) and (F) as shown in Fig. 1. Use countersunk screws and glue.

The back is strengthened by cross battens secured to the posts. These are cut from 1/2in. by 3in. material and are halved together as indicated by the inset diagram. The length of the battens, and

the angle at which they are cut can be gauged by laying them across the back and marking off. The foot end is covered by a piece of $\frac{1}{4}$ in. hardboard 37ins. by 15ins. It will be seen from this illustration that the bed spring rests upon the tops of posts (D). This is shown clearly in Fig. 2.

Book cabinet

The cabinet, which forms the head of the bed, is shown in Fig. 3. The pieces (H), (J), (K), (L) and (G) are butted together and secured with glue and

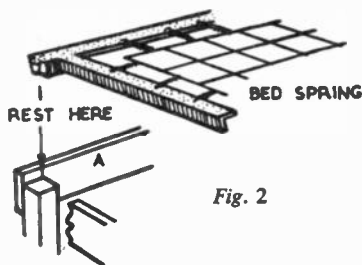


Fig. 2

CUTTING LIST		
A.	72ins. by 6ins. by $\frac{1}{4}$ in.	Cut two.
B.	37ins. by 6ins. by $\frac{1}{4}$ in.	Cut one.
C.	37ins. by 12ins. by $\frac{1}{4}$ in.	Cut one.
D.	22ins. by 2ins. by 2ins.	Cut four.
E.	37ins. by 3ins. by $\frac{1}{4}$ in.	Cut two.
F.	72ins. by 3ins. by $\frac{1}{4}$ in.	Cut one.
G.	36ins. by 6ins. by $\frac{1}{4}$ in.	Cut one.
H.	18ins. by 8ins. by $\frac{1}{4}$ in.	Cut two.
J.	36ins. by 8ins. by $\frac{1}{4}$ in.	Cut two.
K.	37ins. by 8ins. by $\frac{1}{4}$ in.	Cut one.
L.	37ins. by 18ins. by $\frac{1}{4}$ in.	Cut one.

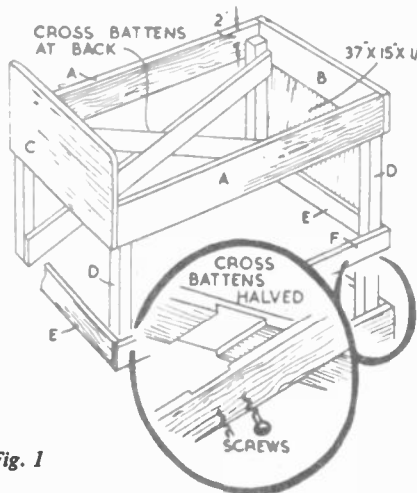


Fig. 1

screws. A piece of $\frac{1}{4}$ in. hardboard is then pinned to the back. The whole cabinet is secured to the bed frame by means of screws through piece (B).

The doors are hinged to piece (A) as seen in Fig. 4. Note that a stop should be provided to prevent the doors from straining the hinges. A detailed sketch of the door construction is given in Fig. 5. It consists of a framework of 2ins. by $\frac{1}{4}$ in. wood halved together at the corners as indicated by the inset diagram. Each door is covered with $\frac{1}{4}$ in. hardboard as indicated. The hinges are recessed for flush fitting and each door can be provided with a ball catch and a Hobbies No. 711 handle as illustrated. The cost of handles is 1/- per pair and $\frac{1}{4}$ in. ball catches 4d. each.

Finish can consist of staining and polishing or painting. Good effects may be obtained by careful use of small patterned wallpaper as illustrated on the picture of the finished bed.

If painting, use a sealer for the hardboard before applying the first coat. Match your paintwork to the walls if possible, it will give a greater illusion of space. (M.h.).

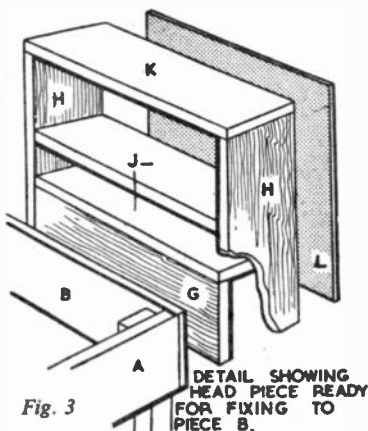


Fig. 3

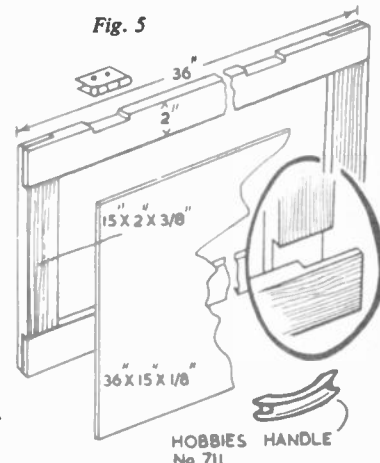


Fig. 5

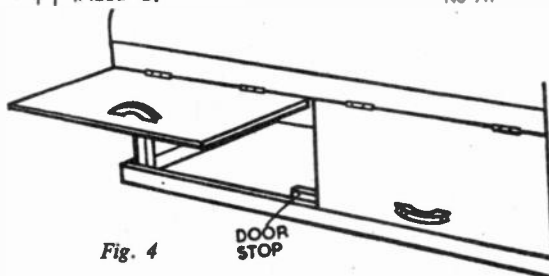


Fig. 4

Reclaiming Silver

MANY people do not know that their snapshots contain real silver. All photographic sensitized material embodies silver-metal in a finely-divided state. When negatives have been exposed and are developed, much of the silver comes away, and is deposited in the processing solution. The same thing happens with prints.

For years, nothing was done about this, and the precious metal went down the drain. Now, the silver is reclaimed.

Laboratories all over the country handling developing and printing work, are using a machine called the Ilford Silver Recovery Unit. This filters the solution and collects the silver on a sort of propeller blade which, when a

sufficiently thick coating has accumulated, is chipped off and returned to the photographic manufacturer for re-use.

The machine, therefore, saves large imports of silver and keeps the cost of films and prints down to the minimum.

★★★★★★★★★★★★★★★★★★★★
 ★ The free design in next week's issue ★
 ★ will be for an Automatic Cigarette ★
 ★ Box — a delightful, practical novelty ★
 ★ which should please all. ★
 ★ MAKE SURE OF YOUR COPY ★
 ★★★★★★★★★★★★★★★★★★★★★★

COLLECTING SHELLS

SHELLS are probably the very first objects we collected on our early visits to the seaside, and their fascination usually lasts throughout life, even if we do not become enthusiastic collectors.

Shells are ideal subjects to collect, since they are of considerable beauty and relatively permanent, enabling one to take them home to identify them at leisure, and also to store them easily. Some knowledge of the shells and their former occupants will add greatly to the interest of a collection and of a visit to the seashore.

On sandy beaches

There is a great variety of shells to be found on the shores of this country, some very common found almost everywhere, and others of different degrees of rarity. As a general rule, pebble beaches are not good for the collector, since the rolling of the stones will crush any but the strongest shell. Sandy beaches are the natural home of the burrowing shell creatures, and if there are rocks in addition, some of the many anchoring types will be found.

Shell inhabitants fall into the large group of molluscs, including, of course, our familiar garden snails, and they are divided into two sections; those with

the shell in one piece (univalves) and those with two hinged shells (the bivalves). Very common examples of the former are winkles (and snails) and limpets, and of the latter, cockles and mussels. These are so common and well-known that they scarcely require any description, although it may be mentioned that the limpets, winkles and mussels are rock dwellers, and the cockles sand burrowers and, therefore, less easily seen.

By P. R. Chapman

Limpets, although appearing to be permanent fixtures, actually wander around to browse on seaweed when covered by water, returning to exactly the same spot before low tide. Winkles, of course, crawl around in a snail-like manner, whilst mussels are firmly attached to the rocks by means of threads. They merely gape open their shells and wait for minute particles of food to come to them.

The sand-dwellers have an extendible fleshy 'foot', with which they can either dig or hop around (cockles) or burrow rapidly, as in the case of the long narrow razor shells.

In addition to these creatures living high up on the shore, and which, therefore, can easily be seen alive, many empty shells of deeper water molluscs are washed up by the tides and may be found strewn on the beach, as well as the empty shells of the ones already mentioned.

Some of the most beautiful shells belong to the Scallops, of which there are several species. They are characterised by their fan-like shells, usually delicately coloured.

Occasionally a shell of the Piddock may be found. This mollusc is able to bore into rocks by means of sharp 'teeth' on the shell.

Amongst the univalves or 'snail-like' shells, the common whelk is the largest. This lives in deeper water, but the empty shell is often washed up. A much smaller species is the dog whelk, about 1 in. long. It is able to drill holes in

other shells to devour the occupants.

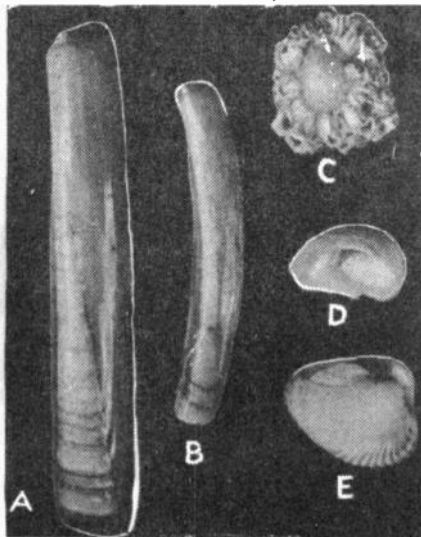
The auger shells are characteristically long and narrow, and are quite common on sandy beaches.

The top shells, rather like flatter more conical winkles are often very beautiful, particularly the painted top, which is pink or yellow, with bright red streaks. Unfortunately, this is rather rare, but well worth seeking on rocky shores.

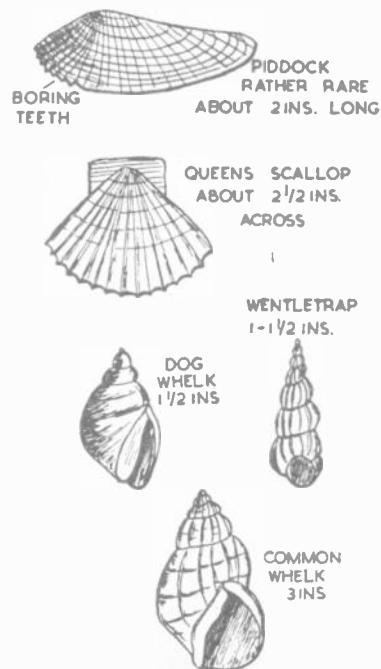
Common limpets are well known, but sometimes the keyhole limpet may be found. This has a small hole at the top, shaped like a keyhole, used as a water outlet.

Countless numbers

When collected, shells should be stored for preference in small glass-topped boxes or divisions in a shallow box or drawer, each labelled with the locality and date found. It is only possible here to mention a few of the countless number of shells the collector may come across, but if a museum with a shell department is available, specimens may be compared with the ones displayed, and thus identified. The eventual identification of an unusual shell either in the local museum or the reference library will give considerable satisfaction to the collector, and add to the interest of his collection.



A. Razor shell
B. Sabre razor
C. Limpet encrusted with barnacles
D. A slipper shell
E. Cockle

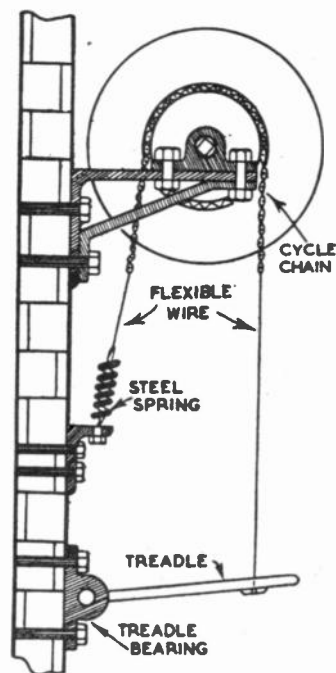


★ Rock and shell collections can be ★
★ neatly stored in empty egg cartons, ★
★ and remain readily accessible. ★
★ Label each container with the ★
★ names of specimens. ★

Made from scrap

HIGH-SPEED GRINDER

TWO hands are better than one, especially when sharpening tools; and as no power for an electric grinder was available in my home workshop, I devised a foot-driven machine from odds and ends and secured the apparatus to the wall as shown in the sketch.



Side view

Two wall brackets support the bearings in which the emery wheels and their spindle revolve. To minimise friction these bearings take the form of hard pointed centres which, when once adjusted, can be locked in position.

In order to maintain a steady high speed with a minimum of foot work a sprocket wheel from an old free-wheel bicycle is fitted to the centre of the spindle, and a length of cycle chain used for the drive. One end of the chain is joined to a spiral spring secured by a suitable bracket to the wall. The other end connects by a flexible wire to a projecting stud on the treadle.

The length of wire should be such that when the spring is relaxed the treadle plate lies upwards at an angle of 30° from the horizontal, and the height of

treadle from floor fixed so that when depressed it will stretch the spring to its full capacity.

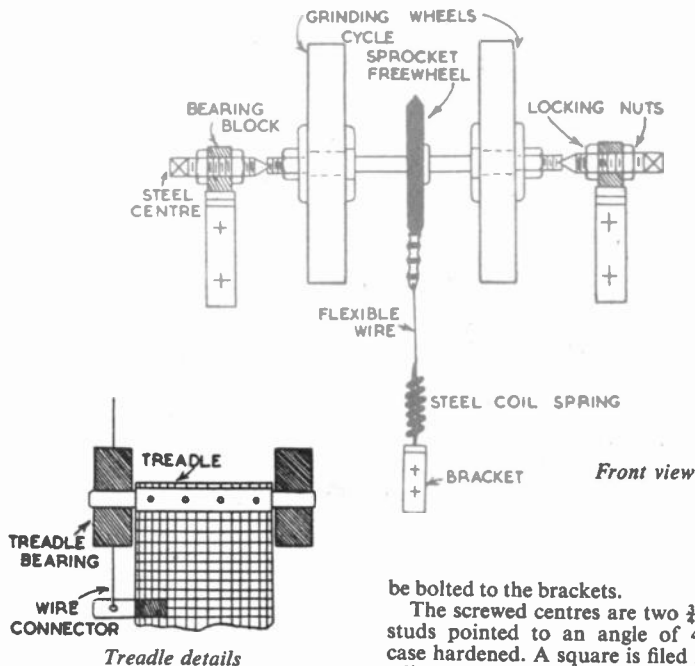
A sharp downward thrust of the foot, and the spindle revolves swiftly and will continue to spin—on account of the 'free-wheel' action—whilst the foot is raised and the spring brings the treadle up ready for the next downward thrust.

A rubber buffer screwed to the floor beneath the treadle reduces the shock

The lower bracket holding the spring is a 1½ in. by ½ in. angle iron. Drill two holes for the wall fixture, and one ½ in. diameter hole for a screw-eye to secure the spring.

Bearing blocks and centres

Cut the bearing blocks from a length of 1 in. by 1½ in. bar iron, each piece about 4 ins. in length. Drill and thread each block, and shape them so that they can



be bolted to the brackets.

The screwed centres are two ½ in. steel studs pointed to an angle of 40° and case hardened. A square is filed for easy adjustment, and locking nuts hold the centres in position.

Grinding wheel and spindle

The spindle is about 12 ins. in length, and its greatest diameter will be governed by the bore of the sprocket wheel available. This bore is already threaded, so a corresponding thread can be cut on the spindle to receive it. A collar formed acts as a stop, and the pull of the driving chain tends consistently to hold the sprocket in position.

Other parts of the spindle are reduced in diameter to fit the emery wheels. These, supported by a stepped collar, washer and nut are held rigid, and deep centres drilled in the spindle ends enable it to revolve easily between the pointed steel studs described above.

should the foot be pressed too hard. For heavy grinding a suitable fly-wheel can be used, mounting it on the spindle with nut and washer in place of the second emery wheel.

The following details of construction will enable readers to construct their grinder as described.

Wall brackets

Bend two 15 in. lengths of 1 in. by ½ in. strip steel at right angles, allowing 8 ins. to protrude when secured to the wall. This will permit a 10 in. diameter grinding wheel to be used. Stiffening bars should be fixed to ensure a rigid support. An adjustable tool rest shaped to fit around the wheels and bolted to each bracket helps further to stiffen, and prevents vibration.

● Continued on page 213

TAKING CARE OF LINO

SINCE the cost of lino nowadays is rather high it is not surprising that we all want to get the best service we possibly can from it. Good quality lino which has been properly laid and cared for will last for many years. Don't try and save a few shillings by purchasing cheap quality lino because this wears very quickly and soon becomes shabby.

The amount of service you obtain from your lino largely depends on it being laid on a properly prepared surface. The first thing to do is to ensure that there are no tacks or nails sticking in the floor which might afterwards puncture the lino. It is necessary to go over the floor surface very carefully with a hammer and nail punch and drive all the nail heads below the surface of the boards.

If the joints of the floorboards are not level then any protruding ridges that may be present must be removed otherwise they will cause the lino to wear unevenly. This can be done by going over the floor with either a plane or a wood scraper. When you get the floor surface flat and even then finish off this preparatory work by giving it a good

rub down with some coarse glasspaper. Incidentally, if there are any gaps between the floorboards due to the shrinkage of the timber then fill up the voids with putty or a papier mâché compound. The latter can be made by mixing shredded paper with a little flour paste.

Lino should not be laid directly on top of the floor. It is advisable to put down first a layer of bituminous building paper. Alternatively, use a few sheets of clean newspaper. This serves as a good foundation.

Before laying, the roll should be placed in a warm room for about 24 hours beforehand. This makes it easier to handle and lay. Cold lino is brittle and cracks very easily. Don't nail the lino down immediately it is laid in position. Leave it loose for a week or two to give it a chance to stretch into its final position. In addition to being unsightly bulged lino wears into holes more quickly.

If you want your lino to look its best then it must be kept clean at all times. Give it a daily sweep over with a soft broom to remove the dust. Although it will require washing from time to time it is best not to overdo this. When wash-

ing, use warm water and some mild household soap but be specially careful not to allow any water to get between the joints and percolate underneath. This is a sure way of rotting the backing. Never use strong washing powders, soda or strong detergents for this job as these will ultimately cause havoc. If the floor is really dirty then a little paraffin added to the washing water is quite permissible. When the floor is not very dirty it is better to use a damp cloth rather than one which is dripping with water.

If your lino is badly scratched or is beginning to show signs of wear then it can often be revived by giving it a coat of lino paint. These are hard wearing paints and there are many good proprietary brands on the market with several gay colours to choose from. Lino paint is best applied in two coats. After washing the surface clean apply a first coat consisting of half paint and half turpentine substitute. When this is laid on it will not look very pleasing but its function is really to penetrate into the lino and form a 'key' for the next coat. Once dry, a second coat of paint straight from the tin should be applied, taking care to put it on evenly and 'feather out' in one direction.

A floor which has been redecorated with lino paint will remain attractive for quite a long time, but the paint is only a fraction of an inch thick. Lay small mats or rugs on top of the parts which are walked upon the most to prevent wearing. (F.K.)

Make this

'HEAP GOOD GADGET!'

fect, they will be recognisable a long way away!

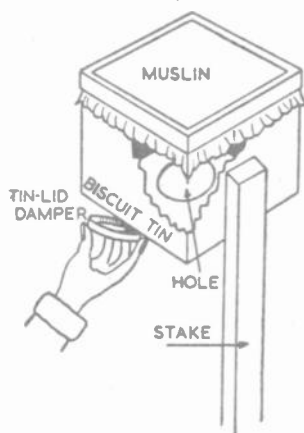
First, obtain an old biscuit tin, but one that has no holes in its sides. Remove the lid and cut out with a pair of metal shears the whole of the surface to within half an inch of the outside edges. In the bottom of the tin, again with metal shears, and using a cocoa-tin lid as a guide, cut out a circular, central hole. Retain the cocoa-tin lid; it is to be used as a damper.

Stretch muslin (or calico) across the tin opening and keep it stretched taut by replacing the biscuit tin lid, as shown. The box is now ready for operation.

Apply a match to some old rags and when they are smouldering nicely, stuff them into the biscuit tin through the hole in the bottom. Do not overload the tin and don't get the rags too close to the muslin.

Using the cocoa tin lid as a damper, place it over the hole in the bottom of the biscuit tin. When the tin is fairly charged, remove the damper and give a series of jerky taps on the face of the muslin. Beautiful smoke rings will emerge.

An improvement to your smoke-box is to mount it on a wooden stake as shown. (E.C.)



A MECHANICAL smoke-signal box is just the thing for cowboy and Indian games. Be sure, however, to devise a good secret code for sending out your smoke signals — the rings coming out of the box are so per-

● Continued from page 212

High-Speed Grinder

The treadle is made from a piece of $\frac{1}{2}$ in. iron plate, 14 ins. by 6 ins. One end is riveted to a length of $\frac{1}{2}$ in. square steel bar, the projecting ends of which are turned in the lathe to rotate in the treadle bearings. At a point 10 ins. along the edge of the plate fix an eyelet to hold the flexible driving wire.

The treadle bearings are similar in design to those of the spindle blocks. In place of the threaded hole a brass bush is fitted to receive the treadle extensions.

Make sure everything is 'lined up' correctly. Neglect of this will create undue friction and impair the speed and efficiency of your machine. (A.E.G.)

A SIMPLE BALANCE

The pans of the balance can be of

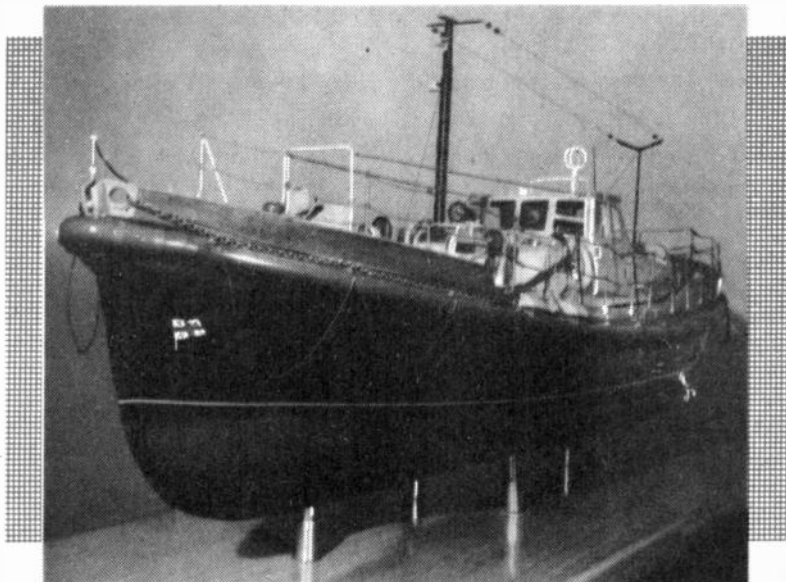
[illegible]

This wire (C) is 6ins. long and quite thin. In the centre solder an index finger which for accuracy can be a

Three pennies or two halfcrowns equal one ounce, but more useful is the division of the ounce into ten parts with ten sixpences. Then we have the twelve-sided threepenny piece which weighs practically a quarter of an ounce, while for larger amounts five two-shilling pieces are equal to two ounces. (A.F.T.)

Precision Ship Modelling

Hunting Aerosurveys Limited, a member of the world-wide Hunting Survey Group, has its own model division where miniature land-forms and projected engineering schemes are constructed to speed the planning of almost all types of large building and development schemes. Another speciality is scale modelling of ships to clients' requirements. A beautiful example of this is the latest 52 foot Barnett type motor lifeboat, built for the R.N.L.I. by Samuel White & Co. Ltd. of Cowes last year, and now serving on the Barra station in the Hebrides. The model, built to a scale of 1" to 1', is minutely detailed and features all deck and interior gear including gratings, engine controls, winches, searchlights and loud-hailer.



Trick photography

BLACK BACKGROUND 'MAGIC'

All black background is regarded as being too dull and sombre for normal photographic purposes but with a little imagination it is possible to adapt this feature for successful trick photography. Possibly you have seen many examples on your television screen as for example where legs dance about without a body, or arms and head appear without legs. This is achieved by clever masking with black clothes against a black background, revealing only selected parts to the camera, the remainder being lost in the backing of similar colour.

The main advantage of a black background is probably the opportunity it gives of making numerous exposures on one negative, for it will be appreciated

two side poses, and it is possible to take photographs of these three different positions quite easily. For example, you may produce a picture sitting at two sides of a table in a sideways position, with another in the centre where a

By S. H. Longbottom

frontal view is taken. You may offer yourself a book, or be playing a game in different positions, but it should be noted that where a table or other stationary articles are shown it is necessary to keep the camera fixed in one position and quite firm. In Fig. 1 where we are

the background by means of black cotton thread, and pictures can then be taken in the normal fashion. For example, suppose we wish to make a picture of a set of rings being juggled, we may suspend two at different heights with the third held in the hand of the juggler. Or we may 'catch' darts in their flight to the board, merely by suspending them with a thin cotton thread which will not show in the finished picture.

As already mentioned, many attractive pictures can be produced by combining two negatives when it is impossible to undertake the idea on one. This applies most particularly when you wish to produce side and full views of a person, or a close-up picture and smaller pictures in different positions all the way

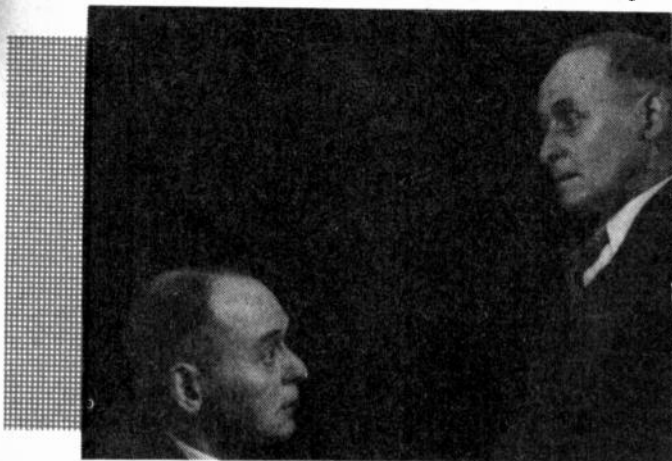


Fig. 1

that black does not produce any image whatever, leaving the emulsion in the raw state and available for acceptance of another exposure.

Some care is necessary to ensure that multiple subjects do not overlap (unless this is deliberately intended for some special effect) and the old type of camera with a focusing screen would be ideal. Most of us have to be content with modern cameras with normal viewfinders, yet with a little scheming and planning good results can be obtained.

In Fig. 1 we have a combination of two exposures on the same negative, taken by placing the subject first on the right hand side and then on the left. The subject was positioned with the aid of the viewfinder in both cases so as to use only the two extreme edges. It will be seen that a third picture could have been taken of a front view between the

not concerned with furniture and with similar pictures, movement of the camera does not matter. Again, with this plain background we may take a close-up picture in one part of the negative and a more distant picture in a corner.

Apart from portraits, we can produce some wonderful balancing or juggling pictures. Fig. 2 was made by laying a coin and screw in position on the floor where a black cloth was laid. The hand was then so positioned to give the appearance of a tremendous balancing feat! Some care with the lighting is necessary so as to avoid shadows at either side of the hand, although these most frequently merge with the ground.

You may also suspend objects against

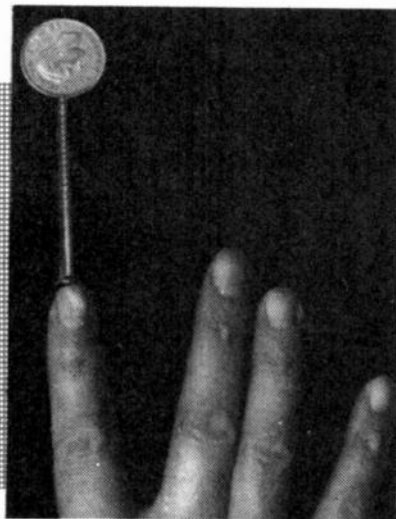


Fig. 2

round. Two such negatives can be printed together quite successfully if placed emulsion to emulsion.

You can hardly fail to make some novel and interesting pictures by this unusual technique of the black background. All that is required is some black material, like lining, yet not shining in any way, and some imagination. Remember that a piece of similar black cloth will shield any part unwanted. Ghost pictures may be made in this fashion.

It is sound practice to prepare some kind of plan or scheme before proceeding, making a rough sketch of your intentions on paper.



Pattern for the Young Fretworker



LETTERS

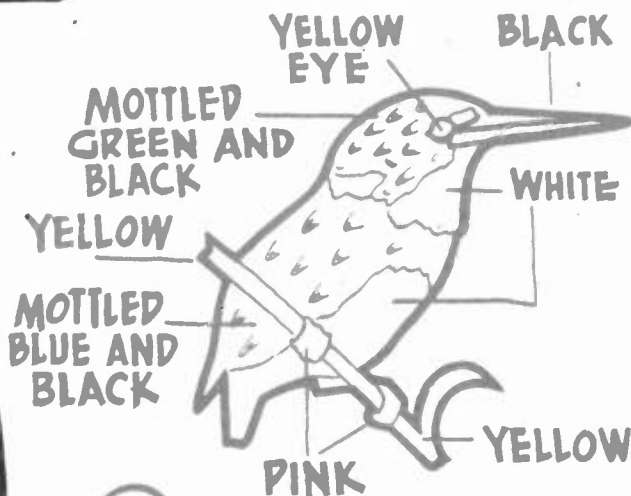
CUT ONE

FISHER! LETTER RACK

FLOCK PAPER PASTED
BEHIND LETTERS

ALL PARTS CUT
FROM 1/4" WOOD

CUT ONE
OF
EACH



KINGFISHER CUT ONE
PAINT AS SHOWN - GLUE
WHERE INDICATED BY DOTTED LINES

ALL THEIR OWN

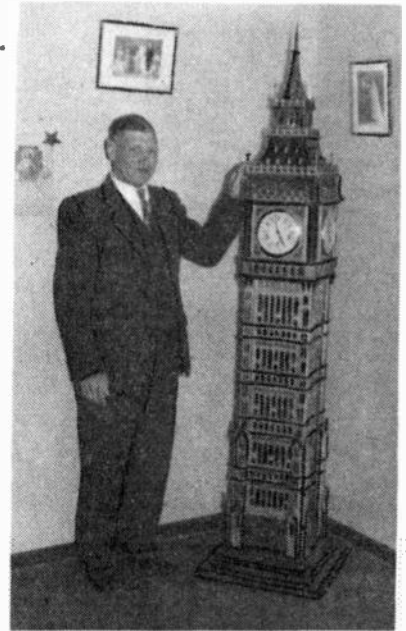


This fine plaque of the Lord's Prayer has won awards for fretcutting at the Vancouver Fair and at an exhibition in Washington. It is the work of Mr. H. F. Harford of North Vancouver, Canada.



Here is proof, if proof be needed, of the excellent instrument which can be made by any handyman from a Hobbies Guitar kit. A customer sends us this photograph of himself with his guitar made from kit No. 3209 which costs only 59/11.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★
★ Some fine examples of work ★
★ achieved with a fretsaw and ★
★ Hobbies plans. ★
★ ★ ★ ★ ★ ★ ★ ★ ★ ★

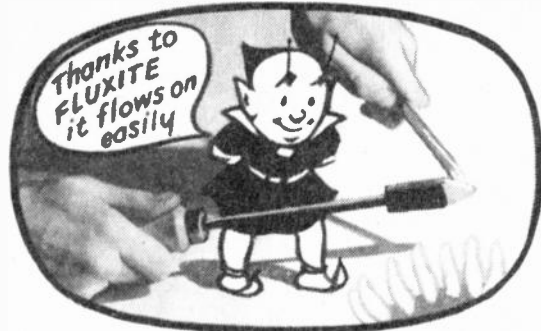


Mr. J. O. Kilburn, of Waikate, North Island, New Zealand, made this excellent model of Big Ben. It stands 6ft., being scaled up to twice the size of the original Hobbies plan. It has an eight day clock movement with full chimes, and, says Mr. Kilburn, has created quite a lot of interest — quite justifiably, in our opinion. Unfortunately the design, which was originated in 1939, is no longer in print,



Obviously very proud of the ship models he has made from Hobbies kits, Ravi L. Masani, a student at the Seyyid Khalifa Secondary Technical School, Zanzibar, is seen here with a delightful display.

Follow the **FLUXITE** way to Easy Soldering



No. 6 Reheating and charging the bit
Re-heat bit until a green flame shows around it. Dip solder stick in FLUXITE and hold it to the tinned face of the bit until a fair sized globule is formed.

FLUXITE is the household word for a flux that is famous throughout the world for its absolute reliability. In factory, workshop and in the home FLUXITE has become indispensable. It has no equal. It has been the choice of Government works, leading manufacturers, engineers and mechanics for over 40 years.

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GET SET!



START PRINTING YOUR OWN SNAPS AT HOME

Animals or architecture, landscapes or table-top pictures, the thing that really counts is the final print. To get the result that YOU want, exactly when you want it, you can't do better than to make your own prints at home. It's not expensive - Johnson Home Photography Kits range in price from as little as 13/6 upwards - and the instructions supplied make the whole process very easy to carry out.

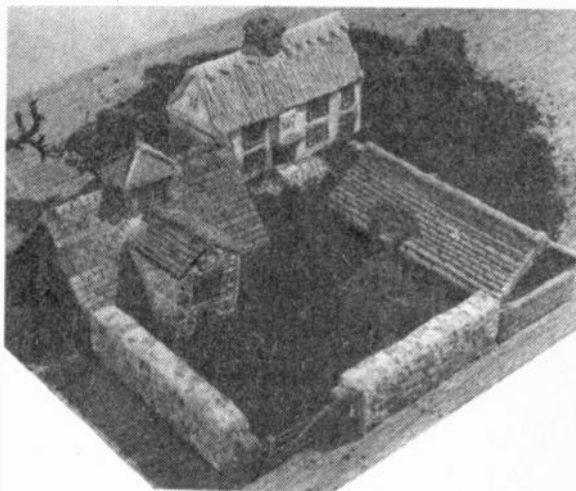
Send s.a.e. for your free copy of the Outfits leaflet, Dept. 13 Johnsons of Hendon Ltd., 335 Hendon Way, London, N.W.4

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IN this scientific age of atomic power and mechanical farming it is a rare experience for the traveller in Palestine to find himself among scenes of a bygone age and a primitive people whose way of life and native industry have altered little since biblical times.

The stamps of Palestine and the independent Jewish state of Israel — part of which was formerly Palestine — contain many useful illustrations and offer the untravelled collector a knowledge of this interesting country which has been aptly named *A Biblical Museum*.

A Palestinian native muleteer is shown on Israel's anniversary stamps of 1951 — set of 3 cat. 1/7d. His dress, like that of a Syrian peasant in the time of Christ, consists, at least in fine weather, of a single garment, a large sack worn like a cloak and having three holes at the top; the large centre one is for his head, the

PALESTINE AND ISRAEL — By R.L.C.

two side ones are for his arms. Around his middle he wears a rope or leather girdle which not only helps to secure the sack but also provides a capacious pouch or pocket above the waist. This, as in olden times, is still referred to as his 'bosom'. His shoes similar to the ancient sandals are heel-less and curve upwards at the front like the prow of a gondola. This gives protection to his toes against rocks and stones. He also carries with him a grey and brown striped overall garment made of goat or camel hair, which serves a dual purpose;

an overcoat by day and for his bed or blanket by night.

Botanists tell us that Palestine has 2500 different kinds of flowers, and that the Bible has over 500 botanical terms (See Israel stamp 1952 — various Flowers; set of 3, 2/- used). Many of the fields are literally covered with scarlet, yellow and blue where the wild flowers are thicker than the buttercups and daisies in our own meadows.

In spring and summer this is a land of perfume. Bees swarm in the hill country

of Judaea, and especially in Samson's district where 'honey from the rock' is still collected and sold by the Arabs in Jerusalem — jars of that same wild honey which sustained John the Baptist in the wilderness.

Springtime ploughing is an interesting sight which takes one back to the time of Job (Job i.14.) when the oxen ploughed and the asses fed beside them, while the cranes stood like sentinels in swallow-tailed coats, displaying their long, bright red trousers.

Asses and camels are sometimes used for ploughing and the horse is rarely seen. The two indispensable animals are, as in the days of Moses, the ox and the ass.

The ploughman puts his hand to the plough, which has only one handle. He seldom ventures to look behind as his plough is a rickety, dancing wooden contraption and his two oxen are not well trained. When the ploughman goes home at the end of the day, the plough goes with him — up on his shoulder.

Although Israel is a new comer to the stamp album, the important features of her history have already been postally commemorated. And her story, in the light of recent developments in the Middle East, should prove one of the most interesting subjects to record.

Enthusiasts who combine Palestinian pictorials (now obsolete, but still cheaply obtained) with those of Israel, may with appropriate notes and a little ingenuity, album this exciting Biblical account which could easily become a valuable exhibition piece. But with all this, keep your eyes skinned for the following rarities — you may be lucky:

Palestine. 1918, 1 p. indigo — 70/- mint, 50/- used. 1921, overprinted 'Palestine' in block type; 20 p. grey — 90/- mint, £6 used. 1927 Pictorials, 90 m. yellow-brown — 75/- mint, 65/- used., £P1 black — 30/- mint, 17/6 used. Israel. 1948, 500 m. red on buff — 75/- mint, 40/- used, 1000 m. blue on blue — £10 mint, £5 used.



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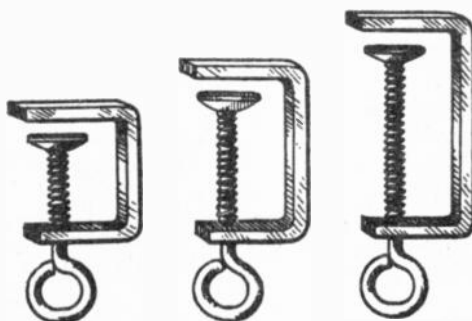
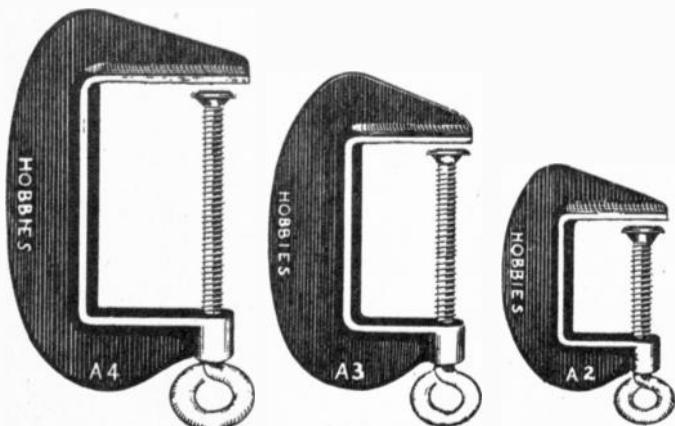
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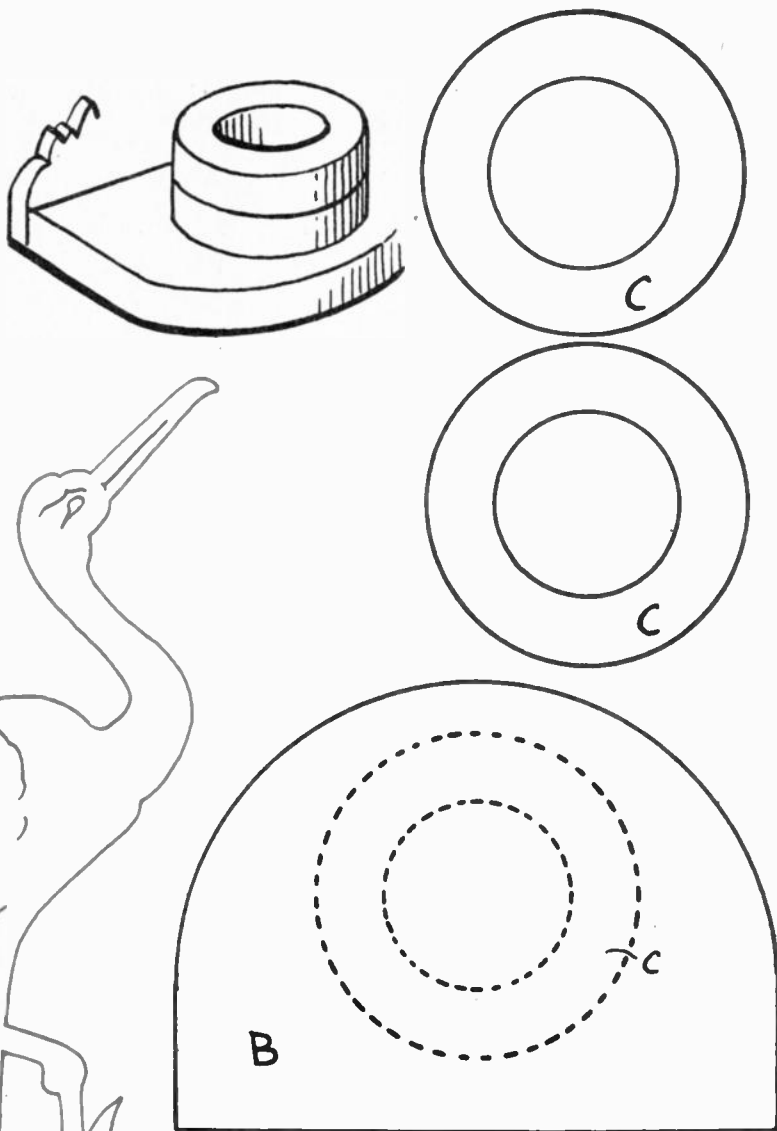
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Piece (A), the stork, is cut from $\frac{1}{4}$ in. plywood and pieces (B) and (C) from $\frac{1}{4}$ in. fretwood. Piece (A) is glued and pinned to the front of piece (B) and the two circles (C) are glued to (B) in the position shown by the dotted lines. The small sketch on the right shows these pieces glued together.

Clean all the pieces with fine grade glasspaper and paint carefully. The base should be black and the stork white. Markings on the stork should be dark grey. If making several candlesticks, work may be reduced by cutting four overlays at a time. Pin four pieces of $\frac{1}{4}$ in. plywood together and cut in the usual way. (M.p.)



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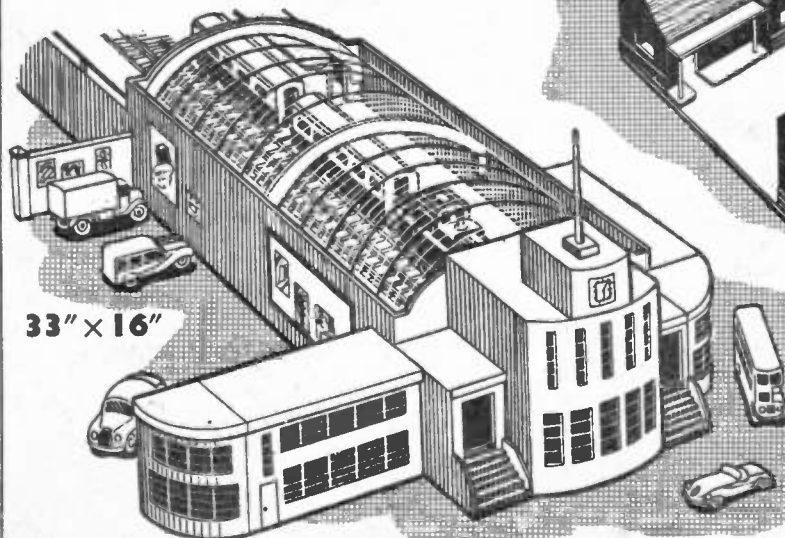


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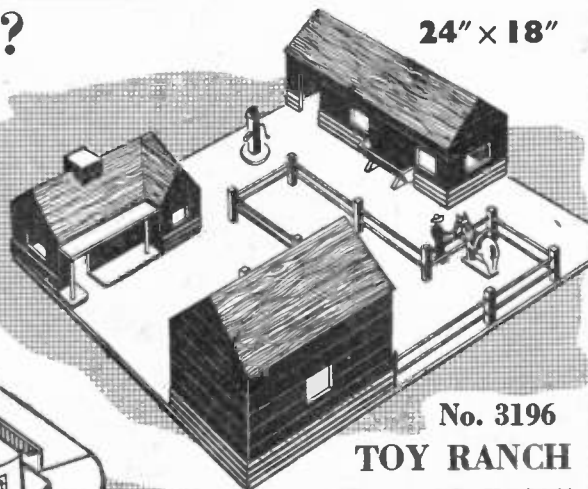
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