

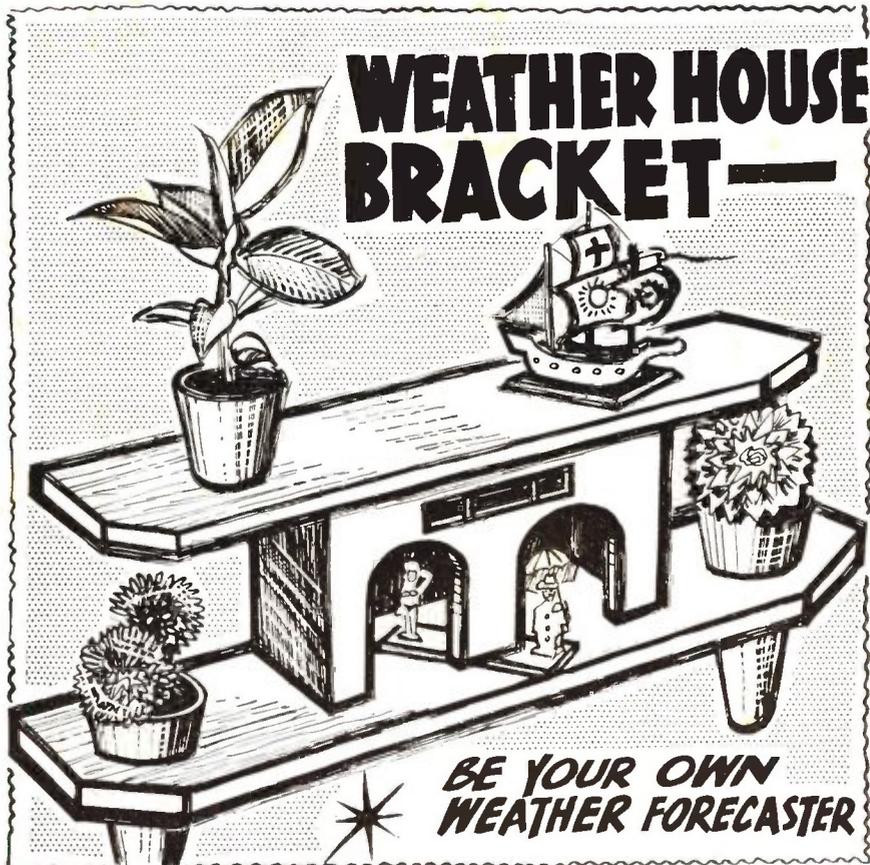
# HOBBIES *weekly*

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NUMBER 3580

## WEATHER HOUSE BRACKET—



**BE YOUR OWN  
WEATHER FORECASTER**



**FOR CRAFTSMEN OF ALL AGES**

**6<sup>p</sup>**



# Weather House Bracket

**M**OST people are familiar with the 'weather-house' in which two little figures pop in and out, forecasting wet or dry weather. They are 'mechanized' by a cat-gut string which twists with the humidity of the atmosphere.

In this little wall bracket with shelves for displaying artificial flowers, miniature ornaments, or cactus plants etc, a modern-style 'weather-house' is built-in; providing a charming and useful display piece for the hall, bedroom or nursery.

*By T. S. Richmond*

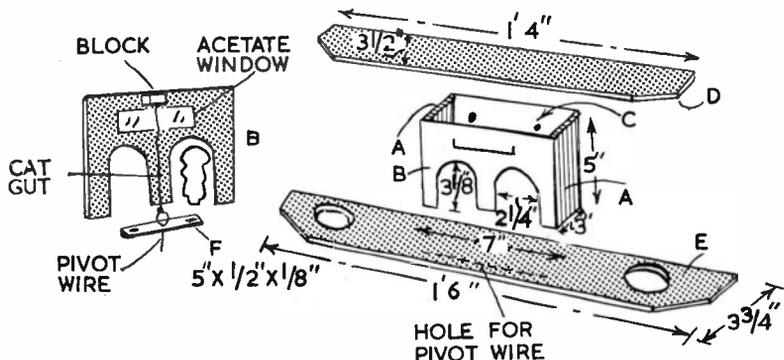
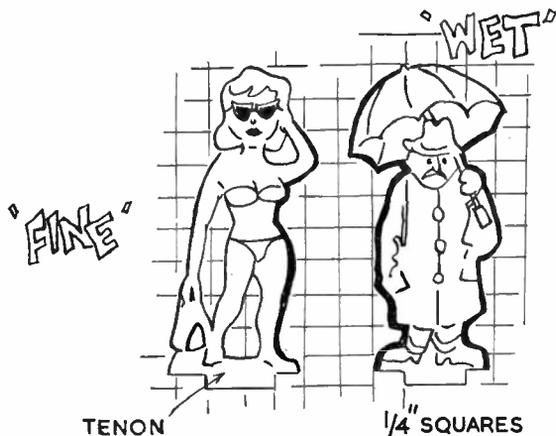
Make up the 'house' first with end pieces A of  $\frac{3}{8}$  in. softwood and front B and back piece C cut with a fretsaw from  $\frac{3}{8}$  in. ply or hardboard. The back piece has holes for hanging on the wall. The front of the house, with perspex stuck over the cut-out 'window', is not fixed in place until the cat-gut, carrying the moving figures, has been set up. The arrangement of this, with cut-out figures of thin ply mounted on a pivoted wood bar, is detailed, together with the complete house and construction of the shelves.

Shelves are of  $\frac{1}{4}$  in. wood with ends cut off at an angle or rounded as desired D. Use a pair of compasses for the radius and to draw the holes intended for the small plant pots E. Glue and pin the weather-house centrally between the two shelves to finish the assembly. Paint or varnish for attractive effect.

The figures are cut out with a fretsaw then painted and mounted in the slots in the balance bar F. Obtain a length of gut from an old tennis racket — or from

a sports shop which repairs rackets. Screw the front in position after making certain the pivot wire in the bar turns freely through the hole drilled for it in the bottom shelf.

Hang the weatherhouse in a position away from the fire or damp walls. Glue the figures in their correct places — depending upon which one emerges during rainy weather!

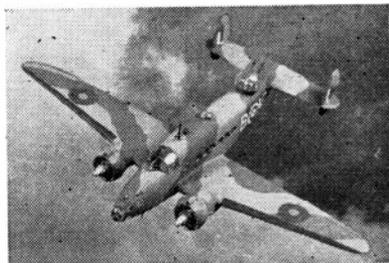


## Notable wartime aircraft as an Airfix kit

**T**HE Lockheed Hudson — first American aircraft to be used operationally by the R.A.F. in the Second World War — has been introduced in plastic construction kit form by Airfix. In 1943 a Hudson was the first aircraft to sink a U-boat with rocket

projectiles.

In the constant 1/72 scale Airfix series, the kit contains eighty-five polystyrene parts and costs 4s. 6d. Included in the kit are transfers representing the R.A.F. insignia of 206 Squadron, Coastal Command.



# PHOTOGRAPHIC SILHOUETTES

**A**FTER reading about the French artist Etienne de Silhouette and his methods of making profile pictures it occurred to me that even better results could be produced with the camera. This type of picture has in fact become known as a silhouette and you will probably have seen many examples which look like profiles cut from black paper or painted with Indian ink.

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*By S. H. Longbottom*

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The normal process was to produce head and shoulder profiles of human figures but once we grasp the basic principles involved it is soon apparent that similar methods may be extended to a host of pictorial studies.

Perhaps the easiest way of making a silhouette without a camera would be for you to sketch the outline of a shadow cast on to a sheet of white paper fastened on the wall, ultimately filling in with Indian ink. Or you may cut out a facsimile in black paper. The main point to notice is that we are using one of the basic principles of light, the shadow playing an important part.

Such a profile would be almost life size of course and our cameras can approach the task much better and we have all kinds of subjects worthy of consideration. For example, we may make interesting shots of our subject sat at a table drinking a cup of tea, or perhaps stroking a pet, or even make puzzle pictures by placing common objects in unusual positions. Flowers and grasses also make good subjects so let me explain how the simple silhouette can be made.

## Use a white sheet

A plain, creaseless, white sheet is suspended on the wall with identical artificial lights at each side for illumination. I use photoflood lamps for this work costing 2s. 6d. each. They give a brilliant light equal to 500 watts but have a short life. The life can be extended, however, by reducing usage to the bare minimum required for exposures. Ordinary lamps can always be used for testing. These lights, directed on the sheet to provide even illumination, are best placed about 3 ft. away with the subject about 4 ft. from the white background so that no light whatever falls on the face.

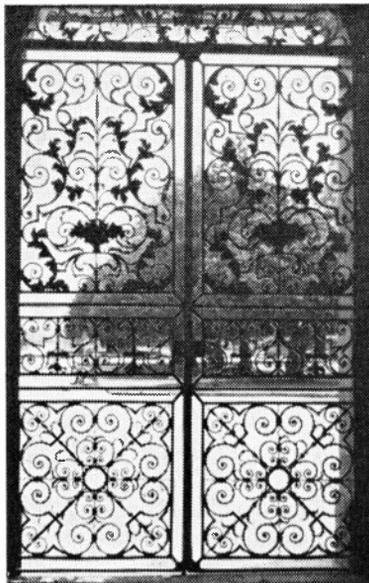
It is possible to arrange cardboard shields to prevent any stray light falling on to the sitter or being caught by the



*Fig. 1—A true silhouette taken with the aid of artificial light*

camera lens. Note that all the light must be shining on the white sheet. If you do not have a tripod place the camera on the table about 5 ft., from the subject arranging the latter so that his profile is clearly outlined against the white sheet.

An alternative arrangement obviating



*Fig. 2—A silhouette of a gateway at Hampton Court*

the use of artificial lighting is to hang the sheet over a doorway which opens to bright light — sunlight if possible. The subject is inside of course — where it should be dark. An exposure of 1/25th of a second will be ample whichever method is used.

## Simplicity the keynote

Fig. 1 is an example of a silhouette prepared as mentioned and I want you to note the simplicity, the impact and that attention is concentrated on the subject. There is no fussy, conflicting background or other incidentals to detract attention and our simplicity of purpose is achieved. The result is a true silhouette as good as the early expert could have produced.

The question is whether we can exploit this same idea to embrace other fields of pictorial photography. And I think we can.

Remember the features of the silhouette — a bright background with a shadowy subject, impact to be achieved by simplicity and concentration on one subject.

So instead of a white sheet for our background why not the sky? A nice bright sky makes a perfect background, especially if there is a good formation of clouds. The addition of a pale yellow filter will emphasise the clouds while suppressing the usual effectiveness of the subject. A lenshood is also advisable.

Fig. 2 is the result of an experiment of this type showing a silhouette of a gateway at Hampton Court. There are lots of similar subjects for experiment and which will make attractive pictures. Those tall weeds with feathery heads look good if taken against the sky but see that your subject is in the shade to produce the silhouette effect.

As we progress with our photography we begin to see simple pictures in terms of the silhouette, Fig. 3 being a good example. Don't think that it is just a matter of luck. Having seen the attractive branch against the sky I had to wait until I felt that the cloud formation would help.

## Other backgrounds

Most effective silhouettes can often be taken from your own bedroom window, again using the sky as the white sheet. Have a look out when the sun lowers and you will see an attractive panorama of roof tops including chimney pots complete with television aerials. If you can capture this scene with a beautiful sky you will have an attractive picture.

When the sun is shining brightly the

landscape itself may sometimes be used as the white sheet enabling us to take shots of iron gates, lych gates, skylines and so on. In winter the snow may help providing a suitable viewpoint is taken. Or we can employ what is more or less a reverse process by arranging our shots through windows or archways. These are always effective since they make a frame for the picture.



*Fig. 3—An out-of-doors shot silhouetting a branch against a cloud formation. The sun was just behind the clouds*

So long as you remember the basic principles of the silhouette — a bright background, simplicity and a single subject — you will enjoy this type of photography. Get the idea firmly in your mind and as you look around you will find lots of subjects which may be treated in this fashion. And when it is too dull for outdoor operations try some experimental indoor shots as mentioned.

## 'THICK SKULLS' AID DEAFNESS

**W**HEN the mad Dutch painter Van Gogh was jilted by a girl friend, he cut off an ear and sent her the grisly object — tenderly wrapped in cotton wool — as a token of his despair. Disfigured as he was though, Van Gogh's hearing was not seriously impaired. This is because an 'ear' that shows is only a concentrator of sound waves, like the old-fashioned ear trumpets once popular with elderly ladies and gentlemen as hearing aids.

Your outer ear enters your skull as a narrow passageway ending with the tightly stretched skin of your eardrum. On the other side of this barrier is a space crossed by a chain of three delicate bones that could easily be concealed in a thimble. Beyond the hollow middle ear, the bones make contact with the coiled inner ear which resembles a flat snail shell filled with fluid, and nerve endings 'tuned' to a wide range of sound qualities and frequencies.

Waves of sound crossing the air impinge upon your eardrum and set it

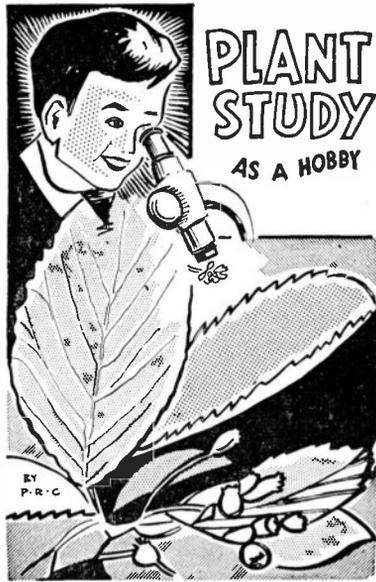
vibrating. If you hold an inflated balloon near your mouth while you speak aloud, you can feel the physical sound impulses by resting your fingers lightly upon the balloons envelope. Vibrations of the eardrum are carried across the middle ear via the three linked bones and, by them, passed on to the inner ear, where nerve endings react and convey the impressions to your brain, where you 'hear'.

Deafness will result if your eardrums or the bones across your middle ears are damaged. But unharmed inner ears and healthy nerves can still sense sound waves passing through the bones of your skull. Bang the prongs of a dinner fork against a table, then hold the handle against the hard bone just below your ear — or better still, between your teeth. You will hear a clear high — pitched humming, as sound waves transmitted by your skull are registered by your inner ears and brain. Modern hearing aids employ this principle. (A.E.W.)

## A DOUBLE PRIZEWINNER



*This magnificent model of the Golden Hind won two prizes at the York Arts and Crafts Exhibition this year. It was made by Mr J. W. Punter of Goole, from Hobbies Design No. 2337. The design for this famous model measuring 16½ in. costs 2/- (post 2½d.) and a jull kit with instructions for making is 27/9 (post 2/6)*



These plants are of course very familiar to all of us. Amongst the better known are all our bulbs, onions, daffodils, crocuses, irises, etc. and of course the most important economically, all the grasses, including the 'food' grasses, wheat, oats and rye. Amongst the exotic plants in this group are palms, including coco-nuts and pineapple. The

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## MONOCOTS

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By P. R. Chapman

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well-liked banana is also a monocot and specimens of this plant may sometimes be seen in botanical gardens; excellent examples are to be seen at Kew Gardens.

### Bananas

Although known as a delicacy in this country, in tropical regions the banana is an important article of food. Bananas are mainly grown in Central America, by the Caribbean, South America, Jamaica and Mexico. The plant does not have a true trunk but a shoot of overlapping leaf bases, giving rise to some of the largest leaves in the Plant Kingdom. The flower shoot grows out from the top and as it becomes heavier it bends over so that the cluster of fruits, which may weigh over fifty pounds, hangs downwards. Each shoot only produces one

cluster and this is generally harvested whilst green.

In the commercially grown varieties, the fruits are produced without pollination, so that bananas are seedless. Propagation takes place by cuttings of pieces of underground root or rhizome. The two most commonly seen types of banana are the small Canary, and the large, Jamaican banana, Gros Michel. Unfortunately, from a slimming point of view, the banana is not a suitable fruit since it is very starchy; a small banana has roughly the same carbohydrate content as a slice of bread! The banana comes from the same family as the Bird of Paradise Flower or Strelitzia, often seen in greenhouses, the Canna and also the ginger plant.

### Pineapples

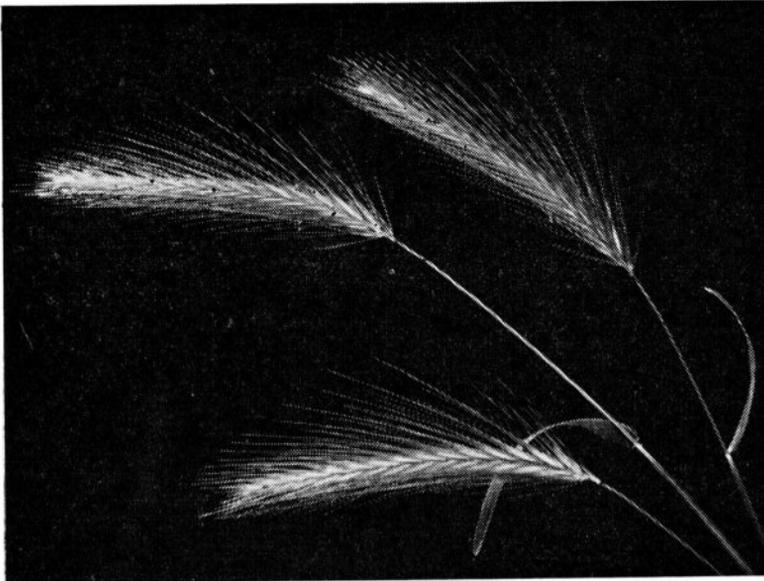
Although you cannot produce pineapple fruits without a specially heated greenhouse, you can make use of the ease of taking cuttings to grow an interesting plant. You will of course need a fresh pineapple, but if you have not tasted one it is a good excuse to try! In order to prepare the fruit, it is necessary to cut off the leafy top. Put some soil in a small flower-pot (if you have any greenhouse compost, such as John Inne's, it is better, although even moist sand will do to start off growth). Moisten it and place the top of the pineapple on it. Keep it in a warm, light place, such as a window-sill of a heated room, and it should in time produce a good little plant.

### The palms

Unless you have travelled in the tropics or visited a large botanical garden, you will probably have never seen a living palm tree, but you will certainly be familiar with their products. The coco-nut palm is perhaps the most familiar, and growing best by the shore, it is the typical palm of tropical islands. It may reach a height of a hundred feet and the bare trunk is topped by beautiful divided leaves.

We shall be dealing with different kinds of fruits and their structure in the next article but we may mention here that the coco-nut as seen in this country is only the inner part of the fruit; as grown it is much larger, reaching 20 in. in length. The outer fibres are used for matting and ropes. The oil extracted from the fleshy part of the nut is used in the manufacture of soap and margarine.

Another palm the fruit of which is well known is the date palm, coming from Africa and parts of Asia. The large clusters of berries are familiar to us as the Christmas box of dates. Sago comes from the pith of another palm, and also the raffia used in gardening is a palm product.

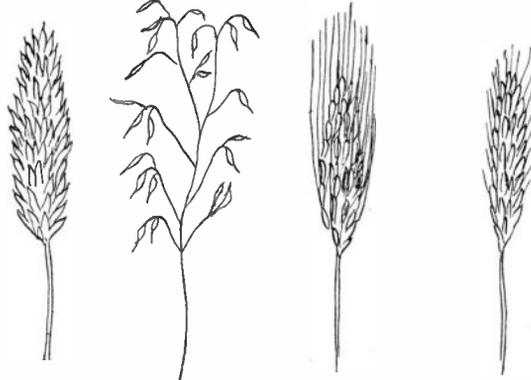
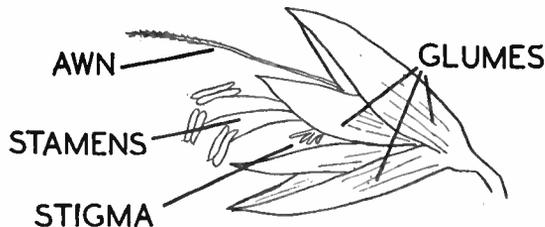


*Barren Brome. A common but beautiful grass*

### The grasses

The grasses or *Gramineae*, make up one of the largest and most important plant families, for without them not only should we be deprived of wheat, and therefore bread, but our farm animals would have little or no food. Grasses are true flowering plants, as of course are

### A GRASS FLOWER



WHEAT OATS

BARLEY

RYE

all the monocotyledons, but the flowers are small and not easily examined. A magnifier, however, will reveal their delicate beauty, and a sketch of a typical grass flower is shown.

Most grasses have underground stems which makes those of them that are troublesome weeds, such as couch grass, difficult to eradicate. The tiny flowers occur in groups called spikelets. Most grasses are wind pollinated, though many of our cereal grasses can pollinate themselves.

There are so many different grasses in this country that it is impossible to mention them in detail here. Their collection and study makes a fascinating hobby alone. They are quite easy to press and mount, although the identification may be a bit tricky. We can, however, mention once again an excellent book in the Observer Series at 5s. 0d. called *Grasses, Sedges and Rushes*, describing a hundred species. The sedges and rushes are similar to grasses but usually have solid stems, triangular in section. They are of little use to man.

In contrast there are the immensely important cereals, chief amongst which are wheat, barley, oats and rye. Country dwellers will no doubt be able to recognise each of these on sight, but the sketches may help others who are uncertain. Wheat in particular is important to man and is one of the earliest cereals to be cultivated. Many varieties have been produced by careful breeding, so that wheat may be grown in many different climates. The flour is obtained from the food storage material of the fruit of the wheat.

Barley is hardier than wheat, and will grow in more northerly regions. It is, however, used mostly here to produce malt for beer and animal feeding. Oats again is mostly grown as an animal foodstuff, whilst rye is of less importance

in this country than in other parts of Europe; it will grow on poorer soil.

Other important members of the grass family are maize, rice, and sugar cane.

### Bulbs

We must not leave the monocotyledons without mentioning the bulbs, which give us so many of our garden and greenhouse plants. Although often grouped as 'bulbs' there are three similar types of structure, bulbs, corms and tubers. These are all means of food storage for the plant, to enable it to survive to the next year. The difference is in the structure.

A true bulb consists of swollen, modified leaves, tightly compressed

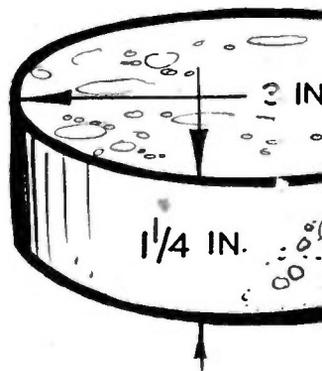
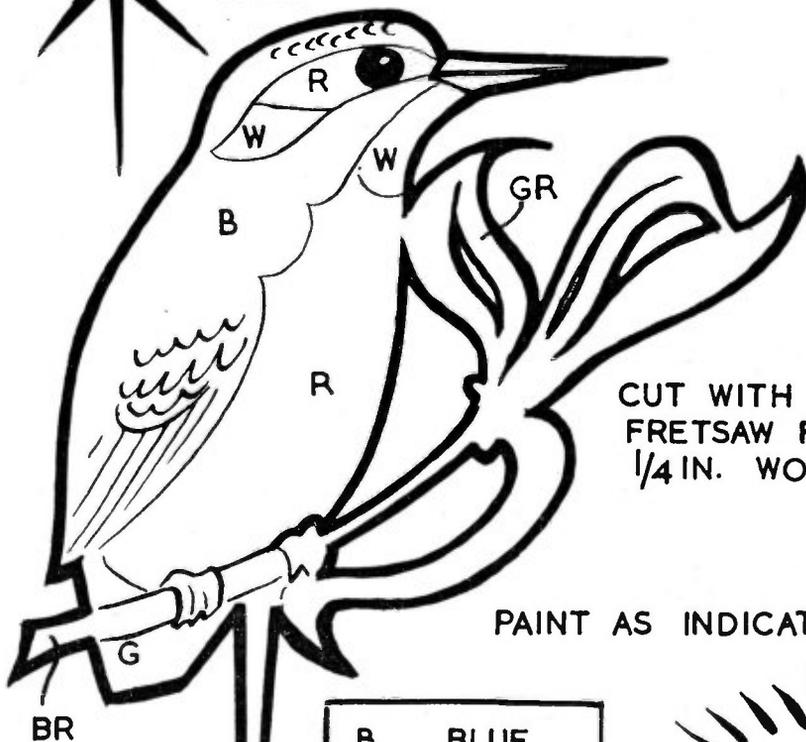
around a portion of stem and bud. If you cut an onion vertically in half you can see this. Tulips, lilies, daffodils and blue bells are also of this type. A corm on the other hand, consists mainly of a modified stem, it does not have the scale-like structure of the leafy bulb. Examples of corms are crocus, gladiolus and freesia.

A tuber is also an underground stem, usually without roots. Begonias, anemones and cyclamen form tubers, but these are not monocotyledons. The iris is a true monocot, and comes from a rhizome, a horizontal underground stem not of bulb shape.

Next: Fruits.



# POSY RING DECOR



FILLER PAD FOR  
OF POSY RING  
POLYSTYRENE O

CUT WITH A  
FRETSAW FROM  
1/4 IN. WOOD



PAINT AS INDICATED

INSERT  
POINT INTO  
CENTRE  
FILLER PAD

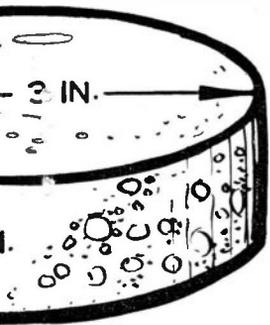


B	BLUE
BR	BROWN
G	GREY
W	WHITE
GR	GREEN
R	RED

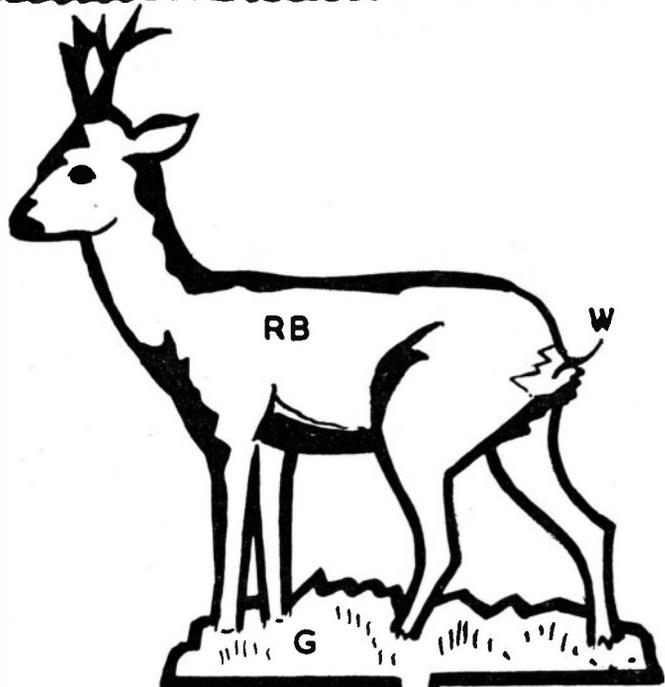
## POSY RING

No. 6008. A high-quality Black Plastic article, 5 1/2 ins. diameter. Price 2/6. Postage 7 1/2 d.





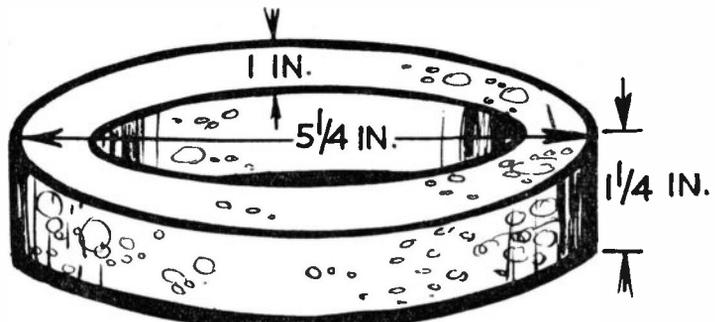
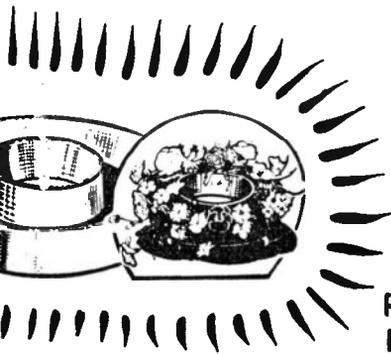
FOR CENTRE  
RING CUT FROM  
ONE OR BALSA



CUT WITH A  
HOBBIES  
FRETSAW

PAINT AS  
INDICATED

BLACK  
W - WHITE  
RB - REDDISH BROWN  
G - GREEN

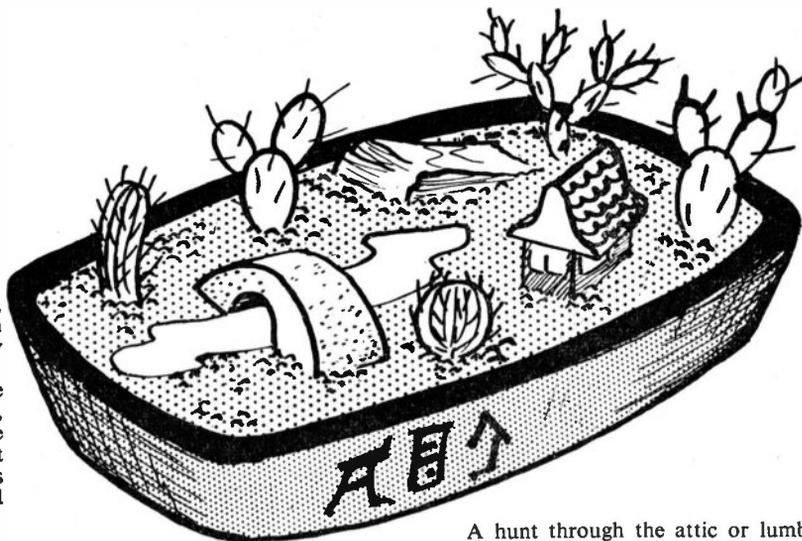


POLYSTYRENE SHAPE CAN BE INSERTED  
IN RING TO TAKE STEMS OF PLASTIC FLOWERS

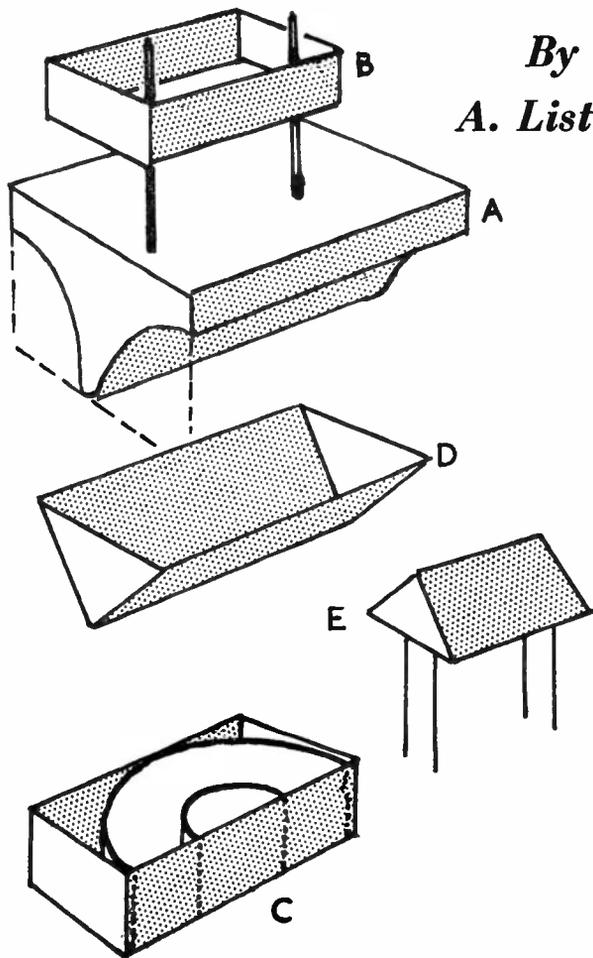
# Miniature Indoor Gardens

**M**INIATURE indoor gardens, which are expensive to buy, can be made at home quite cheaply in a variety of fascinating styles.

The first requirement is a suitable container. This can be made of metal, pottery, glass or plastic, and can be virtually any size or shape, so long as it is about 4 in. deep or more. This is enough to take the small plant pots used in the making of the garden.



By  
*A. Liston*



A hunt through the attic or lumber room is often rewarding in the search for a container, and sometimes reveals old and forgotten pieces such as china or pottery dishes which can be enamelled over if necessary to hide the pattern.

Having chosen the container, the next step is to place the three or four cacti or succulents, complete with their pots, in position so that the rims of the pots are about 1 in. below the top of the dish. Small pebbles or gravel are then poured in to fill the spaces between the pots until the container is filled to within 2 in. of the top.

A clean, rough piece of rock is embedded in the gravel at an angle, and the top layer of stones, which can be white marble chips or coloured granite or limestone chips, is poured in place until the rims of the pots are hidden.

All that is now required are a few touches to give the garden a distinctive appearance. An oriental-style garden, for example, has an eastern house and a bridge made of plaster.

Practically any kind of plaster or plaster filler can be used to make these. The roof of the house is cast in a cardboard mould bent as shown at A, with two square ends, also of card, taped in place. Plaster is poured in, two nails are set in it while it is still wet, and after a few minutes a rectangle made from damp plaster and this is filled with plaster also.

After an hour, the card is stripped off, and the house is painted with poster or emulsion paints. When dry, it may be varnished, if desired.

The bridge is cast as shown at C, again using cardboard shapes. Another eastern touch is the painting of the rim of the dish in a contrasting colour to that of the sides, and the addition of some

● Continued on page 251

# PAPIER MACHE MASKS

**Y**OU can make your own papier-mâché masks to your own individual pattern. The first requirement will be some clay, and this may be obtained from most handicraft shops, or there may be a local brick works.

The clay must not be left in contact with the air for too long a period or it will gradually dry and harden. The clay which is not in use can be stored in a large basin, or a bucket, and covered with a wet cloth.

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*By A. R. Watts*

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Mould some of the clay into an oval shape, as at A, about 10 in. long by 7 in. wide, and about 1½ in. thick. The facial features now have to be built up and they must all be exaggerated otherwise the eventual mask will tend to be flat. The features can first be indicated by means of a pencil or pointed stick. A lump of clay is stuck in position for the nose and moulded to shape. This can be followed by the mouth and eyebrows.

For the moulding of these shapes the fingers will be the most useful tools, plus any suitable pieces of smooth wood. You can buy moulding tools, but in practice you will find yourself using things like a penknife, pencil, nail file, tooth pick, spoon and a host of other everyday objects.

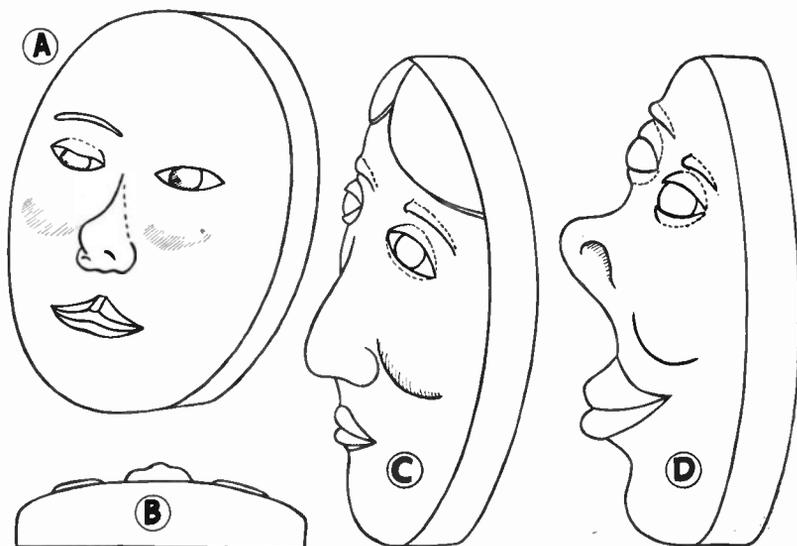
When the shapes have been suitably moulded their edges should be smoothed off with the adjoining clay. The cheeks can also be built up as required.

At A is shown the nose, mouth, eyes and one eyebrow and eyelid in position before the edges have been smoothed into the surrounding clay. The section at B shows how the nose and eyebrows stand well out from the face.

The next feature will be the eyes. Decide whether the mask will have these open or closed, and if open whether they will contain the eyeballs. The following explanations refers to the latter case. Slightly hollow out the sockets, roll a ball of clay for the eye and place it in the socket. Next mould the eyelids and place in position firmly.

When not working on the face it can be kept plastic by covering it with a damp cloth.

On completion the face must be allowed to dry and harden. Next you will need some old newspapers and some gum, or similar adhesive. Lightly smear the surface of the clay with grease and then small pieces are torn off the newspapers and placed on to the face. They



will stick on owing to the greasy surface. Carry the paper right over the edge of the face so that the clay is completely covered. As the pieces of paper begin to overlap they must be gummed before putting in position.

This addition of paper must be continued until there are about four layers. Make sure that the paper is carefully moulded around all the contours otherwise they soon flatten out and become less obvious with each layer. Hence the reason for exaggerating these features when moulding the clay.

Having successfully laid on about four layers of paper it should be allowed to dry thoroughly. The paper mask should be carefully removed from the clay and if the grease is wiped off then the clay can be soaked in water and used again after you have made as many masks as needed from this particular shape.

The edges of the mask are trimmed with a pair of scissors before painting it. It may need more than one layer of paint so as to hide the newspaper print.

There are two uses for the finished mask. Either the eyes are cut out so that the mask can be worn, or the eyes are painted and the mask can be hung up on the wall.

Illustrations A and C show suggestions for a normal type of face, the latter showing how a layer of clay can be added to represent the hair. How the features can be exaggerated so as to produce a type of caricature as shown at D. This latter idea may be the best one

to start with until experience shows the amount of distortion necessary to produce normal effects in the finished mask.

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● **Continued from page 250**

## INDOOR GARDENS

oriental-style characters painted along part of one side.

The scene can be changed to an English one very simply, by using a card roof mould of the kind shown at D. This is filled with plaster and four nails are set in it while the plaster is wet to make a lynch-gate E which can be painted to represent tile or thatch.

Other touches which can be added are small mirrors to represent pools or streams, or small twigs to make fence posts or decorative pergolas. One very attractive project is to make a replica of the famous Willow Pattern design, using cacti and succulents instead of trees, plaster houses and bridges, and even tiny plastic or metal figures sold by model shops; these figures can usually be painted to represent oriental characters in the design.

# A NEAT STAND FOR BOOKS

By  
*Cyril  
Black*

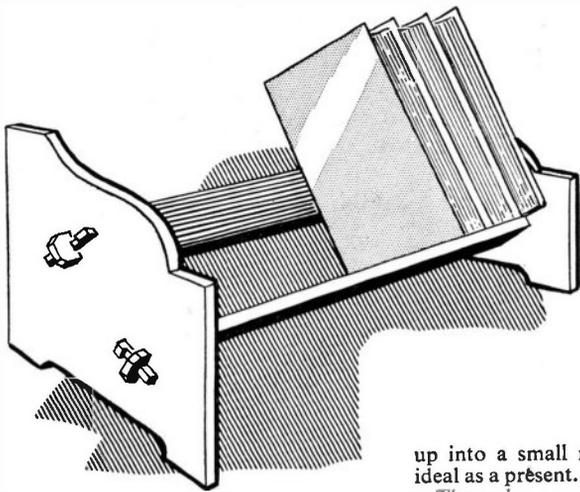
other and the width of the slots is governed by the thickness of the wood used for the base and back rest.

When the two end pieces have been cut, mark out the slot positions on one of them, clamp them together and cut both together.

The ends of the two shelves are shaped as shown. Note that the holes for the wedges are slightly nearer to the shoulders than the thickness of the plywood so that when the wedges are pushed home the whole is drawn up tight.

The wedges are cut from the same wood as the shelves. Beech or some reasonable hard wood is ideal for this.

Cleaned up and lightly stained, then given a coat of clear varnish or one of the synthetic finishes now available, the finished article will be attractive as well as very useful.



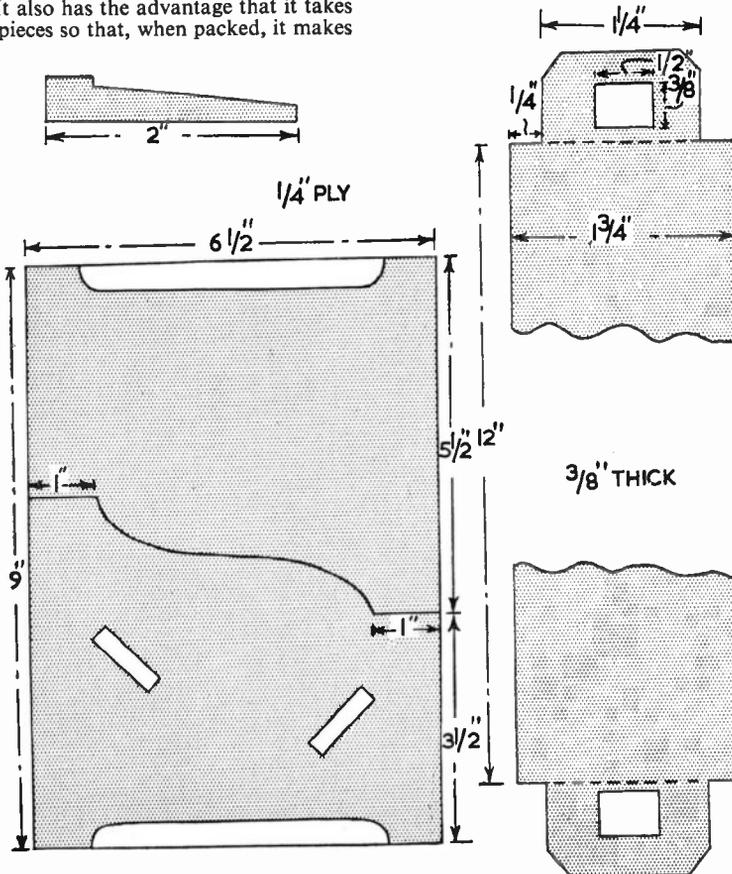
up into a small neat parcel, making it ideal as a present.

The ends are made from  $\frac{1}{4}$  in. plywood cut as shown in the diagram. If the cutting line is carefully marked out, the two pieces will be identical.

The positions of the slots are arranged so that they are at right angles to each

**T**HE small book stand illustrated is very easy to make and requires the minimum of materials, merely a piece of plywood and a length of slightly thicker wood. It can be made almost entirely with a fretsaw.

It also has the advantage that it takes two pieces so that, when packed, it makes



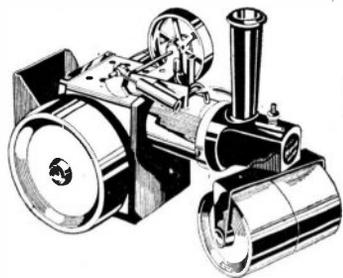
## ROUNDING UP A SQUARE

**I**N the middle of a postcard draw a 2 in. square, in ink. Then find the square's centre by lightly drawing pencil lines between opposite corners and noting where they cross. Push a pin through the centre of the square and spin the postcard upon this little 'spindle'.

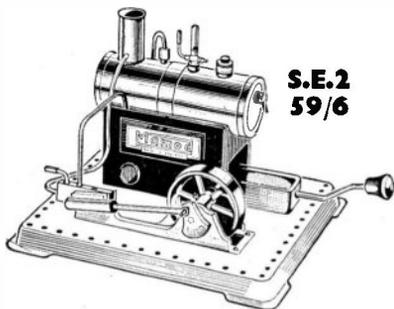
When you observe the twirling card, you will notice a perfect circle in the middle. Whilst you won't have 'squared the circle' (an ancient geometrical conundrum) you will certainly have circled the square.

The circle appears because the mid-points upon the square's four sides revolve more slowly than other points, and so they, make strong impressions on your eyes sensitive retinas. Since the mid-points are all equally distant from the centre the images they produce in your eyes reinforce each other to provide an illusion of a circle.

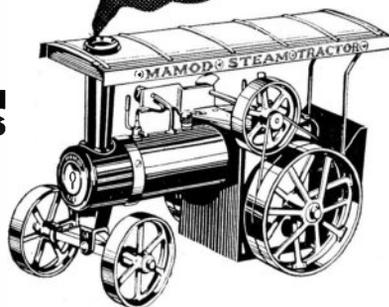
What can you see when you spin the card around a hole pricked  $\frac{1}{4}$  in. or so 'off centre'?



**S.R.1**  
89/6



**S.E.2**  
59/6



**T.E.1**  
99/6

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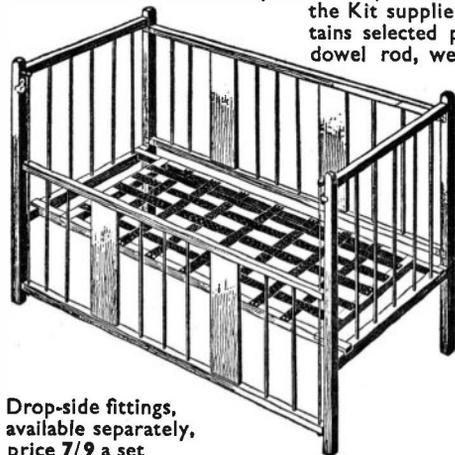
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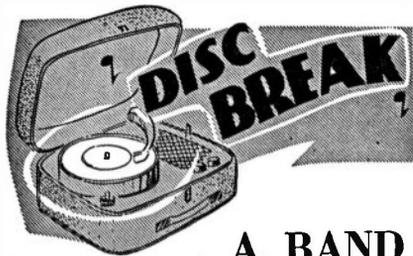
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12 in.	15/9 set	18 in.	17/9 set

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## A BAND OF ANGELS

**I**T was during the winter term of 1960 that the Headmaster of Harrow School first heard that some of the boys wanted to form a rock and roll group. Then the boys themselves approached him to seek his permission — and got it.

So beat music 'arrived' at one of our most distinguished public schools. And Harrow loved it. So much so when the first record by those 'pioneer' Harrovians was released in April there were several other 'with-it' groups at the school.

The pioneers were John Baker, the lead guitarist, Michael d'Abo, who plays the piano and composes all the group's numbers with John Baker, and Christian Gaydon, the rhythm guitarist. They were joined later by bass player David Wilkinson and drummer Andrew Petre.

The boys liked Shadows-type instrumentals and played them at school concerts and at the school film society shows. One worry they did not have was the choice of a name for the group. No head scratching and brain beating, no searching through telephone directories. For they were known to the school as The Group.

Name or no name, business was brisk. At one afternoon concert given by The Group there were 400 boys in the audience. In contrast, at an evening concert John Baker was playing the violin in the school orchestra and there were just 14 people present. He knows because he counted them.

When the boys left school in 1961 they managed to get together at weekends to rehearse — and also played at deb parties and charity functions. By this time they had become A Band of Angels — because they saw a Christmas card on which some angels were depicted playing musical instruments. Underneath were the words 'A Band of Angels'.

The famous Harrow straw boaters became a well-known sight at all the top London hotels. In March they turned professional. Both sides of their debut record — *Me and Not true as yet* — were written by John Baker and Michael d'Abo and were released on the United Artistes label (UP1049).



Group personalities are:

**JOHN EDWARD BAKER**, born 23rd October, 1943, stands 6 ft., weighs 10 stone, has blue eyes. He studied violin for eight years. Wants to be top of the pops in the U.S.A.

**MICHAEL DAVID D'ABO**, born 1st March, 1944, stands 5 ft. 11 in., weighs 12 stone — and has beady eyes (he says). Besides piano, plays vibes, guitar and harmonica. He wants to dominate the 'pop' scene — and be accepted in both jazz and beat worlds.

**JOHN CHRISTIAN GAYDON**, born 27th February, 1944, stands 6 ft. 1½ in., weighs 12½ stone, and has brown eyes. Studied classical Spanish guitar. Wants to be a 'pop' star.

**ANDREW CHARLES MALCOLM GLYWN PETRE**, born 20th February, 1944, stands 5 ft. 11 in., weighs 9 st. 7 lb., has green eyes. Also plays guitar. Wants to be a tympanist.

**DAVID ROBERT WILKINSON**, born 14th August, 1943, stands 5 ft. 11 in., weighs 12 stone and has blue-green eyes. Studied classical double bass. Wants to amuse as many people as Danny Kaye.

## Miscellaneous Advertisements



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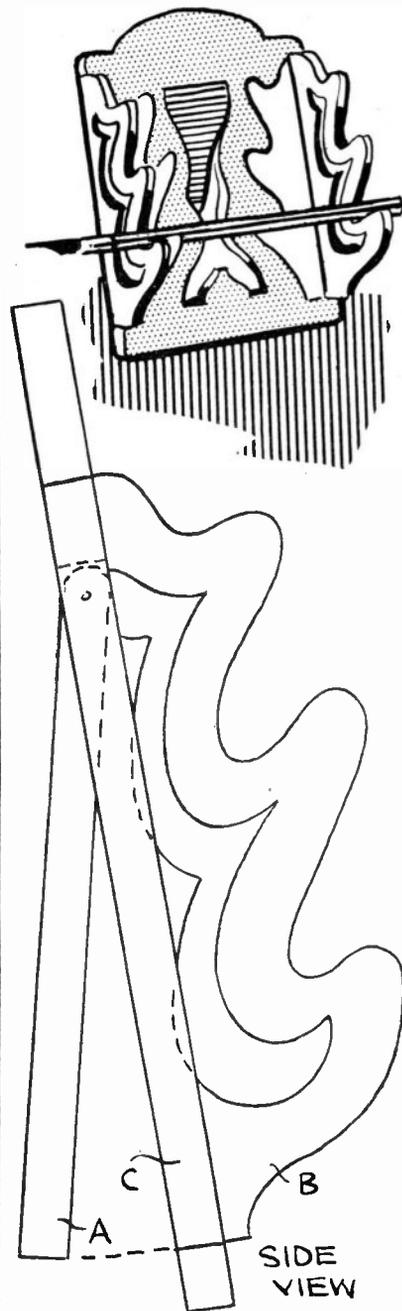
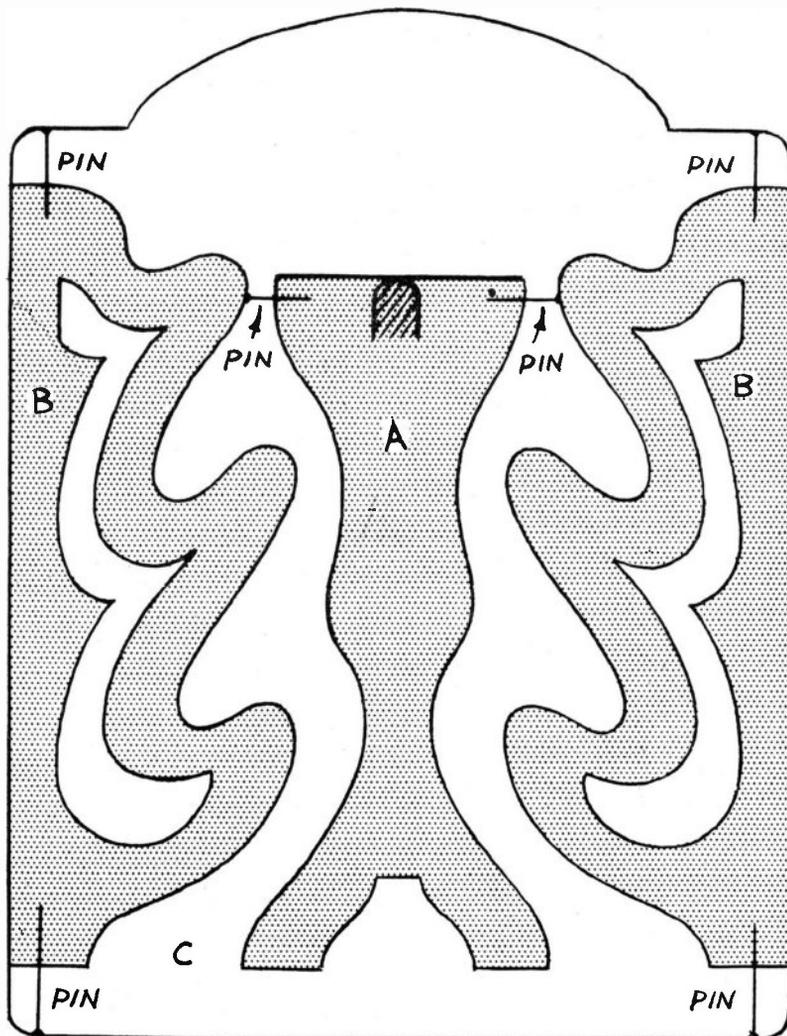
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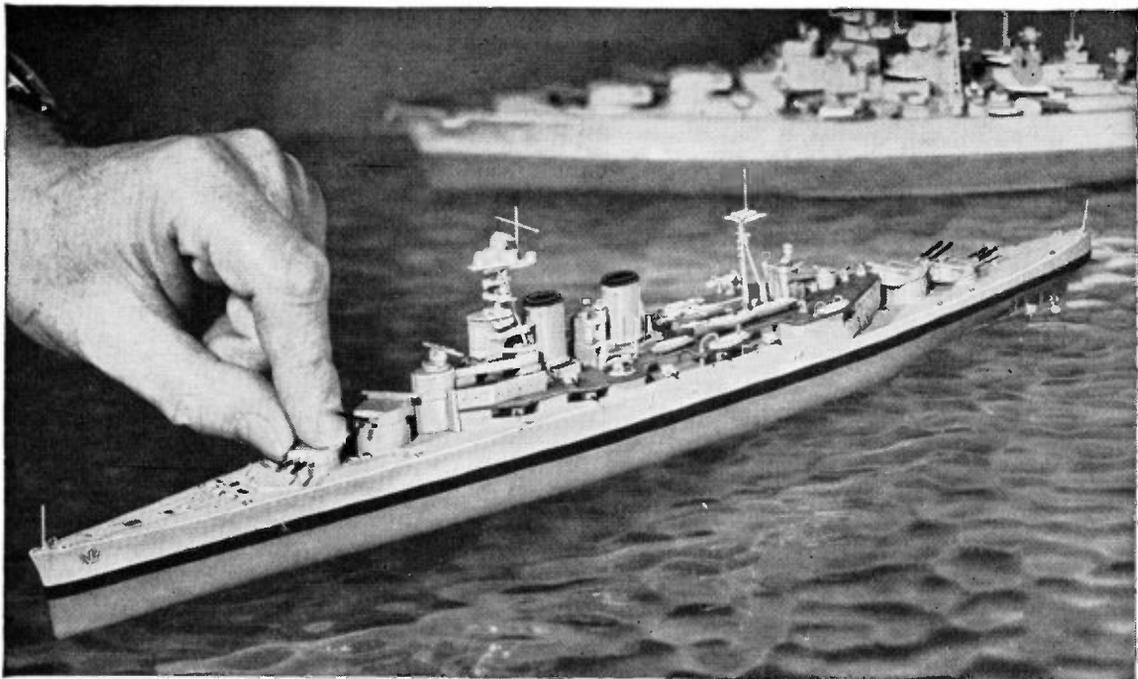
# A 'ONE-PIECE' PEN RACK

**T**HIS novel pen rack is cut from one piece of  $\frac{1}{4}$  in. wood or plywood. Use a medium grade fretsaw and cut round the shapes carefully. The interior cuts should be made first, then the four pieces divided by cutting round the appropriate lines.

The strut A is pivoted in place by two pins, one from each side and the two pieces B by pins top and bottom. It will be an advantage to drill fine holes in piece C before inserting the pins. The whole rack can be painted or stained and varnished. (M.p.)

A GOOD TEST OF  
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AND A HANDY  
PROJECT TO MAKE





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