

HOBBIES WEEKLY

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DECEMBER 19th 1956

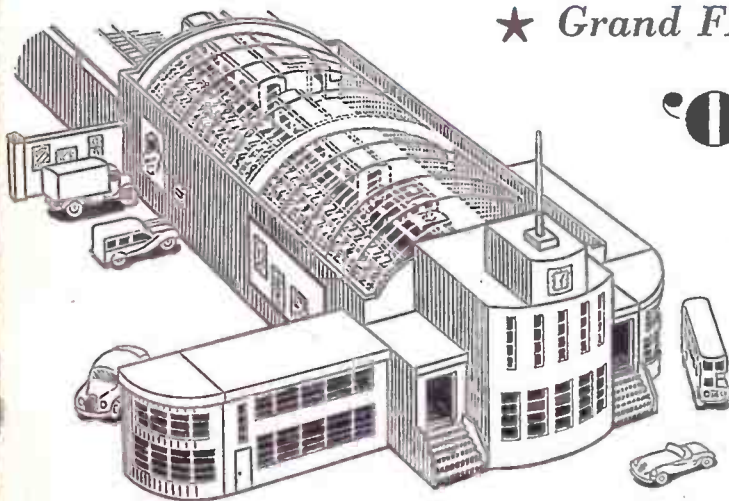
VOL. 123

NUMBER 3190

★ *Grand FREE Design for*

'OO' GAUGE STATION

Complete with
Canopy and
Platforms



A 'MUST' FOR MODEL RAILWAY ENTHUSIASTS

ALL owners of 'OO' gauge model railways will welcome this design for making a railway station complete with canopy and platforms, which can be used as either a main line terminus or through station. This flexibility, of course, gives added interest to the design in that many alternatives can be used as desired.

All components for making this station are contained in Hobbies kit, and

a big attraction is the canopy which is covered with transparent material. The units which go to make the complete ensemble are of sturdy construction, and will stand up to a lot of wear and tear, and the whole design is on very pleasing and modern lines.

If a table-top layout is used, involving dismantling after use, the units should be left separate to facilitate storage and also to allow variation to the set-up. For

permanent layouts, however, it is deemed advisable to select the set-up to be used and join the units together permanently by gluing. The illustration shows the units in position as a main line terminus, which is also shown in Fig. 1, where the units are all lettered separately.

Fig. 2 is a suggested layout for a through station, extra platforms being added if desired. The keen owner will, however, use his own discretion as to the disposition of the various units which give possibilities of an immense variety of layouts. The various parts of the set-up can thus be moved around and positioned at will.

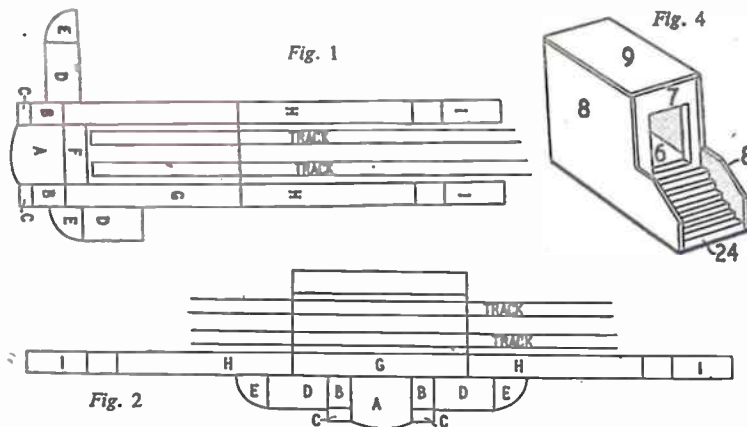
These buildings have been designed

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For Modellers, Fretworkers
and Home Craftsmen

4½^D

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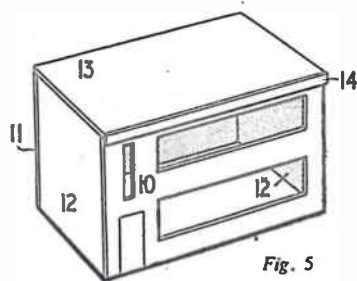
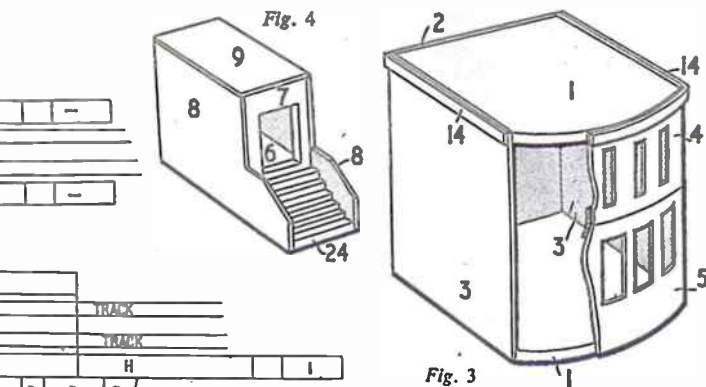
for the smaller layouts, and in each arrangement platforms can, of course, be extended. Regarding the track, it would be advisable to check on the height of the platforms in relation to the rolling stock available, and make adjustments if necessary. For example, the height of the platforms given will suit some proprietary tracks, but not those using scale tracks. For those we recommend laying ballast between the platforms to bring the track up to the required scale height in relation to the platforms.

The modeller will appreciate that this is a question of adjustment according to the type of track in use.

Owing to limited space, only the intricate parts are shown full size on the design sheet. However, all the necessary measurements of the other parts are given in the cutting lists (A) and (B) on the design sheet, and no difficulty should be experienced in marking and cutting these out in the different thicknesses of wood.

For those using a Hobbies kit, a word is necessary concerning the economical use of the wood. Make sure that all the parts needed are accounted for on the appropriate thicknesses of wood before commencing cutting. To ensure this, trace the full-size parts from the design sheet and transfer them to the wood by means of carbon paper. Note particularly the direction of the grain of the thin plywood, indicated by arrows on pieces 4, 5, 17 and 18. This is to facilitate the bending of these pieces. Then work on the other pieces to measurements detailed on the cutting lists, using a set-square and ruler. In some cases, by placing straight edges together one cut will suffice for two edges.

In order to identify each part when assembling, pencil the number on to the pieces as they are marked out on the wood. The parts can now be cut out, using a fine fretsaw blade and taking care to keep to the traced outlines.

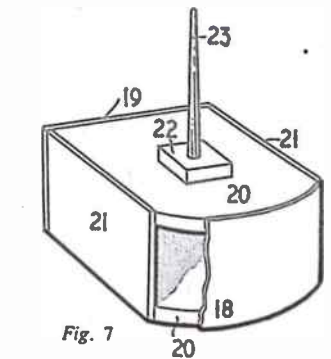
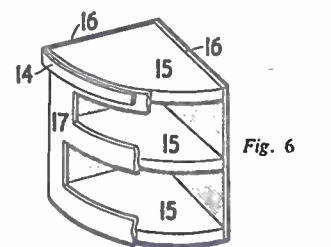
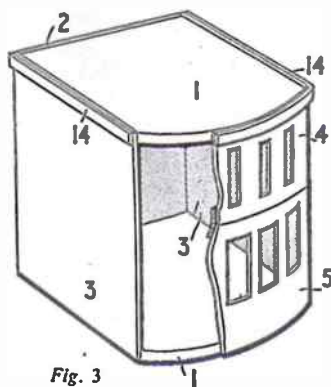


The parts are numbered as near as possible in their order of assembly, and each unit of the building will be dealt with separately.

Beginning with the main building (A), Fig. 3 shows a broken-away view with the window material omitted. Note that pieces 4 and 5, which are of thin plywood, are joined by gluing on a narrow strip of the waste wood at the back. The method of construction is to glue together the top and bottom (1), back (2), one side (3), and front (4 and 5). The other side (3) is added after the transparent window material has been glued behind the curved front. Marking the bars on the window is done before gluing. The windows are not added individually. Cut two pieces of window material — one for the upper and one

Make it with a Kit

All the various thicknesses of wood, round rod, posters, transparent material, etc. necessary for making an excellent job of the 'OO' Gauge Station are contained in Kit No. 3190, obtainable from branches, stockists, etc., or post free from Hobbies Ltd., Dereham, Norfolk, price 17/6.

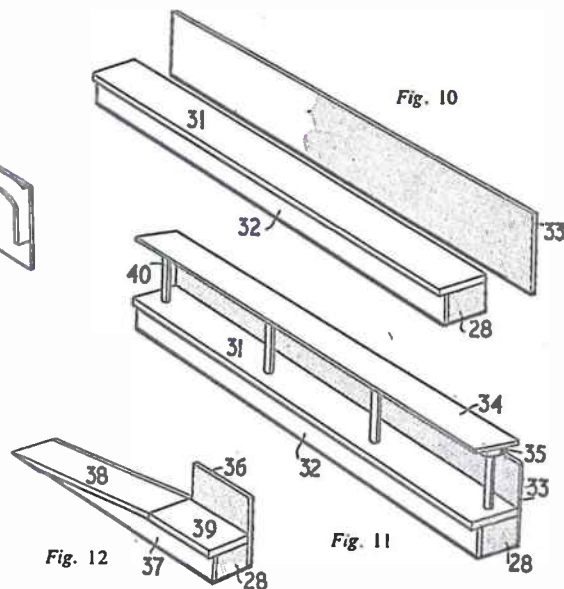
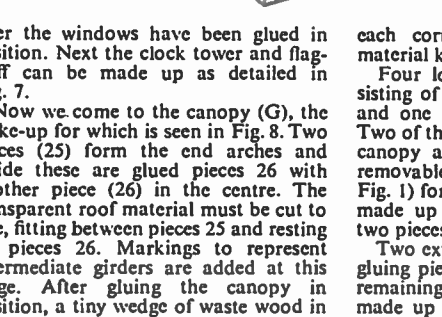
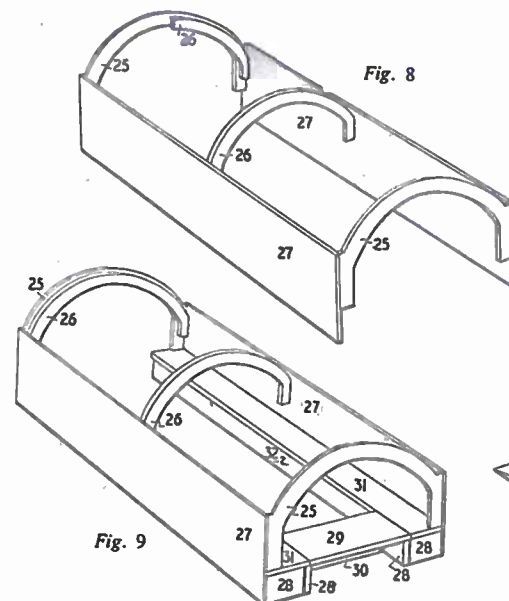


for the lower windows, and glue to pieces 4 and 5 as a whole. To finish this section, add a narrow strip of thin ply or card (14) round the top of two sides and the front as shown.

Make up the two entrances and steps as shown in Fig. 4. The entrances are shown as (B) on Fig. 1, and the steps leading to them as (C). Make up the steps as shown on the design sheet and the entrances as detailed in Fig. 4.

Fig. 5 gives the make-up of the two units (D). Note that there is no base on these pieces, so that the window material can be added last.

The shops (E) are shown in Fig. 6. Here one side (16) should be added



after the windows have been glued in position. Next the clock tower and flagstaff can be made up as detailed in Fig. 7.

Now we come to the canopy (G), the make-up for which is seen in Fig. 8. Two pieces (25) form the end arches and inside these are glued pieces 26 with another piece (26) in the centre. The transparent roof material must be cut to size, fitting between pieces 25 and resting on pieces 26. Markings to represent intermediate girders are added at this stage. After gluing the canopy in position, a tiny wedge of waste wood in

each corner will ensure the roofing material keeping in place.

Four lengths of platform each consisting of two ends (28), one piece (32) and one piece (31) are now made up. Two of these lengths are glued inside the canopy as shown in Fig. 9. A short removable section of platform (F, Fig. 1) for use with a terminal station, is made up from pieces 29 and 30, and two pieces 28.

Two extension platforms are made by gluing pieces 33 at the back of the two remaining platform lengths already made up (Fig. 10). The positioning of

these is shown as (H) on Fig. 1. The sheltering is made from pieces 34 and 35 and short lengths of round rod (Fig. 11). The ramps (Fig. 12) go at the ends of the extension platforms, and are lettered (I) on Fig. 1.

Modellers will choose their own colours of paint for the various units and add other details. 'OO' gauge posters are supplied in Hobbies kits to give authenticity to the assembly. The partition wall shown on the illustration, behind which vans, etc., are parked, is not detailed on the design sheet, but can be made from waste wood.

Readers in Northumberland and the North-East will be pleased to know that a HOBBIES BRANCH has been opened at

42 DEAN ST., NEWCASTLE

All Hobbies tools, kits, designs, materials, etc., available. Also large stocks of other well-known kit ranges for the modeller and handyman.

A BRANCH OF HOBBIES LTD., DEREHAM

Fretted Mirror Frame

THIS cut-out mirror frame consists of a back cut from 1/4in. wood and a thin wood overlay. The back has an opening to fit a mirror 2 1/2ins. by 3 1/2ins., which is prevented from coming forward by the overlay. The dotted line on the pattern of the back shows the size of the opening.

The overlay is in the shape of a sailing junk and should be cut from wood about 1/4in. thick and contrasting with the back. Simply glue the overlay in position, put the mirror in place and paste a piece of brown paper over the back to hold the mirror securely.

If the mirror is to stand, a strut of waste wood should be glued to the back. For hanging purposes a bracket eye may be used. Finish off by giving two or three coats of clear lacquer. (M.p.)



PATTERNS ON PAGE 207

PARTY GAMES

DID you have trouble with last year's party? Perhaps things did not go with that festive swing, and after musical chairs nobody could think of another game to play, except Auntie Maude. She would insist on explaining how to play 'Mrs. Mackenzie's dead'. Then, while everyone was trying to politely decline this offer, cousin Fred monopolised the piano to pound out something which vaguely represented a tune — and the games just fizzled out in a sulky silence.

Planning needed

Don't let this happen again this year. The secret is to plan everything, and collect the materials that you need, before the big day arrives. Paper, pencils, string, should be to hand on a tray in a corner of the room. Draw up a programme that will suit the temperament of all your guests — intellectual, hilarious, quiet and ridiculous games. They must all be on your list. Place them in order of energetic games followed by quiet games, so that everyone can take a rest. If a game is obviously not going well, drop it immediately, and play the next on the list. If there is to be a meal, follow it with several quiet games, but in the excitement, don't forget to appear occasionally with a tray of drinks.

The first game must be carefully chosen, for it will set the atmosphere for the evening. It should be a game where the guests are forced to move about freely to get to know each other. It will establish that there is to be no 'fire hogging' by anyone.

A concession can be made for grandma — she will probably prefer to watch.

The first game must be elastic in time to cover the arrival of all the guests. A good opening is to pin numbered advertisements on the back of each new arrival, give them paper, pencil, and refreshments, then turn them loose in the room to guess the name of the product they wear — only 'yes' or 'no' answers are permitted. When they guess correctly, score one point and replace the advert with another. In this way each new guest will be surrounded by a bunch of enthusiastic players wearing 'ads' — any shyness will soon disappear. When everyone has arrived, check the score and start in earnest.

ANIMAL FARM — This will make them lose any inhibitions. Divide the party into two teams. Name one 'donkeys', the

other 'cockerels', and appoint a leader of each. You will have previously hidden twenty small squares of red crepe paper about the room. The task is for everyone to search out the paper, but only the leader of each team may pick it up. To attract his attention, the appropriate team noise must be made. First team to find ten wins.

MUSICAL HATS — This is hilarious. All the gentlemen come forward and sit cross-legged in a circle. All sit side to the centre and facing the back of the man in front. Issue all except one with an old hat. When the music starts, they must lean forward, still sitting, take the hat from the head in front, and place it on their own head. This continues until the music stops. The man without a hat then retires. Remove one hat from the circle, and continue as in musical chairs. Everyone will end up in hysterics, but take warning — gentlemen only, please — the ladies will not enjoy having their hair spoilt.

BOOK AND ORANGE RELAY — Two teams to race up and down the room, each member holding an orange between the knees and balancing a book on the head. Guaranteed to make the most impressive figure look ridiculous.

QUIZ — This you must have. Make sure that everyone has a piece of cardboard to support their paper, so avoiding the usual scramble for books. Make the quiz of the 'Is it A, B, or C?' type, then even the slow ones can write something. Include 'sounds' and 'touch' questions. For the latter, conceal small objects in large paper bags, so that the answer can only be found by feeling in the bag. A cold potato is always a good one for a laugh.

AIR RACE — This breathless game needs two teams, two pieces of string stretched the length of the room 4ins. from the ground, and two paper funnels (the kind you use in chemistry as a filter). Secure the edges with pins. The funnels are threaded on to the string, one member of each team must race down the room by blowing the funnel along, and running it back down the string by hand for the next player. Score either individual pairs, or relay.

TALK OF THE TOWN — This is another quiet sitting game needing two teams and the advance preparation of slips of paper bearing irrelevant phrases such as 'The Rome Express has crashed', etc. These are placed in a hat and one player from each team draws a paper. They must then converse for two minutes, each seeking to hide their phrase in the conversation, without any member of the opposing team spotting it.

EAGLE EYES — Here is another quiet game. One person leaves the room while someone moves an ornament or piece of furniture which must be spotted on returning to the room. The player may ask one question of each person, but only a 'yes' or 'no' answer can be given.

You must have many favourite games of your own. Compile a list for the party of more than you need, including old favourites. One word of warning. Avoid the trap that a friend of mine experienced. After leaving a party she said 'It was so well planned, that you were told when to breathe.'

Organise your party so well that it appears spontaneous. Clear the room, let your hair down and get started.

(J.R.B.)

The Editor and his staff
take this opportunity
of wishing all Readers
A Merry Christmas

Entertain with these tricks

SLEIGHT OF HAND

CONJURING tricks always go down well at a party and here are some grand ideas for the present season. Only the minimum of preparation is necessary.

The Travelling Halfpenny

Ask for a halfpenny and get the loaner to mark it so that it will be recognised again. Let it be passed round for inspection. Taking the coin, you place it in a pill-box from whence it disappears at the word of command; reappearing in the centre of a ball of wool taken from your pocket.

There is nothing abnormal about the pill-box except that it has been lined inside with coloured plain paper and its

Fig. 1, is required. It is easily made. Round the end of this, wool is wound into a ball, the tube leading to the middle as (b).

When you put the marked coin into your pocket you slipped it into the tube (which should be pointing upward), pulled out the tin and gave the ball a slight squeeze to close up the wool.

To 'discover' the coin, hand the ball to a member of the audience with a glass tumbler. In this the ball is placed and another person is given the end of the wool and asked to wind it off on to something, say, a piece of card.

The ball in the glass — visible to all — gets smaller and smaller, till just as it is running out, the marked halfpenny

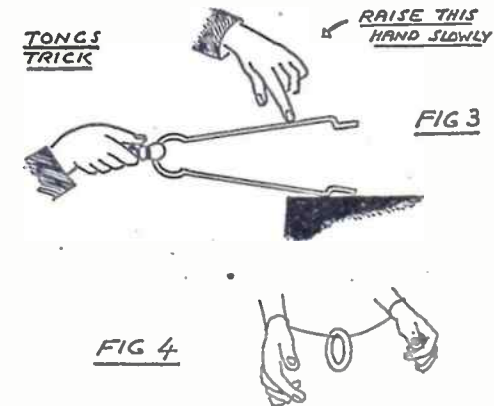
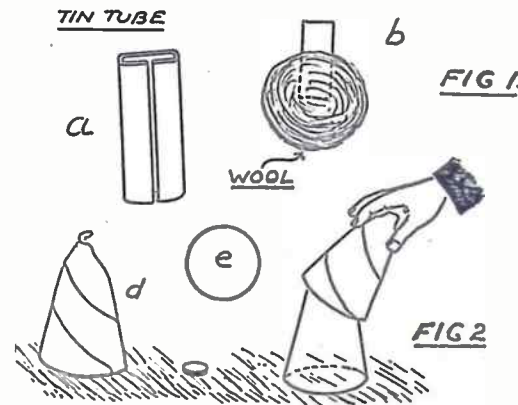
conjurer's style, the cover is removed the money, now under the disc having apparently vanished. The illusion of the glass just standing on the under paper is very complete.

After amazement at the disappearance has subsided, replace the magic cover, command the coin to 'return', lift the covered tumbler and there it is!

This trick is best performed on a low table such as a coffee table below the general eye level.

Magnetising Tongs

Tell the audience that in finely attuned natures human magnetism can attract inanimate objects, and then show a pair of the rather older fireside



size must be just big enough to take a halfpenny. A circle of the same paper which lines the box is also glued to one side of a halfpenny. This coin is laid on the table behind some item of equipment and out of sight of the audience.

The marked coin is passed up, and, under a show of sending round the pill-box for inspection is slipped into a pocket and the prepared coin picked up — not a difficult task with everyone's attention directed elsewhere.

When the box comes back, the prepared coin is placed in it paper side down. Let people see it and put on the lid. Shake the box so that the coin can be heard rattling, and then command it to 'Be gone'. Invert the box and open it, when the coin lying paper side up in the lid will not be noticed. In fact the halfpenny will seem to have vanished, especially if the halfpenny fits the lid without any appreciable margin.

The second part of the trick. For the re-appearance in the centre of a ball of wool, a flat tube some 2½ ins. long as (a)

appears at its centre. Pass the coin round so that all can be sure that it is, indeed, the original halfpenny.

A Vanishing Mystery

A coin is asked for and set down on the table, an inverted tumbler standing near. The tumbler is covered with a paper shape called the 'Magic Cover' as (d) Fig. 2, and placed over the coin. The cover is lifted off, and the coin has disappeared.

The secret here is that the coin is placed on a sheet of white paper laid out on the table, and a disc (e) of the same paper is glued over the mouth of the tumbler. This disc is quite invisible when the glass stands inverted on the sheet already there.

After setting the coin down the tumbler is covered with the magic cover (coloured paper is better for this than more white) and thus obscured. The covered tumbler is placed over the coin which has been handed in. A word of command to 'go' is uttered in suitable

tongs. Holding these as in Fig. 3, you bring the tip of a forefinger slowly down to the upper leg. Raising the hand, this leg now apparently follows the finger upwards. You say that the power is waning and the leg falls back.

The demonstration is worked by taking advantage of the fact that one leg of a pair of tongs and the handle are a single continuous piece, and so can be raised by pressure from the holding hand. It is just a question of bringing the leg up slowly and making it follow the finger.

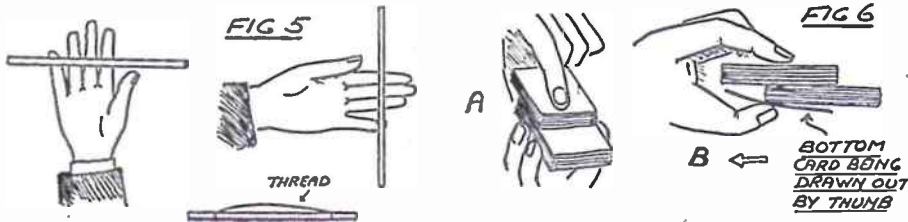
Ask one of the onlookers to take a try. The tongs are given to him the other way round, with the leg that cannot be moved apparently. An amusement will be caused by his unavailing efforts to produce the necessary magnetism to move the tongs.

The Ring and Rope

This is a ridiculously simple trick, but effective. A large curtain ring is handed round for inspection and while this is

being done the conjuror asks that his wrists be connected firmly by a short length of cord. The ring returned, he takes hold of it and turns his back on the watchers. His elbows work for a moment or so, then he turns front again, showing the ring mysteriously threaded on to the cord (Fig. 4).

you still name the card at the cut correctly. How it is done is shown by sketch (B). As you draw off the top cut the bottom card of the pack (which you have secretly noted) is pulled out by the thumb and appears to be the bottom card of the cut.



Here you have two rings exactly the same and capable of passing over a hand. The one is already caught with a stitch of easily broken cotton just inside the coat sleeve. With your back to the onlookers, the ring handed up is slipped into the inner breast pocket of your coat, and the one in the cuff brought down, over the hand, on to the cord. Do this trick early on in the programme to get rid of the ring in the sleeve.

Should there be no doubter, raise the doubts yourself and so get the independent shuffling and calling where to stop.

A Final Mystifier

This is done quickly and once only, and can well finish your show. Ask some one to hold a pack of cards and another

person to pick a card and pass it round, so that all can recognise it again.

You request that the card be placed at the bottom of the pack, and the pack itself laid face down on the table. A third person is told to cut and put the lower cards on the upper, while a fourth is told to lay all the cards out in order

face up. With the cards displayed, you immediately point to the chosen card.

If all the preparation is done rapidly the pointing out of the card seems magical, but all the conjuror has to do is to note the bottom card of the pack and the selected card will be next to it. It is bringing in so many people that confuses the audience. (H.A.R.)

Arithmetical Card Trick

HERE we have another clever arithmetical trick which will help you to correctly forecast any two cards selected.

First of all, take out one suit of cards from the pack, for example, the diamonds, retaining all of these but the ten spot and the picture cards. The ace is retained, counting as number one for the purpose of our trick.

You now ask your friend to select a card, placing on one side so that you do not know the value of the spots. Ask him to multiply the number of spots on the card by 2, add 5, then multiply the total by 5. He is then asked to select a second card, laying it aside with the other, this time adding the value to the previous total and subtracting 25 from the grand total. You may need a pencil and paper for all this arithmetic, so be prepared. Now ask for the answer. We will assume that this is 47, from which you are able to tell your friend that the first card chosen was 4 and the second card chosen was 7. Here is proof of how this is determined.

First card chosen — 4 $4 \times 2 = 8$
 $8 + 5 = 13$
 $13 \times 5 = 65$
 Second card chosen — 7 $65 + 7 = 72$
 $72 - 25 = 47$

Learn the simple routine and practise it several times before you try it out on a friend and the answer will be correct every time. It is wise not to repeat the

trick too many times or the routine will be detected. It is far better to include with some other tricks.

Remember, that the first figure in the answer represents the value of the first card chosen, while the last digit represents the second card, but when a 1 appears in the answer this represents the ace.

Another example will make this quite clear.

First card chosen — 9 $9 \times 2 = 18$
 $18 + 5 = 23$
 $23 \times 5 = 115$
 Second card chosen — ace $115 + 1 = 116$
 $116 - 25 = 91$

This reveals the first card as a nine spot and the second card as the ace.

 * MAKE A TOBOGGAN *
 * OR SLEDGE *
 * Next week's issue will contain *
 * full instructions to make a 3- *
 * seater toboggan and a sledge *
 * suitable for one rider. Make *
 * sure of your copy and start *
 * right away on preparations for *
 * some thrilling rides in the snow. *
 * *****

Make it in an evening A PALETTE TABLE

THIS most useful little table, the design of which is based on the shape of an artist's palette, is very easy to make, and can be assembled from scratch by the average handyman in a couple of hours. It will fit in well with furniture of the contemporary style, or will make a novel addition to the sitting room or bedroom.

The top is made from a 3/4 in. piece of walnut veneered plywood. The pattern in Fig. 1 is in proportion and may be enlarged to the correct size by squaring up. Cut the shape out very carefully with a fretsaw or bowsaw and smooth

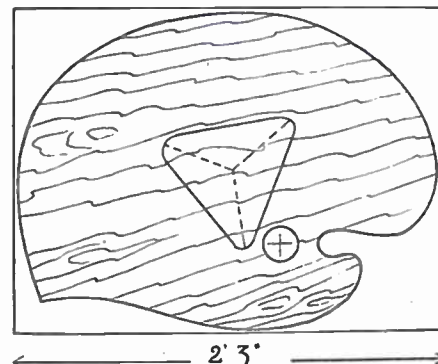


Fig. 1

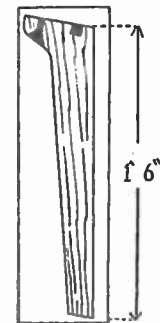


Fig. 2



Fig. 3

the edges with file and glasspaper. The actual measurement of the little dish in the 'thumb-hole' of the palette is not given, as it may have to be adapted to the size of a small ashtray with a rim. A great many varieties of these ashtrays are on sale at chain stores. Of course, if a lathe is available, it will be a simple matter to turn an ashtray of the correct size and in this case a tray of 3 1/2 ins. outside diameter, having a 3/4 in. rim is suggested, the thumb-hole being then 3 ins.

Described
by
W.J.B.



in diameter. Whatever the size of the ashtray, be careful to keep the centre of the hole in the position shown on the diagram.

When the top is finished, the legs and leg-support are cut out. These are all from 3/4 in. or 1 in. deal, and if a template

noting that the three dotted lines for centring the legs correspond to their position in Fig. 1.

Drill three holes, 3/4 in. wide and 3/4 in. deep on the leg-support 1 1/2 ins. in from the edge along the dotted line. Insert a 3/4 in. dowel rod into the top of each leg at right angles 1 1/2 ins. from the outer edge. Leave 3/4 in. of the dowel rod outstanding and drill a hole in the projecting part at the rear of the leg to take a screw, countersinking for neatness. Assemble the legs as shown in Fig. 3. If the dowel fits well and the screws are a size with a large 'bite' the legs will stay in position quite firmly and will then be detachable for easy storage if necessary.

Colour harmony

When the legs have been finished with glasspaper and attached to their support, the construction is complete, and it only remains to polish or varnish the table as required. A good cellulose varnish will be found to be very resistant to marks from hot coffee cups and cigarette burns. For added smartness the edge of the table can be picked out in a colour to harmonise with the scheme of the room in which it is to be used, the same colour being given to the rim of the ashtray. A set of three of these palettes with varied coloured edges would be the ideal thing for parties and would, doubtless, be much appreciated as presents. (W.J.B.)

A strange hobby

Making Curios from Twigs

THE landlord of the famous Old Bell Inn, East Molesey, Surrey, England, Mr. Alan Stainer, has devised a most original yet satisfying hobby. Around the Surrey countryside he goes, carefully examining bushes and trees at close quarters. Now and then he stops, and with his penknife carefully cuts out a twig or spray that has grown naturally into an odd shape. The stranger the twig pattern, the more Mr. Stainer likes it, since he then goes home to his

workshop and proceeds to amplify the oddity that nature has produced willy-nilly. A tiny pruning here, a spot of varnish or coloured paint there, beads are wired or glued on to represent eyes, and all manner of weird figures, human and animal, are the result. Many of Mr. Stainer's twiggy curios are amazingly lifelike, especially the animal and bird ones; among his own favourites are a faithfully reproduced 'Donald Duck' and a 'Pluto'. (D.G.)

An idea with photographs

ILLUSTRATE YOUR NOVELS

REAL places appear in many works of fiction, and although in most cases they are given imaginary names, they can usually be identified. Here, then, is an idea for the camera user who wants his photography to have a definite purpose. Why not use your camera to illustrate some of your favourite novels, collecting pictures of scenes and buildings figuring in them?

By Arthur Gaunt

There is almost boundless scope, for many novelists from Charles Dickens onward have put imaginary characters in places which actually exist. Some writers have 'adopted' specific regions as the setting for several novels, so that we have the Lorna Doone Country, the Thomas Hardy Country, and the Halliwell Sulcliffe area.

Actual halls and manor houses come into the Bronte novels, whilst many villages in the Yorkshire Dales masquerade under fictitious names in the stories by W. Riley. Photographing such places can be absorbing, suggesting many subjects for the camera, and at the same time adding interest to the particular book or books.

Your Own Area

The best books for the purpose, of course, are those connected with your own locality. The Yorkshire photographer, for instance, will find ample opportunities in W. Riley's novels, and the Sussex enthusiast has plenty of scope in the works of Sheila Kaye-Smith.

Skipton, in Airedale, for instance, appears as 'Keepton' in more than one of W. Riley's books, and there is hardly a town or village in the Yorkshire Dales which he has not described in one or another of his novels. Sheila Kaye-Smith has similarly introduced many Sussex places (such as Winchelsea, Rye, and Battle) into her stories.

If you are planning to take up this unusual but fascinating branch of photography, the best plan is to draw up a list of literary places which you can easily photograph, adding to it as more information comes your way. You will be surprised to find how the list grows if you look out for references in the newspapers and magazines. Local guide books and biographies of novelists may also draw attention to subjects worth taking in this connection.

Practically any camera will do, since most of the subjects will be outdoor



A Dickensian landmark, the Old Curiosity Shop, London, associated with Little Nell. Dickens' novels are easy to illustrate, for most of the scenes have been identified.



The Castle, Skipton, Airedale. The town is named 'Keepton' in some of W. Riley's Yorkshire novels

ones. Towns, villages, houses, and churches are the things you will mostly need to photograph, and these do not require a costly camera or skilled photographic technique.

Ways of Using the Prints

The prints can be used in a number of ways. The simplest idea is to attach to each picture a few notes describing the connection between the subject and the

particular book, and to keep these photographs in the back of the book.

A somewhat more advanced idea is to insert the most important pictures in the part of the novel where they apply. Only a moderate number of illustrations can be inserted in this way, since too many would make the book bulge unduly, yet if single-weight and not double-weight paper is used, at least eight or ten prints can be put into a novel of average thickness without making it too bulky.

The Best Effect

The photographs can be attached by running a thin line of mounting paste along the extreme edge at the back, so that they are mounted only along the inner margin of the page. This method enables the picture to be lifted in order that the text-matter on the page beneath can be read. For the best effect the prints should be of uniform size.

Where the number of photographs exceeds the total which can be conveniently included in this way, a simple way out of the difficulty is to print more

than one picture on each sheet of paper. For printing purposes suitable masks can be made, enabling two or perhaps three pictures to be printed on a single sheet, provided care is taken to select negatives of similar contrast for printing together.

A more elaborate idea which may appeal to some photographers is to take the book apart and re-bind it, at the

Continued on page 201

Processing at home

STRAIGHTEN YOUR PRINTS

A YOUNG friend asked whether I knew a reliable way of straightening his home processed photographs. He had left them under a weight, but this had only, temporarily, flattened them.

Single weight papers are used for the small glossy snapshot, and the commercial print finisher uses a heated,

will reduce the tendency to curling, and they may be wrapped in the blotting paper and rolled as mentioned.

There are two other ways of eliminating the curl without resorting to dampening the backs of the prints, and you are recommended to practise these on some old prints before trying out on your best ones.

Lay the print face downwards on a soft cushion, holding one corner firmly with the left hand. Take a ruler in the right hand, held edgewise, stroking it diagonally across the print towards the free corner. Turn the print round until each corner has received the same treatment and continuing until the print has been straightened. Note that a clean ruler must be used, or ink or pencil on the edge will cause dirty streaks on the back of the print.

The other method, shown in Fig. 2, is a little more drastic, but effective. Moreover, you have to acquire the knack or

you may create a crease in the picture. And there is no suitable remedy for these creases. It is essential that you practise on some old paper before straightening the best print.

Here, the print is placed face upwards near the edge of a table. The procedure is to grip one corner of the print by the thumb and first finger of the right hand, placing the palm of the left hand on the face of the print. This is now gently pulled by the right hand, and pushed by the left, over the table edge in a downward direction. This gives an outward curl to the print to one corner which will be seen after the first operation. Follow the same routine until all corners have been treated and the print is flattened. Prints are not pulled over at the full 90° angle formed by the table edge. This would be too extreme, and likely to damage the print. It is better to 'flow' the print over the table edge at an approximate angle of 45°. (S.H.L.)

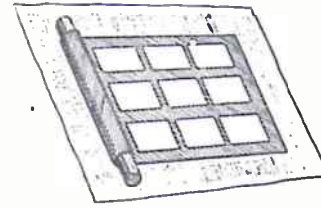


Fig. 1

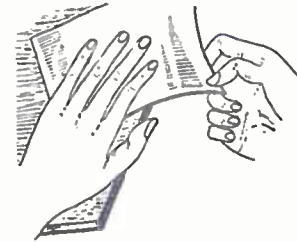


Fig. 2

revolving drum for glazing. The home print maker, without this elaborate and expensive equipment, cannot expect to achieve the same result so easily. But he can use the same principle on a smaller scale and produce good results.

Obtain a large sheet of clean blotting paper, laying this on a double page from a newspaper (Fig. 1). You also require a rolling pin, or a tube of similar diameter. Place your prints face downwards on the blotting paper, with the rolling pin on the newspaper and roll the whole round the pin, finally slipping a couple of rubber bands round to keep the paper in position. If the prints are kept overnight in such a fashion, they will have lost any curl and assumed that professional look with a slight backward curl, whether glazed or otherwise.

Enlargements and post cards are usually made on the heavier type of paper, known as double weight, which may or may not respond to the prescribed treatment without some additional assistance. The backs of the dry prints are moistened slightly with a swab of cotton wool which has been soaked in equal parts of alcohol and water. This

Continued from page 200

Illustrating Novels

same time inserting art leaves at intervals as mounting pages for the collection of photographs. The inner edge of each art sheet should be folded to give a double thickness along the spine of the book, so that bulging is obviated when the pictures are added. Additional leaves, of notepaper may also be inserted for the addition of notes.

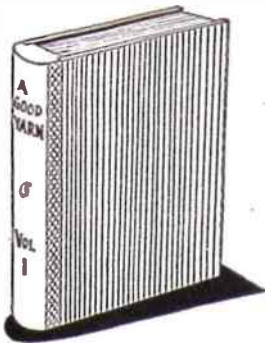
This hobby of illustrating novels may be extended to include photographs of places associated with the story in other ways, such as the spot where the book was written, the author's boyhood home and so on. For instance, a novel by Dickens might be given a photograph of the house in Doughty Street, London, where he lived for a number of years.

A famous Dickensian inn, the Leather Bottle, Cobham, Kent, which figures prominently in 'The Pickwick Papers'



A neat idea

'VOLUMES' OF COTTONS

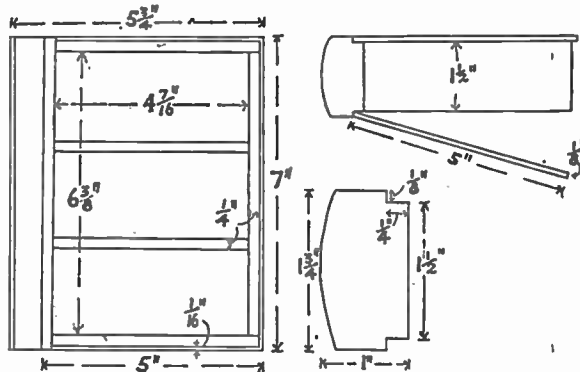


is to be covered with book paper or cloth. Cut these 7ins. long and 5ins. wide and slightly round off three sides with fine glasspaper, leaving the edge which fits on to the back quite square.

The bottom cover is now glued on to the rabbit of the back, and when dry, the three sides of the case are made and glued in position. Top and bottom pieces are 4 1/4 ins. long, 1 1/4 ins. wide and 1/4 in. thick, and the side piece fitting in between these is 6 3/8 ins. long and the same width and thickness.

excellent hinge for the lid, but if the back is to be covered with cloth or leather, this will also serve as the hinge. It should be wide enough to overlap on the lid about 1/4 in., and with the same amount on the other side.

French polish or varnish is the best finish for a hardwood back, while a paper or cloth cover will require nothing further. The name of the contents can be written on the back neatly with indian ink or paint according to the material used. Gold paint is a good medium, and



Two shelves of the same material but 4 7/8 ins. long can also be glued in at the same time. If the case is to be used for some other purpose, the shelves will be rearranged accordingly or omitted.

A piece of stout tape makes an

if well done, is very realistic. A title such as 'Silken Strands' or 'A Cotton Yarn' is a good idea, and if you have more than one case for each material, then you can add 'Volume 1', 'Volume 2' and so on. (A.F.T.)

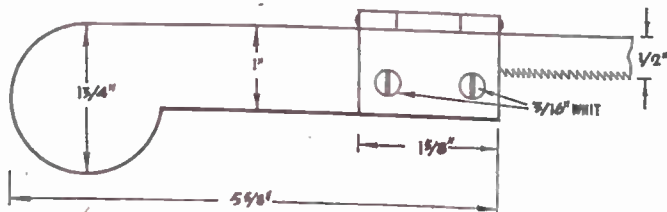
An Easily-made Pad Saw

THE tool described here was made to meet a minor emergency, and proved to be so effective that, possibly, it may be of interest to other readers.

The drawing is self-explanatory, and the handle itself may be made from any suitable material, duralumin being used for the original. The shape is such that it fits comfortably into the palm of the hand.

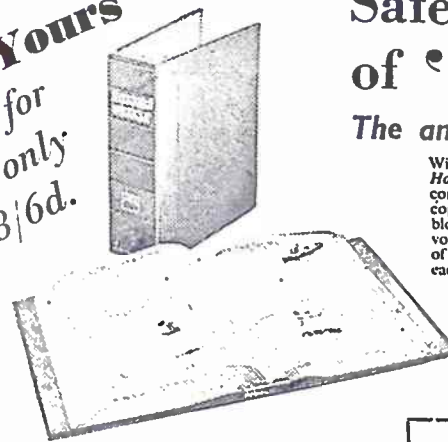
Probably the only difficulty that may be encountered in making the saw is finding a steel hinge with a wide enough gap between the screw holes and the hinge pin to take a standard 1/4 in. wide hack saw blade.

Another aspect of the design is that the hinge or blade holder can be mounted on either side of the handle to suit the job being tackled, or to suit the individual who is left-handed. (J.S.)



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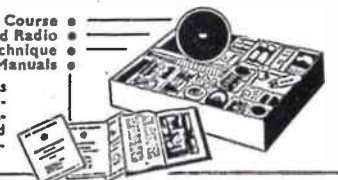
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Pastor J. Mohr and F. Gruber are depicted on an Austrian anniversary stamp of 1948 — 60 groschen lake, cat. 1/6.

In Holland, St. Nicholas (the original 'Santa Claus') is a far more rollicking saint than his British brother. He loves a hearty joke. On the fifth of December, Saint Nicholas' Eve, a parcel is often left on many a Dutch doorstep in honour of the jovial saint. The parcel never bears the usual greeting such as 'Happy Saint Nicholas!' — With love from Uncle Jan'. The donor always remains anonymous and the message, ingenious and pleasantly surprising. The more baffling the mystery, the greater is the success of the gift-making. The present, therefore, is more often accompanied by doggerel verse, a sly quip or broad jest. They know it will please St. Nicholas.

The jolly saint appears on a French stamp of 1951 — 15 franc blue, 8d. used.

Murdered by brother

'Good King Wenceslas', who was a former Duke of Bohemia, founded many churches in Czechoslovakia. In September, 935, while on his way to church he was murdered by his jealous brother.

St. Wenceslas, patron saint of Czechoslovakia appears on horseback on Czechoslovakian commems of 1929. His statue in Prague is also depicted, and he appears with Charles IV on stamps of 1948 — 12 values, 7/3 used.

The shepherds and angels we all sing about in the carol 'While Shepherds Watched', the Nativity and the wise

men — all are illustrated on Hungarian stamps of 1943 — set of 3, 6d. mint.

Greeting stamps of Cuba 1952 showing a Christmas Tree, are listed at 8d. mint.

Here are some other useful stamps to illustrate the theme:

Luxembourg 1955, 6 values featuring Christmas Day, St. Nicholas' Day and Twelfth Night — 5/- mint. Canada 1898, 2 cent black, red and blue — Xmas 1898 and map — 2/- used. Austria 1937, 2 values — Nosegay Christmas Greetings — 6d. used. France 1944, 10 cent green — Gallic

STORY OF CHRISTMAS

By R. Cantwell

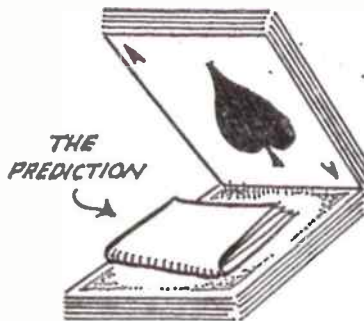
Cock — 1d. used. Bulgaria 1938, 50 stotinki blue — Fowls — 2d. used. French West Africa 1947, 1 franc claret — Donkeys — 2d. mint.

Algeria 1950, 3 values depicting Dates, Oranges and Grapes — 1/6 used. Italy 1923, 20 cent orange and green — Christ and His disciples — 1/6 mint. St. Pierre and Miquelon 1938, 2 cent green — Winter scene — 1d. mint.

These are only a few of the hundreds of stamps connected with Christmas. So why not album your Christmas Story now, before prices rise. It may become valuable. HAPPY CHRISTMAS!

A Fantastic Prediction

CARD tricks with a spooky or psychic atmosphere about them are always greatly appreciated by adult audiences. In this trick it appears that the performer predicts the exact name of the card at which the pack will presently be cut.



The pack is handed to someone for a thorough shuffle. The performer on receiving it back, places it face down upon the table and invites a lady (ladies always figure in these psychic experiments!) to cut the pack into two portions at any point desired. She is not to do so, however, until the performer has written the name of the card at which the pack will be cut.

This name is written on a small sheet of paper which is then folded into four. The lady cuts the pack, placing the cut portion alongside. After a moment or two of patter in which the performer

stresses the point that the pack has been fairly shuffled and genuinely cut, the folded paper is placed on top of the portion cut off by the lady. The balance of the pack is next placed over the paper, so that it is sandwiched between both portions.

'My prediction of the cut card is now safely in the pack', the performer says, 'and it marks the position of the cut. Will someone now please lift up the top portion from above the paper and show the exposed card to everyone? The card is duly noted, then the lady takes the folded paper and reads it aloud, afterwards passing it round for inspection. The card named on the paper is the very card that has just been shown.'

This trick when properly performed never fails to cause deep wonder and genuine amazement. Yet it is absurdly simple. When the performer takes the shuffled pack he simply glances at the card on the bottom as he places the pack on to the table. He writes the name of this card on the paper, for example: 'The pack will be cut at the nine of hearts'. Now when the pack is cut, the folded paper is placed on the cut-off portion, the other cards being added. This move brings the wanted card just above the folded paper. Of course, the whole thing is a swindle, but people are so unobservant that they fail to notice anything wrong.

Tricks of this kind depend entirely on showmanship. The performer must try and create the right atmosphere by introducing a few words of scientific jargon into his patter. (R.W.W.)

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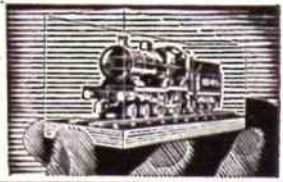
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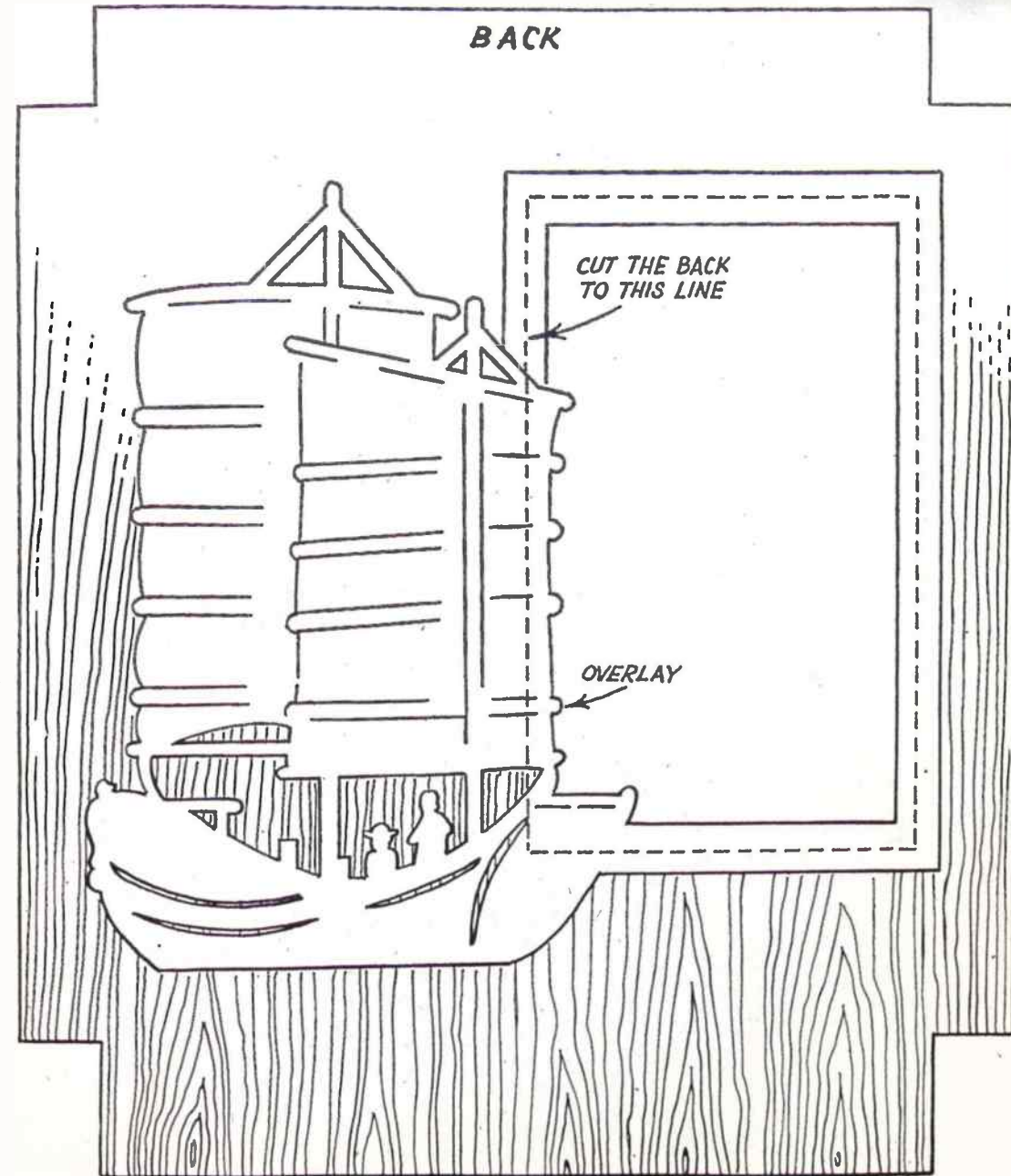
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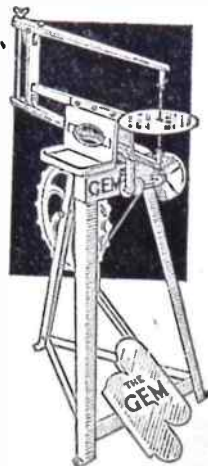
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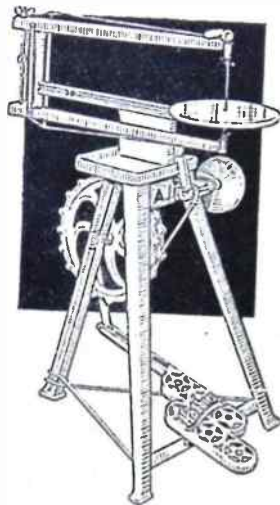
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THE 'A.1' MACHINE

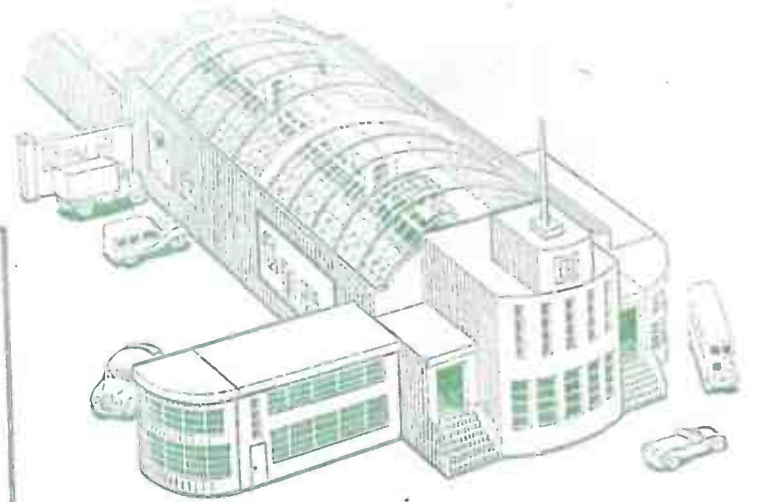
A sturdy machine with cast-metal legs. Easy to treadle, smooth running and rigid. Provides a factory at home for the handyman.

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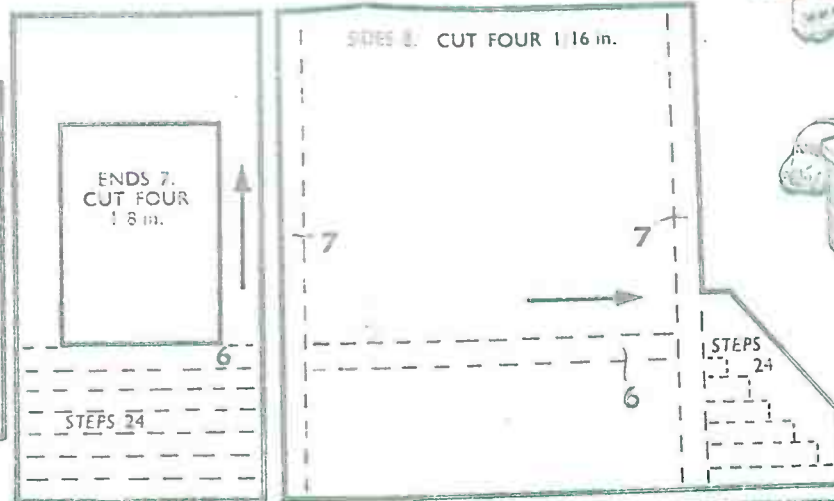
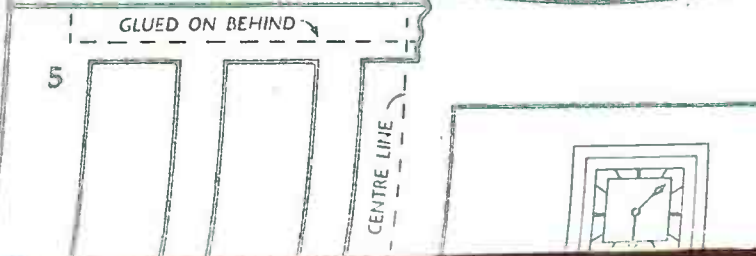
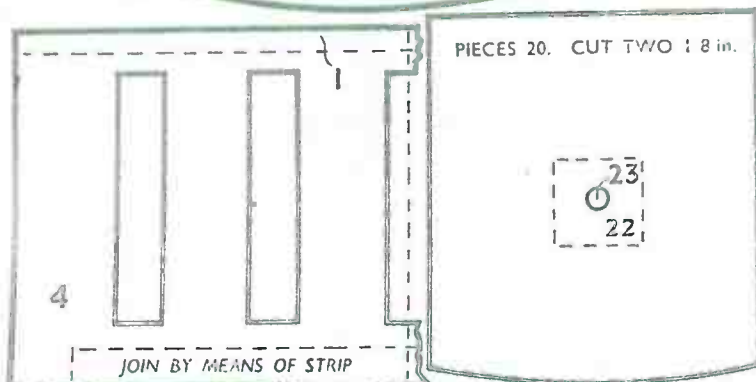
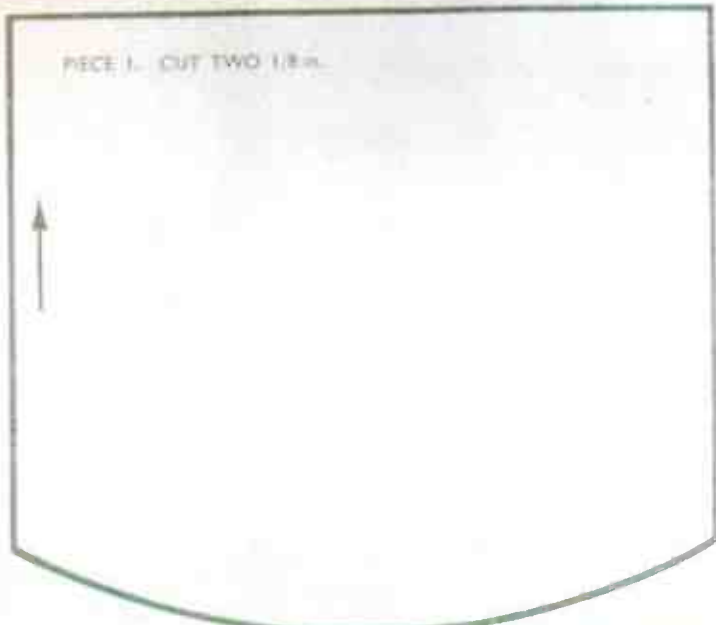
CUTTING LIST A

(For parts see also cutting list B)

Cut from 1/8 in. wood

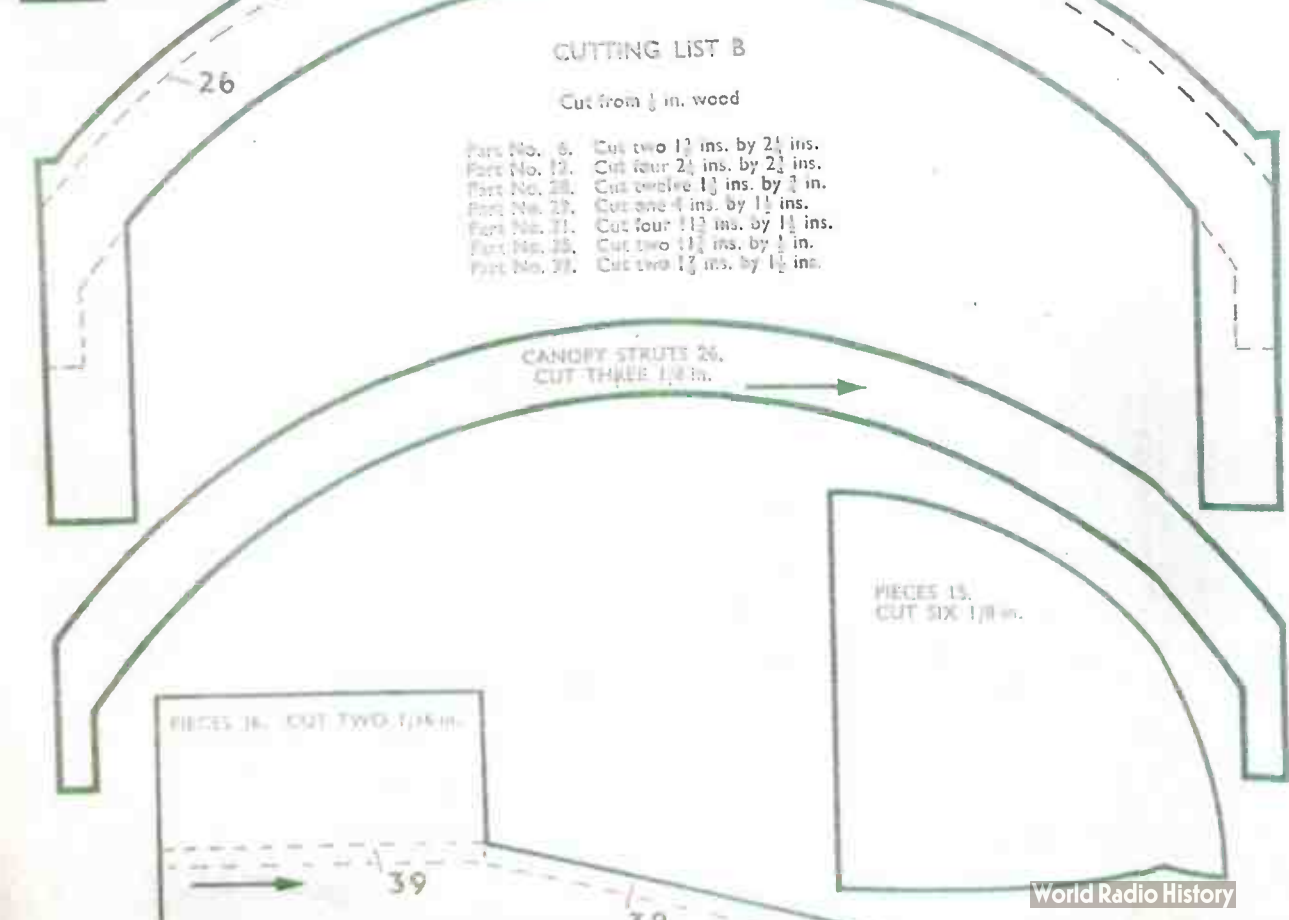
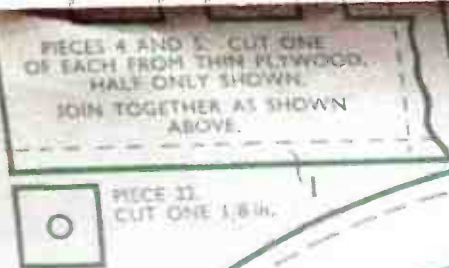
Part No. 1	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 2	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 3	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 4	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 5	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 6	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 7	Cut four 1 1/8 in. by 1 1/8 in.
Part No. 8	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 9	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 10	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 11	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 12	Cut four 2 1/8 in. by 2 1/8 in.
Part No. 13	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 14	Cut two 1 1/8 in. by 1 1/8 in.
Part No. 15	Cut six 1 1/8 in.
Part No. 16	Cut two 1 1/8 in.
Part No. 17	Cut two 1 1/8 in.
Part No. 18	Cut one from thin plywood.
Part No. 19	Cut one from thin plywood.
Part No. 20	Cut two 1 1/8 in.
Part No. 21	Cut one 1 1/8 in.
Part No. 22	Cut one 1 1/8 in.
Part No. 23	Cut one 1 1/8 in.
Part No. 24	Cut one 1 1/8 in.
Part No. 25	Cut two 1 1/8 in.
Part No. 26	Cut three 1 1/8 in.
Part No. 27	Cut two 1 1/8 in.
Part No. 28	Cut two 1 1/8 in.
Part No. 29	Cut one 4 ins. by 1 1/8 in.
Part No. 30	Cut four 1 1/8 in. by 1 1/8 in.
Part No. 31	Cut four 1 1/8 in. by 1 1/8 in.
Part No. 32	Cut one 1 1/8 in.
Part No. 33	Cut one 1 1/8 in.
Part No. 34	Cut one 1 1/8 in.

Strips No. 14 use wood 3/16 in. wide from thin plywood.
 No. 40 canopy supports - 40 right, 1 1/2 ins. long from 1/8 in. dia. round rod.



A KIT OF MATERIALS FOR MAKING THIS DESIGN IS SUPPLIED BY HOBBIES LIMITED, DEREHAM, NORFOLK. PRICE ON APPLICATION.

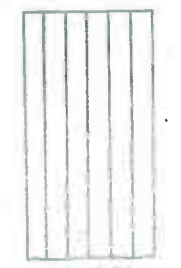
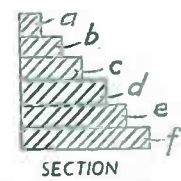
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CUTTING LIST B

Cut from 1/8 in. wood

Part No. 6	Cut two 1 1/8 ins. by 2 1/8 ins.
Part No. 12	Cut four 2 1/8 ins. by 2 1/8 ins.
Part No. 28	Cut twelve 1 1/8 ins. by 1 1/8 in.
Part No. 29	Cut one 4 ins. by 1 1/8 in.
Part No. 31	Cut four 1 1/8 ins. by 1 1/8 in.
Part No. 35	Cut two 1 1/8 ins. by 1 1/8 in.
Part No. 38	Cut two 1 1/8 ins. by 1 1/8 in.



STEPS 24. TAKE OFF FROM THESE DIAGRAMS. USE 1/8 in. WOOD.

