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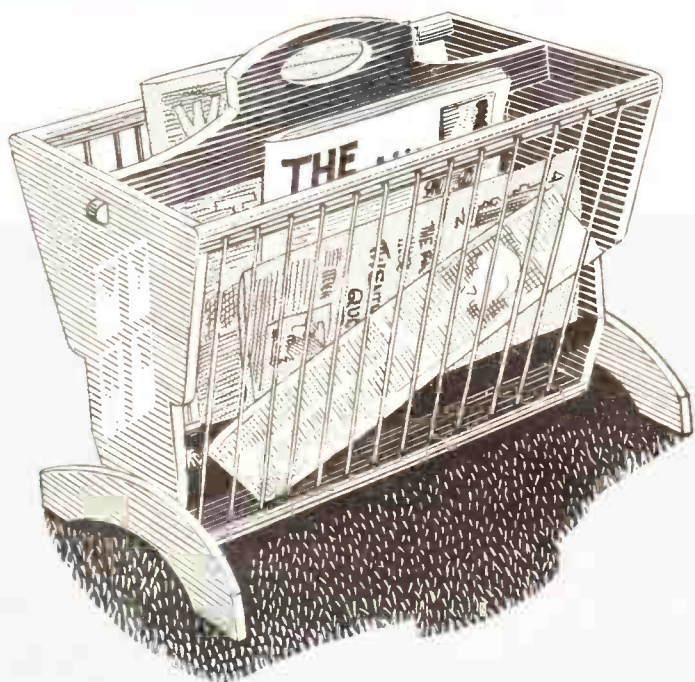
NUMBER 3282

IN THIS ISSUE

	Page
A Rack for Magazines - - - - -	385
Make this 'Pin Harp' - - - - -	386
Chemistry in the Home - - - - -	387
Making Glove Puppets - - - - -	388
Make this Wall Knitting Pocket - - -	390
Mobile in a Glass Bowl - - - - -	391
Inter-Planet Space Game - - - - -	392
Collecting Souvenirs - - - - -	393
Mainly for Modellers - - - - -	394
Burn ALL your Coal - - - - -	396
Designing Showcards - - - - -	398
Make a Pencil Case - - - - -	399



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



A RACK FOR MAGAZINES

385

*A BOON IN
EVERY HOME!
Make it from this
week's
FREE design*

HOW often has mother been heard to exclaim 'What a mess this room is in!' And looking around you see Pa's papers, Mum's magazines and the children's comics strewn untidily about the place.

Comes the next day when the family want to resume reading, and ask impatiently 'Where's this — where's that?' How nice for mother to be able to answer 'Where it should be — in the magazine rack'. And tidiness thus installed, there is no reason why it should not remain so — consequently saving Mum's time and a lot of temper.

Which brings us to the subject of the illustrated design on this page — an article needed in every home, and the making of which is within the scope of all. This magazine rack has many points to commend it. Its overall size is 19ins. wide by 8½ins. deep by 17½ins. high. This gives ample storage space for the needs of the average household. The feet of this charming piece of furniture are shaped in contemporary style and a handle provides for ease of carrying and moving around the place.

FOR ALL HOME CRAFTSMEN
Over 60 years of 'Do-it-Yourself'

World Radio History

4 1/2^D

CHEMISTRY IN THE HOME

SILVER is an easy metal to plate on copper and brass, for this may be done quickly by rubbing on special pastes. A useful preparation is a mixture of equal weights of silver chloride and potassium hydrogen tartrate (cream of tartar). This should be stored in a well closed jar and protected from light by covering with black paper. For use, take a little of the powder and make it into a paste with water. Rub this on the work until an even plating is obtained. Rinse and buff as usual.

Plating paste

If you desire a paste ready for use, mix thoroughly 4 grams of silver nitrate, 2 grams of ammonium chloride, 8 grams of sodium hydrogen sulphate and 8 c.c. of water. This is best done by grinding in a mortar. Finally grind in enough potassium carbonate to make the mixture pasty. Store in a jar protected against light by black paper.

Pastes can be difficult to work where the article is much creviced. In this case better results will be obtained by an immersion process. Mix 1 part by weight of silver chloride with 80 parts of potassium hydrogen tartrate and dissolve it in just enough boiling water. Iron or zinc vessels should not be used, since they cause a red deposit of copper to appear on the work. A glass vessel, such as a beaker, is the best to use. Immerse the work and keep it moving about until it is evenly silvered.

Tinplate can be silver plated, though the deposit is thin and needs protection by brushing with a clear cellulose lacquer. The tin must first be prepared to receive the silver. This is done by treating it with a bismuth solution. First dissolve 3 grams of bismuth subnitrate in 7 c.c. of strong nitric acid. To this add a solution of 10 grams of potassium hydrogen tartrate and 33 c.c. of strong hydrochloric acid in 1000 c.c. of water. Immerse the tinware until a grey powdery deposit appears on its surface. Lift, rinse, wipe off the powder and rinse again.

Cadmium plating

The work, which is now grey, is silvered by rubbing with a mixture of 1 part of silver chloride, 3 parts of sodium chloride, 2 parts of potassium hydrogen tartrate and 10 parts of precipitated

chalk, this mixture having been made into a paste with sufficient water.

Cadmium plating on copper can be carried out by chemical means, too. The deposit, though bright and adherent, is thin. A contact process is used. The copper must be in contact with metallic cadmium in the bath. The bath consists of a concentrated solution of either cadmium sulphate or cadmium chloride and is used boiling. The strong cadmium solution is conveniently made by stirring or shaking small portions of powdered cadmium sulphate or chloride with the water until no more will dissolve and filtering or decanting from the undissolved residue.

To plate iron or steel with brass stir $\frac{1}{2}$ ounce of stannous chloride and the same weight of copper sulphate with 1 quart of hand-warm water. Immerse the work and keep it on the move until evenly plated. This is really a bronze plating, but has the appearance of brass. Brass is an alloy of copper and zinc, whereas bronze consists of copper and tin. The tin in the above plating comes, of course, from the stannous chloride.

Chromium plating liquid

Where a temporary plating resembling brilliant chromium is desired on copper or brass, one may resort to a solution of mercury in nitric acid. This plating disappears in a few hours, but while it lasts the effect is very fine. Solutions of mercury are poisonous and care should therefore be taken to wash the hands thoroughly after using the solution and before eating anything.

To make the solution put a globule of mercury into a bottle and well cover it with nitric acid. Stand the bottle in the open air, for the brown fumes which are evolved are harmful if breathed in quantity. A vigorous reaction occurs and the mercury dissolves, forming a colourless solution. Should all the mercury not dissolve, add more nitric acid until it does so. The solution is then diluted with three or four times its volume of water. Care should be taken in handling the nitric acid, of course. If you get any on your skin, flush it off with water and dab with a paste of sodium bicarbonate (baking soda) and water. Since some uncombined nitric acid will be present in the solution, a glass or rubber stoppered bottle should be used for

PLATING WITHOUT ELECTRICITY — Part 2

storage. A cork will turn yellow and rot away.

The solution is applied to the work with a rag, preferably held in tongs or tweezers. An immediate brilliant plating is obtained. Buff with a dry rag to remove residual liquid.

This plating solution is a hoary old swindle on street markets. So be on your guard if you see a 'revolutionary chromium plating liquid' offered. Many a buyer has transformed all the brassware in the house into dazzling chromium plate, only to wake the next day to find the brasses looking rather worse than before!

Removing worn plating

In preparing work for plating it is often necessary to remove worn plating so as to have a virgin surface. Dilute nitric acid is useful for this purpose. The strong acid should be stirred into two to three times its volume of water and kept for use in a glass stoppered bottle. It may be used over and over again until its action becomes slow.

To use it, simply immerse the work until the plating has been removed. Then lift, rinse and dry it. If you have much silver plating to remove, it is economical to keep this portion of acid separate, for silver chloride can be regenerated from it for use in silver plating.

To recover the silver as silver chloride, add a solution of sodium chloride a little at a time until no more curdy white precipitate forms. Filter this off and wash it on the filter until the wash waters run through no longer acid, that is, they no longer turn blue litmus paper red. The silver chloride can then be dried and kept for use. Since it is sensitive to light, it should be precipitated, washed and dried in subdued light and stored in a bottle darkened either with black paint or black paper.

In conclusion it must be re-emphasised that work should not be handled after preparation for the plating. A touch from the finger will imprint a grease film which produces a patchy result. (L.A.F.)

Never use a pair of pincers for cutting wire or nails. This foolish practice will ultimately ruin the jaws of the pincers.

MAKING GLOVE PUPPETS

PUPPETRY has ancient origins, yet even today the glove puppet remains extremely popular, perhaps, due to the fact that it is easy to manipulate, and does not require any ventriloquism on the part of the operator. In fact, while the performer talks to the puppet, it is the latter which dominates the stage, arousing interest by mute actions.

Construction is simple and you can use the head of an old soft toy, such as a teddy bear or dog, fitted over a prepared foundation base as shown in Fig. 1. If no such toy is available, instructions will be given later for making one, but our first task is the preparation of the foundation head.

Obtain a strip of pliable cardboard 4ins. wide, rolling into the form of a

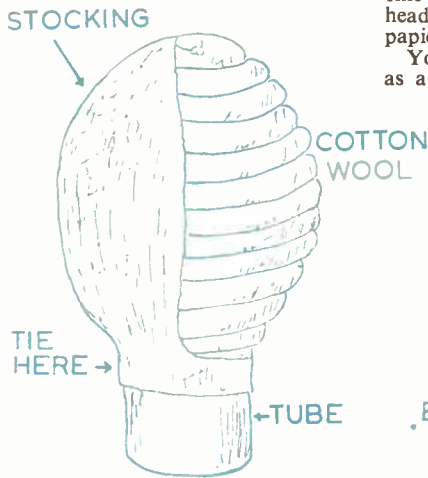


FIG 1

tube with a diameter about 1in. wide. The latter measurement need not be precise, but the tube must be large enough to accommodate the first finger of the hand. Glue should be applied to fasten the ends and, perhaps, a strip of sealing tape down the joint will make secure. Cotton wool is cut into 1in. strips and wound round the tube to form the ovoid shape of a head. Start in the middle of the tube, winding round and round, so that the shape itself is about 3ins. deep, leaving a neck of 1in. at the base as shown.

Some care is required to form a good ovoid shape, unwinding and recovering again if necessary. Moreover, the wrapping must not be so tight that it causes the tube to collapse, and we also

wish to keep the weight to a minimum. After wrapping the wool, and you are satisfied the foundation represents a good shape, an old stocking is fitted, preferably of lisle or wool. This will keep the cotton wool quite secure if glued and tied firmly at the neck, or you may use

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*By S. H. Longbottom*  
~~~~~

rubber bands and adhesive tape for this purpose. Reference to Fig. 1 shows the cotton wool and stocking fitted over the top. With such a foundation it is an easy matter to fit on the old toy head.

As an alternative we can make an entirely new head by means of a Plasticine mould, and Fig. 2 shows a half head prepared for an application of papier mâché.

You will need a small piece of wood as a modelling board, some Plasticine

directions you will give your model a sad appearance.

All puppet features are grossly exaggerated. This is an important factor to remember when preparing the Plasticine model, for the purpose is to enable viewers to see the features clearly, even at some distance.

After making the Plasticine model we can proceed to make papier mâché half heads and for which we need some old newspaper, tissue paper, paste and some $\frac{1}{2}$ in. bandaging. Tear up the newspaper and tissue paper into pieces about the size of postage stamps, but keeping the plain borders of the newspaper in reserve for later use.

Layers of Tissue

With the modelled head still on the board apply a coating of petroleum jelly. You will find it easier to place a little of the jelly in the tin lid, warming before the fire until it melts, when an even coating can be applied to the model with a small soft brush. Now

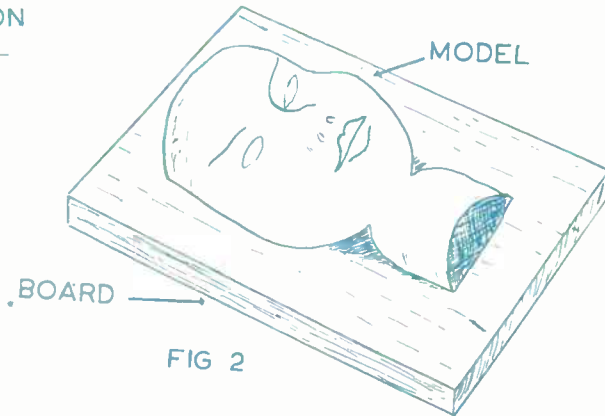


FIG 2

and petroleum jelly. The Plasticine is rolled in the hands until it is approximately half an egg shape, about 3ins. long and $2\frac{1}{2}$ ins. wide, i.e., to fit the foundation head already mentioned.

Getting the expression

Apply a little petroleum jelly to the modelling board, laying on the roughly shaped head when the features may be added. Two small balls of Plasticine may be rolled and pressed on the face for the nose. Lips are formed by similar manipulation, while the eyes are pressed in with the aid of a spoon. Note that when the lips curve upwards at their extremities and the eyebrows curve downwards you will produce a smiling face. When the curves are in opposite

paste a sheet of tissue paper over the mould, pressing into all the crevices and lines of the face with a soft brush, but avoiding damage to the shape. Take up a few torn pieces of tissue paper, applying one layer at a time all over the mould, so that the edges of these pieces overlap each other, brushing on cold water paste for each layer. While the work is still in this plastic condition, it is quite possible to emphasise any particular feature by discreet use of a wooden modelling tool, which should be readily available.

After five layers of torn tissue paper have been pasted into position, you may now apply a layer of newspaper, and, following this, some strips of the $\frac{1}{2}$ in. bandaging across the forehead and

MAKE THIS WALL KNITTING POCKET

READERS who are accustomed to knitting will find the wall pocket, illustrated, a handy receptacle for their product during rest intervals. A pocket, to hang on the wall, is chosen as distinct from a portable one, for the reason that most people do such work sitting down, usually in a favourite chair, and the pocket is more readily accessible if hung as near to the chair as convenient.

$\frac{3}{4}$ in. holes. Saw through the side edge to convert the holes to slots, as shown, giving them an upward slope. For the sake of neatness make all slopes the same angle, using a bevel if available. Now cut the horizontal rails to length, plus a $\frac{1}{4}$ in. each end for tenons. These must, of course, fit tightly in their respective mortises. Glue the rails in position and drive a thin nail or two through the plywood into the shoulders of the tenons for additional strength.

Hang by wall plates

For hanging purposes, the usual brass wall plates will suffice. These can be screwed to the vertical sides of the frame, if the portions with the screw holes are bent over at right-angles. Alternatively, the plates can be fixed at the rear of the upper rail, as in Fig. 1, but it will be necessary in such case to glue a strip of wood, where the plates are to come to thicken the rail, and position the plates as near to the wall as possible. The completed frame should be stained and varnished. Fix to the wall with screws, through the plates.

For the pocket a wide choice of material is possible, provided the stuff chosen is strong enough. Patterns for the ends are given in Fig. 2, and for the middle part in Fig. 3. This latter part can be cut in one piece, but if this is likely to

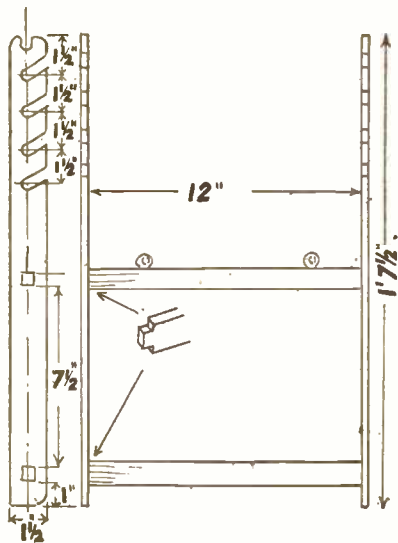


Fig. 1

The frame, which holds the pocket, is a simple woodwork job, as shown in Fig. 1. The vertical sides are cut from $\frac{1}{4}$ in. plywood, and the horizontal rails from $\frac{1}{4}$ in. by 1in. wood. Plywood is advised for the side pieces, as it is stronger than solid wood, and slots cut in it are less likely to break away. Cut these side pieces to length and width given and run a pencil down the middle. On this line set out and cut the two mortises seen in the side view, to receive the ends of the horizontal rails. These mortises are $\frac{1}{4}$ in. square.

Starting from the tops of the plywood side parts, measure off four equal distances of $1\frac{1}{2}$ ins. each, and on these bore

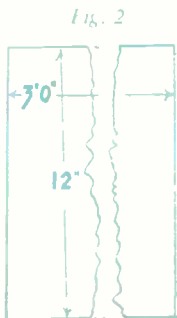
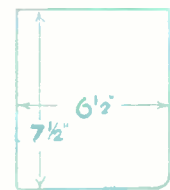


Fig. 3

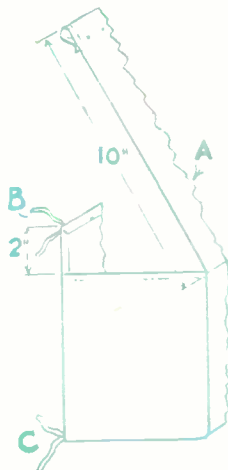
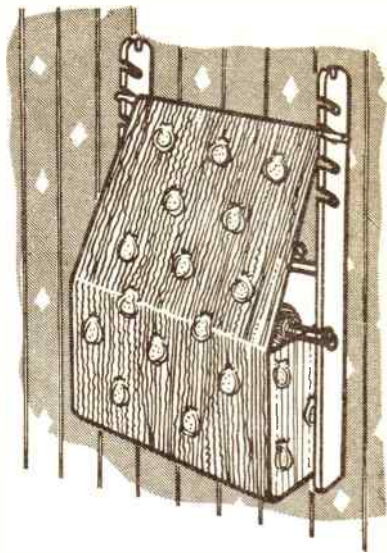


Fig. 4



be rather wasteful, the covering flap (A) in Fig. 4, can be cut separately, and subsequently sewn in place. A good plan is to make paper patterns of the parts required, and then to arrange them on the material in the best way to avoid undue wastage.

By *W. J. Ellson*

An end view of the pocket is given in Fig. 4. First take the end parts and turn over a $\frac{1}{4}$ in. hem of each at the top and stitch down. Reverse the material, then starting at the left, 2ins. down from the top of the rear part (as in Fig. 4) sew the ends to the middle portion, making a $\frac{1}{4}$ in. hem all round. Now turn the pocket right side out.

Hem the flap piece (A) up the side edges and across the top. Along the top of the flap turn over a hem wide enough to allow a $\frac{3}{4}$ in. wood rod to pass through. At the rear of the pocket, at corners (B) and (C), both sides, stitch a 9in. length of tape. Sew these tapes through their centres, leaving two ends to tie round the rails and keep the pocket in position.

Having fitted the pocket to its frame, cut a 13ins. length of $\frac{3}{4}$ in. round wood rod and pass it through the hem at the top of flap (A). This, or at least its ends, should be stained to match the frame. If the rod, not being a sufficiently tight fit, tends to slip through the hem, drive a small tack or screw through the hem into the rod at the middle.

MOBILE IN A GLASS BOWL



A CHARMING tropical forest scene can be reproduced by a glass bowl mobile, complete with birds, trees and plants. The birds are kept in motion by slight air currents entering the bowl, which act upon a simple and almost invisible mechanism. Instructions are given here for making a mobile for a 7 in. fish bowl, but the sizes may be adapted for larger or smaller containers.

A fairly strong piece of wire is used for the suspension rod of the mobile. This is bent at both ends to clip over the lip of the bowl, as shown at (A) in Fig. 1.

Cellophane blades

The rotating blade (B) is made from a piece of cellophane 4 ins. by 3 ins., which is folded lengthways. Lay a 4½ in. piece of 15 amp. fuse wire along the fold, to act as a stiffener, and turn the ends over to keep it in position. Pierce a small hole



Fig. 1—Layout of the mobile

How to make this colourful and animated scene is described by H. Ridgway

at the top centre of the cellophane with a pin. Pass a length of fine thread through (a thread of silk is best), and tie it at one end to the blade. Tie the other end to the middle of the suspension rod, to make the distance between the rod and the blade ½ in.

Make a hole at the bottom centre of the cellophane (D) and pass through a 15 amp. fuse wire arm, 4½ ins. long, at right angles to the blade (C). Make the arm secure with two small L-shaped pieces of Sellotape (E).

Cut four birds from coloured gummed

paper, used double so that the colour appears on both sides. Those shown in Fig. 2 are 2½ ins. by 1½ ins.

Two are attached to the blade by ½ in. lengths of fine thread, secured at each end with a spot of impact glue or Sellotape. Allow a little extra thread for fixing to the blade and birds. The other two birds are suspended from the wire arm by means of ½ in. loops of thread. The ends of the thread are fixed to the wing, and the loop passed over the arm, the ends of which are then folded over to prevent the birds from slipping off.

Decorate the bowl with trees and plants, as shown in Fig. 2. These are cut from coloured gummed paper, used double, and glued to the inside of the bowl. Use a glue that does not set too quickly, to enable you to move the trees and plants into the required position before fixing down. Remove surplus glue from the glass with a warm damp cloth.

Four trees, interspersed with plants, are sufficient for a basic design, to which other things, such as a few gaily coloured butterflies, may be added if desired. Suitable transfers could also be used to good effect.

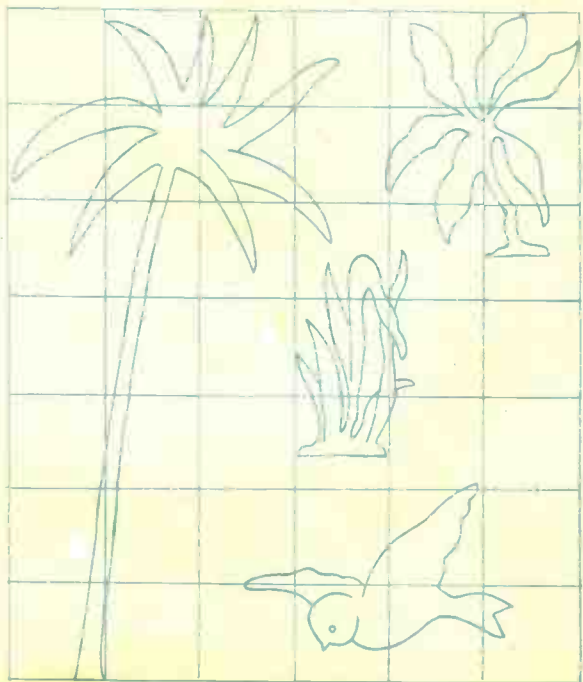


Fig. 2—Rule up a sheet of thin cardboard into 1" squares. Draw the bird, tree and plants. Cut them out, and use as patterns for quick reproduction.

Novelty by T. S. Richmond

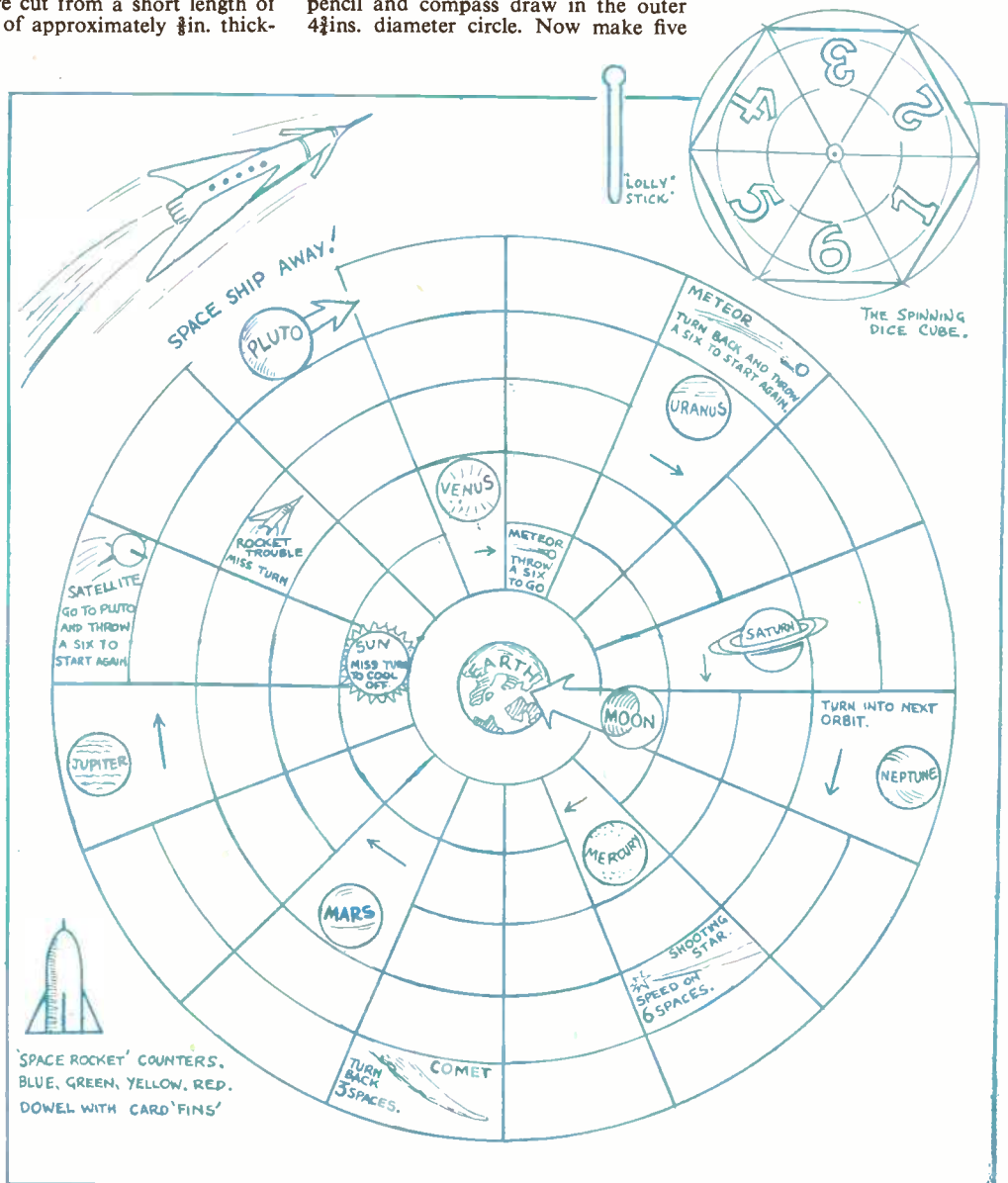
INTER-PLANET SPACE GAME

TO make this exciting Space Game board the only materials needed are a sheet of stiff paper or thin card measuring $11\frac{1}{2}$ ins. by $10\frac{1}{2}$ ins., and a stout piece of card (which can be salvaged from a disused cardboard carton), trimmed to size approximately 12 ins. by 11 ins. The 'Space Rocket' counters used for play are cut from a short length of dowel rod of approximately $\frac{3}{8}$ in. thick-

ness. Unless the usual dice is to be used in play, a fast-accelerating dice cube can be easily fashioned from a piece of thin card and a 'lolly-stick' rod.

You do not have to be an artist to draft out the game illustrated here to the full dimensions. Find the centre of your $11\frac{1}{2}$ ins. by $10\frac{1}{2}$ ins. white card, and with a pencil and compass draw in the outer $4\frac{3}{4}$ ins. diameter circle. Now make five

further circles as shown $\frac{1}{2}$ in. apart. We now have five 'Orbits' and these have to be divided into sixteen counter spaces. Draw horizontal and vertical lines through the circles, and then divide the four sections into four further spaces. With your compass put in the centre circle representing the Earth, and the



½in. diameter circles representing planets, noting from the diagram their positions as arranged around the orbits.

Print in the names of each planet, and the wording such as 'Meteor . . . Turn back and throw a six to start again' in appropriate positions. Note that at planets named Neptune, Jupiter, Uranus, Saturn, Mars, Mercury and Venus a space is left so that when a counter arrives on any of these planets, it may turn into the next orbit. 'Sun' does not count in this respect, whilst 'Moon' has an arrow drawn in, indicating that at the throw of a six, the rocket counter arrives 'home' on to 'Earth'.

By now you will have an idea of the layout, and might like to put in a few conventional space travel ideas of your own. Do not, however, make the game too complicated and difficult. The game, made up as shown, may keep four players travelling around from planet to

planet for some considerable time! You can draw your own rocket ships at the corners outside the rings. Paint the game as realistically as you can with poster or water-colour paints.

Mount on card

Mount the finished game on to the stiff board. If cardboard is cut from an old box, cover with coloured paper before gluing on the game. Cut four or six counters to a length of about 1½ins. from dowel rod, and shape these in the form of little rockets. Carefully cut slots through the base of each and glue on thin cardboard fins. Paint each rocket counter a different colour. If water-colour is used, a coat of thin varnish (nail varnish would do) will prevent colour stains when handling.

The completed card game could be divided into two halves and bound so that it can be folded and stored in a presenta-

tion box if desired. The box can be specially made of wood or card, and have sufficient 'space' for rocket counters and dice. The spinning dice cube is marked out as shown, and the numbers 1 to 6 painted on it. Cut out and glue the spindle rod through centre.

The rules of the game are, of course, simple. Each player has a 'Rocket' counter. The first player to spin a six places his counter on 'Pluto'. He then moves his counter around the orbits according to the number he spins. When a player lands on a planet he or she turns into the next orbit. Obstacles such as spaces indicating 'miss a turn' or 'turn back three spaces' hinder a player's progress, while 'Speed on six spaces' allows players to get nearer to earth. On reaching and landing on the moon a player must spin a six to carry him back to earth! The first player returning to earth wins the game.

Collecting Souvenirs

WHEN one reads of 'collectors' one often thinks of the great London sale rooms, of priceless pictures, of genuine Chippendale chairs or perhaps of rare old manuscripts. To collect such gems one, of course, must be wealthy. But there is a way to collect odd pieces without spending a fortune, and which will afford one much pleasure in browsing over them.

Collect souvenirs in every place you visit and you will quickly have a veritable museum. I started collecting when first I became engaged to be married. My job took me all around the West Country and I resolved to buy some small item for my future home at each place at which I called. I soon tired of buying useful things, and took to getting just souvenirs. Later my profession took me even further afield and to more exotic places. At each place of call I made a

point of buying just one picture postcard and a trinket — the usual sort of thing which is sold in thousands at the show places — a cup and saucer; a small vase; a china beer mug; a tiny glass swan; a plastic horse in imitation of ivory.

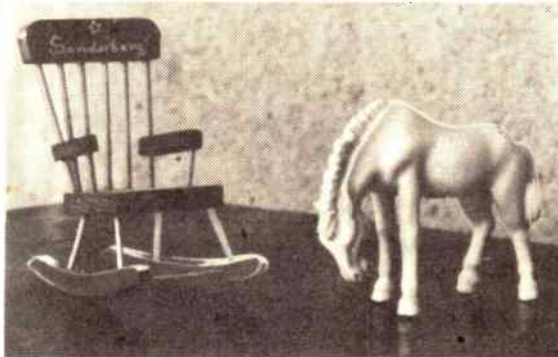
Occasionally I now have the luck to visit places which do not make a commercial thing of souvenirs and then I have to makeshift for myself. I have a fossilized horse's tooth which I picked up in some old ruins; a piece of copper pyrites from the mines in Cyprus; a cone, which I have mounted, from the top of Mount Olympus; a decorated tumbler which my wife won in a gambling game during the Ramadan celebrations in Nicosia in 1957. The list is almost unlimited, and yet nothing has cost more than a few shillings at the most.

If you are a handyman you can make a glass fronted cupboard to hold all your



A little Hummel Child ornament

treasures. You will find it a never ending pastime. Whenever I have visitors I spend many happy hours answering their questions and reminiscing over places where I picked up my souvenirs. (P.P.)



A rocking chair from Sonderberg, southern Denmark, and a Chinese horse, not from Hong Kong but bought in a little shop in a back street in Blackpool.



A beer mug from Kyrenia, Cyprus, a plate from Celle, Germany and a little angel from Hamburg.

MAINLY *for* MODELLERS

TO the ship modeller and ship model collector there is no more fascinating sight than one of the old ship models known as 'prisoner-of-war' models. Unfortunately their scarcity and price put them out of reach of most of us and we can only enjoy their beauty and exquisite craftsmanship in museums.

These models were the work of prisoners from the continent, held captive over here during the Napoleonic Wars, and are most amazing by virtue of the fact that they were made from scraps of wood and bone with a minimum of tools.

Delicate carving

Some of the prisoners undoubtedly belonged to the jewellery and watch-making trades, the models existing varying from 6ins. to 18ins. in overall length, while the carvings were as delicate as fine lace.

Many materials were used in making these beautiful works of art; wood, straw, bone, metals, everything in fact that could be used was collected and saved. Many of their own gold trinkets were used for making metal parts. Horse hair and their own hair was used for rigging the models, and, finally, they were as particular in workmanship on the stands and bases as on the models themselves, many being mounted on a base done in inlaid or marquetry work. Marquetry in straw, coloured and arranged in beautiful designs are still in excellent condition, and I can only compare the actual carving and decoration of their models with the tiny and intricate ivory carvings of the Chinese.

Recapturing the period

With these few introductory remarks let us consider the problem of modelling a miniature model representation of those found among these prisoner-of-war models.

For our attempt to recapture this period I have chosen to make a miniature of a French frigate of the period, and we paint and finish it to give the appearance of being made from bone, rigging it from an authentic French rigging plan of this type and period.

At our miniature size we cannot reproduce the delicate carvings of the original models, so will have to simulate them in various ways. We have a few model makers in this country who can do this very delicate work, and do so in

restoring these genuine old models, but most of us must do the best we can to create an effect of delicate decoration.

Half-scale diagrams

In the diagram which is to half scale I give the outline of the keel piece for our model. Cut this out in $\frac{1}{8}$ in. plywood, and follow by cutting out the hull pieces. Glue these to the keel in the usual manner.

Next are cut the forecastle, poop and poop-deck (you will notice the difference here from the English equivalents). These are then glued in position on the hull and carved to sheer.

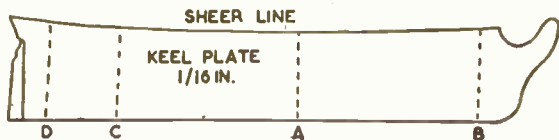
MODEL OF A MODEL—1 By 'Whipstaff'

Carve the hull to shape using templates of card, made from the patterns given in the diagram. Follow the shape with these as carefully as you can, to obtain the shape given by the French ship's lines, also the deck sheer on keel plate.

Cut and add bulwark pieces and set aside to dry.

In a following article we will decorate our model and rig it in authentic French rig.

MODEL FRENCH FRIGATE 1780



FORECASTLE BULWARKS



CUT TWO 1/32 IN. WOOD

POOP BULWARKS

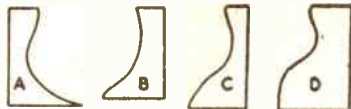


CUT TWO 1/32 IN. WOOD

SAND TO FIT SHEER & SHAPE TOP EDGE TO SHEER, GLUE ON TO DECK EDGE.



STERNBOARD
1/32 IN. WOOD



TEMPLATES. USE AT DOTTED LINES
ON THE KEEL PIECE

The figures given here are half scale

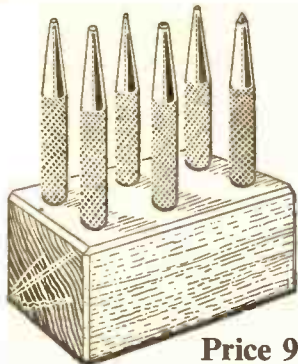
Wood Stopper in ten colours

Leicester, Lovell & Co. Ltd., of North Baddesley, Southampton, have recently added a wood stopper to their well known range of Casco synthetic resin and casein glues.

Sold under the name Casco stopper, it sets rapidly and gives a hard surface

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Classified advertisements on this page are accepted at a cost of 6d. per word prepaid. Use of a Box No. is 1/- extra. Send P.O. with advertisement to *Hobbies Weekly*, Advert. Dept., Dereham, Norfolk. Rates for display advertising on application.

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A certain young fellow named Moore ... tried dancing, but fell on the floor!

So—a man of resource— he took ESCORT'S quick Course

—And now he's got partners galore!

Can't afford private lessons? Learn ballroom dancing at home! Send for exciting FREE booklet "Dance Escort" which explains the miraculous SURE STEP system. Cut out this advt., enclose 3d. stamp, name and address and post to:

ESCORT DANCE INSTRUCTORS
Studio H12 Harrogate
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GERMANY, 1953, set of 21 Victorials with approvals. — Hopper, 23 Houndsden Road, N.21.

I SERVE boys of all ages with really fine stamps. Price will suit, also quality. Ample variety. On approval. — T. A. Townsend, Forest Town Nursery, Mansfield, Notts.

STAMPS — Wonderful offer. Great Britain S.Q.E.II 2/6, 5/- and 10/- values offered entirely FREE to genuine applicants requesting to see my selected approvals and enclosing 3d. postage. — White Stamp Dealer, Dept. 68, Eastleigh, Hants.

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BURN ALL YOUR COAL

HARWELL scientists calculate a period of at least twenty years before Z.E.T.A. is operating so that wonderful, cheap fuel can be bought 'over the counter'. Meanwhile, we must manage with the good old-fashioned, if expensive solid fuel.

Yet, how many householders burn all their coal? How many coalhouses or bunkers have a thick layer of small coal and dust, lying useless under their stock of fuel? How many of you feel it is a

Fig. 1 shows an ideal coal bunker. Two shute boards are fitted to make a false bottom to the box. A small space is left between them for the small coal to fall through, where the collection of it is easily made, to use up as it collects.

The shute boards are nailed vertically for the back sections and horizontally through the bunker sides for the front pieces.

You will probably argue that valuable space is lost by fitting such shute boards. This is true to some extent. The good

will remain on the shovel whilst the small coal will drop through the slots.

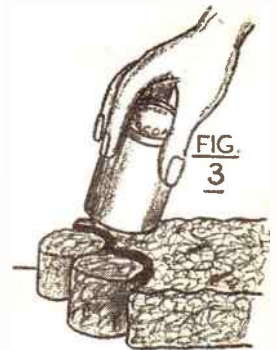
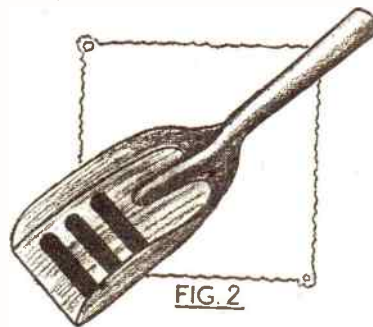
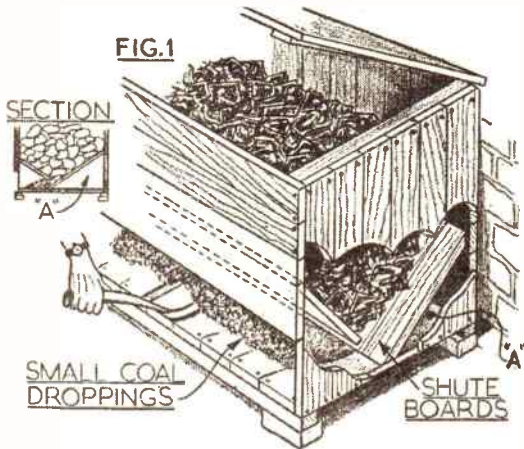
Brickettes

It is all very well to encourage one to save small coal but what does one do with it, you may well ask. The answer is to make more lump coal from it — or brickettes.

Mix your pile of small coal with cement. One bag of cement will last many years, for you need only a mixture of one part of cement to ten of coal dust. So be sure that your cement is stored in a dry place.

Add water to the mixture, sparingly;

FIG. 1



dirty and worthless effort in trying to use up this slack? Or do you find this small coal difficult to get at? All these problems can be easily overcome. . .

Let's start with bunkers. . .

A large rectangular wooden box, nailed strongly together will suffice for a bunker. Yet, with the same wood you can make a really good job. For one thing, you must have a sloping roof covered with felt to keep out the rain. And never place your bunker straight on the ground. Raise it with a brick at each corner.

How do you get at the small coal that is so useful for 'banking up' the fire to preserve the coal without losing the heat? The answer is that you don't without a good deal of effort. . .

The small coal gradually accumulates at the bottom of the box so that in time you can't see the coal for the dust. Then, what must you do? You must let your coal stock run dangerously low and dig out the dust and put it in a pile somewhere where you feel it will not be in the way. Soon it is a nasty, soggy, unsightly mess.

handyman however, will see a use for the vacant space left at the rear of the vertical back shute boards. (See 'A'.) Here, he can store some of his garden implements or firewood. A small, triangular door could even be fitted in the open space. . . .

Slotted shovel

For readers with the conventional, built-in, coal house, where you can get at it from the front and shovel it from a good, hard floor, you may still find problems. For instance, how do you separate the small coal and dust from the lumps? The only practical way you find, is to pick out the lumps by hand (messy) or with tongs (frustrating).

To overcome this nuisance, purchase a strong shovel and into it cut three slots as shown in Fig. 2. To do so, drill a series of small holes where the slots are to be and then punch out the material with a cold chisel. Finally, file to shape.

The action of the shovel is obvious. Just dig into the pile of coal. The lumps

just sufficient to make a doughy consistency. Make up a rough 'shuttering' or frame of scrap wood or bricks placed in a rectangle, and fill in with the mixture. Level it off roughly and then punch out the brickette shapes with a cocoa tin as shown in Fig. 3. Allow a day for the brickettes to harden and then stack them out in the open.

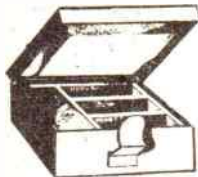
A really, professional mould can be made by using the ordinary papier mâché egg trays. Give the trays at least two coats of any old paint you have around. Otherwise the brickettes will adhere to the papier mâché, when set.

Drop spoonfuls of the mixture into the wells in the trays usually reserved for the eggs. The resultant brickette closely resembles the bought product. (E.C.)

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Whether you approach enamelling as a hobby, an outlet for creative energy, or for therapy, this book will enchant and inspire you. It contains photographs of more than 40 outstanding modern craftsmen from Europe, South America and the U.S.A.; and the various techniques are described in a manner that can be easily followed. For the beginner it is a complete and authoritative guide, and for the expert it forms a unique collection of superlative work, technical knowledge, and scientific data, which has never before been gathered into one volume.

COPPERCRAFT AND SILVER MADE AT HOME

By Carl and Nora Kramer. 30/- net.

This distinctive and unusual book, fully illustrated, demonstrates how simple and uncomplicated it is to make copper and silver objects at home, and without any expensive workshop or equipment. For the beginning amateur with limited leisure, and no particular artistic training, metalry as a creative hobby is an ideal pursuit — the authors describe many fascinating and handy things, such as trays, bracelets, spoons, and napkin rings, all illustrated with step-by-step photographs and diagrams, and all of which can be made by the beginner. The book is delightfully produced and will give hours of pleasure to the creative person with a taste for something new to do.

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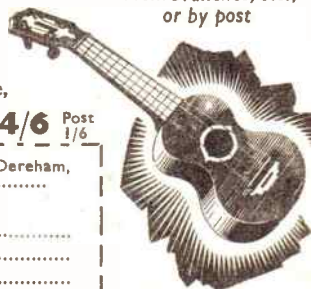
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Overall Length 36½"

As shown on TV. Thousands of satisfied customers. Make your own first-class instrument.

From branches, etc., or by post



DESIGNING SHOWCARDS

IN a previous article in 'Hobbies Weekly' we said that 'Every shop in the country was in constant need of tickets and showcards'. Quite a lot of these could very well be executed by anyone who is good at lettering, provided however that they are set out in an attractive manner.

By A. F. Taylor

Good layout is far more important in a showcard or ticket than good lettering. This does not mean that you can get away with poor workmanship in the form of letters, but on the other hand, perfect lettering, even if correctly spaced, is ineffective if it is badly arranged because it annoys anyone trying to read it.

Many beginners try to get too much on to a showcard with the result that it is difficult to read. The primary purpose of a showcard is to attract attention and then to tell its story as quickly as possible and not to become a Chinese puzzle. If you will always remember that you will be well on the way to producing successful and saleable work.

By going out and making a careful study of the showcards in the shop windows of your town you will learn more than is contained in volumes of books. You will find out the kind of work favoured by shopkeepers and the style suitable for each individual trade.

As far as possible let the type of lettering be in keeping with the nature of the business; Old English or a similar text would for instance be most suitable for a high class antique dealer, while a florist, hosiery, or underwear shop demands the grace and elegance of a light alphabet.

Block or Gothic letters stand for power and strength, the classic Italian or Serlio depicts dignity and is a favourite with the jewellery or similar trades. It is not necessary to learn to use all the different alphabets, and much useful work can be done with, say, a dozen standard types. Novelty letters can be designed to suit individual needs such as the electric sparks which make up the letters in the word Radio, and the snow capped Ice letters.

Don't make the mistake of using too many different alphabets on one card — two, or at the most, three is ample and it is much better if you can keep to just one, but vary the size of the letters instead of their style. Make important words stand out by using a large bold

type while a secondary matter can be neatly set out in a small letter.

It is also a mistake to try and get too much on to a card. Allow good clear margins round the card and plenty of white space on the card is generally an advantage. It may seem wasted space but, when properly used, white areas can be extremely valuable. They can lead the eye to an important feature or can help to give balance to the whole layout.

A dazzling white card may not be suitable for some window displays and it is here that a tinted card comes into its own. Care should be taken to see that

POWER ICE
DIGNITY
RADIO GRACE

A
GOOD
LAYOUT
IS
EASILY
READ

ABAD
LAYOUT
WILL NOT
HELP TO
SELL
THE GOODS

the colour chosen will not clash with the goods in the window and this is especially important in a shop showing dresses or coloured fabrics.

Another point needing careful consideration is the colour of the letters best suited to the card. Although colour harmony is very necessary, legibility should take first place and there are some combinations which stand out a mile while others are so feeble as to be hardly readable.

Black letters on a yellow ground is the most distinct combination, while red on green, or vice versa, prove to be very poor indeed. If possible also let one colour be deep while the other is light, such as pale yellow letters on a dark green card.

Before going after orders you will need a small stock of paper, cards and colours all ready so as not to keep anyone wait-

ing once you have got some clients. To start with, white cards will be needed most with, perhaps, a few tints such as cream, light brown and grey.

A large pot of black and, say, half a dozen small ones of assorted showcard colours will be ample and these can be added to gradually as occasion arises. If you are including posters for use out of doors in your work a few pots of waterproof colours will be needed — black and red being the most useful.

Set yourself a standard to work to and do not let it fall below this, however many jobs you may have in hand. Most customers will want the work done fairly quickly and when it is promised for a definite date see that it is delivered on time. If you do let a shopkeeper down by not being punctual he will remember and probably place his work elsewhere in future.

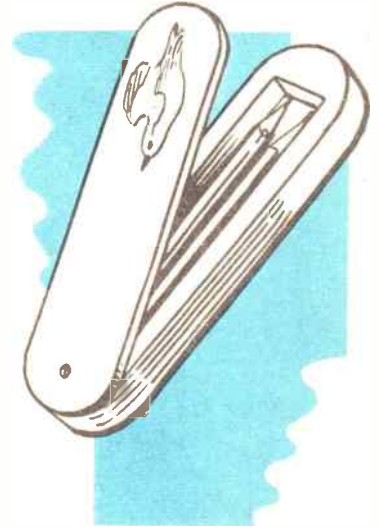
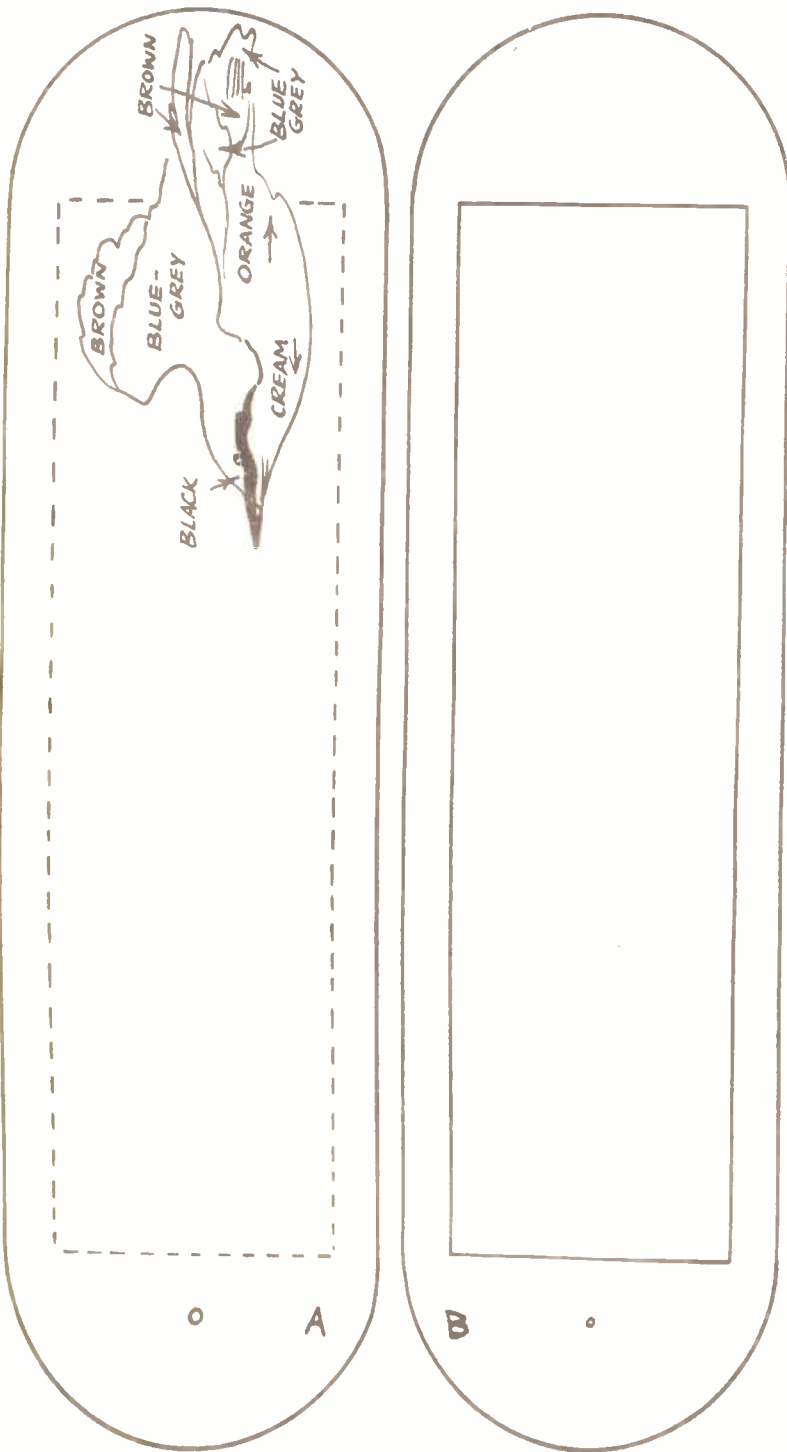
You can start a ticket and showcard business in several ways, and a small advertisement in the local paper is probably the easiest. If you live in a main street with plenty of passers-by a neat little ticket in the window should attract quite a few prospective clients.

Another very good way is to approach the shopkeeper personally. Prepare a sample selection of tickets and showcards written in varied styles and on an assortment of cards and put these in an attractive box, or better still, an attaché case. Pick out a few shops you think are in need of publicity matter and make a call during a slack period. Open your case and show the samples smartly and do not fumble about looking for suitable ones. Have these all ready on top before entering the shop, and be able to quote prices and the time of delivery quickly and in a business-like manner.

Have a note book and pencil handy in the case to write down your orders. Never promise a job by a certain time unless you are sure that you can have it ready by then. Always keep your work up to the standard shown in your samples which should have been your best. If it is at all possible, try to improve upon this, and in this way you will keep the clients you have made and gain new ones by their recommendation which is then your best form of advertisement.

Having made a good start with tickets and showcards you may wish to extend your activities and branch out with sign writing. Although this is a much more highly skilled craft there is no reason why the average handyman could not tackle and make a success of it. Besides being a most interesting hobby it can also be quite a remunerative one.

MAKE A PENCIL CASE



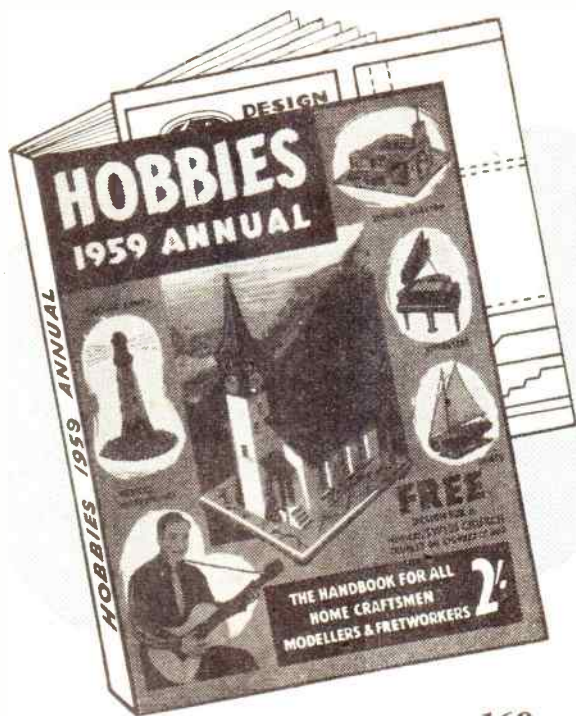
Very handy to slip
into your pocket

THIS case for pencils can be made to any length, but should be kept as small as possible within reason. The size shown on this page will be found suitable for all except new full length pencils.

The case consists of three parts, two of (A) and one of (B). One piece (A) is glued underneath piece (B) to form the bottom, and the other piece (A) is pivoted to (B) by means of a roundhead screw. Pieces (A) are cut from $\frac{1}{8}$ in. wood, and piece (B) from $\frac{3}{8}$ in.

All the pieces are cleaned up and painted before the bird motif is drawn in and coloured with oil paints. After painting, tighten up the roundhead screw so that the pivoted piece (A) does not open when not required. (M.p.)

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