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THE ORIGINAL
'DO-IT-YOURSELF'
MAGAZINE

HOBBIES *weekly*

FOR ALL
HOME CRAFTSMEN

Also in this issue:

1961 COMPETITION
RESULTS

DISC BREAK WITH
ADAM FAITH

COLLECTORS' CLUB

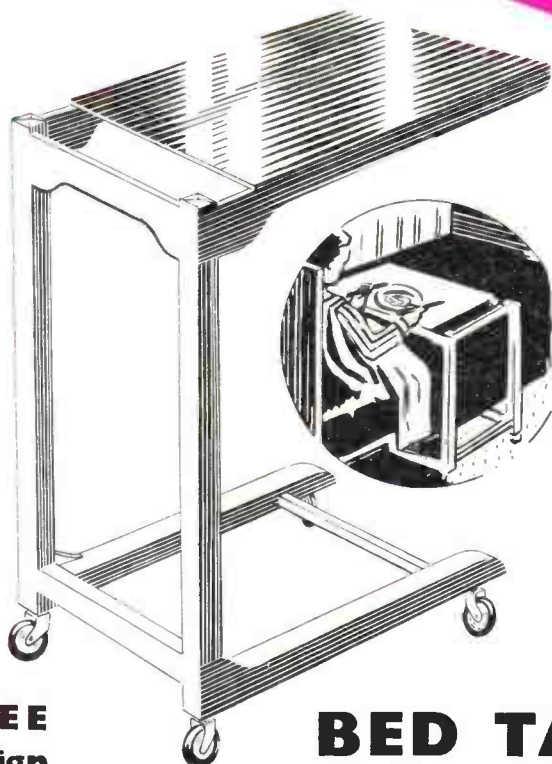
A 'CRADLE' FOR
HOUSE PAINTING

RAILWAY MODELLING

RELIABLE HOME-
MADE BAROMETER

MODELLING AND
GIFT PROJECTS

ETC. ETC.



FREE
design
to make ...

BED TABLE

**VERY USEFUL FOR
THE SICK ROOM**



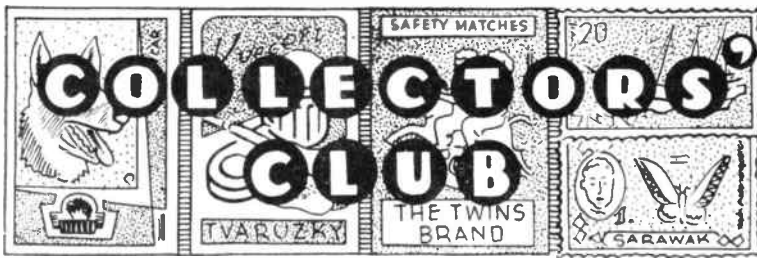
Up-to-the-minute ideas

Practical designs

Pleasant and profitable things to make

World Radio History

5^D



THE first firearms for hand use were simply long tubes without any lock, which were fired by putting a live coal or a lighted slow-match to the touch-hole. These tubes sometimes had a long straight handle which was held under the arm when the piece was fired, but they were commonly laid on a wooden frame or on a wall.

THE STORY OF FIREARMS—1

The match-lock gun came into use about the end of the fourteenth century. It was fitted with a kind of lock in which the burning match was brought down to the powder in the little pan beside the touch-hole by pulling the trigger. This was a clumsy way of firing a gun. Each soldier had to carry several yards of slow-match, which was a kind of soft rope or cord, so made that it would burn very slowly. Its fire was apt to be put out by the rain, and when the wind blew the powder was often blown out of the pan, so that the gun would not go off.

The wheel-lock gun, first made in Nuremberg in 1517, had a toothed wheel which turned round quickly when the trigger was pulled and struck fire on a flint, the sparks from which kindled the powder in the pan. This gun was better than the match-lock, because the

pan had an iron cover which opened when the lock struck the flint, and so the wind and rain did not hinder it from being fired. But it could not be fired very fast because the lock had to be wound up with a key like a clock before being used.

The flint-lock gun came into use in the seventeenth century. In this the flint was made to strike fire by causing it to fall against the top of the powder pan. This forced the top of the pan open, and the sparks thus fell into the pan and on the powder. In 1671 the French began to adopt this gun, which they called fusil, from the Italian word 'focile', a flint. In 1686 the English armed three regiments (the 7th, 21st, and 23rd) with fusils, from which they received the name of Royal Fusiliers, which they still bear. These guns were not called muskets until 1738.

The percussion-lock musket did not come into general use until after 1840, up to which time the flint-lock musket was used in all the armies of the world. The percussion-lock musket has fitted to the side of a barrel a little tube, called the nipple, which opens into the barrel at its back end. This tube is just large enough to hold a percussion cap, a little cap made of thin sheet copper, covered on the bottom of the inside with percussion powder, a kind of powder which explodes when struck. The lock is so made that when the trigger is pulled, a part called the hammer is brought down by a strong spring on to the cap. This fires the percussion powder, and the fire from it is forced through the nipple into

the powder of the barrel. This kind of gun was generally used in all armies until rifles which could be loaded at the breech with brass cartridges were introduced.

'LIBERTY' STAMP FROM AUSTRIA



Stamp honouring the victims of struggle for Austria's liberty

SOME RUSSIAN PEN FRIENDS

Many readers have asked for a list of Russian friends. The following names should help:

A. Dunkin, Flat 15, 5 Nagornaya Street, Moscow, V — 186, U.S.S.R. Collects British and Colonial stamps. Uses Zumstein 1960 catalogue.

A. T. Petrov, School No. 10, Sadki, Primorski-Achtarski Rayon, Krasnoyarsk Krai, U.S.S.R. Schoolmaster. Wants to correspond with hobbyists from England.

A. A. Perebarin, 79A Karl Liebknecht Street, Novosibirsk, U.S.S.R. Will send something in exchange for records of English songs.

B. Mischev, Flat 3, 20 Anochin Street, Petrozavodsk, U.S.S.R. Wishes to exchange stamps.

V. P. Lobachev, 19-5 Stalin Street, Glenegorsk, U.S.S.R. Exchange of stamps and labels.

V. U. Droydov, G.P.O. Box 13, Novosibirsk, W. Siberia, U.S.S.R. Stamps and labels.

Miss Keckes Ildiko, U1, Stalina 73, Mukatchewo, Zakarpatskaya Obl., U.S.S.R. Stamps and labels.

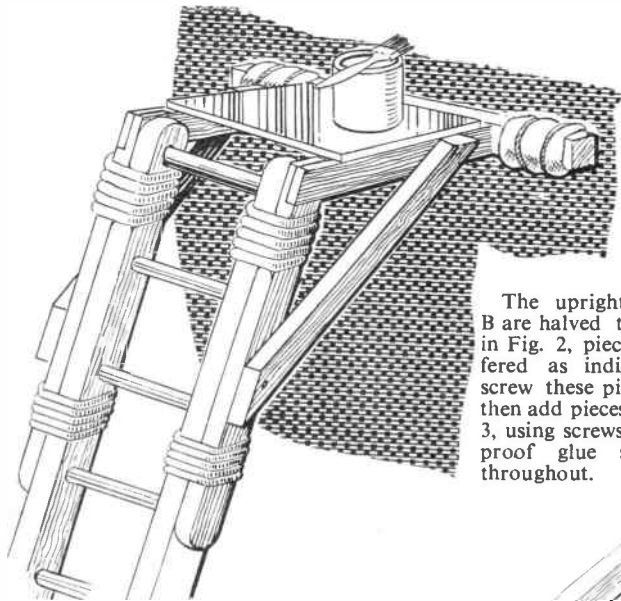
V. I. Stolbyhenko, Flat 1, 13 Korolenko Street, Kharkov — 3, U.S.S.R. Stamps and labels.

P. Millers, Teninstr. 2 — 3A, Tukum, Latvia, U.S.S.R. Twenty-eight years old and married. Footballer and construction worker. Wants to exchange stamps.



For the home decorator

A Cradle For Painting

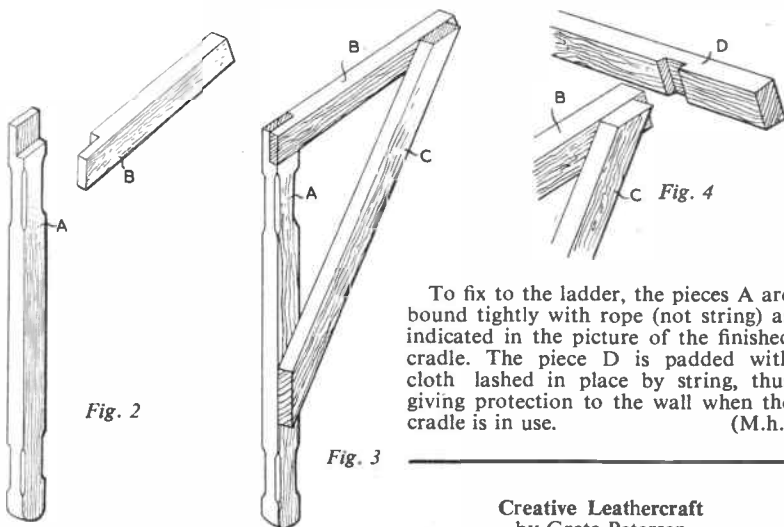


The uprights A and pieces B are halved together as shown in Fig. 2, pieces A being chamfered as indicated. Glue and screw these pieces together, and then add pieces C as seen in Fig. 3, using screws and glue. Waterproof glue should be used throughout.

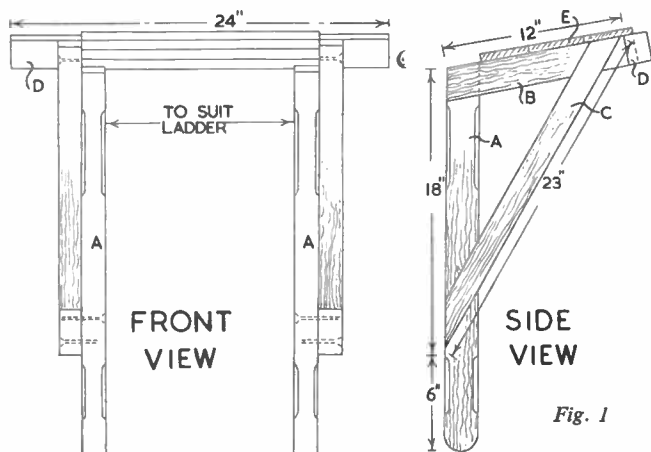
The crosspiece D is now secured to the ends of pieces B, piece D being recessed as shown in the sketch in Fig. 4. With the addition of the $\frac{1}{2}$ in. thick boards E, the cradle construction is now complete, and only needs painting. Give two coats of clear wood preservative, and then one undercoat and one top coat of outside quality paint.

THIS easy-to-make cradle will be useful to the home decorator in many ways. It not only provides a platform for paint tins, brushes, scrapers, etc, but it also offers a safe means of painting barge-boards on overhanging eaves. The cradle can be lashed in any position on the ladder, and it will be quite simple to paint overhanging surfaces if the ladder projects a foot or two above the cradle.

The front view and side view in Fig. 1 give the main dimensions, and also give the general layout. The distance between pieces A will, of course, depend on the size of the ladder. Make pieces A, B, and D from 2 in. by $1\frac{1}{2}$ in. wood, and pieces C from $1\frac{1}{2}$ in. square.



To fix to the ladder, the pieces A are bound tightly with rope (not string) as indicated in the picture of the finished cradle. The piece D is padded with cloth lashed in place by string, thus giving protection to the wall when the cradle is in use. (M.h.)



Creative Leathercraft by Grete Petersen

LEATHER, with its rich glow and supple feel, lends an air of luxury to even the simplest accessories. As a hobby, leathercraft is ideal, for it combines relaxation with creativity to produce decorative and functional hand-crafted items.

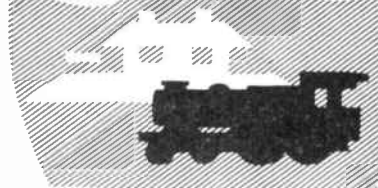
This book contains forty-three photographs showing the finished articles you can make. Over 100 step-by-step diagrams lead the reader easily from the raw piece of leather to the finished article. There is a helpful section on materials and tools, and very interesting information on decorating leather.

Projects described range from small purses and pencil cases to articles of clothing, such as a smart sheepskin jacket.

Published by Blandford Press, 16 West Central Street, London, W.C.1. — Price 9s. 6d.

NEW Thoughts on

RAILWAY MODELLING

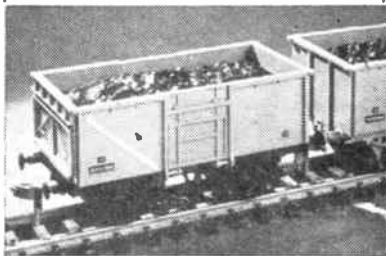


IT must have been in the early 1920s when I was first bitten by the model railway bug. My first model was a clockwork affair — one of the first miniature railways on sale in this country. The scale was about 4 mm., and the railway consisted of an oval of track about 2 ft. by 18 in. As I remember it now, there was a station, signals, signal cabin, a tunnel, the rails of course, an engine and a couple of coaches. The whole job was made of tinplate pressed out, with very nice imitation track, which showed the sleepers and ballast, and the grass verge. These sets were imported from Germany, and sold for about 5s. 6d. They were also available in electric form, but I never aspired to such in those days.

Well, this was the nucleus, the beginning of my great interest in the hobby. In company with my two brothers, we spent hours trying to plan a model railway. We also studied the catalogues of such well-known firms as Bassett-Lowke, etc. We were to have a model railway based on the old Midland Railway. This pipe dream never got anywhere, but at any rate it did give me an insight into the whole business.

Later, I started to plan a layout in O gauge. I designed some buildings, and built a station, but that is as far as I got, I realized that my ambitions were too big for the room I had available. Then I got the idea of building a layout in OO

FOR YOUR LAYOUT



*British Railways coal truck.
'OO' gauge, Airfix Construction Kit, 2|-*

gauge. I designed the buildings, and commenced to build some of them.

Next I built the model that I told you about in my last article, the OOO gauge, 2 mm. scale test layout for my own railway. The dimensions of this were 3 ft. long by 1 ft. wide. This was purely static, and consisted of a locomotive depot, with coaling stage, signal cabin, turntable, etc. The track was laid the hard way. I cut all the sleepers by hand, making a special jig for the purpose. I used spills purchased from the local tobacconist, quite cheap, and very useful

THE TOOLS FOR THE JOB

for all manner of jobs. The actual rails were fuse wire, glued to the sleepers. The locomotives and rolling stock were Micromodels. This made up into a very fascinating display, and of course, what I am leading up to, it was the half scale version of the first part of my own railway.

My next venture into the field of model railways was the building of my own exhibition layout, the Maryville, Fredrickton, and Westbury Model Railway, very well known since its appearance on I.T.V. a couple of years ago, and growing by leaps and bounds. I shall be writing about this in my next article. The layout is built in OO gauge, 4 mm. to the foot, is very large, and fully detailed. At the time of writing the layout is L-shaped, and measures 26 ft. on one side, shall we say the vertical stroke of the L, by 24 ft. on the horizontal stroke. This layout will be on show at the Model Railway Hobby Show at the Central Hall, Westminster, London, during the last week in September, and I hope that as many readers as possible will pay a visit to see the railway for themselves, and meet the writer. This layout is built for exhibition work only — I am not able to 'play trains' with it at home! It is in sections, and has been built entirely by hand, from the drawing stage to the completed article. I have been engaged

in building this layout for the past twenty years or so.

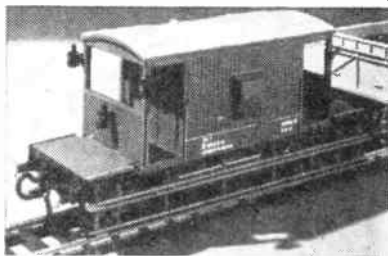
A few years ago I was asked to build a TT.3 layout, and a lovely little railway resulted. The embankments were made on a wooden frame with formers to give the required shape. These were covered with hessian, and then the whole thing treated with fibreglass. This made a very hard surface on which to build the scenic work, and was in no danger of cracking like the more conventional form of plaster. I can thoroughly commend TT.3 to anyone who wants a fairly comprehensive layout in a smaller space than would be taken up by a 4 mm. one.

It is hard to understand why it is that the smaller the model the more attractive it becomes. There is a great fascination in watching the tiny engines at work, pulling the trains, and if one takes the trouble to fully model everything on the layout, then the picture is a delight to the eye. I shall endeavour to explain to you how to put all these details into your layout. It will not matter what type of model railway you have. I shall explain to you how to add features that will make the scenic picture correct in every way.

I am a great believer in cardboard for modelling purposes, and salvage all this material. Old postal cards, not the picture variety, come in very handy when one wants to model embellishments on doors and windows, etc. Tools are naturally required for the job, and I will list these for you.

My own tools are few. I am fortunate in having a Hobbies lathe complete with

FOR YOUR LAYOUT



*British Railways brake van, in 'OO' and
'HO' scale (about 4½ in. overall).
Airfix Construction Kit, 2|-*

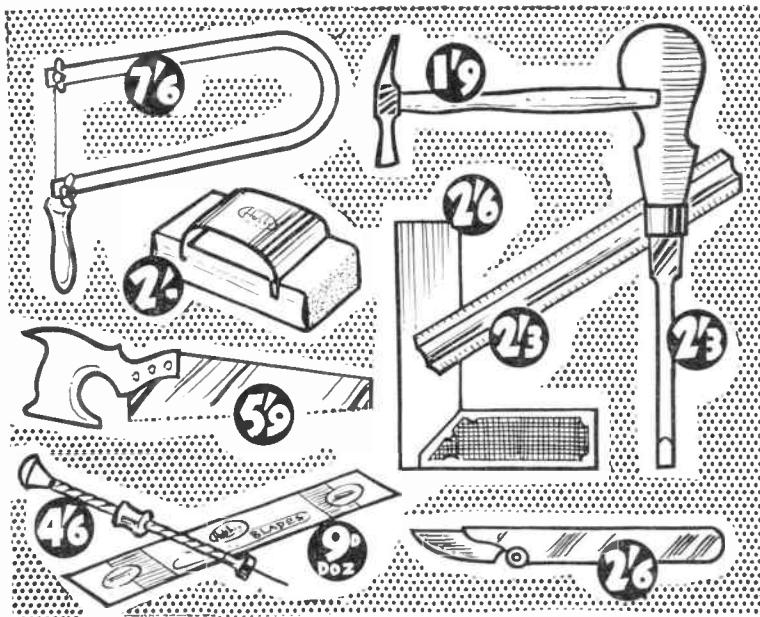
fretsaw, circular saw, and sanding discs. This has been a very good friend for some years, and very useful indeed. The tools I suggest are as follows:

A handsaw (for cutting baseboard material, etc.), hammer, screwdriver, drill, rule (an excellent one is the Maun Safety Rule obtainable from Hobbies Ltd.), modelling knife, metal square, pliers, glasspaper block, fretsaw and blades, tweezers and various paint brushes. Clothes pegs of the spring variety are most useful for holding parts together while glue is setting.

It would be as well to consult *Hobbies Annual*, where you will find that all the items listed are available from Hobbies Ltd., and branches. If you have none of the tools mentioned do not worry. You cannot use them all at once, and they can be obtained from time to time.

An important point to remember is that the greatest asset one can have for model-making is patience. Without this no model can be made correctly, and no one can have too much of it.

In my next article I shall start to tell you of the Maryville, Fredricton, and Westbury Model Railway, how it was built, and how it is developing. (F.A.B.)



Quality tools obtainable from branches and Hobbies Ltd, Dereham, Norfolk (postage extra)

Modern use for an old favourite

NOW that the modern tiled fire-place adorns an ever-increasing number of homes, the old-fashioned fender seems doomed to a sad life in the attic or an even worse fate on the rubbish dump. Many of these relics of the past were really works of art, and greatly prized by their owners.

Made of sheet brass, iron or mild steel, very often in beautiful designs, these fenders were well built, and meant to last practically a lifetime. Therefore, it is only right that they should be given a chance to prove their usefulness in another way.

The window box, for instance, forms an ideal outlet for some of these surplus fenders, and very attractive they can be, giving that truly individual touch to your house. Even if you do not possess one of these relics, it should not be difficult to obtain one from an antique shop or auction sale quite cheaply.

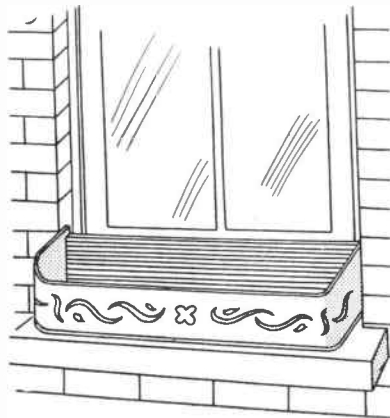
The only trouble you may have is in getting the correct sized fender to fit the window. For a smallish window it is often possible to cut a section out of the centre of your fender, and join it up without being too obvious.

In the majority of cases it will only be necessary to cut a board to fit along the back of the fender to make it into a trough capable of holding the earth for

your window garden. Extra large fretted work on the front may need the addition of a piece of solid material placed behind it to keep the earth in

By A. F. Taylor

place. The inside of the fender may be completely boxed in, but this is only necessary in exceptional cases.



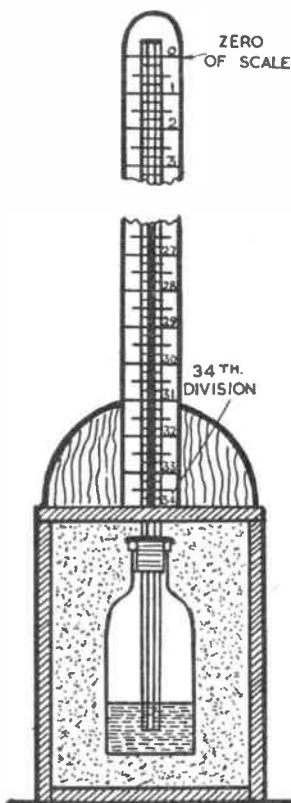
Drainage is very important, and your window box should have adequate holes in the bottom for this purpose. Window boxes that are situated in a shady position need to be extra well drained, and it is an advantage to use a lighter and more porous soil.

Instead of filling the box with soil a most attractive display can be obtained with plants in pots. The added advantage of this method is that they can be continually changed, with a fresh display each week if desired.

Unless your fender is in good condition and not corroded or rusty it will need some sort of treatment to improve its appearance. A well lacquered brass fender will usually stand up to normal weather conditions for quite a long time. Paint or enamel is probably the best finish if it is in poor condition. All rust or corrosion must be removed with emery cloth or a scratch brush before any paint is applied. Then a red lead base followed by the usual painting of about two coats should make a good job.

It is, of course, necessary to well anchor the box, especially if it is for an upstairs window. Two brackets will usually be sufficient unless it is a large window or if the sill happens to be somewhat narrow.

A HOME-MADE BAROMETER



column will sink, and any decrease in pressure will cause it to rise.

To guard against sudden changes of temperature it is desirable to enclose the bottle in a large box of dry sawdust, and the instrument should be installed in some place of nearly uniform temperature. The tube can be attached, by means

By S. Vivian

of wire staples, to a suitable wooden support about 3 ft. long, on which a scale, drawn in Indian ink, should also be pasted. This scale should extend 34 in. above the top of the box, and be graduated downwards in inches and quarter divisions. Heavier lines, marking the four quarters, should be drawn at the $8\frac{1}{2}$, 17, and $25\frac{1}{2}$ divisions.

To use the instrument, the height of the glycerine column must first be adjusted to correspond with prevailing weather conditions. This will be mainly a matter of trial and error, at first, but one precaution should be noted. If the glycerine is allowed to fall too low in the tube the instrument will not work satis-

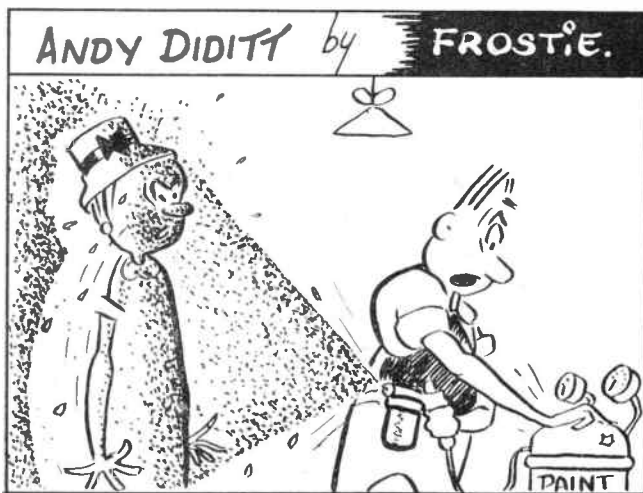
factorily. A few more hints may prove useful. A daily rise or fall of from 4 in. to 6 in. is quite usual; this movement, on fine days, will be confined mainly to the central part of the scale; if any rise above the $8\frac{1}{2}$ mark occurs, wet and stormy weather is forecast, and with a reading of 25 or more fine and settled weather conditions will prevail. With practice in reading the instrument due allowance will also have to be made for a regular slight rise during each day and a corresponding fall during each night due to variation in air temperature.

In conclusion, one additional point should be stressed. Glycerine is a very hygroscopic liquid — that is, it readily absorbs moisture from its surroundings. The interior of the entire barometer must therefore be kept perfectly dry. To ensure this, the top of the glycerine column is sealed with a few drops of paraffin oil, and it is advisable to place a small loose wad of cotton wool at the top of the tube to exclude dust. If, in addition, due care has been taken to ensure a perfectly airtight joint where the glass tube goes through the stopper the reader will now possess an unusual and remarkably sensitive home-made barometer which can be fitted to a more elaborate wooden structure of his own design.

THE weather is a subject of everyday concern to most of us. Here is a simple and very sensitive glycerine barometer which will enable you to forecast it with reasonable success.

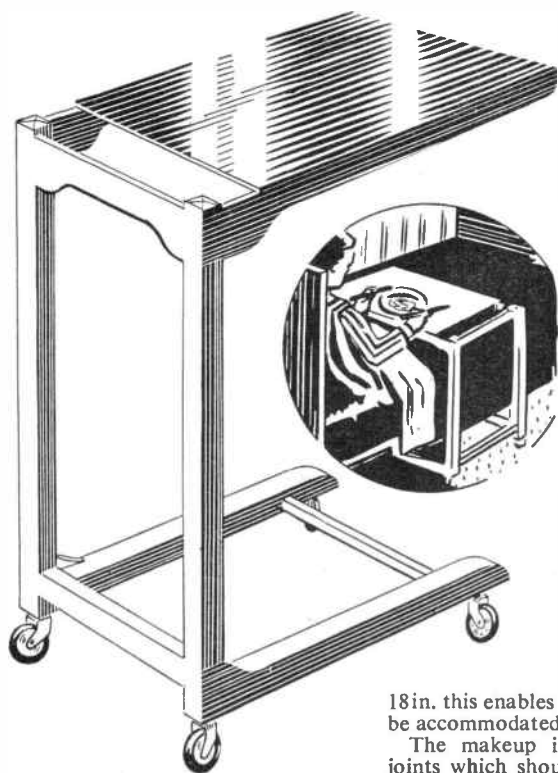
As shown in the illustration, an ordinary clean dry half-pint ale or lemonade bottle is about quarter-filled with pure glycerine which has been coloured with magenta or any brilliant aniline dye. A 40 in. length of glass tube, about $\frac{1}{2}$ in. external diameter, passes through a completely air-tight joint. This consists of a tightly-fitting rubber stopper pushed down flush with the top of the bottle, and sealed over with sealing wax. The lower end of the tube should dip at least $\frac{1}{2}$ in. beneath the surface of the liquid.

If the air in the bottle is now compressed by blowing into the upper end of the tube, on removing the mouth some of the glycerine will rise in the tube until the weight of the liquid column and that of the external air balance the internal pressure on the surface of the glycerine. Any change in the atmospheric pressure will now be shown by a rise or fall of the liquid in the tube. Contrary to the mercurial barometer, the heavier the atmosphere becomes the lower this liquid



"QUIT NAGGING! IT WON'T TAKE 'ME LONG TO GET DRESSED WHEN I'VE GOT THIS THING WORKING."

Bed Table for the Sick Room



18 in. this enables sufficient tableware to be accommodated for the meal.

The makeup is quite simple, with joints which should be well within the capabilities of the average handyman. Hobbies kit consists of all the wood required, with four easy gliding wagon castors. The layout of the $\frac{1}{2}$ in. panel of wood in Hobbies kit is shown in the illustration to ensure economy in cutting. It may be necessary to make pieces G and C scant in width in order to allow for piece F, which is $\frac{3}{8}$ in. wide. The height of the table will, of course, be dependent on the type of bed for which it will be used.

All the stages in the makeup of the bed table are shown diagrammatically on the design sheet, where the side and end views are given together with measurements.

FOR serving meals to a bedridden patient, this table on wheels will be ideal. As seen from the illustration, it glides smoothly underneath the bed, and the table top is placed comfortably for use by the patient.

This makes a much more sturdy job than the ordinary bed tray which rests on the bed and is liable to be upset by any movement on the part of the patient. On its easy gliding wagon castors the table can be pushed right up to the patient for maximum ease and comfort, and with a table top area of 24 in. by

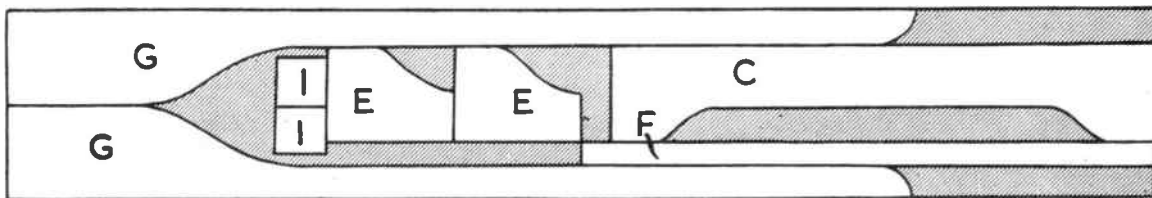
 ★
 ★ Hobbies Kit No. 3426 for
 ★ making the sick-room bed
 ★ table contains all wood
 ★ required and wagon castors.
 ★ Kits price 29/6 from branches
 ★ or 3/- extra by rail from
 ★ Hobbies Ltd., Dereham,
 ★ Norfolk.
 ★
 ★

Fig. 1 on the design sheet shows how the uprights A are prepared in order to receive rails B and D and also pieces C and G. The uprights A and rails B and D are all cut from $1\frac{1}{2}$ in. square material. The top of A is cut away to receive pieces C and G as seen in Fig. 2. In all stages of assembly use glue and countersunk screws throughout.

The bottom of A is cut away to take the rail B and then the rail D as shown in Fig. 1. Both the upright and the rails are recessed to take the strengthening piece E on the outside (Fig. 3.).

A slender cross rail F is mortised and tenoned into pieces D as shown in Fig. 4. before they are finally fixed to the uprights.

The tray of $\frac{1}{2}$ in. ply measures 24 in. by 18 in. and is trimmed to fit exactly. For a clean finish and an easy-to-wipe-down surface, it is suggested that the tray top should be covered with Waverite. The rest of the woodwork should be stained and polished or painted in a colour of individual choice. Finally the wagon castors are fixed in position as shown in the finished illustration.



Layout of pieces cut from $\frac{1}{2}$ in. wood (Hobbies R.8 panel)

1961 FRETWORK COMPETITION

MAYBE it was the offer of cash prizes — maybe the competition subject was particularly challenging to modelling enthusiasts. At any rate, the standard of work entered in Hobbies 1961 Fretwork Competition was of a particularly high order and involved the judges in no end of detailed examination to determine the exact placings of the contestants.

The three best entries had to be examined again and again to decide who was to be the holder of the Silver Challenge Cup. So close were these first three that it was only after line-by-line comparison with the published design that the judges were able to name the eventual winner, who also receives a cheque for 15 guineas. He is Mr R. M. Edwards of 16 Upper Redlands Rd, Reading, Berks., who beat the Second and Third winners by the narrowest of margins. Thus Mr D. H. Goddard, who had won the competition in the two previous years, was relegated to third place. Details of the main winners are given on the facing page.

New champion

A new name will therefore be engraved on the Challenge Cup, and our sympathies are with Mr Goddard who had hoped to make this a hat trick of successes.

The winner's entry was, however, quite the most outstanding piece of fretcutting we have seen for a long time. The published design was followed right down to the *n*th degree, and we could not fault it anywhere. The scrollwork in the Wheelbarrow Pincushion design was calculated to test the capabilities of the very best, and Mr Edwards came out with flying colours. Very wisely he decided to use a minimum of finish on his model, and the excellent cutting was therefore revealed in all its accuracy. Heartiest congratulations!

Competitors would do well to note that the Second prizewinner, A. Johnson of 11 The Wyncies, Bishopstone, Swindon, had also decided on a plain finish in lacquer. If you are not too skilled in applying paint as a finish, it is as well in a competition of this kind to leave the exhibit in plain wood, or perhaps with the slightest application of french polish.

Mr Goddard's entry again looked immaculate, and was perhaps the most attractive looking of all the pincushions entered. It was hard to find fault with the cutting, but here comparison with the original design was the deciding factor. The finish was in immaculate green cellulose, edge with gold.

Unfortunately the model for this com-

petition this year was of rather a delicate nature and did not travel too well through the post to our Head Office. Infinite care was taken in most cases to ensure adequate packing, but even then some of the models arrived damaged. In particular some of the wheels were smashed into two or three pieces. Continual jolting was, of course, responsible for this. We must emphasize, however, that in such cases this did not affect the decision of the judges, who were perhaps most sympathetically inclined when allocating marks for entries which were so damaged. As a matter of fact, there were no less than five such entries which reached the main prize list, which proves our point that although damaged, the entry was nevertheless rigorously examined and fairly assigned.

Woman's success

If the competition had been decided on the attractiveness of the needle pad itself, then first prize would most certainly have gone to a woman — Miss Margaret Smith of Salisbury, Wilts. She had executed a most attractive design in petit point, and her fretcutting was also well up to standard. Although not quite in the class of the main winners, we were nevertheless pleased to award Miss Smith a special voucher.

Mr E. Steel of Newcastle-on-Tyne also excelled in the finish of the pad. With reasonably good cutting for a man who is aged 78, he had finished his work with a fine bead design pinned on the pad.

Such was the general standard of excellence, among those who came so near to qualifying for main prizes, that we were pleased to extend the number of special voucher awards so as to encourage these competitors to try even harder next time. For many other entries there were consolation awards in appreciation of their efforts.

Old — and young

Incidentally, there were several other competitors in the 70's, but pride of place in age goes to Mr Wm. Browning of Burgess Hill, Sussex, aged 81. At the other end of the scale in the Senior section we particularly noted the efforts of some of the youngsters aged around 16 and 17 who are now entering the Senior list after gaining former successes in the Junior section. As their skill in fretcutting grows with experience, there is no reason why they should not soon be knocking at the cup winner's door.

There were not quite so many entries received from juniors, maybe because of

the nature of the work, which was deliberately set with the aim of severely testing competitors. The subject was admittedly quite a difficult one for the seniors, and for lads of 15 years of age and under it must have set quite a problem. However, there is no point in setting the standard too low; the juniors will all have benefited by this experience.

Winning Juniors

The winner of the Junior section — Geoffrey L. Barrett, who as a result is richer by 12 guineas — submitted a fine piece of cutting which was wisely left in its natural wood. The delicate pale green pad was embroidered with pink edging, making this a very attractive model.

Geoffrey gained eighth prize in 1960 and can be well satisfied with his advancement in the list. Similarly, Mervyn Olver, who received a cheque for seven guineas for second place, had advanced from 10th position in 1960. He had finished his model very attractively in gold.

Young Ian Strugnell (he is now only 12) gained third place with a very nicely finished model, the painting of which showed a great deal of care. As a matter of fact, where paint was used as a finish, this entry was much better than many in the senior class. Coming fourth last year, Ian therefore jumps up another place and undoubtedly will be reaching for the main section award in future years.

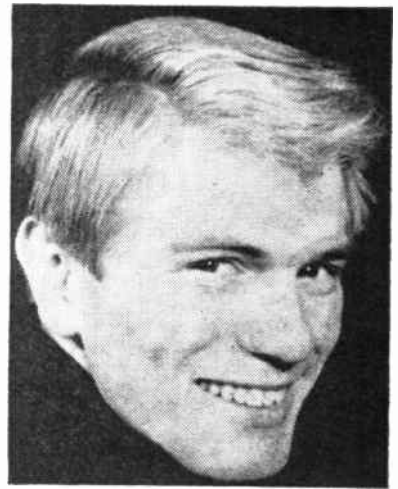
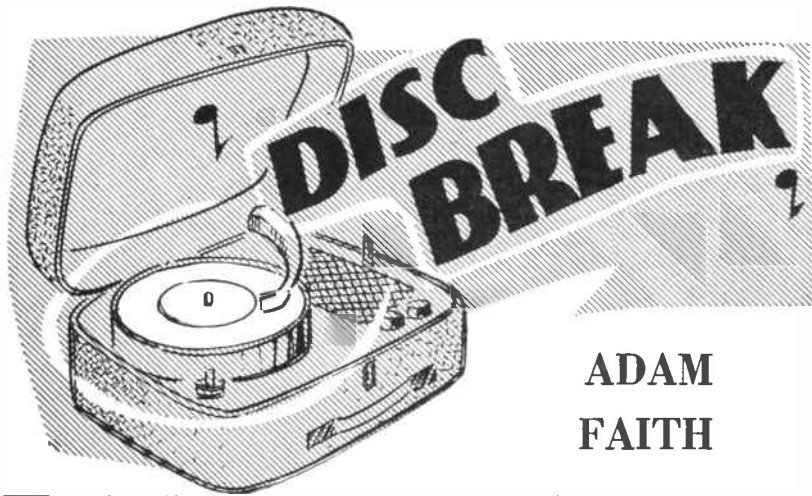
Most of the entrants in the Junior section were in the older age groups of 14 and 15, but we particularly noted the work of the youngsters of 10 and 11 who although not winning major prizes will find the experience gained standing them in good stead.

Again this section was highly competitive in the quality of cutting, and we were pleased to award special vouchers apart from the consolation awards for meritorious work.

Some competitors enclosed letters with their entries giving details of the makeup of their models. However, in accordance with the rules of the competition we could not enter into correspondence on these points.

One entry (not a prizewinner) was not identified by a label, and it is, therefore, waiting at this office to be claimed on receipt of return postage (1s. 0d.).

The Editor thanks all competitors for the intense interest shown. Our next competition will be announced in the issue of 4th October, when it is the intention to amend the prize list in order to distribute awards among a greater number of competitors.



ADAM FAITH

FROM a £3. 15s. Od. a week messenger boy to pop star and film actor with an income in the super-tax bracket — that is the astonishing achievement of Adam Faith who shot to fame with his hit Parlophone recording of *What Do You Want?*

Adam graduated to the £50,000 a year level in the short space of two years — but at one time he quit show business, disappointed with his lack of success.

Born Terrence Nelhams in Acton, London, on 23rd June 1940, Adam's early ambition was to become a film editor and he worked for two years as a messenger boy while waiting for promotion to the cutting room. Caught up in the skiffle craze, he became vocalist with a group known as 'The Worried Men', established by his former workmates at Rank Screen Services. After a year of playing around London's skiffle haunts, producer Jack Good suggested that he went solo.

Says Adam, 'By this time I reckoned I stood a chance alone, so I left the group and gave up my job. Well, I was wrong — I made two television appearances, took part in four stage shows and cut two records. They were all flops and I lost heart and went back to the studios as an assistant cutter.'

But at least one man had been impressed by his distinctive good looks and individuality, both as a singer and as a person. He was bandleader John Barry with whom Adam had worked and had become friendly during his first brief excursion as a paid entertainer.

'About a year or so after I had given up show business', says Adam, 'John was booked for the *Drumbeat* series on television and producer Stewart Morris asked him if he knew a singer who had not been exposed to television. John suggested that I might be suitable and arranged for me to audition. After I had

sung Stewart signed me for three shows and finally I stayed in the programme for the whole of its 22-week run.'

During the *Drumbeat* series there were two occurrences which are significant in the story of Adam's ride to fame. The first was his début screen appearance — in the film *Beat Girl*. Second was the fortunate meeting with songwriter Johnny Worth, who with John Barry formed the third member of the fantastically successful team of hit-makers.

'Johnny was also on *Drumbeat* as a member of "The Raindrops" vocal group. He was present on the first occasion I tried out a quiet song and told me I was wasting my time concentrating on hard rock 'n' roll numbers', says Adam. 'He suggested that a song he had just written would be right for me and when I heard it played I knew he was correct.'

About this time Adam had signed for Parlophone and his first record was *What Do You Want?* With Johnny Worth's words and melody, John Barry's pizzicato string backing and Adam's individual interpretation and 'by-bee' pronunciation, the record soared to the top of the Hit Parade and earned him his first Silver Disc for 250,000-plus sales, as did the follow-up, *Poor Me*.

Adam was on his way — to the top. He starred in another film, *No Hiding Place*, with Peter Sellers and Richard Todd, topped the bill in variety and on a tour of one-nighters, had feature spots on top television shows, was booked for a Royal Command Performance, a three-month season at Blackpool and a pantomime.

The demands for his services leave him little time for relaxation or to indulge in the pastimes which interest him — horse riding, cine-photography and racing cars — but he accepts the situation cheerfully. 'I like my existence', he

says. 'It stops life from becoming boring.'

He never touches alcohol, smokes around forty cigarettes a day and admits to being 'highly-strung, to some extent'. 'If I am working with my cine-camera, for instance, I become engrossed in what I am doing and can forget work for a while. But most of the time I am living with it — I don't mind though, it's exciting and I like to know what is happening.'

He has a passion for cars and one of his ambitions is to own and drive a racing car. He also longs to have a horse and to direct a film.

His likes include steak, chicken, Dover sole, tea and children; he dislikes spaghetti, hypocrites and school teachers.

Among his favourite singers he numbers Elvis Presley, Ray Charles, Frank Sinatra, Dean Martin, Brook Benton, Eartha Kitt, Connie Francis and Dinah Washington. He also enjoys classical music, in particular the works of Dvorak and Sibelius.

In February, Adam was presented with another Silver Disc for a quarter-million sales of his recording of *Lonely Pup*.

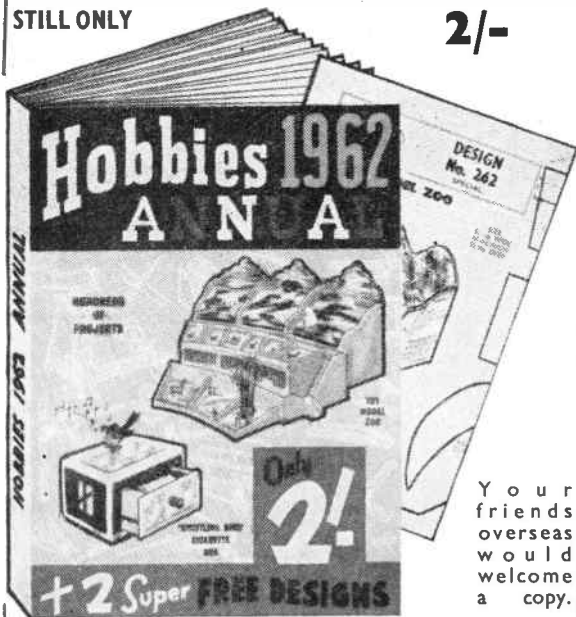
There are many stamps and labels featuring cars, horses, gramophones, etc. which could well be included to illustrate the Adam Faith story.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 ★
 ★ Next week's issue will ★
 ★ contain instructions for ★
 ★ making a cocktail cabinet ★
 ★ with slide-away top trays. ★
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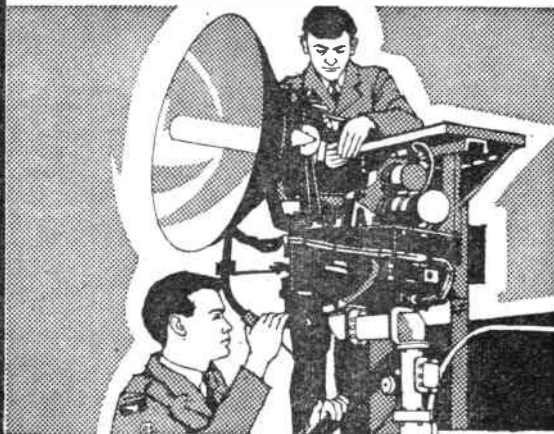
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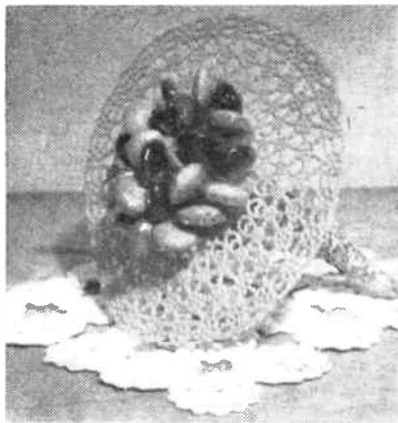
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A 'SWEET' POSY



known 'Smarties' since they are coloured and make a gay posy, but you may use other small sweets such as dewdrops or dolly mixtures.

There is very little preparation required and it is merely a matter of assembly of the few components. Each posy is made from a small, plastic

By Anne Bradford

doyley about 4 in. in diameter, obtainable very cheaply at large stores. Some sweets are individually wrapped in clear cellophane.

Cut some 6 in. by 3 in. strips of thin, clear cellophane, fold in the centre and place a sweet in the middle. Turn down the sides, twirling tightly so that you make a 'flower' with a long cellophane

stem. When you have made several of these individual blooms the stems are passed through the holes in the centre of the doyley and gathered together at the back. Most doyleys are designed so that they have a central hole with others arranged around. Start at the centre hole, and then fill those around as shown in the photograph. The loose stems at the back are then twisted together as tightly as possible and fastened with a length of silk thread or wire. If you now cover these with a piece of silver paper the posy will be complete and ready for presentation.

These novelty sweet posies are much appreciated by children and are ideal for raising funds at bazaars and the like. You may use small sweets of all descriptions but they must be coloured if they are to maintain the appearance of flowers.

HERE we have a novel gift you may make for children since it holds a quantity of sweets arranged to make a dainty looking posy. In this instance we have used the well-

The Paradox of the Halfpenny

PRESS a pin through the middle of a playing card and place the card upon a cotton reel in such a manner that the pin rests in the hole through the bobbin. Gently raise the apparatus and begin to blow into the open end of the reel. Surprisingly, the card is not blown away; indeed it remains firmly 'stuck' to the cotton reel. If you continue to blow into the opening and turn the arrangement upside down, you can even make the card resist the pull of gravity. As soon as you cease blowing, the card will fall down.

Daniel Bernoulli discovered this paradox in 1738 when he noted that pressure in a moving blast of air, or a wind, is less than the pressure exerted by still air.

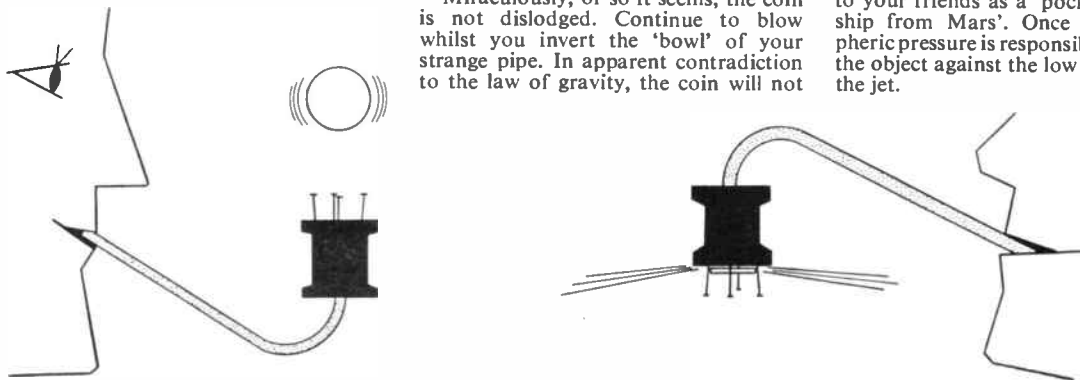
You can employ the principle to work an amazing little gadget made with a cotton reel, four cobblers' nails and about a foot of $\frac{1}{4}$ in. diameter rubber tubing. Place a halfpenny upon one end of the reel and secure the four nails in the wood, equidistantly apart, so that the halfpenny is confined, but not held tightly.

Complete the device by pressing the rubber tubing into the 'free' end of the cotton reel to form a sort of pipe with a flexible stem. As a matter of fact you may make the stem of your pipe from metal or glass tubing if you prefer. It is now a simple matter to test your apparatus and demonstrate a curious scientific trick. Place the halfpenny between the four nails so that it forms a neat 'hatch' over the hole in the cotton reel. Blow hard through the tubing.

Miraculously, or so it seems, the coin is not dislodged. Continue to blow whilst you invert the 'bowl' of your strange pipe. In apparent contradiction to the law of gravity, the coin will not

fall. As you blow into the tube, a fast airstream will rush away beneath the coin. Pressure in the moving air will be low, in accordance with Bernoulli's principle, while atmospheric pressure will press the coin against the cotton reel. When you cease blowing, atmospheric pressure will be the same upon both sides of the coin and the force of gravity will cause the halfpenny to fall.

Another queer effect may be shown, using the same apparatus. Place a ping-pong ball upon the four nail heads and begin blowing into the tube. As you blow harder, the little ball will rise and begin to hover in the air jet, whilst slowly spinning. When you stop blowing, the ball will descend and rest once again upon the four nails. This little experiment has great charm and may be introduced to your friends as a 'pocket-sized space ship from Mars'. Once again, atmospheric pressure is responsible for pressing the object against the low pressure air in the jet. (A.E.W.)



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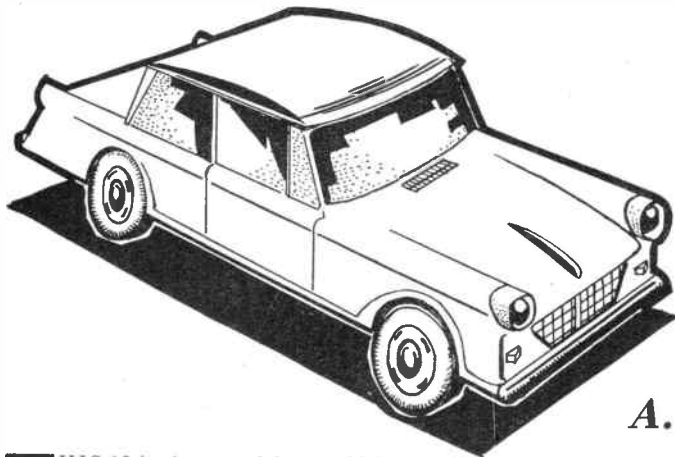
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Independent springing for . . .

A MODEL SALOON CAR

By

A. Liston

THIS 12 in. long model car, which closely follows the lines of a modern British saloon, has independent springing on all four wheels.

For the body, only two pieces of 2 in. by 4 in. wood are needed, the lower one being 12 in. long and the upper one 5½ in. long. First, two ¾ in. wide and ¾ in. deep channels are cut across the underside of the longer section A. The front channel starts 1½ in. from the front end, and the rear channel starts 2½ in. from the other end.

corners. The tail, like the bonnet, slopes down ½ in. It measures 3½ in. from front to rear, and is flanked by a ½ in. wide section on each side.

A 2½ in. diameter semi-circle, ½ in. deep, is cut in the side at the end of each channel as a wheel recess E.

The upper section of wood, which

with file and glasspaper. These include the tops of the front wings, the 'nose' of the bonnet, the headlamp cowls, and the bumper. The top of the boot and the rear wings are also rounded.

The windscreen is curved round at each side, and the roof curves down at front and back to a depth of ½ in.

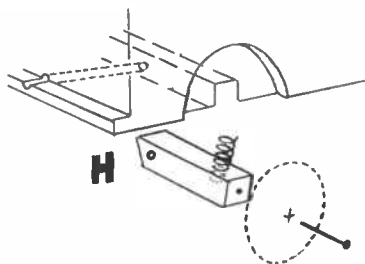
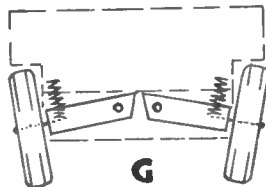
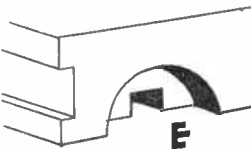
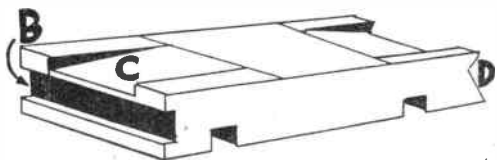
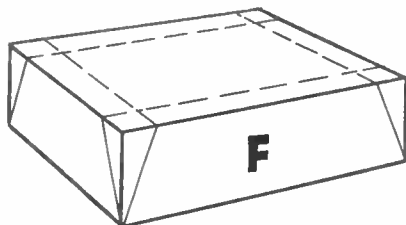
Each 2 in. diameter wooden wheel is carried on an independently sprung axle made from a 1½ in. length of ½ in. by ¾ in. wood G. These axles are glasspapered down to move freely in the channels under the body, and a hole is drilled in each from front to rear, ¼ in. from the inner end, and ¼ in. from the top. The inner end of each axle is cut at a slight angle, and a hole is drilled in its upper surface, ¼ in. from the outer end, to take a small spring. ½ in. long springs, such as the kind found in pairs in old lampholders, can be used, but practically any kind of spring of suitable dimensions will do. A hole is drilled in the channel above each spring to take its top end.

Two holes are drilled in the front of the car, ½ in. from the lower edge, and ½ in. apart (¼ in. on each side of the centre line). The holes should be 2½ in. deep for the front wheels and 3½ in. deep for the back ones. A length of lampholder wire or knitting needle is inserted in each hole for the axle to pivot on H.

After a trial assembly, tight spots will probably be found at the inner ends of the axles; these should be glasspapered down. The set of each spring may require adjusting, so that the car stands level and rides evenly. The holes for the springs can be deepened or packed with plastic wood to lower or raise the body.

Details, such as wedge-shaped parking lights, a nail-head filler cap, a rear bumper of half-round moulding, and a roof guttering of plastic-covered wire glued round the top of the windows, can now be added.

The windows, wheels, and lights are painted in aluminium paint, and the rest of the body in a suitable colour. Then details such as tyres, radiator grill, and door outlines can be added in black.



A ¼ in. deep groove, ¾ in. wide, is cut in the front end, ¾ in. from its upper edge B. The bonnet top C measures 3½ in. from front to rear, and is cut away to slope down by ½ in. at the front. It is flanked by a ¾ in. wide strip on each side.

The tail end is notched D by marking a point ½ in. down from the top edge and ½ in. from the rear edge, and sawing to that point from the top and bottom

forms the windows and roof of the car, is made to taper slightly F. The front slopes back ¾ in. at its top edge, the rear by ½ in., and the two sides by ¼ in. The upper section is then screwed in place on top of the lower section, 3½ in. back from the front end.

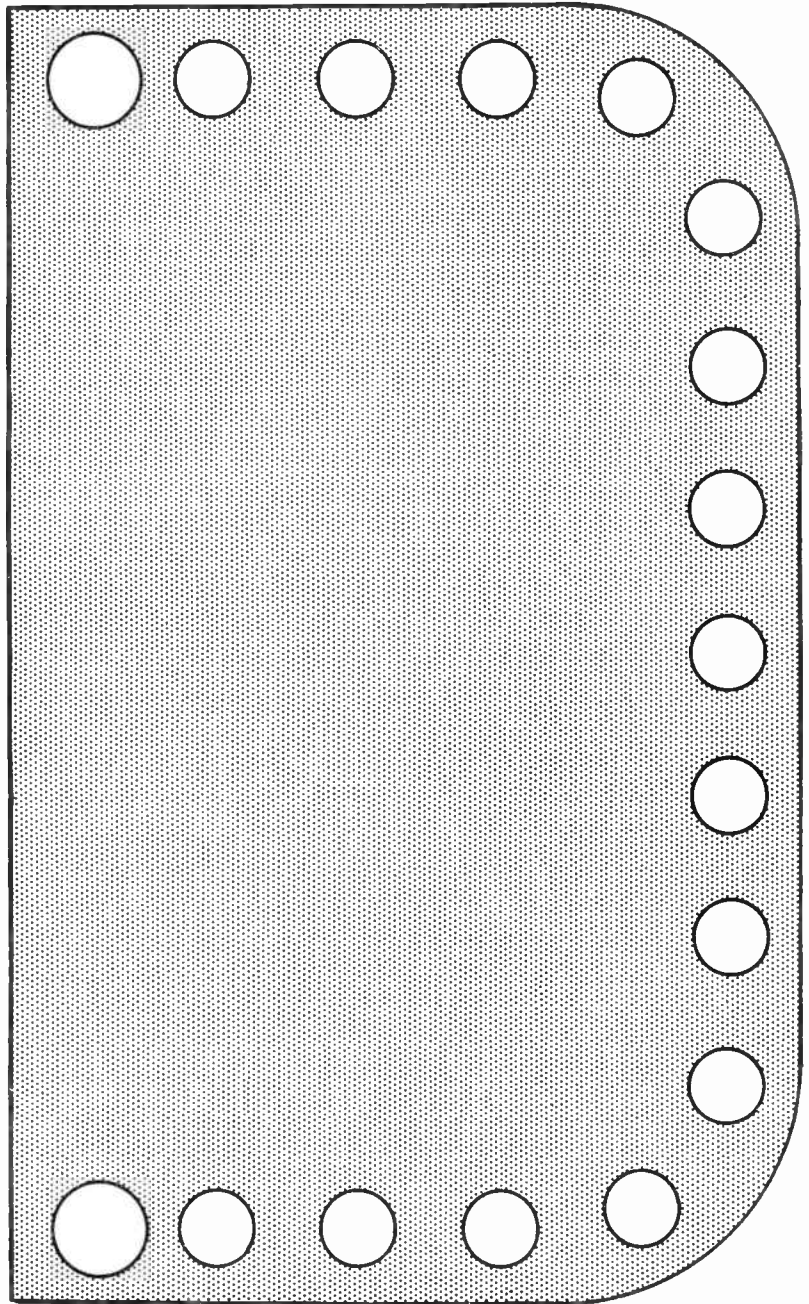
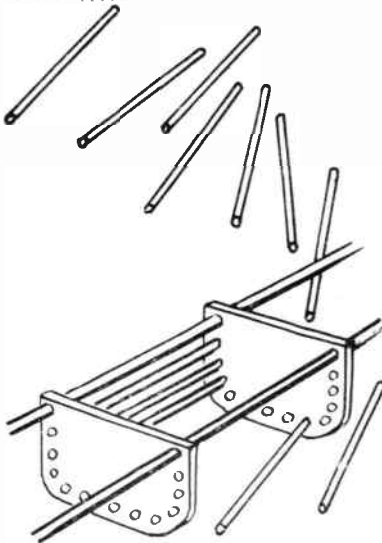
The body lines are then rounded off

MAKING A SPONGE RACK

THIS easy to make rack is constructed in one evening from two pieces of wood and some lengths of round rod.

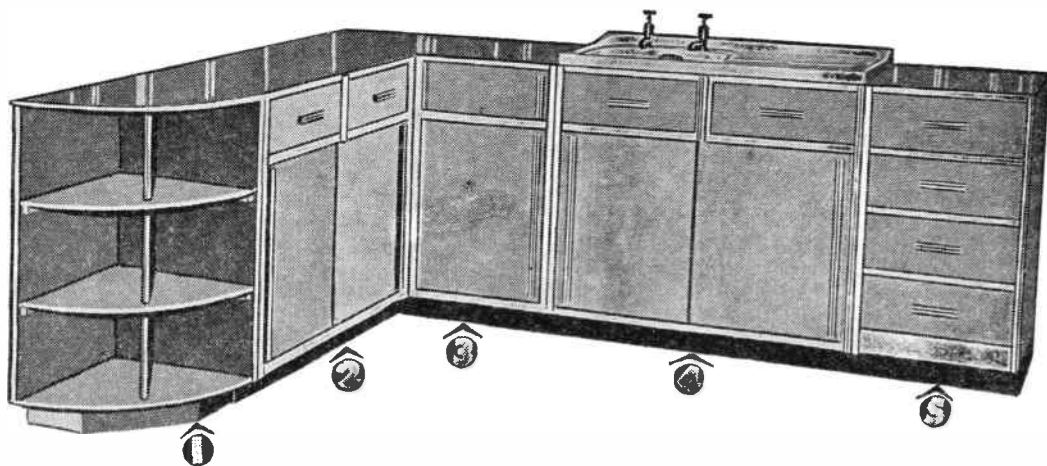
The shape shown on this page is transferred to $\frac{3}{8}$ in. wood and cut out with a fretsaw. There will, of course, be two of these. Cut fifteen pieces of $\frac{3}{8}$ in. round rod 12 in. long and insert them in the holes provided, using waterproof glue. The long dowels are $\frac{1}{2}$ in. diameter and should be long enough to stretch right across the bath. (M.p)

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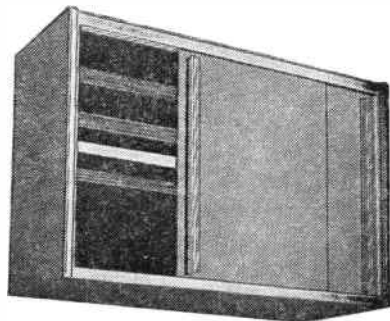
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No. 56 (36" x 17" x 8")

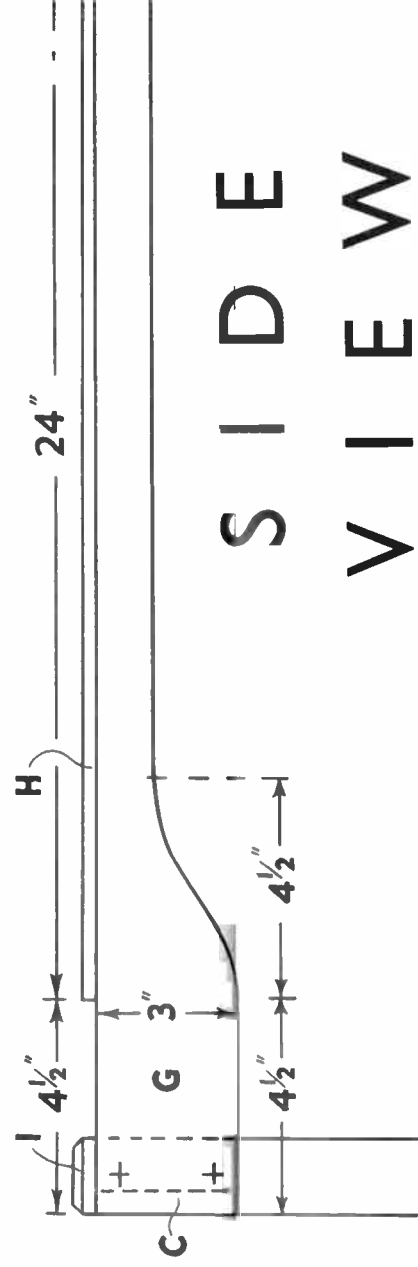
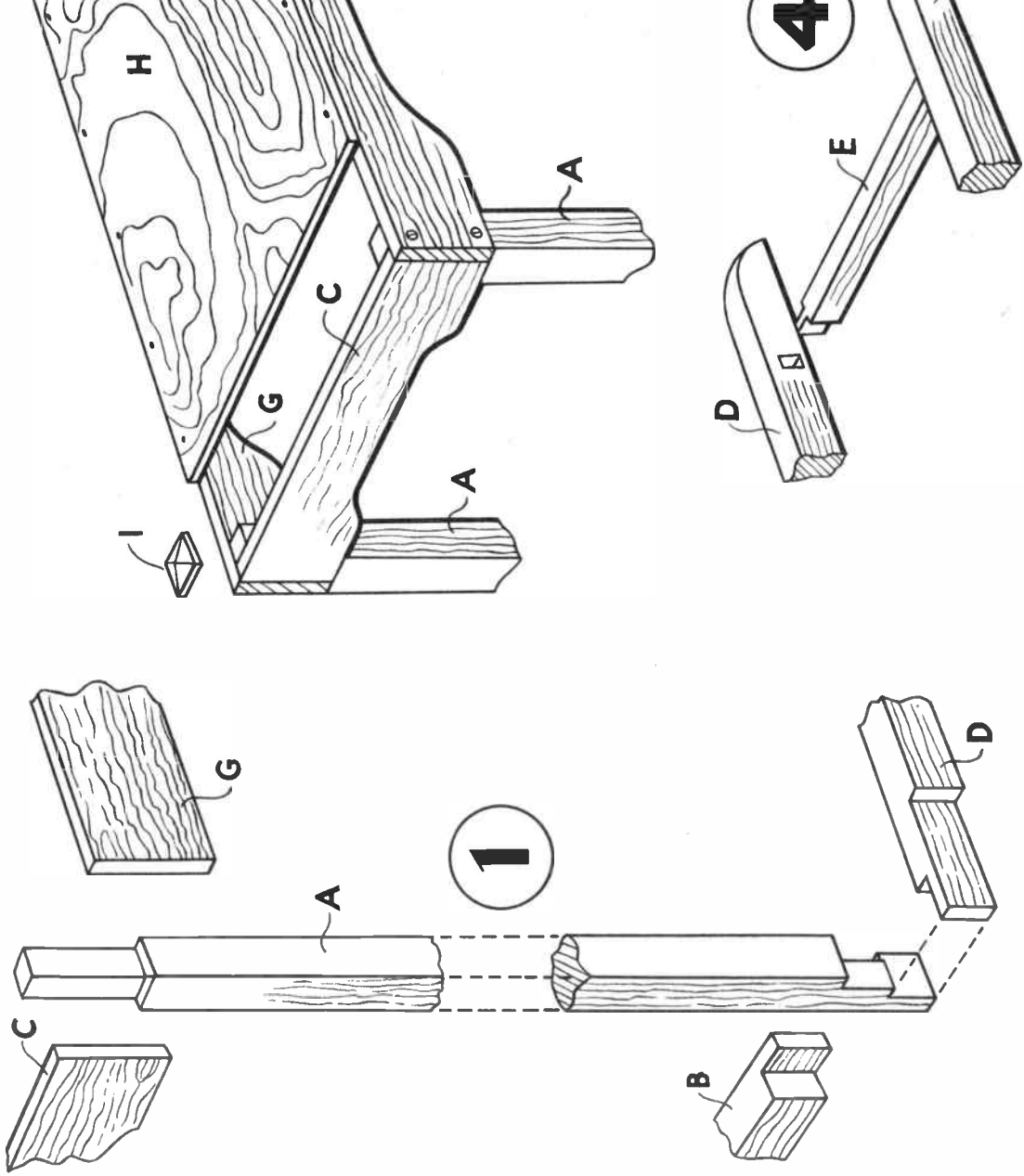
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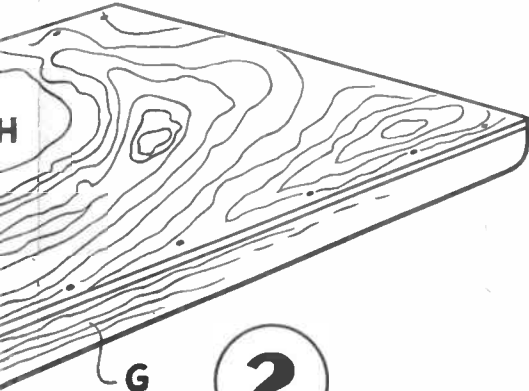




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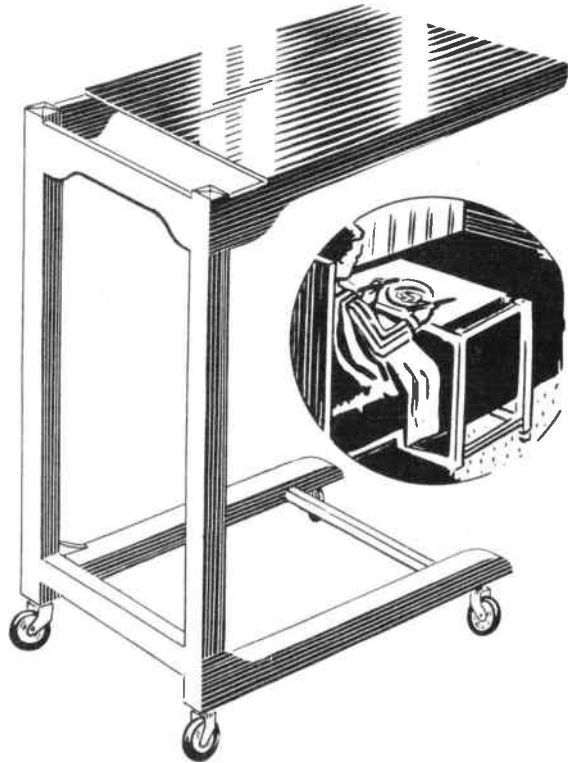
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SICKROOM BED TABLE



2

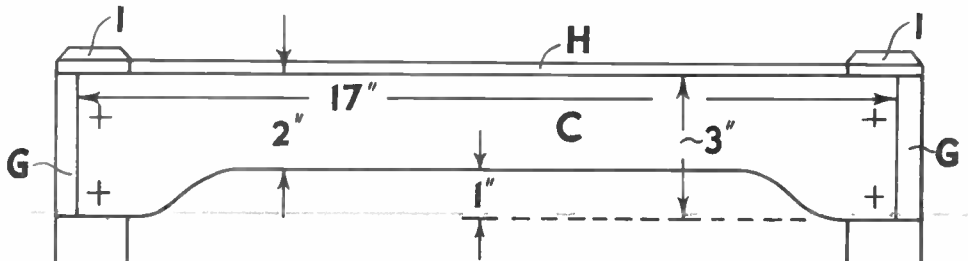
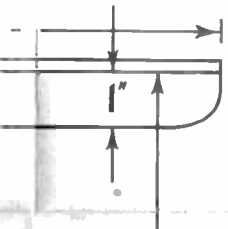
SIZE:
32 ins. HIGH APPROX.
28½ ins. LONG
18 ins. WIDE



4



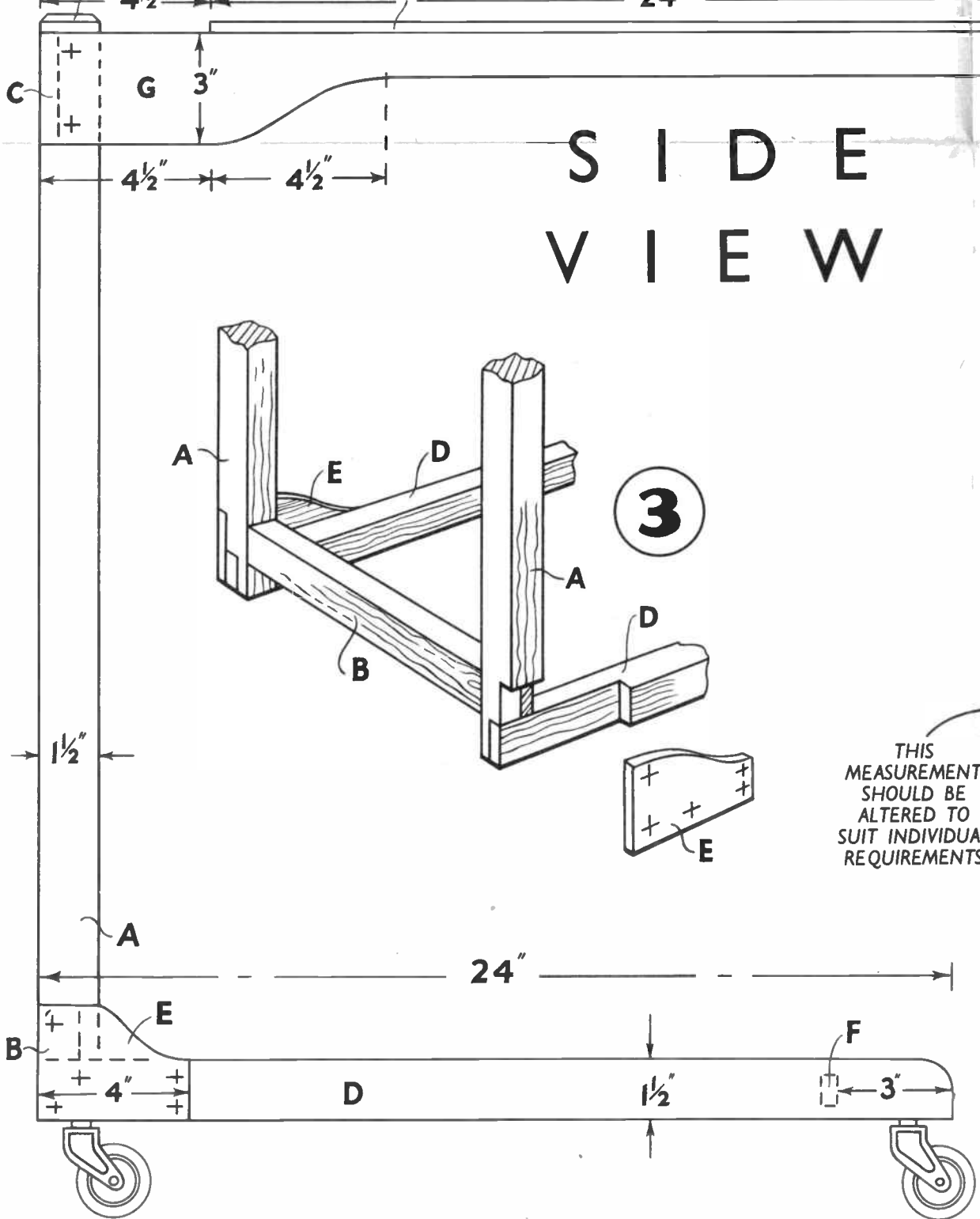
A KIT OF MATERIALS FOR MAKING THIS DESIGN IS SUPPLIED BY HOBBIES LIMITED, DEREHAM, NORFOLK. PRICE ON APPLICATION.

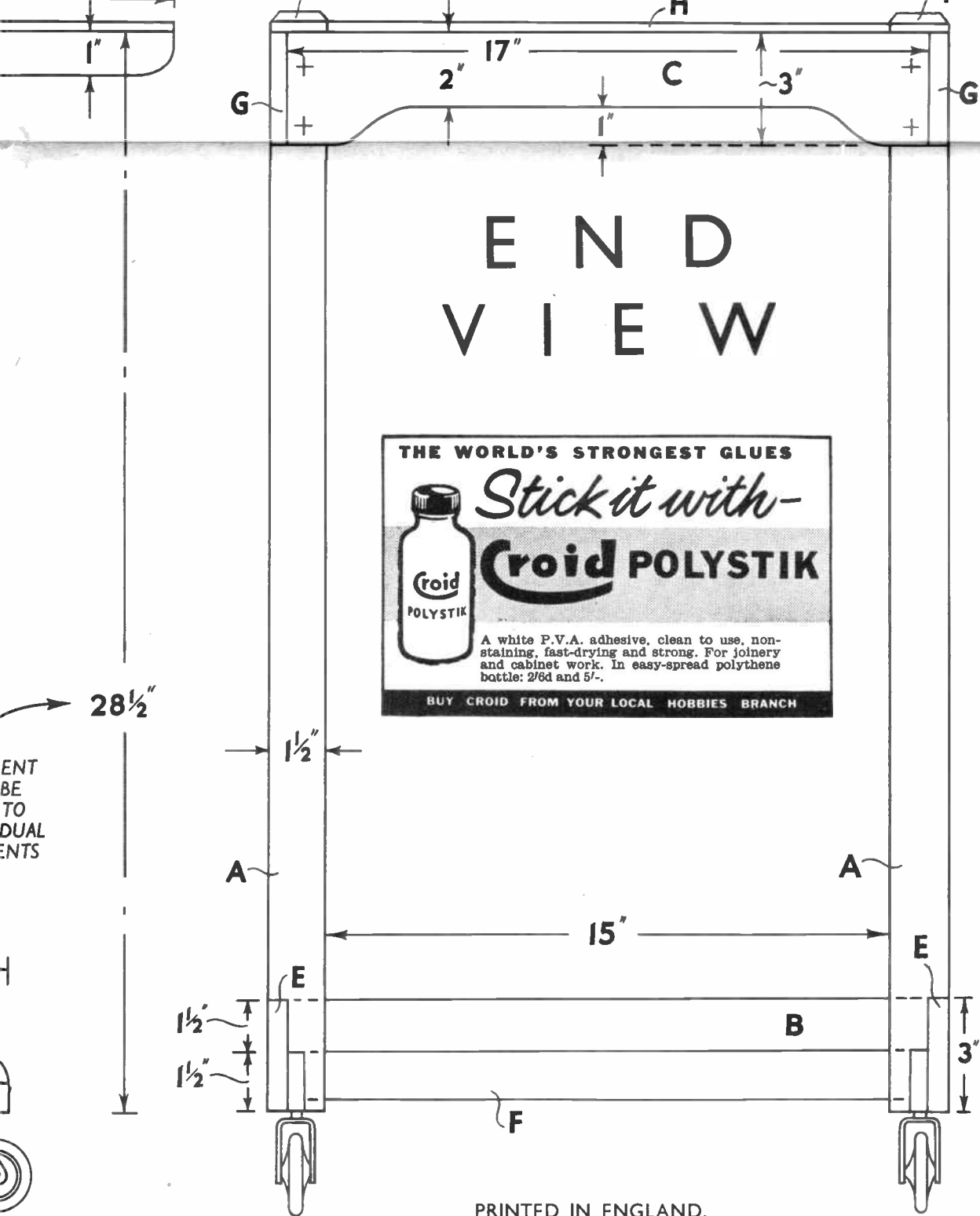


END

SIDE VIEW


V I E W





END VIEW

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