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THE ORIGINAL  
'DO-IT-YOURSELF'  
MAGAZINE

# HOBBIES *weekly*

FOR ALL  
HOME CRAFTSMEN

*Also in this issue:*

1962 FRETWORK  
CONTEST WINNERS

COLLECTORS' CLUB  
AND STAMP NEWS

MODEL RAILWAYS  
— FREIGHT STOCK

HOW TO 'SLICE'  
A BOTTLE

CURING TROUBLES  
IN PHOTOGRAPHY

DISC BREAK  
WITH TED HEATH

NOVELTIES AND  
FRETWORK PLAN

ETC. ETC

★ **FREE**  
*design  
in this  
issue*



**Ye olde  
COACH  
LAMP**



*Up-to-the-minute ideas*

*Practical designs*

*Pleasant and profitable things to make*

**5<sup>D</sup>**



THERE can be little doubt as to the reason for the issue of the 1½d. stamp inscribed 'Natal Settlers 1849-1949'; it shows the picture of the ship called *The Wanderer* entering the harbour of Port Natal. The stamp was on sale during May and June 1949; there are no sensational varieties, only a number of small marks and scratches.

## CONCLUDING THE S.AFRICAN STORY

By L. P. V. Veale

The year 1949 also saw the issue to commemorate the 75th anniversary of the Universal Postal Union. For her part, South Africa chose a picture of Hermes on a map of South Africa. There are three values — ½d., 1½d. and 3d. Again we see our old friend the Voortrekker Monument having an issue of stamps. The designs were: for the penny, a wagon approaching Bingham's Berg; the three-halfpenny, another picture of the Monument at Pretoria; while for the threepenny there is a triptych, showing in each of the panels suitable scenes, a Bible with a lighted candle in the centre and Voortrekkers on either side.

Now comes a rather prolific period of stamp issues, and fortunately the designs show considerable improvement on those which, so far, have been described.

1952 was the Tercentenary of the landing of Van Riebeeck. Five stamps were issued — ½d., 1d., 2d., 4½d., and 1s. 0d. The designs showed respectively his seal and monogram, Maria de la Quellerie (first wife of Van Riebeeck), the arrival of his ships, Jan Van Riebeeck, and the Landing at the Cape. They were all inscribed bilingually so that only singles need be sought.

Since the issue was to commemorate Van Riebeeck, it would surely have been more appropriate if they had used his portrait for the stamp which would have the largest sale — 54 million of the 2d. were printed and only 5 million of the 4½d.

Now there are one or two varieties to be looked for in this set. As we have said, the 2d. shows the arrival of Van Riebeeck's ships and some of these have a mark that looks like the moon seen through a mist just to the left of the right hand ship and under the 'R' of Suid-Afrika. On the 1s. 0d. there is a variety, no shadow to the leg; that is, the shadow of the left leg of the man who is sitting down in the centre of the picture is missing. These two varieties are really worthwhile finds.

Some of the penny and twopenny values were overprinted with the initial letters of South African Tercentenary International Stamp Exhibition in both English and Afrikaans, 'SATISE' and 'SADIPU', and these were on sale at the Exhibition Post Office at Cape Town from 25th March to 5th April 1952. Considering the number that were issued, it is surprising that they are not more valuable.

To commemorate the Coronation, an attractive portrait of H.M. Queen Elizabeth II was used for the design of the 2d. stamp. Unfortunately, there is a flaw on some of these which makes it appear as though there is a scar on the Queen's neck; these again have an enhanced value.

September 1st, 1953, saw the issue to commemorate the centenary of the famous 'Triangular Capes'. There is a reproduction of the triangular stamp, and there are two values — 1d. and 4d. On some of the 4d. stamps the figure of 'Hope' has a broken knee; look for that as it would be a good find.

In 1954 the Centenary of the Orange Free State was commemorated with two stamps — 2d. and 4½d. The design showed the arms of the Orange Free



State, also a quill and scroll symbolizing the signing of the Bloemfontein Convention 23rd February 1854.

Next, the Centenary of Pretoria with two designs, 3d. President S. J. P. Kruger and 6d. President M. W. Pretorius, and for that value there is a chin scar.

In 1954 was issued one of the most attractive animal sets that it is possible to find, 14 values each of which has the picture of a South African animal. The first, the ½d., has a rather repulsive head, that of a warthog; the name is not very pretty, neither is the stamp. The remainder are very nice, particularly the head of the zebra found on the 2d. value. Care should be exercised here, for there are two printings; most easily distinguished by looking at the zebra's left ear. The 4d. has a fine picture of the African elephant with its very large ears, and the 6d. gives us the lion. Various kinds of deer are shown from the 1s. 0d. to the 10s. 0d. except for the 5s. 0d. which has the head of a giraffe.

Now those who include changes of watermark in their collections must look at the duplicates of the following values ½d., 1d., 3d., 4d., 1s. 0d., 2s. 6d. and



5s. 0d. because each of these has been issued with paper watermarked with the Union Coat of Arms as well as the older Springboks head, and further the 1d. with the Coat of Arms watermark has been issued in two dies. In die one the figure 1 of the 1d. is above and to the right of the 'S' of South Africa, while die two has the figure above the centre of 'S'; a small difference but a distinct one, nevertheless.

Voortrekker Covenant Celebrations were held at Pietermaritzburg in 1955 and celebrated by a 2d. stamp. The centenary of the arrival of the German settlers was also celebrated by a 2d. stamp, the design of which was a settlers block wagon and house. In 1959 the 50th anniversary of the South African Academy of Science and Art was cele-

brated by the issue of a stamp bearing the Arms of the Academy.

The 50th Anniversary of the Union took place in 1961, and four stamps 4d. 6d., 1s. 0d. and 1s. 6d. were sold on this occasion. The designs of two of them are easy to see and understand, but the two higher values are a little difficult to see. The 1s. 0d. has a picture of men turning a wheel, that is supposed to represent the wheel of progress, and the 1s. 6d. is called the Union Festival Emblem. South African Railways and Union Day both had stamps to greet them. The latter portrayed the six Prime Ministers, Botha, Smuts, Hertzog, Malan, Strijdom and Verwoerd.

In 1961 a very important event took place — the change of currency from pence to cents and rand. For this they

had nine of the animals used for the 1954 set, and in addition the Prime Ministers on 2½c. instead of 3d. the Union Flag and the Union Arms and the Wheel of Progress. This means that you must look at more than the design to see if you have a stamp. Now there is another set with rather more varied designs — a kingfisher, shrike and secretary bird, the making of gold ingots, and Cape Town Harbour. The 2½c. requires a good look, as there are two stamps with practically the same design; at first this was almost plain white, but later it was improved by having the string courses in blue.

Well here we have discussed all the issues from South Africa and from this account it should be possible for readers to identify their stamps and also to pick out a number of new stamps.

# New Year Postcard Greetings

WHEN the postcard was at the height of its popularity New Year greetings were much more widely used than they are today. Practically every large card publisher featured New Year cards which today are quite popular among collectors.

habit of looking at the bright side is worth more than a thousand a year. Samuel Johnson.'

Some of the symbols most widely used on New Year cards include clocks, calendars, hour glasses, bells, pigs, four-leaf clovers, Father Time, purses spilling money, etc. Many collectors go in for specialized collections of one or more of

these symbolic designs. Others specialize in cards bearing the year date while others take just any general New Year greeting. Any or all groups will make an interesting collection. One of the most interesting elements in the New Year cards is that they invariably express good cheer, and a renewed hope and faith in the future.

Year Date Cards are generally New Year greeting cards and bear the year date, '1906', etc. as the most prominent part of the design. These cards are not plentiful for the simple reason that they were used for only one year, or generally just for a short period near the beginning of the year. Ordinary greeting cards could still be sold the following year if a dealer happened to have some left at the end of the season. However, the 'year date' cards were good only for the specific year for which they were produced. Hence the manufacturers limited their issue to just about what they thought they could sell in that year. As the postcard craze died down the year date cards became less in production and are, therefore, more difficult to add to one's collection.

*By R. L. Cantwell*

A favourite one was published by Franz Huld for New Year 1905. The numerals occupy most of the card with a scene of New York inside each numeral, similar to our present day large letter cards. The following scenes were used: 1 — Flatiron Building, 9 — Grant's Tomb, 0 — Park Row Building and 5 — Statue of Liberty.

Other cards featured numerals made of flowers, etc. There's one with a wide band diagonally across the card with the numerals '1908' formed of forget-me-not with roses in the lower corner.

International Art Publishing Co. produced many nice New Years cards including some by Ellen Clapsaddle, Bernhardt Wall, and others. One beautiful series by International shows winter scenes with two children carrying a Christmas tree and in the foreground a panel with an appropriate sentiment such as:

May joy and peace be yours today  
And hope attend on all life's way.

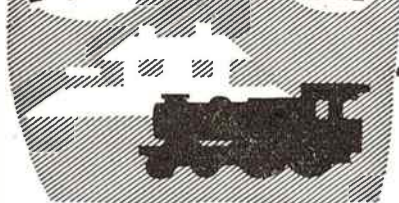
E. P. Dutton & Co. distributed a series with a design in gold and two or three colours at top and bottom and a quotation in the centre. One bears the following: 'CHEERFULNESS — The



\*\*\*\*\*  
★ NOTE TO ★  
★ CORRESPONDENTS ★  
★ All correspondence on any sub- ★  
★ ject covered in this magazine ★  
★ must be addressed to: The Editor, ★  
★ Hobbies Weekly, Dereham, Nor- ★  
★ folk. If a reply is required, queries ★  
★ should be accompanied by a ★  
★ stamped addressed envelope and ★  
★ reply coupon inside back cover. ★  
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# NEW Thoughts on

# RAILWAY MODELLING



I WANT in this article to give you some help and instruction in the making and running of freight rolling stock as a great lot of fun and interest can be had from goods working.

Freight rolling stock can be divided up into several types. There is the open goods wagon used chiefly for the transport of coal and other minerals. These are usually made of wooden planks, with a metal undergear. The coal truck or open wagon is normally a four wheeled affair, and in varying lengths and heights depending on the purpose for which it is used. A similar type of truck is made but fitted with bogies and used for longer and heavier loads, such as bricks, tubes, tractors and the like. Vehicles for the carrying of timber are usually flat wagons with bolsters added. These can be of the four wheel variety or fitted with

bogies in the longer ones. For special loads such as rails, locomotives, farm implements, transformers etc, a low loader is used. These are usually bogie types, although there are some four wheelers to be seen.

Covered vans are used extensively on the railways, for the conveyance of perishable goods, and where the goods have to be protected from the elements.

## MAKING FREIGHT ROLLING STOCK

By F. A. Barrett

No goods yard should be without at least one brake van. There are many other types of goods rolling stock used for special freight, and it should be remembered that if you want to model old-style railways, countless private owners' wagons were used before nationalization.

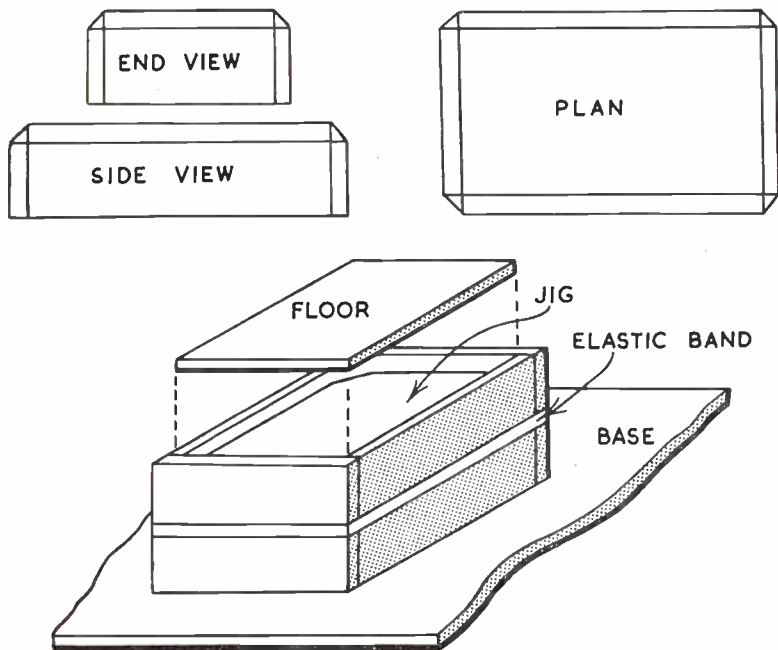
These were very colourful, and made up into nice trains. If you are using Tri-ang or similar type goods, you can purchase many examples of rolling stock ready made. There are also many kits for the making of goods rolling stock. Peco make a wonderful range of wagons. These are mainly private owners. They are excellent kits and are fitted with sprung axle boxes and buffers and also have auto-couplers fitted. Kits made by Wills, are castings, and N. Keyser make a range of metal casting kits for wagons. There is a range of lithograph papers for the making of your own wagons. These are stuck on to made-up wooden bodies. Airfix also make a range of plastic kits for wagons, so you need never be short of ideas.

### Making your own

Now, the cheapest and perhaps the most satisfactory way of adding to your rolling stock is to make your own, and then you will be able to make up many at the same time. Material can be either wood (which is best) or card (which is easiest). In either material the procedure is the same. The sides of the wagon should be made of thin plywood — about  $\frac{3}{8}$  in. is right for OO gauge. The two ends can be made of a thicker wood, say  $\frac{1}{8}$  in. The floor will be  $\frac{1}{8}$  in. thick. We need something solid here as we have to screw in the various fittings.

The method of construction is simple. Cut all your pieces of wood for floors, ends and sides, and glue them together. For the assembly, and to make sure that you get the thing really square at the corners, a jig should be made, as in the illustration. The jig, you will note, consists of blocks of wood glued and/or nailed to a platform. I find it best to make up jigs to several lengths and then one can make almost any type of truck. You will note that the corners are chamfered so that when you glue the sides to the ends, and the floor in position, you do not get the glue on the jig and thus you will be able to get them off easily when they have set. You will see that the jig is actually the size of the internal dimensions of the truck body. In all cases the ends glue *inside* the sides, and the floor fits *inside*.

Mark out and cut the parts from your jig, to the proportions indicated and glue these to a piece of wood. This piece



A jig for making up various sizes of wagons made from blocks of wood

of wood should be large enough to accommodate all the jigs you need, and should be at least  $\frac{1}{4}$  in. thick, so that there is no danger of it warping. Next mark out and cut the pieces of wood for the sides and ends and the floors and cut them out. If you are going to make up some trucks with details on them, such as strapping and planking, it is best to mark the planks on the wood before cutting out. Use a rule and a dry ball point pen to score the planking on to the wood.

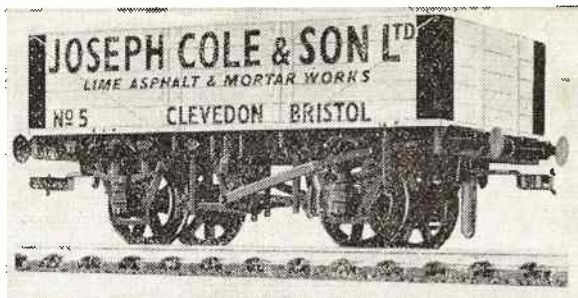
### Using the jig

The cut out side and ends should then be glasspapered well and be sure that the edges are all square. Then glue them together in the manner shown and put them over the jig, with the floor to the top. Stretch a rubber band round the body to hold it in place whilst drying. I use one of the P.V.A. glues for this purpose. It is ideal for the job. Leave the body to set for a couple of hours at least, and then you can go ahead with the other work.

When you have removed it from the jig the next job is to paint the inside of the truck body. This should be black. The bottom of the floor should be painted black as well at this stage. Now we come to the finishing of the outside of the body. If you are going to use lithograph sheets, these are cut out and stuck on. If you are going to make a detailed model and use your planked body you will have to glue on the strapping first before painting. This brass strapping

### OLD TIMER

*A new private owner wagon of bygone days produced by Peco. Only 2 $\frac{3}{4}$ in. long, it has actual working axle box springs, sprung buffers, full brake gear and wheels made of nylon to last indefinitely*



and the corner plates can be purchased from most model shops and stuck on with Durofix. You can then paint the model in the colour chosen and afterwards the strapping can be painted with a fine brush in the correct colour. For lettering, transfers can be used.

The buffers and underframe and couplings consist of castings for the solebars with the axle box assembly fitted. All that needs to be done with these is to screw them into the floor of the body, fitting the wheels in place first. Wheels can be purchased for the various types of railway and are mounted on axles. Make sure here that you have the correct type wheels for your model, i.e., two rail or three rail working, and state if your layout is scale, or Tri-ang or Trix, etc. Most of the underframe solebars have brakes fitted, and you should fit the brake handles into the holes provided. The actual solebars are covered with the

litho paper or else painted to match the body.

Buffers are next put into place by drilling a small hole in the ends and gluing. Next fit your couplings according to the instructions supplied. Paint the underframe parts and buffers matt black.

In the case of bogie stock the method is the same, but you would purchase a pair of bogies for freight stock and fit these and don't forget the rubbing plates which fix to the floor first. Vans can be made up with solid bodies. It is possible to purchase wood already shaped for these. It is then a simple matter to cut off a length for a van, and fit lithos or paint, and fit the undergear as outlined above.

One can purchase a complete underframe ready for use. This has the solebars, wheels, buffers, etc, all mounted, all that has to be done in this case is to screw in to the floor of the vehicle.

### Vary the loads

Loads for the wagons can be varied. Coal is one of the most usual. Bags of plastic imitation coal can be purchased from Hobbies branches. This is simply glued into position. But I will give you a little tip here which helps a lot. When putting coal or other loads and similar stuff into your trucks cut a block of wood to fit inside the truck — you will have the dimensions from your jig. Make the block about  $\frac{1}{8}$  in. less in height than your actual truck, and on the top of this, after painting it black, or a colour to suit your load, glue on the coal, layering it on the top of the block. The block can then be put into the truck, loosely. Should you wish to give the impression that you are sending the truck loaded with coal from one place to another, and then returning it empty, all you need to do is remove the block as required. Another advantage is that when the load is glued on to a block you have no mess if your truck gets derailed.

In my next article I will describe passenger rolling stock and how to build it and operate it and tell you something of the types of coaches to use on all sorts of layouts.

## ADDITIONS TO THE TRI-ANG MINIC MOTORWAYS SERIES

I AM amazed at the amount of detail that is put into the additional models in the Tri-ang Minic Motorways Series. There is a Junction, an excellent model which enables cars to be run off on to the junction and in another direction. It works well and there is a lever which enables you to change the direction without any trouble. With the addition of more straights and curves you can have other side roads on your layout, available in both left and right-hand pattern.

Another excellent model is a Level Crossing which allows two lines of cars to cross over a single line railway track. The model has a piece of Super Four Track and the positions for the gates, etc, are provided, the gates being available as a separate component. This model has everything that can be desired, and due to the excellent designing there is no danger of short circuits at the crossing and no loss of power.

Two new vehicles are the Humber Super Snipe car, perfect in every detail, and a Motor Coach superbly finished with seats and every detail incorporated. Both run very well indeed.

Also in the new Tri-ang catalogue is an indication of marvellous 'things to come'. Watch out at your model shop for such lovely little models as the Mercedes 300 S.L. and the 'E' type Jaguar. Other new vehicles coming along are a Fire Engine, a Police Car with flashing lights, a Bus Garage, Fire Station and Filling Station. Another prospect which greatly appeals to me is a Road-Rail Transporter which is in effect a long railway goods truck which will take two cars and is complete with loading ramp.

# OLD-TIME COACH LAMP

**H**IGH prices are being paid nowadays for old coach lamps for fitting with electric lighting and using in the home. Their decorative appearance and general attractiveness serve as a happy reminder of more leisurely days.

Our design shows such a lamp made in wood with copper and brass trimmings and set on a wall bracket. It is intended to be illuminated by a small 15 watt bulb from which sufficient light will be obtained through the four Crinothene windows. An 'antique' finish is suggested later in these instructions, which will give the light an authentic appearance.

A single light would look very attractive in the hall or if used as a television lamp, and a matching pair would add dignity to the lounge, particularly if one is placed in each fireside recess.

### Full-size patterns

All parts which go to make the lamp itself are shown full size on the design sheet. These should be traced and transferred to the appropriate thicknesses of wood by means of carbon paper, and cut out neatly with the fretsaw. Take care in cutting the decorative cutouts (pieces 8 and 9) ensuring that the design is symmetrical.

Also on the design sheet is shown the half shape of the shield-like wall bracket to which the light is fixed. Trace the half shown on to  $\frac{1}{2}$  in. thick wood and reverse the pattern to complete the full outline. Then cut out the shape and clean up all parts preparatory to assembly. Note that pieces 10, 11 and 12 when joined together to form an arm, also provide a channel for the electric flex. This section also forms a tenon for eventual fixing into the wall bracket (13). Obviously this joint should be made a tight fit so be accurate with your cutting of all these parts.

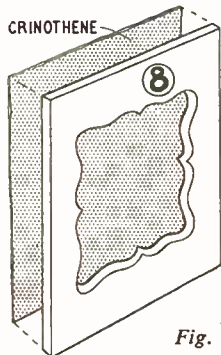


Fig. 1

Commence assembly by cutting four Crinothene windows to the outside dimensions of pieces 8 and 9 as shown in Fig. 1. These are pinned and glued inside these pieces. Next make up the lamp-house by pinning and gluing pieces 8 and 9 to pieces 1 and 2 as shown in Fig. 2.

Fix  $\frac{1}{4}$  in. wide copper strip round pieces 4 and 6, cutting to exact length and securing the butted ends with pins into the wood. Pieces 6 and 7 are glued together and then glued to the top of piece 2. Likewise pieces 3 and 4 are fixed to the underside of piece 1, ensuring that the three holes, which will take the bulb holder, coincide. Drill a suitable hole in the centre of piece 7 and add the Hobbies wooden knob No. 22 to complete this section.

Now turn to Fig. 3. Glue piece 10 on top of piece 11 thus providing the groove for the electric flex. Glue the circle (piece 5) to piece 10 and to this screw the threaded nipple for the light holder. In-

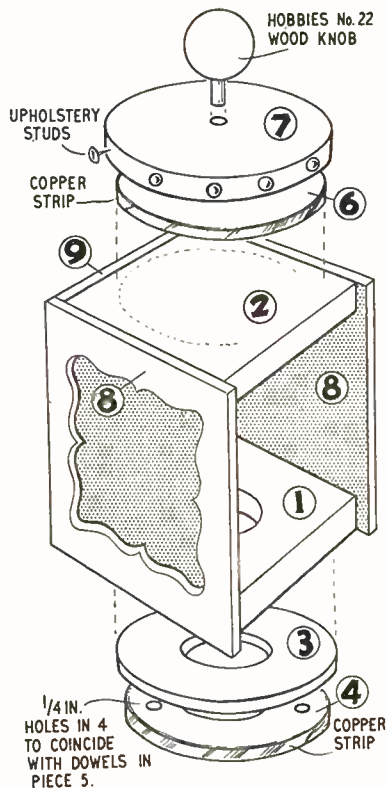


Fig. 2

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### A Kit for 14s. 11d.

Hobbies Kit No. 3477 for making this attractive Coach Lamp contains all wood and fittings (including lamp holder), copper strip, studs, Crinothene, etc. Small lamp bulbs (15w) can be purchased locally. Kits price 14s. 11d from branches and stockists or direct from Hobbies Ltd, Dereham, Norfolk (post 2s. extra).

sert two locating dowel rods into piece 5 as shown so that they protrude about  $\frac{1}{4}$  in. These will later be matched up with holes drilled in piece 4 of the lamphouse to provide a fixing, and also to allow for the easy removal of the top for bulb replacements, etc.

At this stage, the system of wiring will have to be decided on. It can either be a

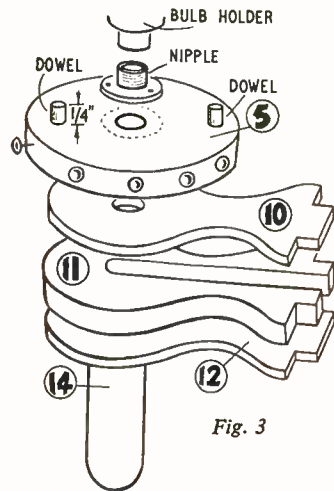


Fig. 3

permanent job with a suitable lead plastered into the wall, or a length of flex can be led through a groove made in the back of the wall bracket (13) and then led to a suitable connection. Make the wiring connection to the lamp holder, which is of course screwed on to the nipple. Now add piece 12 and glue the dowel handle (piece 14) in place after rounding off the bottom. Drill a series of holes in piece 2 to provide ventilation.

Thoroughly clean up all wood parts, ensuring, as mentioned before, that the lamp fixing arm is a good fit in the

● Continued on page 279

# A JAR AND BOTTLE 'SLICER'

**S**MALL glass vessels, shallow dishes and open glass cylinders of various sorts are always in demand by home chemists and other hobbyists, and these items can prove very expensive. Yet in every house there is bound to exist a store of used food jars and an assortment of bottles which are usually thrown away. These articles may be converted into more specific and usable items of glassware by means of a technique easy to improvise. Methods exist

*By A. E. Ward*

for breaking bottles and jars evenly in two, but most of these are either messy or unreliable. If you possess a 12 volt motorcar battery you will be able to use this power source to work an exceedingly

nichrome wire, together with a convenient length of insulated electrical 'flex' cable. Mount the two terminals two and a half inches apart, near one end of a wooden rod. Make a circuit to include the battery, switch and brass screws, wired in series. Complete the circuit by incorporating the high resistance nichrome wire between the terminals. The crocodile clips will ensure good connections with the battery. Turn on the current and wait a moment. The nichrome loop will get red hot like the element of an electric fire. You may need to adjust the length of the resistance wire to obtain a satisfactory effect. Turn off the current.

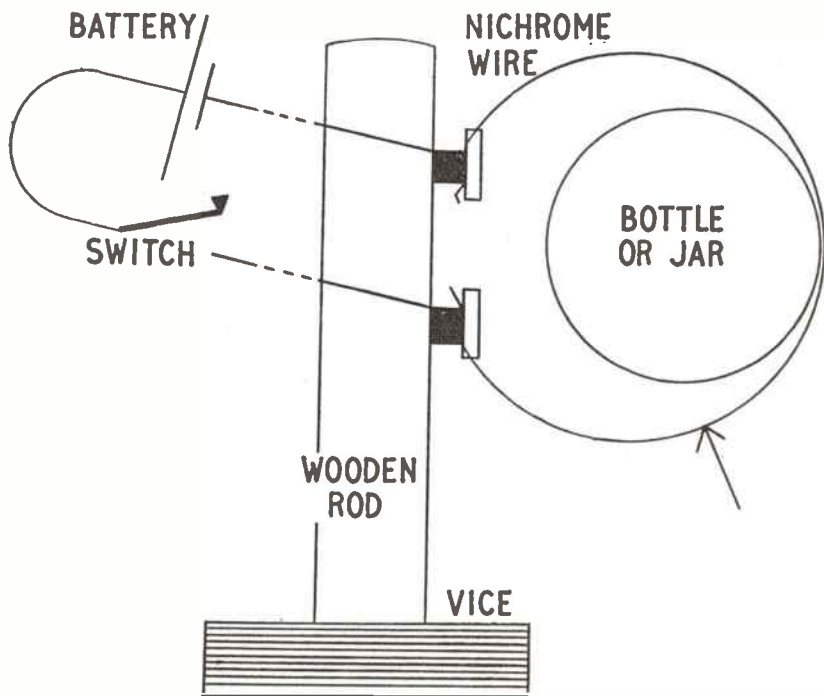
Mount the apparatus, upright, between the jaws of a secured bench vice. You are now ready to attempt your first exercise of cutting the lower part off a jam container to form a neat glass dish. Wrap the straight edge of a piece of scrap paper around the jar at the place where

the electricity and hold the jar in the nichrome loop. Let the hot wire rest in the file-marked notch, and pull against the wire as you slowly turn the jar between both hands.

## Smooth the edges

There will be a series of sharp cracking reports and at about the third crack the jar should come apart cleanly in your hands. Put the parts down and turn off the current at once. It now remains for you to grind smooth the sharp edges of the little dish. Place some carborundum powder on to a sheet of glass, add a few drops of water and begin the rather ear-shattering grinding process. Merely invert the dish and slide it around upon the carborundum paste, whilst pressing down upon the bottom of the glass vessel. A few minutes of this treatment will render the edge of the dish pleasingly smooth and safe.

The apparatus may be employed to convert jam jars into beakers or drinking glasses, and bottles into small bell jars, neat miniature aquaria and vases. Shallow glass dishes will make serviceable ash trays, and tall vessels made from slim bottles may be painted in bright colours to serve as decorative pencil and brush holders or sturdy spill containers.



● Continued from page 278

## COACHING LAMP

bracket. To simulate the appearance of an original lamp in metal, it is suggested that the following finish is applied. First of all paint the decorative edges of the frames (8 and 9) in gold or copper. This colour can also be used for the dowel handle and ball at the top of the light. The rest of the light can be painted matt black and the wall bracket itself would look nice stained and french polished with a black edging.

Finally, insert 12 brass studs equidistantly round pieces 5 and 7, starting them off with a small drill hole to prevent splitting the wood. The finished illustration will indicate their effect against a matt background. When finished to your satisfaction glue the lamp to the wall bracket, which will be Rawplugged to the wall.

simple and efficient 'bottle slicer' which may be constructed in an hour out of odds and ends.

You will require an 8 in. length cut off a broom handle, a cheap press-switch, a pair of brass screw terminals, two crocodile clips and a 12 in. length of 24 s.w.g.

you wish the division of the material to occur. Hold the paper in place with rubber bands. Using the straight edge as a guide, file a continuous scratch all around the jar. Employ a sharp edged file, or glass cutter's knife, to do this efficiently. Remove the paper. Turn on

# 1962 COMPETITION AWARDS

**M**R D. H. GODDARD has done it again! In 1959 and 1960 he was the champion fretcutter in the competition organized by Hobbies Ltd, and he made a grand attempt last year to carry off the hat trick. However, he was beaten into third place by Mr R. Edwards.

In judging the 1962 competition, entries from these two experts were again very near to perfection. They were joined in this respect by another regular prizewinner, Mr A. Johnson. We deliberated very carefully over these three entries, and finally Mr Goddard again came out on top with as immaculate a piece of fretcutting as it has been our pleasure to see. He, therefore, wins the First Prize consisting of a cheque for 15 guineas, with which goes the Hobbies Silver Challenge Cup, which he will hold for a year, and a replica for permanent keeping.

Hard luck, Mr Edwards, whose entry was placed second. It will be remembered that Mr Edwards won the cup last year, and, therefore just misses Mr Goddard's record of having won twice in succession. His cheque for 10 guineas will, no doubt, be some consolation for a narrow defeat.

In third place and winning a cheque for 5 guineas is Mr Johnson, who was runner-up last year. Thus the three favourites have changed their positions.

### Close challengers

Now for a word or two about the several other entries which so nearly came in for a major award. A very close runner-up was J. Ratcliffe who is aged 18, and has really advanced by leaps and bounds in his fretcutting since winning the Junior Section in 1959. Hearty congratulations to this keen competitor in challenging so closely for the main award.

Also in this respect we must mention Derek Felstead who just comes into the Open Section by virtue of being 16 years old. His was another excellent piece of cutting, which fully merited a consolation voucher. In emphasizing the good work of Stephen Dew, we do so because here again he is aged only 20, and obviously has not had the experience of the three main winners. This will come, however, if he keeps up the good work.

We also had the honour this year of including a woman entrant among the list of runners-up vouchers. She is Miss Margaret Smith, and fretcutting apart, she had also finished her entry in a choice selection of colours typical of the

subject, which was, of course, 'Britannia'. Undoubtedly she scored points for the very delicate finish applied.

### Years of experience

Also among the voucher winners we noticed several others who have been submitting excellent work for many years. Notably the entry of Mr. F. Webster, who is 71, was a fine piece of delicate cutting, to which was applied an excellent finish. Again, Mr E. Steel, aged 74, submitted a fine entry, well cut, and with an excellent contrast in choice of wood colours. Obviously these two contestants have benefited by years of experience. W. J. Hart, R. Wines, and R. H. Watts are also staunch supporters of this competition, and although they

had to be satisfied this year with a prize voucher, they can take pride in having done a good job.

The main winners are shown in the table printed on this page, and as previously announced, apart from the three main winners of cheques, there were many other gift vouchers for £1. To other contestants who did not reach the accepted standard, we were also pleased to send consolation gifts.

In the Junior Section, in which a model galleon had to be cut and used as a thermometer plaque, the chief prize-winners received cheques for 7 guineas, 5 guineas and 3 guineas. Here again there were many awards of £1 vouchers and consolation prizes.

The chief prizewinner was Barry

## MAIN WINNERS—OPEN SECTION FIRST PRIZE

*Silver Challenge Cup, Replica and Cheque for £15 15 0*

**MR D. H. GODDARD, 157 GUNNERSBURY PARK, POPES LANE,  
EALING, W.5.**

Second Prize

*Cheque for £10 10 0*

Richard M. Edwards, 16 Upper Redlands Road, Reading, Berks.

Third Prize

*Cheque for £5 5 0*

A. Johnson, 11 The Wyncies, Bishopstone, Swindon, Wilts.

★★★★★★★★★★★★★★★★★★★  
★  
★ Vouchers — R. Watts, Chipping ★  
★ Sudbury; H. Cuthbert, Annan; ★  
★ F. Webster, St. Helens; E. Steel, ★  
★ Newcastle-on-Tyne; D. Felstead, ★  
★ Leicester; R. Wines, Bristol; J. ★  
★ Ratcliffe, Kendal; W. Hart, London, ★  
★ N.19; J. Breakwell, Bridgnorth; S. ★  
★ Dew, Gower; Miss M. Smith, ★  
★ Salisbury; A. Legg, Yeovil. ★  
★ ★★★★★★★★★★★★★★★★★★★

## JUNIOR SECTION FIRST PRIZE

*Cheque for £7 7 0*

**BARRY LEVETT, 16a HENRIETTA STREET, WICK, CAITHNESS.**

★★★★★★★★★★★★★★★★★★★  
★  
★ Vouchers — G. Spong, Chobham; ★  
★ D. Brown, Gt. Missenden; G. ★  
★ Barrett, Burnley; A. Ellis, Glyn- ★  
★ neath; M. Brown, Burnley; Tony ★  
★ Swaine, Byfleet; P. Lacey, Crediton; ★  
★ A. Jones, Horden; M. Olver, ★  
★ Callington; J. Scott, Eyemouth. ★  
★ ★★★★★★★★★★★★★★★★★★★

Second Prize

*Cheque for £5 5 0*

Ian Strugnell, 22 Hatfields, Loughton, Essex.

Third Prize

*Cheque for £3 3 0*

Phillip G. Brown, 19 Second Avenue, Bush Hill Park, Enfield, Middx.



Levett aged 14, who submitted a very delicate entry, which we imagine will have pride of place in his parents' home. The outline cutting was very neat indeed, and the white overlay stood out very distinctively on a pale green background — an admirable choice of colours. Barry had not made the mistake noticed among several entries, of laying the paint on too heavily with the brush, and thus obscuring the final cutting. He had applied the finish with great care and delicacy, and thus enabled the judges to acclaim his work as first class, and, undoubtedly, deserving of the major award.

### Grand effort

Ian Strugnell, the runner-up in this section, has also been noted in previous prize lists, and as a matter of fact he came in third place last year. Aged only 13 years his was a grand effort against older contestants. Here again his entry had been very neatly finished in con-

trasting enamels.

The third major award in this section went to Phillip Brown, who like the winner, is 14 years of age. This was another nice entry, left in plain wood of contrasting colours which much enhanced the delicate cutting lines.

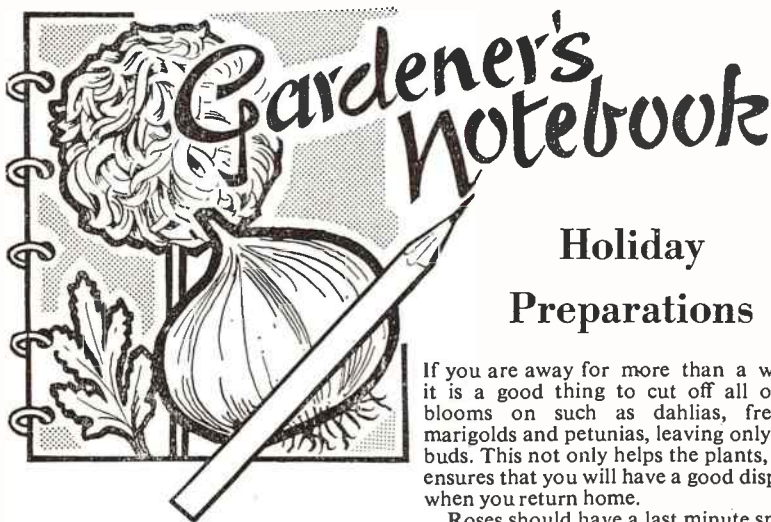
It was particularly noted in this section that the standard of work increased with the age of the worker. For example, it was obvious that some of the youngsters of 10 years and under had not had much cutting experience, and it is all to their credit that they submitted their entries in this competition. We hope they will be encouraged by the consolation prizes awarded, and remember that it is only experience which will give their hand the dexterity needed for a good fretcutter.

In view of these remarks concerning age, it was particularly gratifying to see Tony Swaine placed among the £1 voucher winners. Tony is one of the 10-

year-olds who entered, and apart from obvious faults, such as in spreading the cut when rounding curves and cutting angles, etc, his work showed promise.

### An invitation

The rules of this competition state that no correspondence can be entered into regarding entries. However, we feel that, perhaps, some competitors, maybe those who have not gained awards, would like to see just what standard has been reached in this annual competition. We would, therefore, like to invite any interested reader who is passing through Dereham, Norfolk, to call at the Head Office of Hobbies Ltd, and ask for the Editor, who will be pleased to show just exactly what is required to win the title of champion fretcutter. We have on show several pieces submitted by previous winners, which we would be pleased to describe in detail to any interested visitor.



## Holiday Preparations

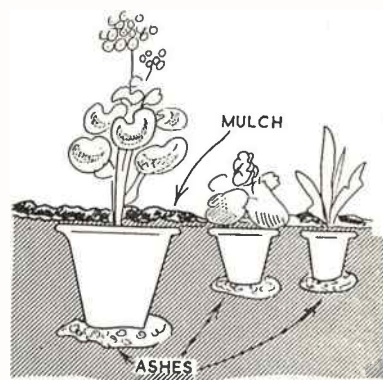
If you are away for more than a week it is a good thing to cut off all open blooms on such as dahlias, french marigolds and petunias, leaving only the buds. This not only helps the plants, but ensures that you will have a good display when you return home.

Roses should have a last minute spray against greenfly, and tulip bulbs heeled in *MUST* be lifted and stored if you have not already done so. Make arrangements, too, for somebody to cut the lawns and trim the edges.

In the vegetable garden, runner beans should be given a good soaking and all but the very young beans picked off. If you are unable to take them with you no doubt a neighbour will be glad of them, but do *NOT* be tempted to leave them on the plants. Thin late sowings of carrots if you have time.

If you have a greenhouse then of course you will need some kind friend to water regularly for you. It will save him a great deal of trouble if you write down your instructions clearly on a piece of white card and hang it up in the green-

house. It will save him the worry of trying to remember your particular instructions about certain special plants. You should of course fumigate for green and white fly before you go, preferably during the last evening. Cucumbers should be stopped and any large cucumbers taken off. Side shoots should be rubbed from tomatoes, and any ripe fruit removed.



If you have only a few house plants such as geraniums, fuchsias, begonias, etc, these can be well soaked with water, plunged outside in a shady spot, and well mulched with peat or lawn clippings as shown in the illustration. A piece of strawberry net over the top will keep cats and birds away.

Have a good holiday, forget your garden for a while, and if you have taken the suggested precautions when you come home everything will be neat and tidy and have a well-cared for look.

(M.H.)

# THE CARE OF NEGATIVES

**I**N the previous article we considered methods of improving our pictures by the elimination of guesswork and slipshod processing. We should now make an examination of the apparatus and darkroom to discover whether these can be a source of trouble.

A large proportion of pictures are never as good as they might be for the same reason as before — guesswork. It is absolutely necessary to make test prints if you wish to get the best from any negative. Two negatives may look of equal density yet there are several reasons why there may be a slight variation. Admitted, successive negatives on a film, taken under the same conditions on the same day, may be almost identical but we are thinking more of those negatives which *appear* to have the same density. On occasion I have been guilty of guesswork but having wasted my efforts now find that it is much better to make tests as stated. So make a test for several exposure times, selecting the one which appears best.

## Test exposures

Note that there are two methods of making test exposures, the one where each strip is of equal proportions (4, 8, 12, 16 and 20 seconds) and the

other where each strip is subjected to twice the exposure of the preceding one (4, 8, 16, 32 and 64 seconds). The recommended practice is to take the wider test by the second method and then another by the first method after selecting what is considered the best.

Timing should always be done by a watch. It is no good holding a printing

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*By S. H. Longbottom*

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frame up to a light and slowly counting one- two- three. Use a watch and a fixed distance between the light and the printing frame.

It would be reasonable to say that fogged, veiled prints are very common and this may be due to an inadequate blackout in the darkroom, too strong a safelight or a leaking, home-made enlarger. So we have to track down such leakages. Once again we can only recommend observation of the instructions given by the paper maker concerning the safelight. Although it is always advisable to have adequate lighting if you are to see what you are doing, the

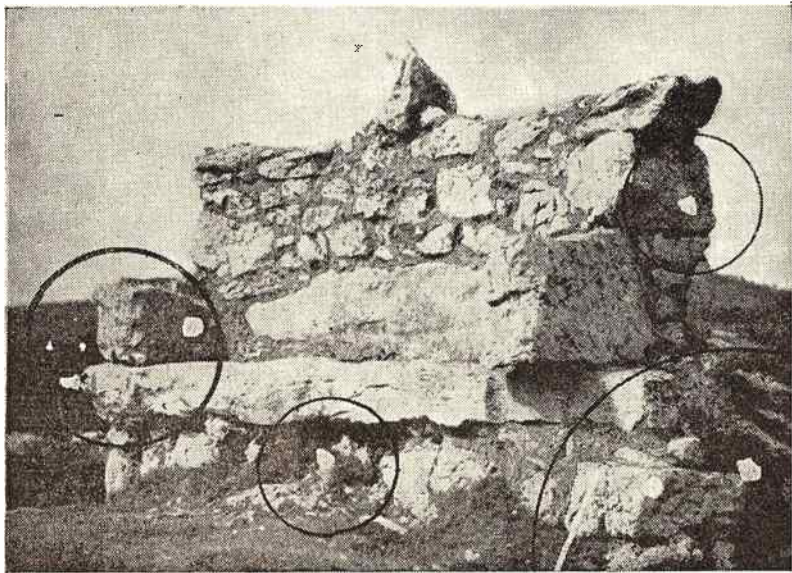
prescribed safelight screen will be the safest you can use.

As a test for these leakages which are the cause of fogging you should lay a piece of sensitive paper on the enlarger baseboard, place the adjustable safelight over the lens and switch on the lamp. The ordinary safelight should also be switched on. Lay a coin on the paper and leave for about five minutes, then develop. If there is any light leakage the paper will develop out a pale grey leaving a white disc in the position occupied by the coin. The safelight may be too strong so you should test the same way, for normally the paper should not be affected by safe safelights. A 15 watt lamp is advisable for the ordinary safelight but there can be leaks from the lamphouse or bellows of the enlarger and the solution is to check every part of the equipment. Incidentally, do not forget any light which may be entering from beneath the door or around the sides. You will find draught excluder a good remedy for such leaks.

## 'Spotty' prints

Another common fault, mainly due to lack of cleanliness, is to be seen in the print bearing either white or black spots. The former are due to minute particles of dust on the glass of the printing frame or which settles on the condensers or lens of the enlarger. Dust can also settle on the paper itself while the exposure is being made. They can be eliminated, as we will explain, but this trouble should be avoided at its source if possible.

Let's start with the negative. We can buy anti-static brushes or cloths for cleaning negatives and glass before inserting in the carrier and these will pick up the dust. If we rub a negative with an ordinary duster we create a charge of static electricity which in turn attracts even more dust particles like a magnet, hence the advisability of obtaining one of these helpful cloths. Each negative should be treated individually before enlarging but before embarking on a session we should also dust the condensers and clean the lens. Note that lenses should not be cleaned with impregnated cloths since these are liable to damage the soft, optical glass. Dependent on how much work is done with the enlarger a thorough, regular cleaning itself is commendable. Here we remove the lamphouse and the lens and place a sheet of white paper below. When the bellows are tapped at the sides with a pencil a fine powdery soot will drop and this is likely to fall on to the lens



*The ringed portions contain several white spots due to dust which could have been eliminated. In the thicker ring on the left, careful observation will reveal that this part is blurred, due to an enlarging fault*

or condensers when operating the enlarger if allowed to collect.

Black spots are the result of pinholes in the negative and these may be remedied by applying a dab of black water colour to the spots. In turn, these will produce white spots on the print which may be retouched later.

#### Enlarger faults

Apart from cleanliness and guesswork there is always the possibility that an

enlarger may be just out of true. If the baseboard is not perfectly at right angles with the lens mount one side of the picture will be out of focus and fuzzy. Modern, commercial enlargers include means of correcting such errors but the fact remains that this can be a possible source of trouble with the home-made enlarger. It is more noticeable as the degree of enlargement increases and it is wise to adjust either the lens mount or baseboard to compensate such errors.

If all the factors we have mentioned are treated with some respect you will find tremendous improvements in print quality. It is a joy to make clean, sparkling prints of good colour which do not require a lot of handiwork.

Even so, there may be occasions when the negative itself will not respond in the way you would like. So in our next article we will introduce some remedies and formulae which should help you out of all kinds of difficulties.

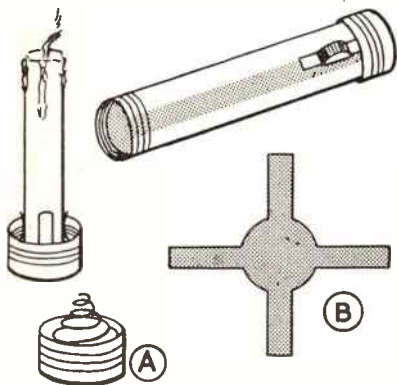
## A WATERTIGHT CANDLE HOLDER

THERE must be many flashlamp cases that are thrown away because of some defect in the switch mechanism though the cases are generally in good condition. There are many uses to which these cases can be put, and here is one campers will appreciate. Convert it into a water tight holder to keep the candle dry. You will also find it very useful in the workshop or the tool bag, and it is handy for working in dark corners or when the electric fuse blows.

First remove the spring from the cap of the flashlamp A, then make a spring clip to hold the candle secure. This is made from a piece of springy brass sheet, or you can use tinplate. Cut the metal as shown at B; bend up to form arms, curving them slightly to give the necessary spring to hold the candle secure, and fix into the cap with either solder or a rivet.

There is plenty of room round the candle for a few matches and something to strike them on. If the case is rusty, clean this off and give a coat of paint.

(A.F.T.)



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LONDON, E.C.4

# Decorative Wall Panels in Wire

WALL panels with an attractive wrought-iron effect make charming decorations which are very easy and inexpensive to construct. All that is required is a soldering iron, a pair of pliers and a few feet of wire.

*By A. Liston*

The most suitable wire for this purpose is lampshade frame wire, which is easily bent and soldered. Each panel can be of any size and shape, and no matter what the subject, it is built up in the same way, following a few simple rules. The frame must be perfectly flat, and the easiest way to achieve this is to use a separate piece of wire for each side, laying them in position on a flat board and soldering their ends together.

A magazine illustration, or a drawing, the same size as the frame, is placed underneath the frame, and the outlines of the subject chosen are formed from lengths of wire, using the illustration as a template.

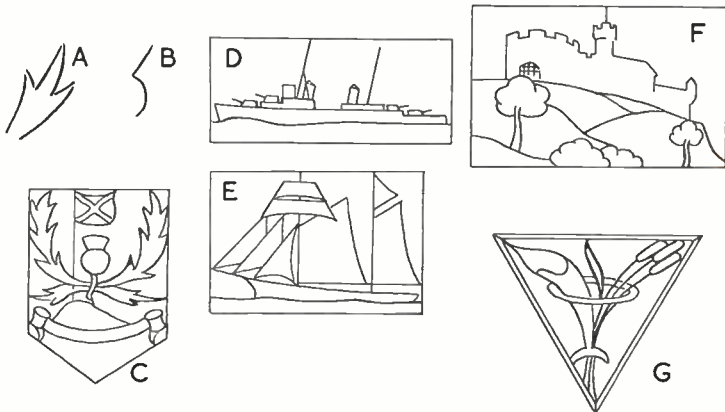
It is best to build up a complicated shape by using short lengths of wire rather than one long one, which will not easily lie perfectly flat. In any case, where a line changes direction at more than a right angle A, two pieces should be used, although smaller angles B, may be formed by bending the appropriate wires.

Wherever possible, wires which form part of the design should touch the frame and be soldered to it for maximum rigidity. For example, the heraldic design C, touches the frame at 14 points to give a rigid structure. School, club, city and county badges are ideal subjects for this type of construction, and the distinctive outlines of ships, both old and new, D and E, make these also very suitable.

avoid a distracting and weakening gap in the picture.

Most of the foregoing examples have rectangular frames, but a triangular frame also makes a pleasing shape, and an example of this is shown at G. The particular design illustrated has a double border of wire, but this is of course optional.

When assembly is completed, the



Here, the line of the sea which runs across the picture should be put in place first, and at least one mast should be long enough to touch the top of the frame. In the landscape F, the space below the castle outline is filled in with a trellis pattern of gently curving lines to

panel is washed in warm soapy water to remove all traces of grease and flux, thoroughly dried, then painted with flat black oil paint, to give the desired wrought-iron effect. Small pins tapped into the wall form the neatest and most unobtrusive way of hanging the panel.

## Cabinet Making

by C. Douglas McGhee

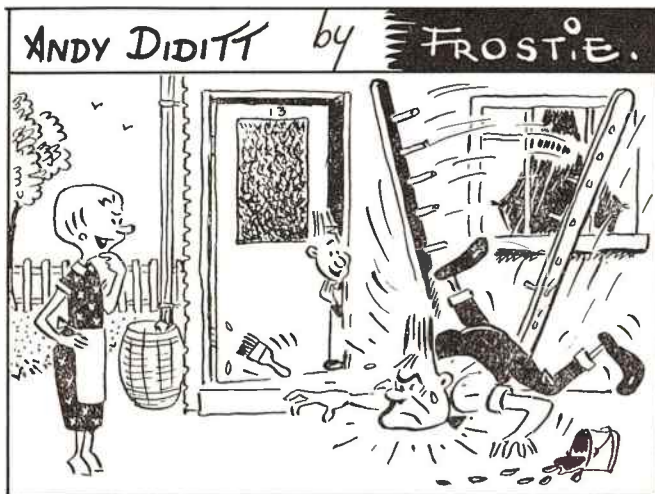
THE demand for light compact furniture to suit the modern home is one of the factors which has increased the popularity of cabinet making as a hobby.

This book presents a simple course for the novice. Here he will find all the information necessary for the construction, assembly, and finishing of small furniture.

All relative woodwork techniques have been graded, from the simple halving joint to frame and carcass construction; from the selection of timber to staining and polishing.

At the end of the book there are many designs for contemporary furniture units, designed particularly for the amateur with limited facilities and experience.

Published by Arco Publications, 29 Great Portland Street, London, W.1. Price 12s. 6d.



"PLEASE DON'T MAKE ME LAUGH ANDY, YOU KNOW I'VE GOT A CRACKED LIP."



## TED HEATH



**T**ED Heath is careful to emphasize that his is a commercial band and NOT a jazz band. 'But we are versatile,' he goes on, 'and we do play jazz as well.' He illustrates the band's versatility by comparing his 'pop' LP *Hits I missed* (Decca LK 4275), which is a selection of twelve 'pop' melodies, with his *Beaulieu Festival Suite* jazz track on his LP *Ted Heath in concert* (Decca LK 4331).

'The future of our kind of music? It has a great future,' Ted was most emphatic. 'We have a bigger future than we had five years ago — and for that we can thank rock 'n' roll. Rock 'n' roll has attracted millions of youngsters and given them a feeling for beat music. As they mature they turn to bands like ours for the more sophisticated kind of music that their growing appreciation demands.'

Amongst present day bandleaders who once played in the Heath band are: Jack Parnell, Stanley Black, Kenny Baker, Wolff Phillips, Johnny Gray, Frank Weir, Dave Shand, Ronnie Scott, Reg Owen, Tommy Whittle.

### Seven days a week

Ted Heath literally works round the clock, seven days a week. At his elegant new office suite just off Berkeley Square, where no nightingale sings but hundreds of pigeons line the tops of the buildings opposite, he arrives at 10 a.m. and works till 6 p.m. organizing his band's activities. Then off he goes either to the B.B.C. for broadcasts, rehearsals or script conferences, or to lead his band in an evening's engagement.

Ted Heath's good taste in popular music is admired the world over. But his good taste extends beyond his immaculate music and his own quietly well-groomed appearance — it is reflected in his gentle disposition, his kindly manner,

his humility to one and all. Through great talent and hard work the poor Cockney boy who was once a street busker has succeeded in giving his music to the world — music which, for all its elegance, has that endearing quality which springs from the man himself—the common touch.

### The Early Days

A man of frank forthrightness, Ted was a young trombone player. In the depression period between the two world wars, he had thrown in his lot with a group of street buskers playing in the London streets for whatever came their way. One day his services were conscripted by a harassed bandleader whose trombonist had failed to put in appearance. The bandleader's name was Jack Hylton — and Ted worked with such

★★★★★★★★★★★★★★★★★★★★  
 ★ Next week's Disc Break will fea- ★  
 ★ ture a composer who has written ★  
 ★ more song hits than any other ★  
 ★ British composer, and has played ★  
 ★ a major role in the success story ★  
 ★ of Adam Faith. ★  
 ★★★★★★★★★★★★★★★★★★★★★

renowned maestros as Sidney Lipton, Bert Ambrose and Geraldo. His sterling work as a musician soon marked him out a king-pin on his own instrument so designated in nation-wide polls conducted by the music trade papers.

During the war, inspired by service visits to Britain of such outstanding orchestras as Glenn Miller's American band and Sam Donaghue's U.S. Navy Band, Ted signed up about a score of this country's highest paid and best qualified instrumentalists and armed with little more than hope, and a radio series, proceeded to have a go.

By great good fortune there came the time when Ted who, with his lovely wife Moira, had been dabbling in song composition, hit the jack-pot with two popular hits — *Lovely Weekend* and *Gonna Love That Guy*. Those tunes gained enormous success on both sides of the Atlantic, producing substantial royalties to offset some of the losses entailed in establishing his band. His recordings on the Decca label became best-sellers in their field, his broadcast produced an avalanche of fan mail, his band appearances became regular occasions for display of house full signs.

### As a Busker

In 1920 young trombonist Ted Heath was a member of cornet player Tom Smith's ex-servicemen's band that played the streets of London's West End and Holborn in the vicinity of Gamage's store. One day when they were busking in Coventry Street (opposite the site where the Warner Theatre now stands) they were heard by an 'A & R man' of the old Winner label who dashed out of his office, rushed them down to his factory in the Old Kent Road, and put them on record. The tunes they waxed were: *My Isle of Golden Dreams*, *Alas! Those Chimes*, *O Sole Mio* and *The Lost Chord*. They were issued on two double-sided records, and they were Ted's first-ever recordings.

Ted is not ashamed to admit that he has worked both inside and outside the Savoy Hotel, London. On one occasion when busking 'outside' he was fined for obstructing the traffic in the Strand.

# HOBBIES ANNUAL 1963

(26)

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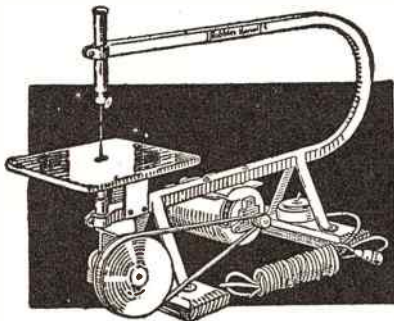
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**U**NDER 21? Pen friends anywhere — details free. — Teenage Club, Falcon House, Burnley.

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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.

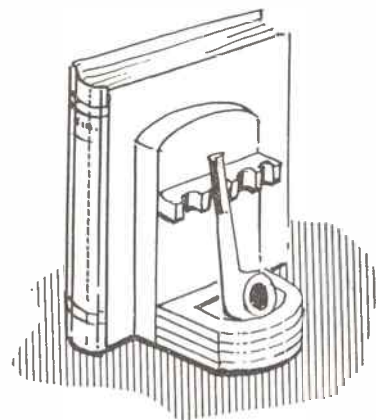
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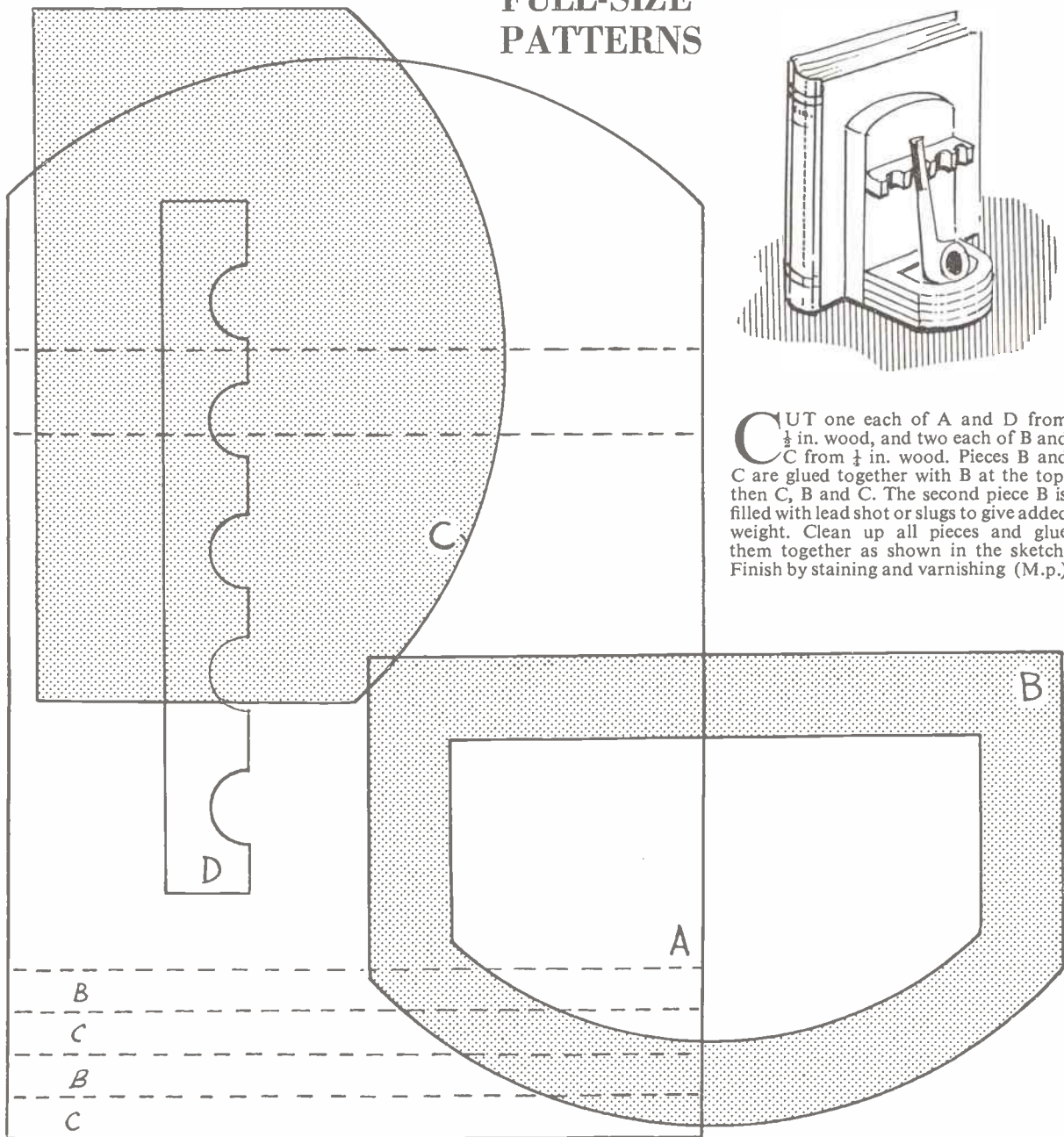
**A**S NEW A.1 Fretmachine. Multicraft bench, many extras, £5. — J. Taylor, Sunnydale, Marsh Road, Hesketh Bank, Nr. Preston.

# PIPE-RACK BOOK-ENDS

## FULL-SIZE PATTERNS



CUT one each of A and D from  $\frac{1}{2}$  in. wood, and two each of B and C from  $\frac{1}{4}$  in. wood. Pieces B and C are glued together with B at the top, then C, B and C. The second piece B is filled with lead shot or slugs to give added weight. Clean up all pieces and glue them together as shown in the sketch. Finish by staining and varnishing (M.p.)





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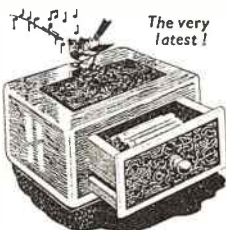


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Choice of 28 Tunes  
(One Tune per Movement)  
Westminster Chimes  
Kiss Me Honey-Honey  
The Knick-Knack Song  
Anniversary Waltz  
Jingle Bells  
O My Papa  
Blue Danube  
Vienna, City of my Dreams  
The Harry Lime Theme  
Brahms' Lullaby  
Parade of the Wooden Soldiers  
Church Bells Air  
The Bridge on the River Kwai  
(Col. Bogey)  
Ave Maria de Gounod

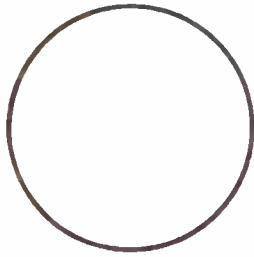
Silent Night  
Limelight  
Moulin Rouge  
Greensleeves  
Tales from the Vienna Woods  
Home Sweet Home  
Swedish Rhapsody  
Bells of St. Mary's  
Blue Bells of Scotland  
Irish Eyes are Smiling  
Auld Lang Syne  
Auf Wiedersehen  
On the Street where you live  
Some Enchanted Evening

**Price 14/11**  
(post 6d.)

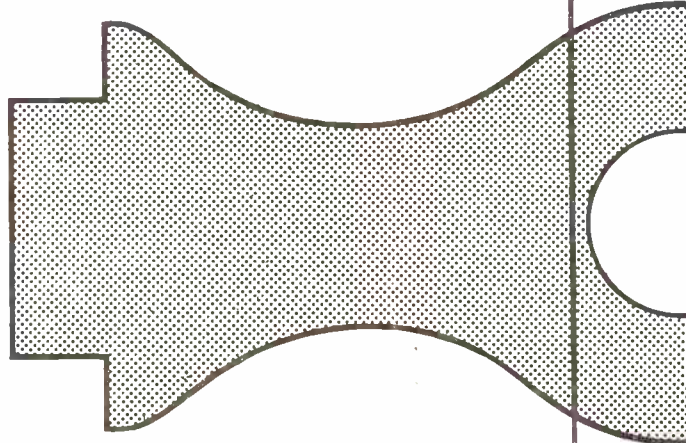
**IMPORTANT** — When ordering please give 2nd. & 3rd. choice



PIECE 1. CUT  
ONE  $\frac{1}{2}$  in.

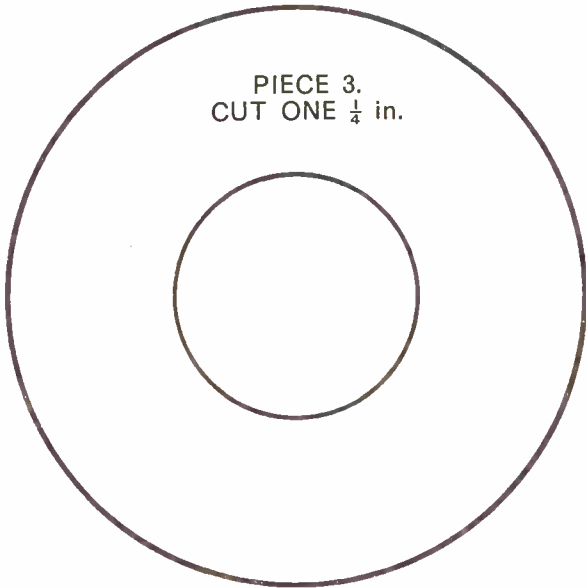


PIECE 2. CUT  
ONE  $\frac{1}{2}$  in.



PIECE  
CUT O

PIECE 3.  
CUT ONE  $\frac{1}{4}$  in.

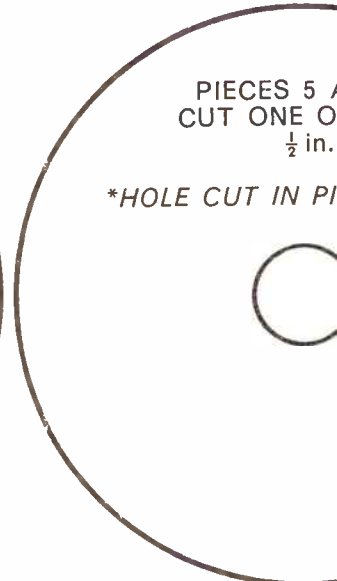


PIECES 4 AND 6.  
CUT ONE OF EACH  
 $\frac{1}{4}$  in.



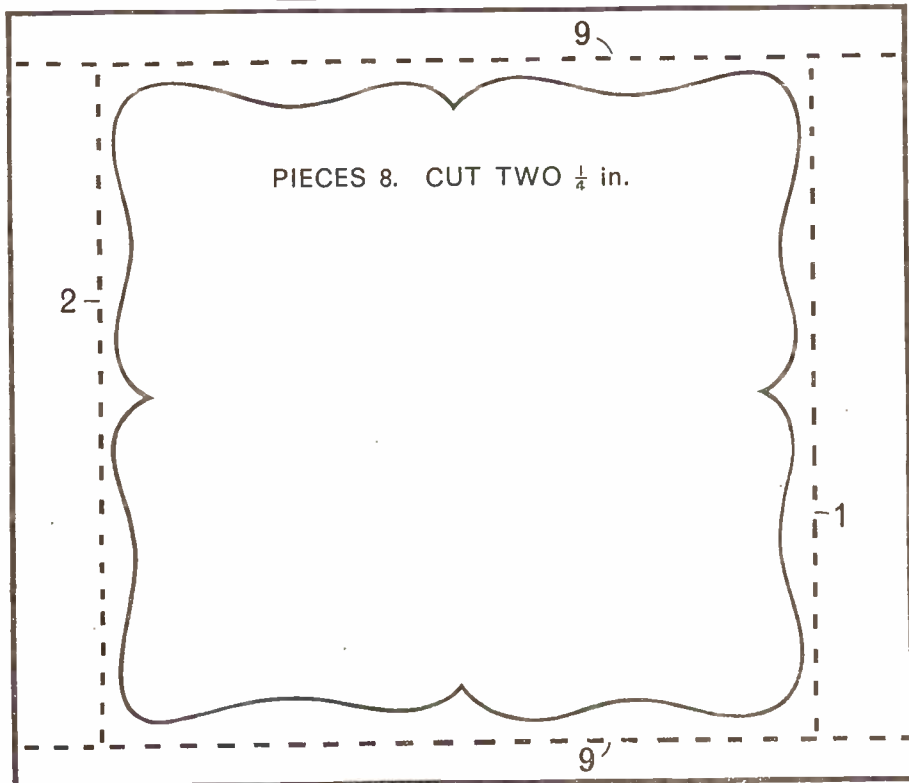
\*HOLE CUT IN PIECE  
4 ONLY

PIECES 5 A  
CUT ONE O  
 $\frac{1}{2}$  in.

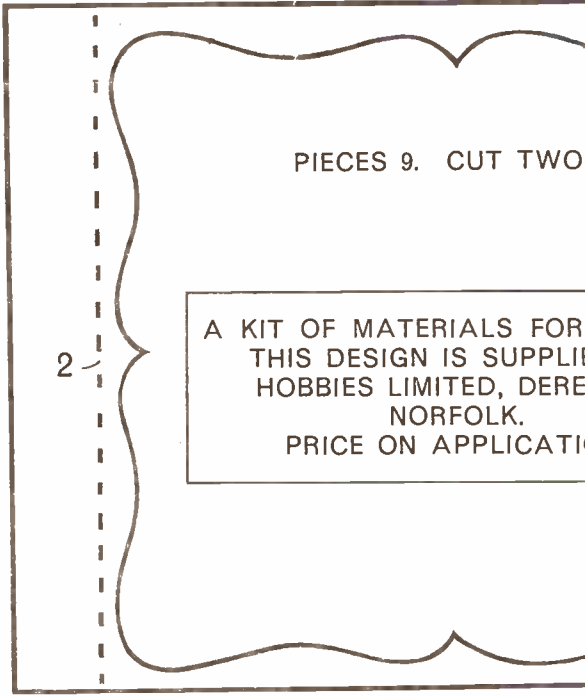


\*HOLE CUT IN PI

PIECES 8. CUT TWO  $\frac{1}{4}$  in.



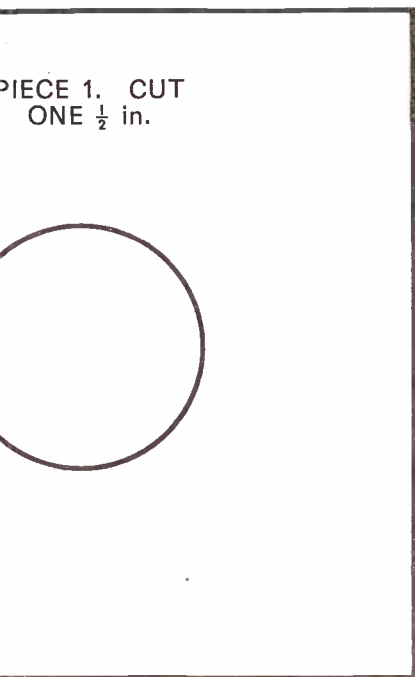
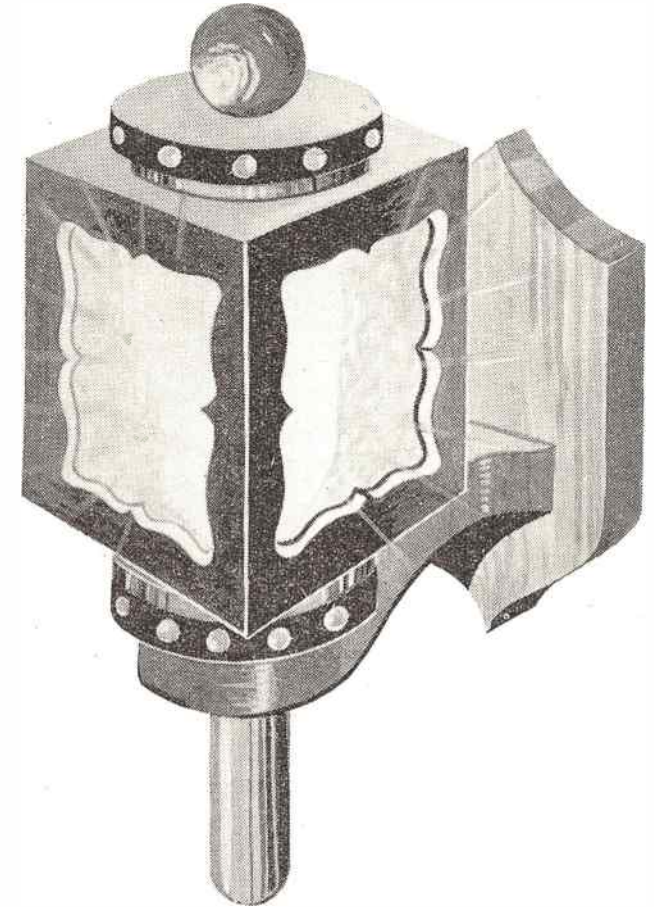
PIECES 9. CUT TWO



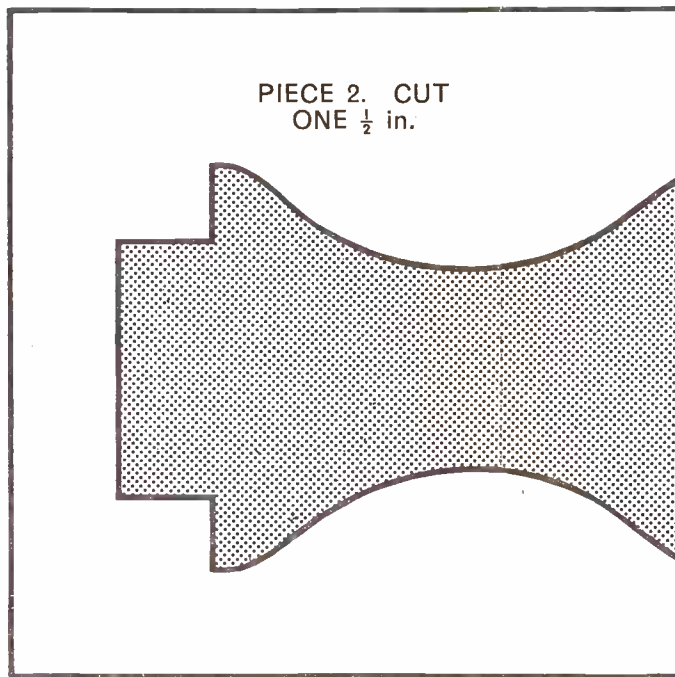
A KIT OF MATERIALS FOR  
THIS DESIGN IS SUPPLI  
HOBBIES LIMITED, DERE  
NORFOLK.  
PRICE ON APPLICATI

# YE OLDE COACH LAMP WALL LIGHT

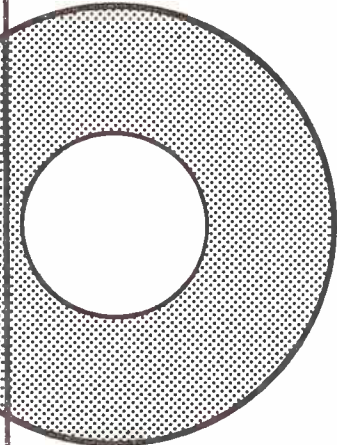
SIZE: 11 in. HIGH.



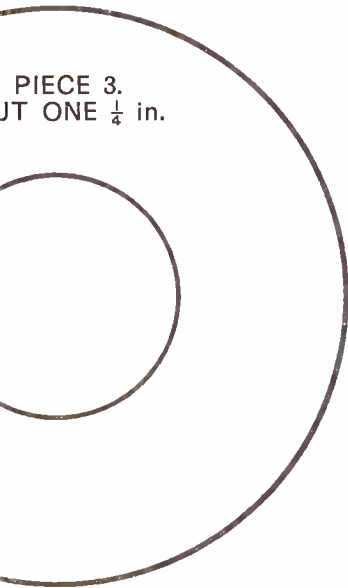
PIECE 1. CUT ONE  $\frac{1}{2}$  in.



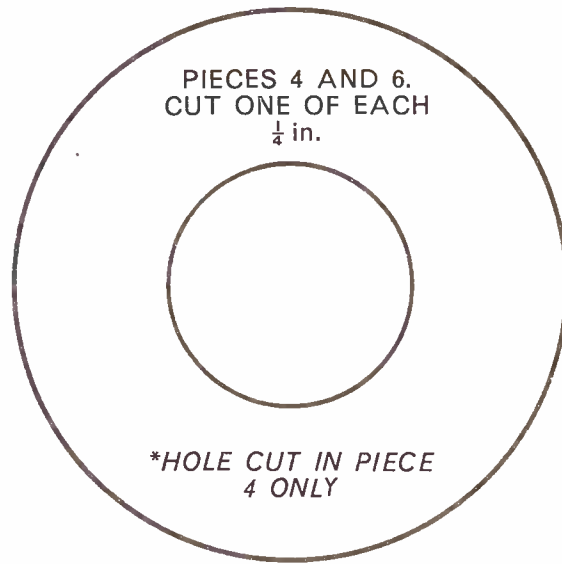
PIECE 2. CUT ONE  $\frac{1}{2}$  in.



PIECE 12. SHADED. CUT ONE  $\frac{1}{4}$  in.



PIECE 3. CUT ONE  $\frac{1}{4}$  in.



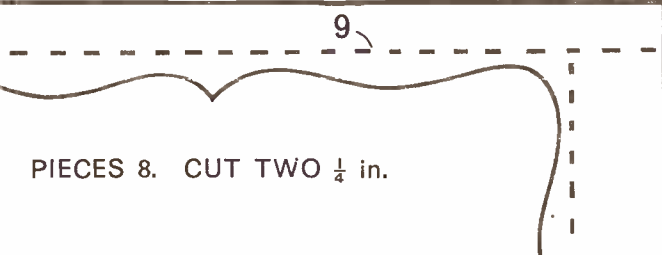
PIECES 4 AND 6. CUT ONE OF EACH  $\frac{1}{4}$  in.

\*HOLE CUT IN PIECE 4 ONLY



PIECES 5 AND 7. CUT ONE OF EACH  $\frac{1}{2}$  in.

\*HOLE CUT IN PIECE 5 ONLY



PIECES 8. CUT TWO  $\frac{1}{4}$  in.



PIECES 9. CUT TWO  $\frac{1}{4}$  in.

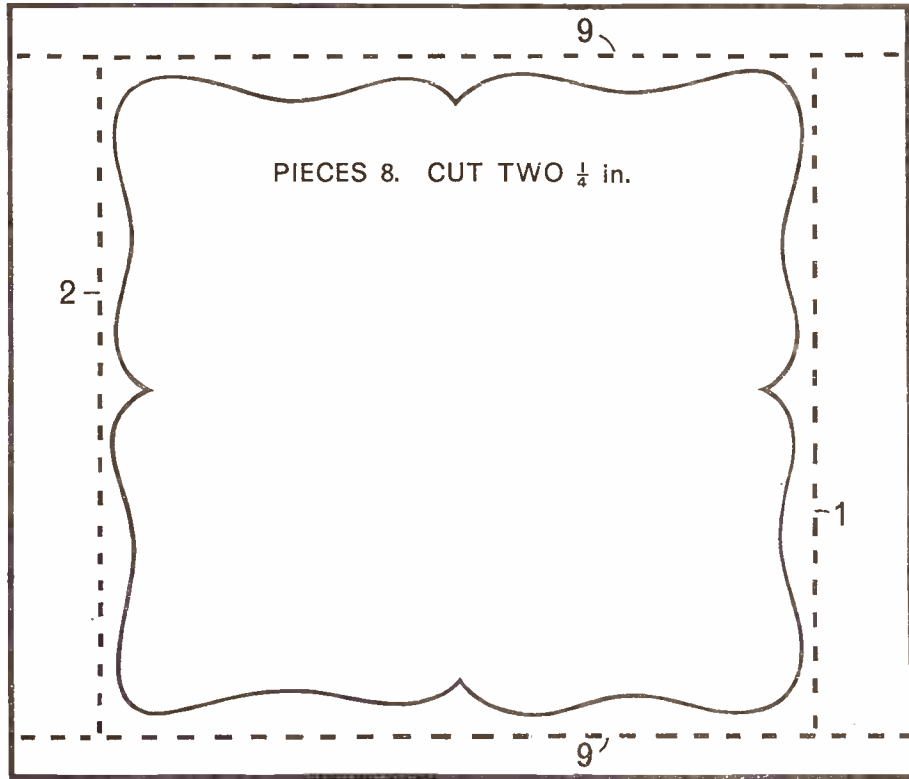
Use **CASCAMITE** 'One Shot' Resin Glue for all Wood Gluing



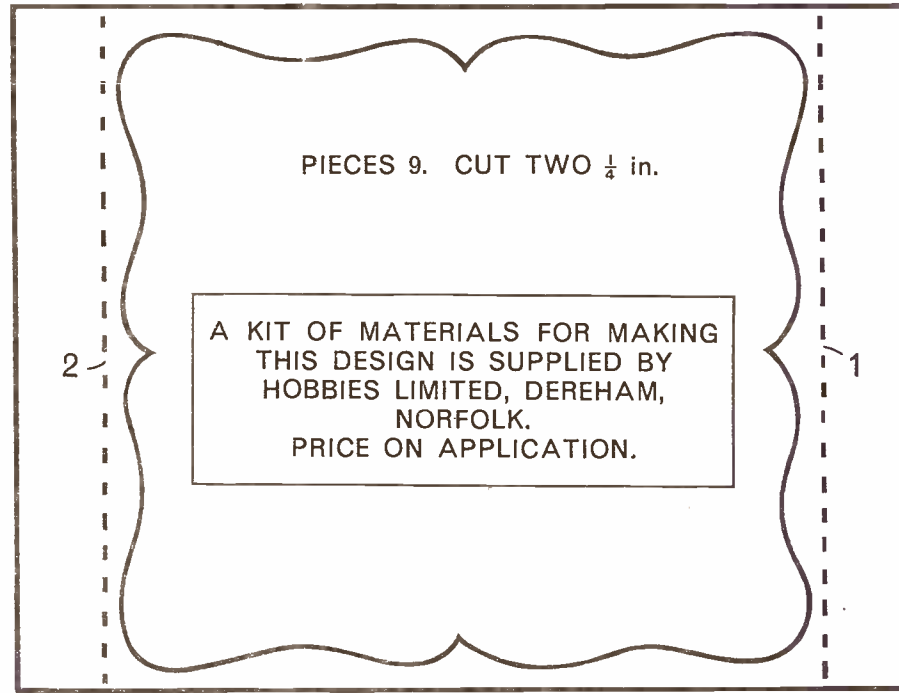
- Mixed & use cold
- Waterproof type
- Gap-filling and non-staining

Obtainable in: 3½-oz., 7-oz., and 18-oz. tins.

Stocked by: Ironmongers, Builders' Merchants, etc.



PIECES 8. CUT TWO  $\frac{1}{4}$  in.



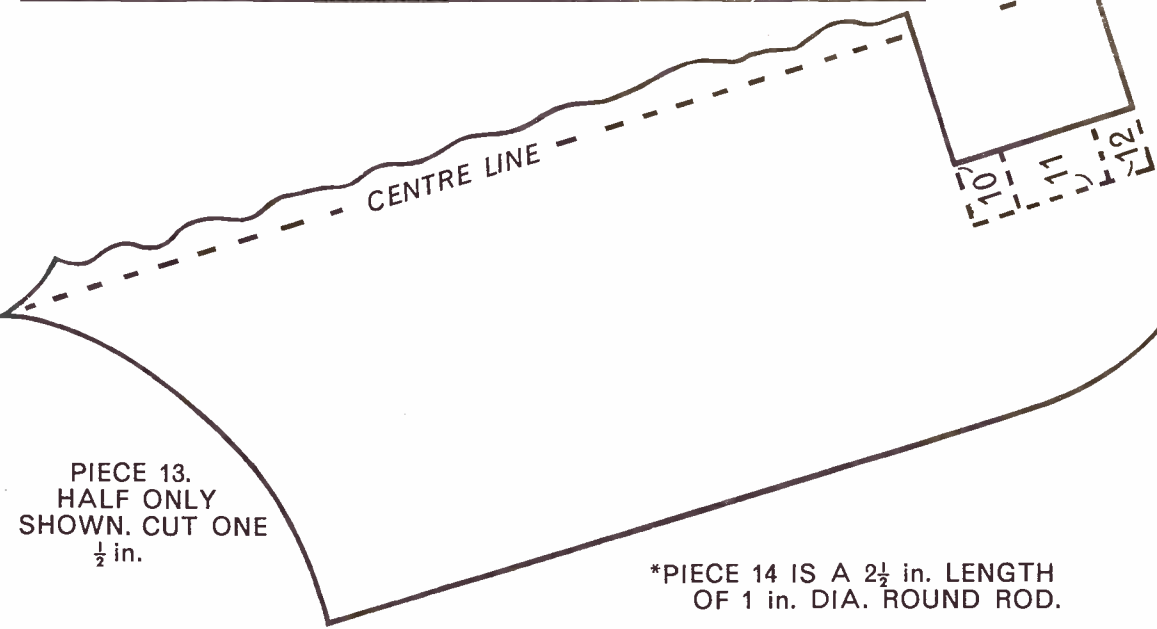
PIECES 9. CUT TWO  $\frac{1}{4}$  in.

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

Use **CASCAMITE**  
**'One Shot'**  
**Resin Glue**  
*for all Wood Glue*

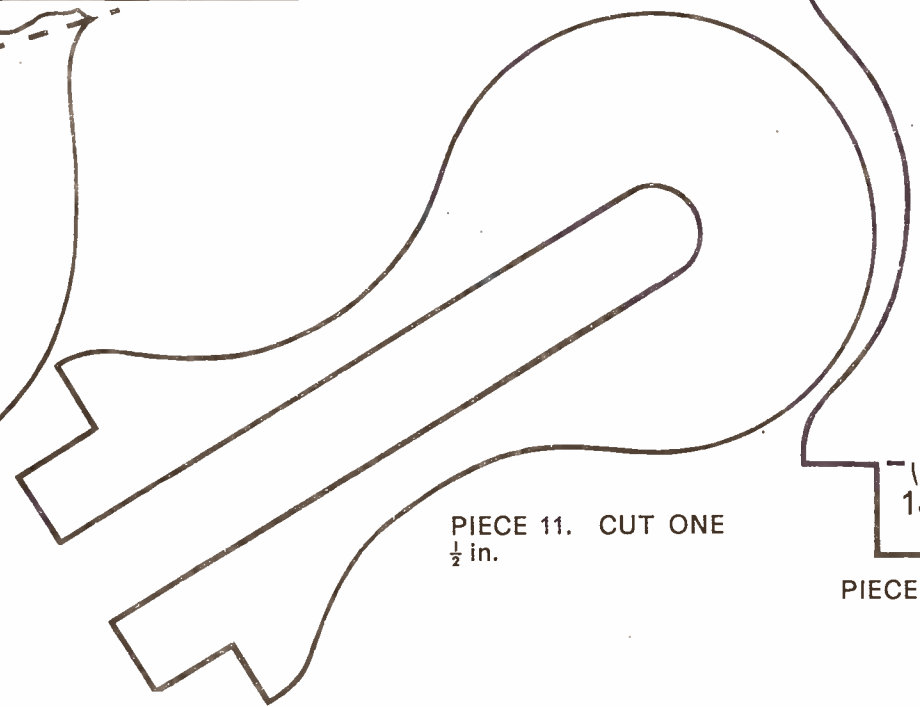
- Mixed & use cold
- Waterproof
- Gap-filling and non-staining

*Stocked by: Ironmongers, Builders*  
 Manufactured by:  
**LEICESTER, LOVELL & CO. LTD. Norfolk**



PIECE 13. HALF ONLY SHOWN. CUT ONE  $\frac{1}{2}$  in.

\*PIECE 14 IS A  $2\frac{1}{2}$  in. LENGTH OF 1 in. DIA. ROUND ROD.



PIECE 11. CUT ONE  $\frac{1}{2}$  in.



PIECE 10. CUT ONE  $\frac{1}{2}$  in.

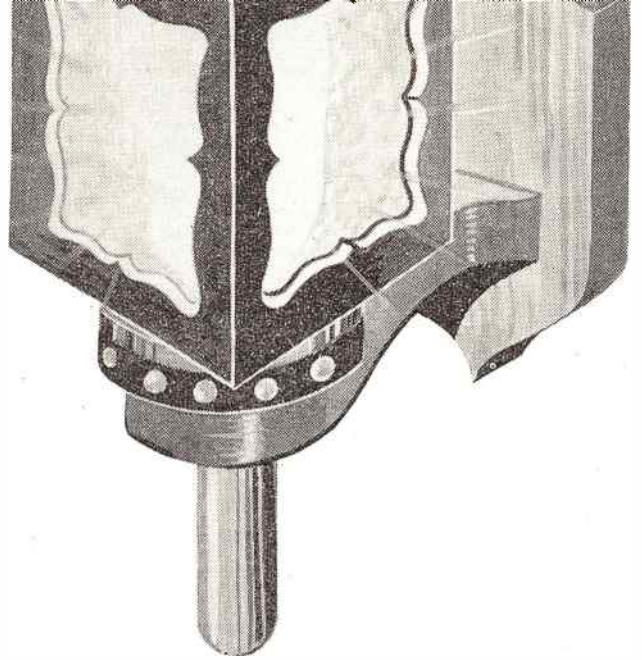
PIECE 12. SHADED.  
CUT ONE  $\frac{1}{4}$  in.

4 AND 6.  
E OF EACH  
in.

PIECES 5 AND 7.  
CUT ONE OF EACH  
 $\frac{1}{2}$  in.

\*HOLE CUT IN PIECE 5 ONLY

T IN PIECE  
ONLY



PIECES 9. CUT TWO  $\frac{1}{4}$  in.

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

Use **CASCAMITE**  
**'One Shot'**  
**Resin Glue**  
for all Wood Gluing



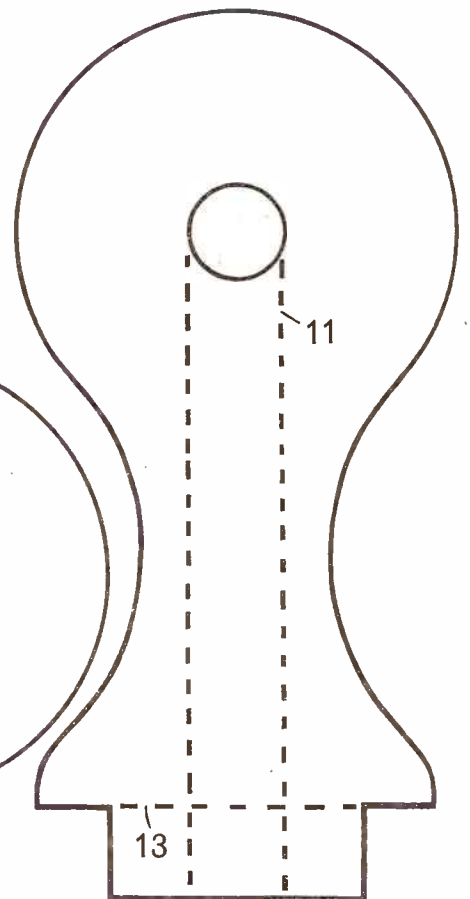
- Mixed & use cold
- Waterproof type
- Gap-filling and non-staining

Obtainable in:  
3 $\frac{1}{2}$ -oz.; 7-oz.  
and 18-oz tins.

Stocked by: Ironmongers, Builders' Merchants, etc.

Manufactured by:

**LEICESTER, LOVELL & CO. LTD.** North Baddesley, Southampton



PIECE 11. CUT ONE  
 $\frac{1}{2}$  in.

PIECE 10. CUT ONE  $\frac{1}{4}$  in.

n. LENGTH  
OUND ROD.

PRINTED IN ENGLAND.