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THE ORIGINAL  
'DO-IT-YOURSELF'  
MAGAZINE

# HOBBIES *weekly*

FOR ALL  
HOME CRAFTSMEN

Also in this issue:

A SURF-BOARD  
FOR THE SEASIDE

COLLECTORS' CLUB

TIPS ON CHOOSING  
A PONY

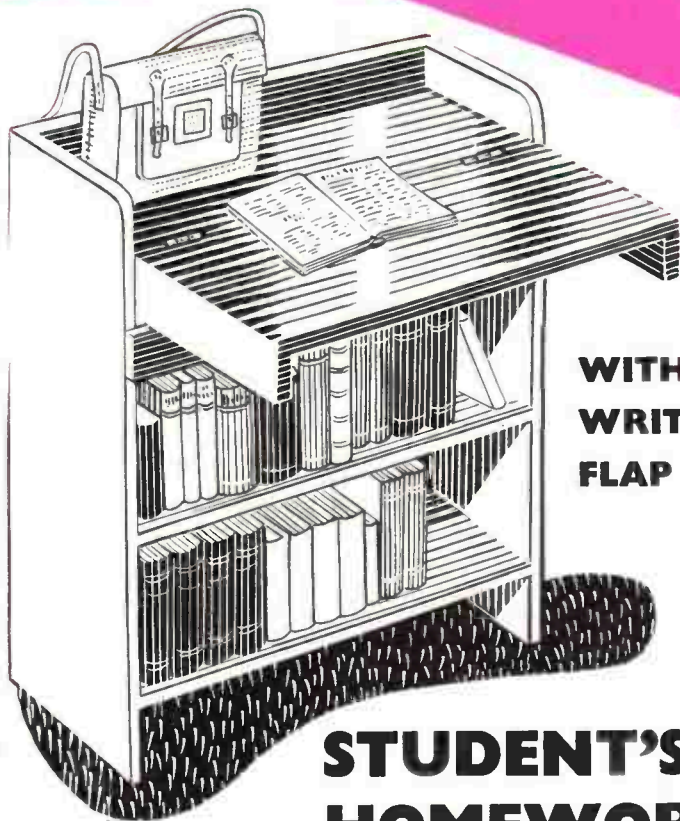
PRINT PICTURES  
ON FABRIC

PLANS FOR MODEL  
GARAGE FORECOURT

FRETWORK PROJECT  
FOR MUM

TWO-MINUTE QUIZ

ETC. ETC.



**WITH  
WRITING  
FLAP**

Instructions  
for making

**STUDENT'S  
HOMEWORK  
BOOKCASE**



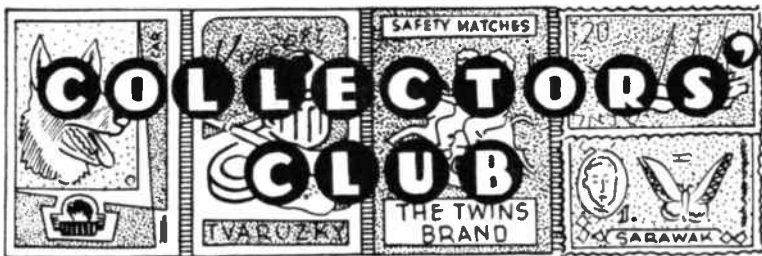
*Up-to-the-minute ideas*

*Practical designs*

*Pleasant and profitable things to make*

World Radio History

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



**W**E continue with descriptions and illustrations of the new stamps of North Borneo. **35 cent. MOUNT KINABALU.** Red/brown and slate.

Mount Kinabalu (13,455 ft.), situated at the Northern end of the Crocker Range, is the highest mountain in the Malay Archipelago, and one of the finest mountains in South-East Asia

## NORTH BORNEO NEW ISSUES—2

This lovely mountain, which is venerated by the natives as the resting place of the dead, may be seen from many parts of the Colony. Known on old charts as St. Peter's Mount, it was first climbed by a European in 1857 when Mr (afterwards Sir Hugh) Low made the ascent from Tuaran.

**50 cent. DUSUN WITH BUFFALO TRANSPORT.** Yellow/brown, and blue/green.

The Dusuns are a prosperous agricultural people and are the chief rice producers of the country. The buffalo has been domesticated, and is used to provide both milk and meat. It is invaluable as a beast of burden, and is frequently used for drawing a cart or sled similar to the one depicted. The cart is without wheels, and the frame is curved so that only the ends touch the ground. It can be pulled or dragged through flooded paddy as well as over

harder ground, and is used for conveying materials in paddy cultivation.

**75 cent. BAJAU HORSEMAN.** Bright purple and deep blue.

The Bajaus, a Muslim people, generally seafaring, and found mainly on the East Coast, are descendants of the notorious pirates who terrorized these waters until well into the nineteenth century. A large community of Bajaus in the Kota Belud district is settled on the land and has taken up cattle farming and paddy cultivation on a considerable scale.

**\$1. THE ORANG - UTAN or MIAS.** Green and sepia.

The Orang - Utan (*Simia satyrus*), which means in Malay 'Man of the Jungle', occurs only in Sumatra and Borneo. It is a large, hairy, chestnut-red ape, large specimens of which stand 5 ft. in height; its arms are long, and when standing the knuckles can touch the ground. It lives in old jungle, and is almost entirely arboreal and generally quite inoffensive. It occurs singly or in small parties, and is largely nomadic, spending two or three nights in one place, usually in a nest in the top of a tree made by bending over and breaking the branches.

**\$2. RHINOCEROS HORNBILL.** Slate and brown.

The Rhinoceros Hornbill (*Buceros rhinoceros*) occurs in Malaya, Sumatra, Java, and Borneo. It is a large bird, 4 ft. in length, mainly black and white, with a large white bill with a casque above it, coloured red and yellow. This Hornbill is abundant in many parts of North

Borneo, in old jungle up to 4,000 ft., and can usually be seen flying high over the trees in pairs or in small flocks. They nest in holes in trees; the hen enters the hole, which is then plastered up by the cock, leaving a small slit through which the cock feeds the hen, and later the young, with fruit and berries.

**\$5. CRESTED WOOD PART-RIDGES.** Maroon and green.

The Crested Wood Partridge (*Rollulus roulroul*) occurs throughout Malaya, Java, Sumatra, and Borneo. It is a medium-sized partridge, some 10 in. in length. The bird depicted on the stamp is a cock; the upper parts are dark blue passing to a green on the lower back, and the under parts black, the beak, eye-patch and legs are scarlet, and the crest dark red with a white patch in front of it. The hen lacks the crest, and is in general colour green with cinnamon wings. This is the most common partridge in North Borneo, being found in small parties of up to five or six, in jungle in the lowlands and foothills up to 3,000 ft. The call is a melodious whistle, and the Malay name for it is 'Burong Siul', the 'whistling bird'.

**\$10. NORTH BORNEO COAT OF ARMS.** Blue and red.

His Majesty, King George VI, by a Warrant, dated the 13th September 1948, granted to the Colony of North Borneo its Coat of Arms. The Arms are a combination of the original Arms of the Straits Settlements, of which Labuan was a part before the war, and of the British North Borneo (Chartered) Company, which, from 1st November 1881, until 15th July 1946, enjoyed sovereignty over North Borneo.

The Arms of Labuan are represented by the lower half of the panel which shows Mount Kinabalu in the background, and a sailing ship in the foreground. On the mainsail of the schooner is the letter 'T', which commemorates the liberation of Labuan and North Borneo from Japanese occupation by the 9th Australian Division. The 'T' represents the shoulder badge of that Division, and stands for Tobruk, where the 9th Division won a historic victory over the Germans.

The Chartered Company's Arms are represented by, first, the lion, and second, the two arms holding the flag-staff. The second representation symbolizes the joint efforts of the people of North Borneo and of the British to secure the Colony's progress.

The Latin motto *Pergo et Perago* means 'I persevere and I achieve'.



Please address your letters to: The Editor, *Hobbies Weekly*, Dereham, Norfolk, and enclose a 3d. stamp for reply, together with coupon inside back page.

# LET'S RAISE SILKWORMS

SILKWORMS' eggs should be sprocured in early summer. Put the eggs in a shallow tray and cover them with a piece of gauze. Then place the tray in a window that faces due south in such a way that the eggs catch the full benefit of the sun's rays.

By  
*R. L. Cantwell*



them clean and supplied with fresh food.

About five days after hatching, the caterpillars will shed their first skins. The second moulting takes place about five days later; the third in about another five days; and the fourth in about eight days. At the end of thirty-two days from hatching they will be full grown — about three inches long.

Your silkworms will soon need nests to spin their cocoons in. So get some pieces of note paper, twist them into cones, and fasten them in rows to a piece of tape with the pointed ends hanging downwards.

When the caterpillars leave off feeding, put them into these cones — one in each cone.

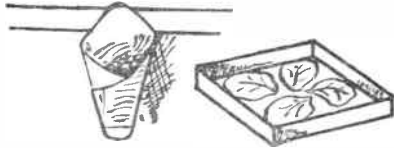
Your paper cones will soon contain fluffy little cocoons. Now the silkworm decreases until it is barely half its original size and casts its skin for the last time,

together with its head and jaws, before becoming a chrysalis.

Normally, the moth will emerge from the chrysalis, and eat its way out of the cocoon, thus ruining the silk. But we want to avoid this. So as soon as the silkworm has passed into the chrysalis stage (shake the cocoon and note if the chrysalis rattles inside) we must wind off the silk.

To do this drop the cocoon into a cup of warm water, and, after you have taken off the loose outer silk, which is of no value, get an end, and wind off the silk in one continuous thread on to a piece of card.




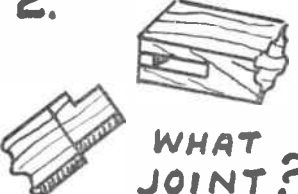
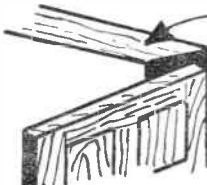
Put the chrysalides into a separate box. They will remain unchanged for about three weeks. Then they will suddenly turn into creamy coloured moths with dusky transverse bars on their wings.



An old cardboard box lid makes a good tray. Leave the eggs undisturbed till they begin to hatch. But directly the first little worm appears, remove them to other trays filled with lettuce leaves.

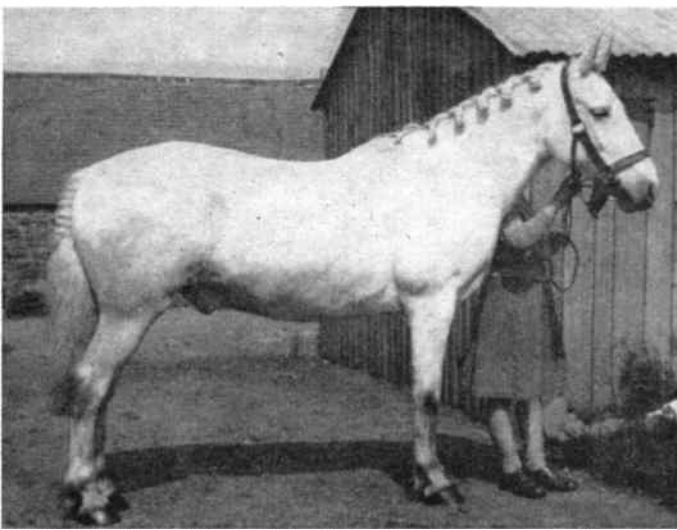
You'll find the worms are funny little things, black in colour, about  $\frac{1}{2}$  in. long, and very hungry. Your spare time, for the next few days, will be spent keeping

## TWO-MINUTE QUIZ *by* Ed. Capper

<p>1. WHAT TOOL?</p> 	<p>4. NAME TYPE OF ROOF?</p> 	<p>5. UNUSUAL VIEW OF - WHAT ?</p> 
<p>2. WHAT JOINT?</p> 	<p>3. NAME BOARD UNDER DOOR-HEAD</p> 	

# WHAT TO LOOK FOR IN A PONY

By A. Whyte



*The ideal type of pony for the novice, 14 hh., extra kind expression, and he certainly lived up to his reputation*

**R**IDING is rapidly becoming one of the most popular and satisfying pastimes, and many people, both young and old, own a horse or pony, either as a means for some relaxation, or exercise in the case of those employed in sedentary jobs.

On the look out for your first pony you will behold many a 'topper' — head carried high, fiery eye, swift as the wind, and as elegant as the most refined of horses. But stop and think! Could you ride that mount like Mr X, who appears to twist this elegant animal around his little finger with only the weight of the reins? No, of course you couldn't — and don't try!

Your first mount should always be one of an even temperament (not moody), and quiet to handle, saddle, and bridle; although not of the sluggish 'trailing along' type. It should also have been doing the sort of work you want it for, that is, carrying experienced riders, and those not so experienced. But make sure that inexperienced riders have not been allowed to spoil the pony's mouth or manners.

As to height and type, an animal of 12 hh. to 15 hh., and aged about eight to twelve years, would suit most adults and children. It is best to choose the height on which you feel most comfortable. That would also depend on the breed of pony. For instance one would feel much more comfortable on a high narrow animal than one that is fat and round of a lesser height, even though the rider was only a child.

But it is best to aim at the happy medium. A medium to narrow built animal will teach you a great deal more,

whereas the rounded type would only hinder, and you don't want to go around feeling as if you are astride a barrel! A smooth mover in all paces is also a 'must'.

The best breed is, undoubtedly, a crossbred pony, for pure breeds have much more 'fire', and are sometimes rather 'cheeky'. The Anglo-Arab or part Arab is the best to choose, being both docile and alert. There is also the cross native pony, which has been the beginner's mount for some time, probably because he is likely to be less expensive than his Arab counterpart. Now we come to the more well-bred pony, the three parts thoroughbred, a grand animal, sure to be a smooth ride. And provided not too much of the temperamental thoroughbred shows up — this could well be your best investment.

Price is also a consideration. If the pony is only for jogging around at home, the price could be anything from £40 to £60. But if you wish to ultimately show the animal, then you must be prepared to pay anything beyond £60, and even hundreds if you have the very big shows in mind!

Should your price be only moderate, you may have to put up with a splint or some other blemish that horses are so liable to have, for you cannot expect perfection to go with cheapness. As long as the animal shows no very bad defects, and moves without showing lameness, then you should be safe enough.

Having selected your pony the next step would be a trial ride, of which we will assume you know little (unless you have had a few lessons before, which, no doubt, would be most beneficial). If you

do not feel confident in handling the animal selected, it is better to leave it alone, and search for another.

Take with you an experienced rider, if possible, to try the pony properly. You probably won't be able to canter on your first seat across saddle; whereas your experienced rider will. Also, he could canter the pony to see whether or not it bucks, for some ponies walk and trot fine, then when asked to canter . . . you are over its head if you haven't acquired a strong balanced seat!

Take note of the bit in which the pony is ridden. If it is any fancy gadget with martingales attached, you will learn to beware, for it is most unlikely you will be able to control for long an animal fitted in that gear. The plain snaffle or Kimblewick, accompanied by a dropped noseband if necessary, should be your choice. Personally I prefer the Kimblewick for all purposes. Horses yield to it readily without pulling, and they can flex their jaws better.

Let us assume you have been able to purchase the reliable 'first pony' and are finding it a real joy. To keep it so you must learn to ride properly, or your mount may become one-sided in the mouth, a hard puller; or it may even run away with you. This can even happen at a walk, especially with self-taught beginners.

Your next move is to have a few riding lessons from a reputable school or an experienced person, until you have grasped the idea of deep seat and development of good hands. Then with practice you will gradually develop the technique and your riding muscles.

A word about riding muscles. Do not over-ride at the beginning or you may become stiff, and this would be detrimental both to horse and rider, causing

● Continued on page 53



# Printing Pictures on Fabric

PERHAPS you were not aware that we can add photographic images to such things as ties, handkerchiefs, scarves, and the like, and all that you have to do is to apply a simple chemical preparation to the material. This will help you to make some really novel gifts, and the following describes the details of the process.

By S. H. Longbottom

Although these methods may be described as photographic, special equipment is unnecessary, and you may make 'negatives' on transparent tracing paper.

Here are the formulae, which will be prepared for you by a photographic chemist:

#### Brown/Black Tones

Ferric oxalate	$\frac{3}{4}$ ounce
Oxalic acid	40 grains
Silver nitrate	130 grains
Distilled water to make	4 ounces (fluid)

#### Blue/Grey Tones

A	Ferric ammonium citrate	1 ounce
	Citric acid	175 grains
	Distilled water to make	4 ounces (fluid)
B	Silver nitrate	178 grains
	Distilled water to make	4 ounces (fluid)

For use take equal parts of A and B.

The material you use should be thoroughly clean, and may be silk, cotton, fine linen or canvas. The sensitizer has to be applied to meet your requirements, and it will be realized that if we are to print only a small image we need only treat that particular area,

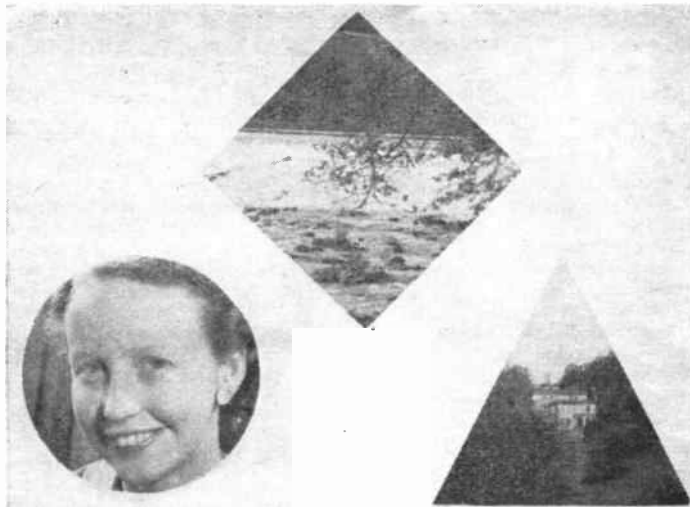
whereas an all-over picture requires complete immersion of the fabric.

You may either use an embroidery hoop or make a simple frame from  $\frac{1}{2}$  in. wood for holding the material, which can be fastened down by rubber bands or drawing pins. When a frame of this description is used the material should be sensitized with one of the preparations mentioned. You may wrap a wad of cotton wool around the end of a pencil to make a suitable 'brush', then carefully dab the fabric after saturating the wad with solution.

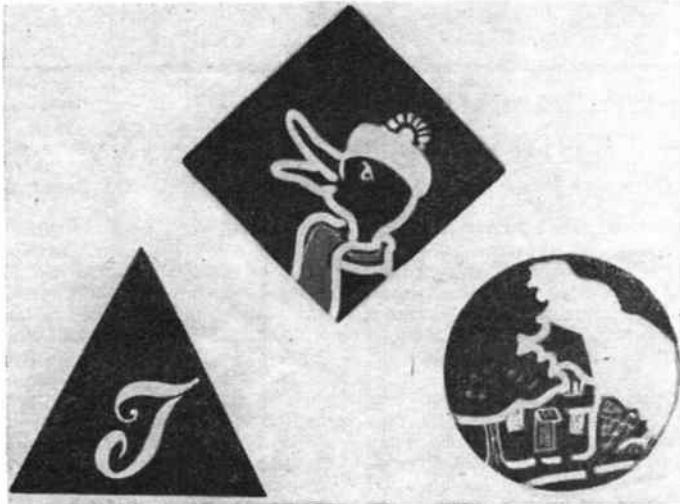
This is done in a dark room, of course, or in a shady room away from strong daylight and the frame, complete with material, placed in a lightproof box until it is dry. When a dabbing action is used — instead of complete immersion — make sure that all the required area is treated, or you may get patchy results. Larger pieces can be immersed for about three minutes, well drained of surplus solution, and allowed to dry. You should note that by fastening the material on a frame of some description there is no risk of contact with the box during drying, and we also eliminate creasing to some extent. The material can be ironed out quite easily if necessary should any creases arise.

When the material is dry we can proceed with printing, but in view of the fact that the latter must be by contact methods it may be necessary to modify our 'negative' a little or prepare a mask. This depends on what purpose you have in mind.

We will assume that you wish to add a face, or head, to the corner of a handkerchief. You search your collection

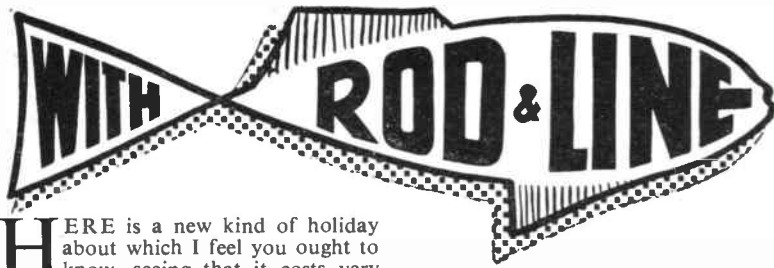


Photographs have been used for these motifs — part of a portrait and some holiday shots. Any suitable shape of a mask may be made to make a frame for the picture.



Examples of motifs prepared on transparent tracing paper as described in the text. Wording may be added as necessary.

● Continued on page 55



**H**ERE is a new kind of holiday about which I feel you ought to know, seeing that it costs very little more than staying at home, and is a good way of getting about some lovely country without all the hustle and bustle of present-day transport. Ideal for a fishing holiday, it can be just as

## A NEW KIND OF HOLIDAY By 'Kingfisher'

satisfying for the man who has no interest in the sport.

It concerns a holiday on a camping cruiser. This is a form of boat which is quite safe for youngsters, too. The craft is 20 ft. in length, with a beam of 6½ ft. It is built square-hulled, so does not rock, and is powered by a 5½ h.p. outboard motor.

The boat is fitted to carry four adults, and there are four single berths. There is a fixed roof or top, but the sides and ends are made of a heavy waterproof material which is rolled up during the day, enabling you to enjoy a maximum of sunshine and fresh air. At night these end and side curtains are let down and secured, and the boat is warm, snug, and fully weatherproof.

Electric light is available and also Calor gas cooking. The boats are fully fitted out with everything you require for your holiday, and even at the height of the season cost only £16 for a week, or £4 per head for four adults. There is ample storage space for bedding through the day, also for your own personal luggage. Should two couples be going together there is a centre curtain, which is fitted at night, and which divides the boat into two compartments.

These boats are made to travel along the canals, and are centred at Braunston,

Rugby. An excellent trip is to take the Oxford canal, when some lovely country and pretty villages will be met with. Before taking over the boat you are given tuition in its handling and details on running the engine. Then you are away. You tie up at night near some country village where you can spend an hour or so in some quaint country inn, and then to bed. You start out when you feel like it, and you can stop to fish wherever you want to. Being on a moving craft you can stop to fish anywhere, and licences are not required.

If you have youngsters you will be issued with special life-jackets, light and comfortable to wear through the day.

Out of the main holiday season these boats cost as little as £10 for the week for four people. You can buy food at the various little towns you pass through during your tour, and on the trip outlined above you will meet with very little traffic on the water. A more peaceful holiday it is hard to imagine.

As I am very fond of being afloat for my fishing, either at sea or on inland waters, boats are a big interest with me, and I'm hoping to be on one myself this summer. So if you, too, decide on this type of holiday, look out for my pennant — a Kingfisher — make yourself known, and we'll stop for a chat.

These boats are operated by Blue Line Cruisers, Braunston, Rugby, who will gladly send any further details along with illustrations.

• Continued from page 54

## PICTURES ON FABRICS

of photographic negatives, and find the one you wish to use is too small to make a good reproduction. So what can be done about it?

Here is the secret — and note that this is the easiest method. First of all we make a positive transparency on a contact lantern plate of suitable size by printing. The original negative and a lantern plate are placed together in a printing frame and exposed to artificial light just as when making a contact print. After processing you will have a positive — but transparent — picture of the original. This is now placed in the enlarger and increased in size as required by enlarging on another lantern plate, thus making an enlarged negative. If you wish you may enlarge on to single weight enlarging paper, which can then be rubbed on the back after drying with a mixture of equal parts of castor oil and petrol. This treatment will render the paper negative more translucent. Then you can go ahead and make a negative from the enlarged paper positive. This in turn should be treated with the castor oil mixture for fabric printing. In brief,

if you use lantern plates you enlarge the positive after contact printing with the original. If you use thin paper, make an enlarged positive print first, then use this as a negative for making an enlarged paper negative.

The question also arises as to whether you propose masking off any of the unwanted background. This is achieved by cutting a shape from a piece of opaque paper which is ultimately placed over the negative, leaving an aperture for printing the picture. Circles, diamonds, squares or triangles are usually employed, and there should be little difficulty in making such masks if a sharp knife is used.

If you do not happen to be a photographer you may still use this process, making suitable 'negatives' on transparent tracing paper. All you have to do is to sketch an initial, monogram, greeting or picture in Indian ink on the tracing paper. Stencils may also be used instead of drawings, and all these will make suitable negatives if used in conjunction with a mask as previously described.

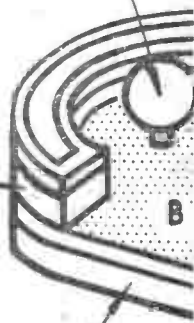
When your negative, whether it be photographic or otherwise, and material is ready we proceed to the printing stage. Place the material in a printing frame with the negative emulsion side in contact with the material. The negative itself is placed against the glass, and the material on top with the selected mask, positioned and sandwiched between both. The light thus makes its way through the negative on to the material, making an image. If you do not have a printing frame you may place the items between two pieces of clean glass, binding together with rubber bands. The normal printing frame is best, since the hinged back permits inspection.

When the loaded frame is exposed to daylight — it is usual to place against the window pane — printing commences, and in a little while the picture will print out. When the image is about half as dark as intended, take out the fabric, washing for ten minutes in running water in a shaded room. It is then immersed in a plain hypo solution for fixing for two minutes, and again washed in running water and dried. Note that on no account must an acid-hypo fixer be used. Any creases which result may be ironed out with the domestic iron.

# Modern Forecourt for the TOY GARAGE



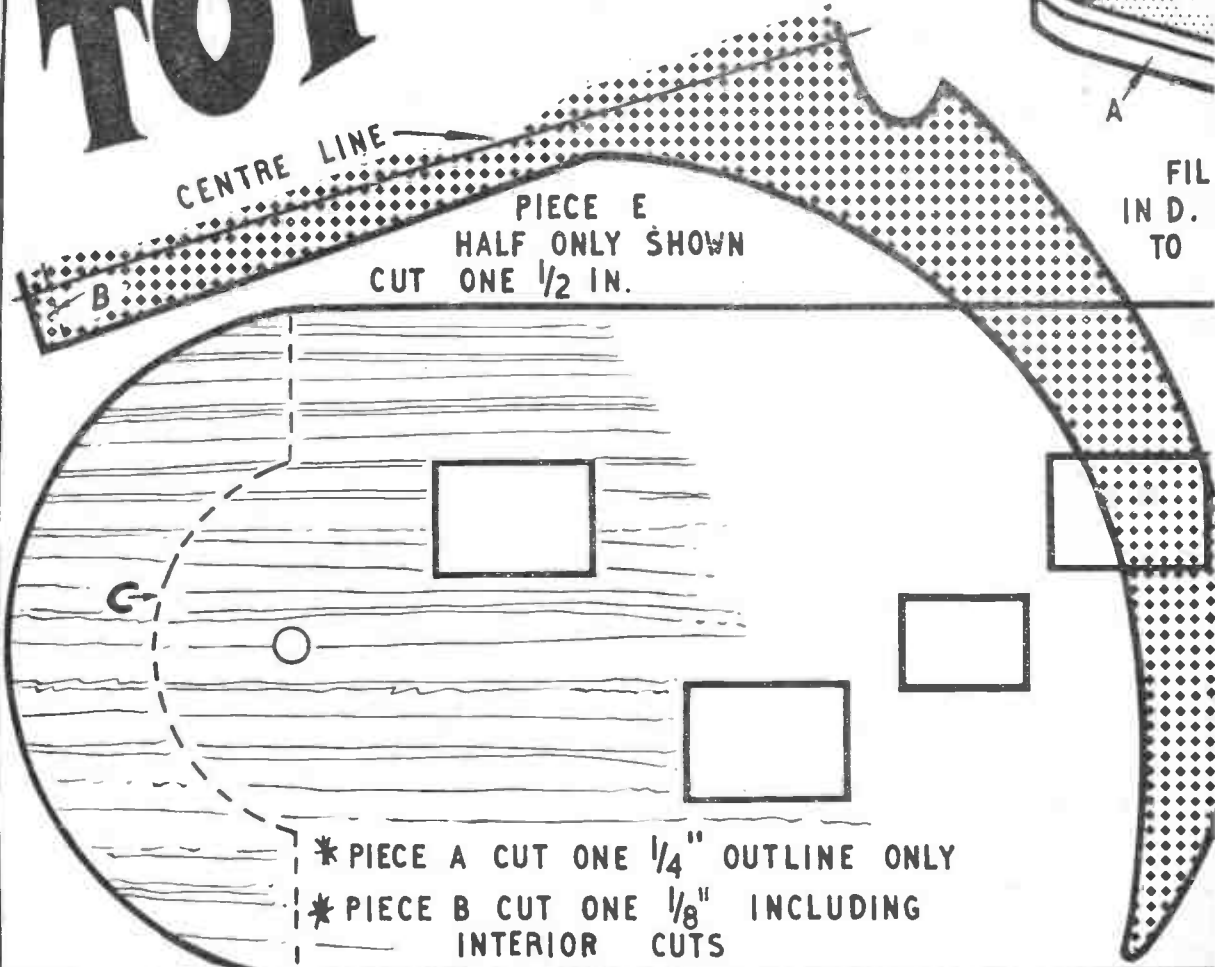
WOOD KNO



FIL  
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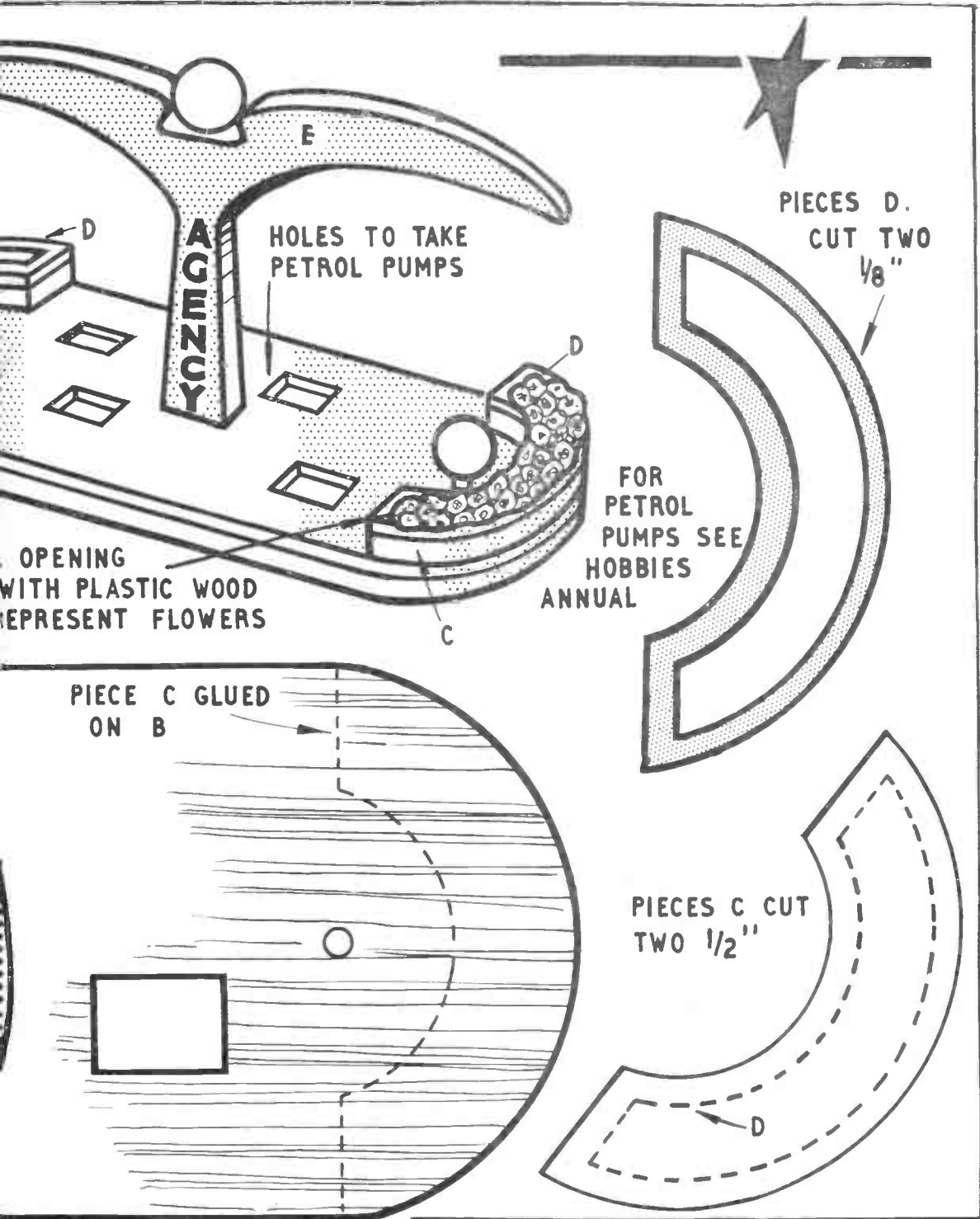
CENTRE LINE

PIECE E  
HALF ONLY SHOWN  
CUT ONE 1/2 IN.



\* PIECE A CUT ONE 1/4" OUTLINE ONLY  
\* PIECE B CUT ONE 1/8" INCLUDING INTERIOR CUTS





# A STUDENT'S BOOKCASE

**R**EFERENCE books, dictionaries and encyclopaedias can be stored neatly in this bookcase and are immediately at hand when required by the student. The top shelf folds down to form a wide flap on which to work and a second shelf holds pens, pencils, ruler, rubber, etc. The working surface measures 27 in. by 19 in. and gives enough room for homework books and writing material.

This is an excellent project for the parent who has one or two children of school age. Their homework has to be done at the same time in the evenings and space on the kitchen or dining table is often limited. One or two of these individual units is just the answer.

PIVOT BOLT

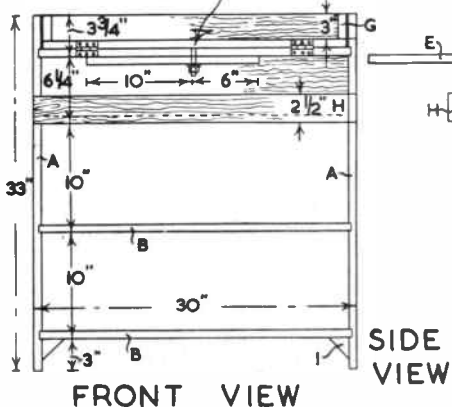


Fig. 1

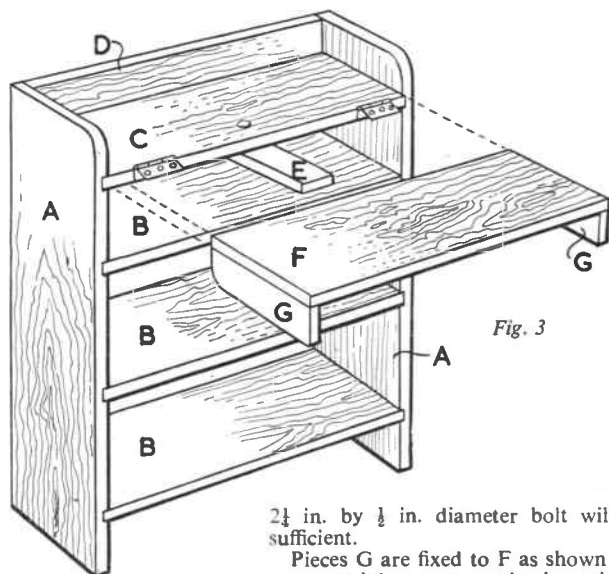


Fig. 3

The bookcase is made throughout in  $\frac{3}{4}$  in. wood and may be finished by staining and polishing or by painting. The finish will of course influence the choice of wood used since cheaper material may be used for painting. Deal or obechi is suggested for painting, and oak, spanish chestnut or mahogany for polishing. Oak can be stained to varying shades to match existing furniture.

The diagrams give adequate measurements and it should not be necessary to alter them in any way. The overall size

time. Make the housing by sawing down to the required depth and cleaning out with a chisel.

Fig. 2 shows the construction with one side removed. Joints are all glued and secured with panel pins. Punch the pins home slightly and fill with plastic wood before rubbing down.

In Fig. 3 the flap is shown ready to hinge in place with the supporting piece E bolted in place. Piece E is bolted to C with the nut underneath and swivels outwards to support the flap F. A

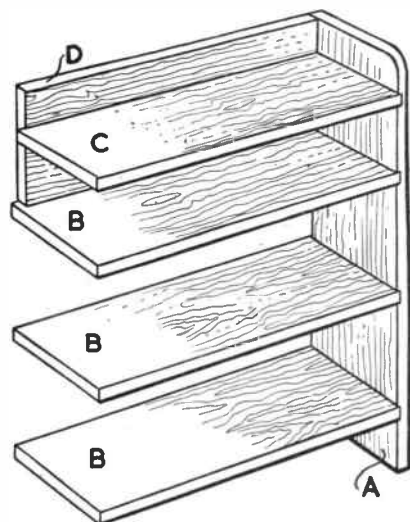


Fig. 2

is 33 in. high, 30 in. wide and 10 in. deep with the flap folded back.

Make a start by cutting the various pieces to the sizes shown in Fig. 1. Plane and clean up where necessary and mark out the positions of the shelves on the sides.

The shelves are housed into the sides for strength, but could be butted to save

$2\frac{1}{2}$  in. by  $\frac{1}{2}$  in. diameter bolt will be sufficient.

Pieces G are fixed to F as shown and serve mainly as strengthening pieces, preventing F from warping. Cut triangles of waste wood I and glue under the lower shelf as seen in Fig. 1 front view. These will serve as strengtheners and will prevent rocking. Fix 2 in. butt hinges in the approximate positions shown and recess them flush.

Clean up all pieces and finish by staining and polishing or painting. (M.H.)

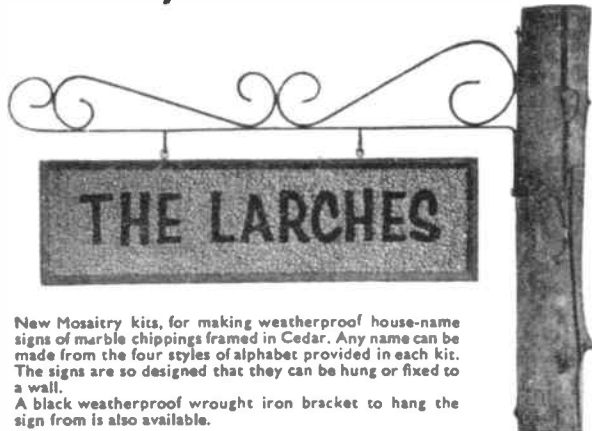
## HUMBROL HI-GLO

**H**UMBROL have introduced a new fluorescent paint in handy tinlets. Entitled Humbrol Hi-Glo it is a fluorescent lacquer providing a startling finish with intense colour radiation. It is an ideal finish for fishing tackle and floats, fully waterproof, tough and durable; a powerful colour for sign and ticket writing, display work and any decorative schemes where a vivid and

striking effect is needed; and an authentic finish for certain models. Hi-Glo dries in one hour into a hard smooth surface with extreme resistance to wear, fading, and discoloration.

Hi-Glo white undercoat must be applied before finishing with fluorescent colour, and this is available, like the colours, in a leakproof tinlet with full instructions. Prices are 1/6 for each colour (pink, orange, blaze, green, and yellow) and 1/- for the white undercoat.

# Mosaity House-Name Kits



New Mosaity kits, for making weatherproof house-name signs of marble chippings framed in Cedar. Any name can be made from the four styles of alphabet provided in each kit. The signs are so designed that they can be hung or fixed to a wall. A black weatherproof wrought iron bracket to hang the sign from is also available.



House-Name Kits

**18/6**

from your  
'ATLAS'  
Stockist

**ATLAS** Handicrafts

SPRING ALLEY  
MANCHESTER 4

Descriptive leaflet "F19" from Desk "B"

## Watch & Clock Repair Outfit



The complete Outfit for cleaning and repairing. Comprises: Illustrated explanatory booklet, eye-glass, tweezers, screwdrivers, oil, dusting powder, oilers, also catalogue, tools and materials.

P. & P. 1/- extra. C.O.D. if required.

**15/-**

The above with additional luminous compounds, jeweller's rouge, dial brush, jewels.

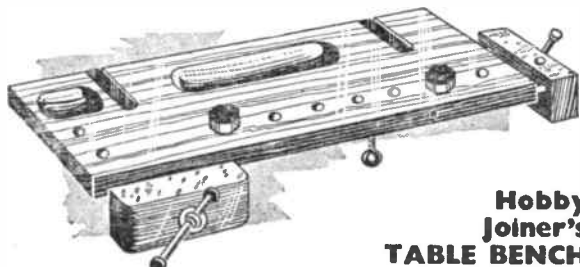
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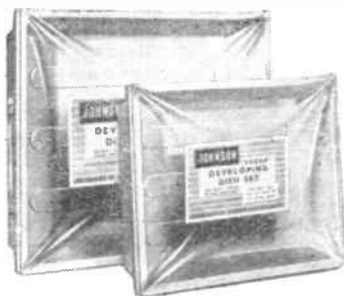
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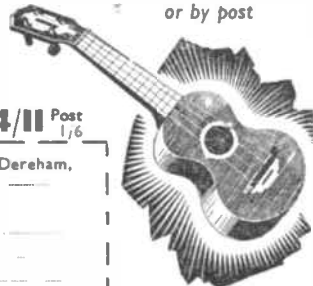
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# A 'TEA-CHEST' CABINET

A USEFUL cabinet can be made from two tea chests joined together, and fronted by a neat door.

As you must have noticed, when the silver foil lining is removed from a tea chest, the plywood underneath is remarkably clean. Unfortunately, the outside of the chest is not usually so clean. It will have stencilled printing on one or more sides, and all corners of the chest will be reinforced with metal angle strips, held in place with large-headed nails.

This discounts the use of the cabinet in a free-standing position in any room except the workshop where the side markings, if on view, will hardly matter. There is one exception; if the finished cabinet is placed between two other pieces of furniture, or between one piece and a wall corner, so that only the door of the unit is seen.

It is worth while making an inspection of your present kitchen furniture to ascertain whether such a tea-chest cabinet would be a useful addition, and whether the furniture can be moved

around to accommodate the cabinet in a position where the sides will not be seen. For with the large capacity afforded by the two-chest unit it would make an ideal laundry cupboard, a home for shoes or a 'glory hole' for the hundred and one things you can never find a home for.

---

*By Ed. Capper*

---

Construction of the cabinet is simplicity itself. The chests are first nailed together through the 1 in. square battens that line all the inside corners. The fronts of the chests should then be planed perfectly flat to present a tidy and united front to the unit, and also to ensure a good abutment for the door to be fitted later.

Do not attempt to remove the metal

reinforcing strips that surround the outside angles of the chest. Besides being a tedious job, the strength of the chest will be impaired and almost certainly you will have to hack the plywood about to remove the strips. It is not worth the trouble.

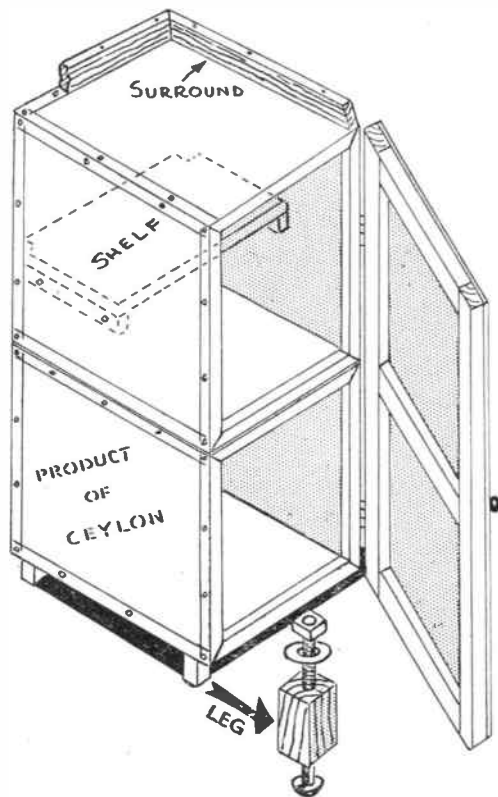
A simple shelf of 1 in. thick timber can be fitted inside one or both of the compartments, as shown. It rests on supports that are first screwed home from the outside of the chest into the supports themselves. The shelf can either extend the full depth of the chest or finish short.

The four stub legs are made from short cut lengths of 3 in. by 2 in. timber. They are held in place with carriage bolts that traverse holes drilled through the legs. A large washer should be used at the nut end, as shown.

To the top of the cabinet, a surround of 2 in. by 1 in. planed timber is fixed by nailing through the surround into the chest battening. The surround serves two useful purposes; it conceals the metal reinforcing strips showing around the top edges, and acts as a retaining piece for any articles placed on the cabinet top.

The door of the unit is made from a  $\frac{1}{2}$  in. hardboard, nailed with 1 in. panel pins to a framework of 2 in. by 1 in. timber. If you like to make a good job, the framing can be joined professionally at the corners with halving joints, and the middle horizontal member housed into the sides. However, an easier job, although not so strong, is to hold the corners with nails driven in obliquely, remembering that the covering of hardboard sheet is, in itself, a good support for all the framing.

Finally, the door is hinged with butt hinges. Use brass hinges if the cabinet is to be used in a steamy kitchen. A knob completes the work, but if the door tends to come ajar slightly when closed, hold it in position with a spring clip catch.



A delightful marquetry picture entitled 'The Mill Stream' will be the subject of next week's free design. Make sure of your copy of 'Hobbies Weekly'.

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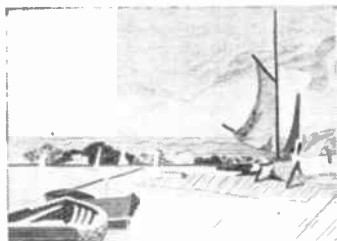
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# The Highland Rly 'Jones Goods'

THE first locomotives built to the 4-6-0 wheel arrangement to make their appearance in Great Britain were a series of fifteen goods engines constructed in 1894 by Sharp Stewart & Co. of Glasgow to the order of the Highland Railway. They were designed by the Locomotive Superintendent, David Jones, and were built primarily

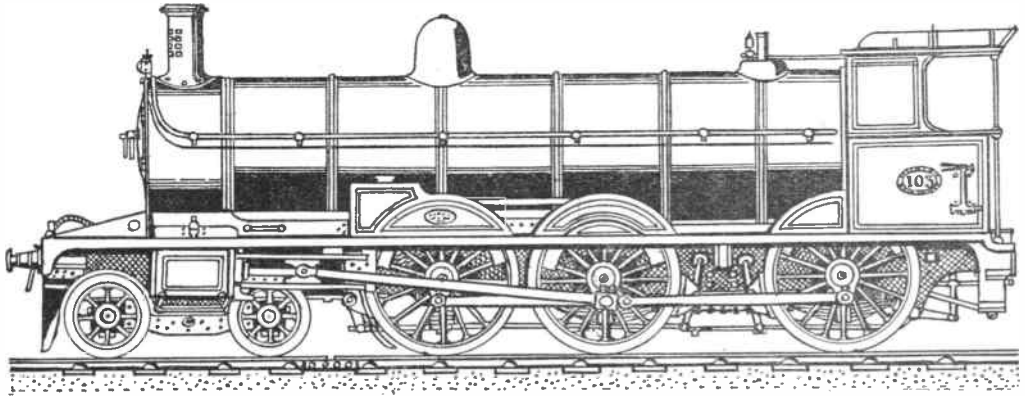
the same order. In 1923 they became Nos. 17916-17930 in the L.M. & S.R. register, being renumbered in the same order. The last engine of the class withdrawn was No. 112 (L.M.S. No. 17925) in 1940, whilst the first withdrawal was No. 109 (L.M.S. No. 17922) in 1929.

The class engine No. 103 shown in the drawing was withdrawn in 1934 as

service for special use on railway enthusiasts' and club trains.

In designing these engines, Mr Jones dispensed with the old Allan type frame which had previously been a distinguishing feature of the Highland locomotives since 1863. The 'Jones Goods' had 20 in. by 26 in. outside cylinders, 5 ft. 3 in. dia. coupled wheels, a working pressure

'Jones Goods' class 4-6-0 locomotive, Highland Railway 1894.



for the principal and heaviest goods and mineral traffic of the line.

At the time of their introduction they were the largest and most powerful engines on the H.R. They were numbered in the H.R. list 103-117 inclusive and the maker's numbers were 4022-4036 in

L.M.S. No. 17916, and it was decided to preserve this example as being a locomotive of historical interest. She was restored to her original condition and repainted in the original H.R. livery, whilst her original number plate, 103, was affixed. In 1959 she was returned to

of 175 lb. p.s.i., a tractive effort of 24,555 lb., and weighed (engine) in working order 56 tons.

Peter Drummond succeeded David Jones as locomotive chief on his retirement in 1896 and held this office up to 1911. (A.J.R.)

## AN EDUCATIONAL WORD-MAKING GAME

**A** HANDY word-making kit is quickly put together with a handful of wooden cubes and a plastic beaker. The completed outfit will provide an instructive game for the family, or you may use it to play an absorbing game of patience. Acquire about fifteen neatly cut wooden cubes of uniform size. The sides of the cubes should, ideally, not exceed  $\frac{1}{2}$  in. If you prepare your own wooden cubes, smooth their faces well with fine grade glasspaper before painting them white or yellow.

Paint or write letters of the alphabet upon the faces of the cubes. Before doing this though, it will be advisable to wash the blocks in soapy water in order to remove any grease traces, and to rinse them in clean water afterwards. Remember to incorporate plenty of vowels, but do not use too many of the letters X, Y, K, J, and Q in your lettering scheme. Another method of marking the faces is to cut out printed capitals from advertise-

ments in magazines and to glue these upon the faces of the cubes.

A brightly coloured plastic beaker will serve as a shaker for the little blocks. To play patience, begin by shaking all the cubes together in the beaker and then casting them on to the table. You must try and employ the letters on the up-turned faces to make a single word. Score a point for every letter in the longest word that can be formed. Continue with the game until you have scored one hundred, or a thousand, depending upon the time at your disposal.

When the family play with the cubes a different style of play is needed. Obviously, if each player was required to form a word as soon as he had cast down the cubes, the game would rapidly become boring as the other competitors awaited their throws.

Let each player, in turn, cast the cubes and then make a written record of the letters indicated by the cubes. Not until

every competitor has done this may any player commence to make a word. Allow one (or three) minutes for all the players to try and form words at the same time. The words will be written down. At the end of a round, points will be awarded on the basis of one per letter used in a word. Players will take it in turns to begin shaking out the cubes first.

A player can only make one word from his assorted letters and if its spelling is in question the word must be checked with a dictionary. It may add to the excitement of the game to draw a little star upon one of the cube faces available and this symbol will count as a 'free' letter, to be used as any letter a player may need to complete his word. (A.E.W.)

ANSWERS TO QUIZ (see page 51)

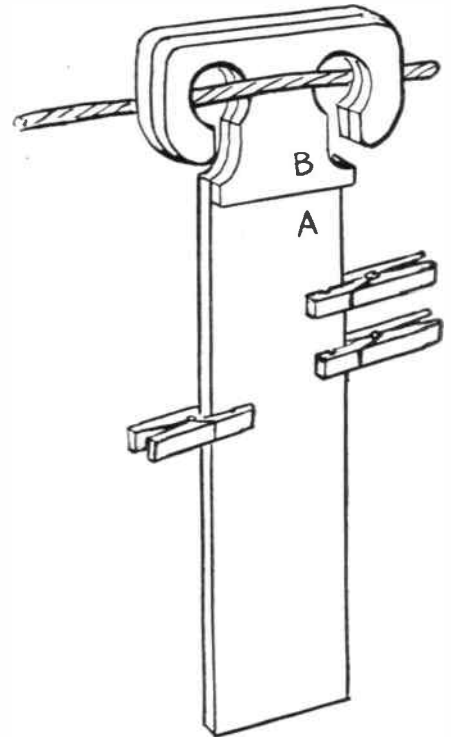
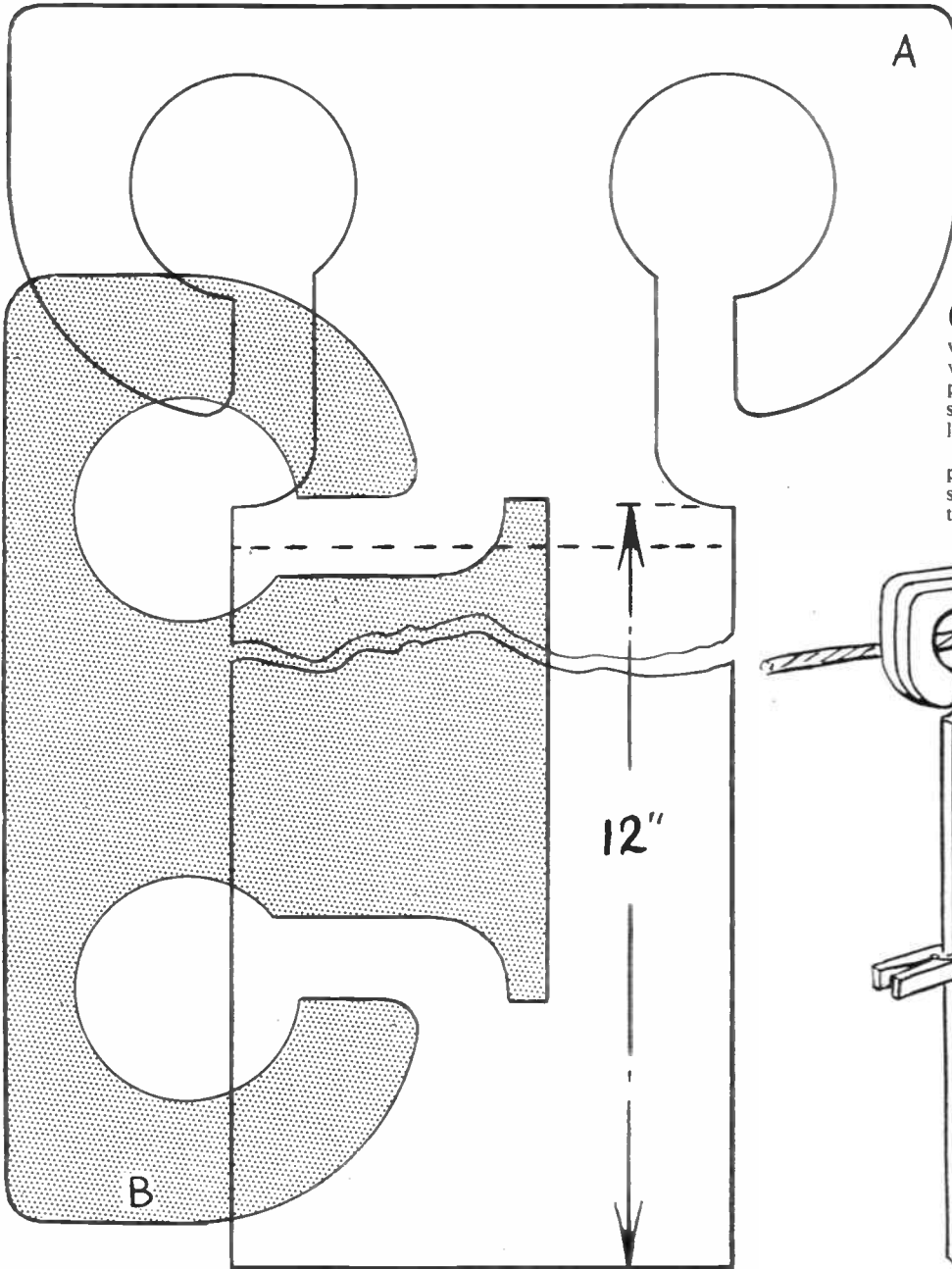
1. Bristol Bill Hook.
2. Mitre and Tenon with hauncheon.
3. Soffit board.
4. Gambrel.
5. Saw in mitre box.

# USEFUL BOARD FOR PEGS

A HANDY  
PROJECT  
TO MAKE  
FOR MUM

CUT one each of pieces A and B from  $\frac{1}{4}$  in. plywood. Glue together with waterproof glue and then paint. Note that piece A should be extended to the length shown.

The peg board is suspended from the line as shown and moved along as the washing is pegged out. (M.p.)



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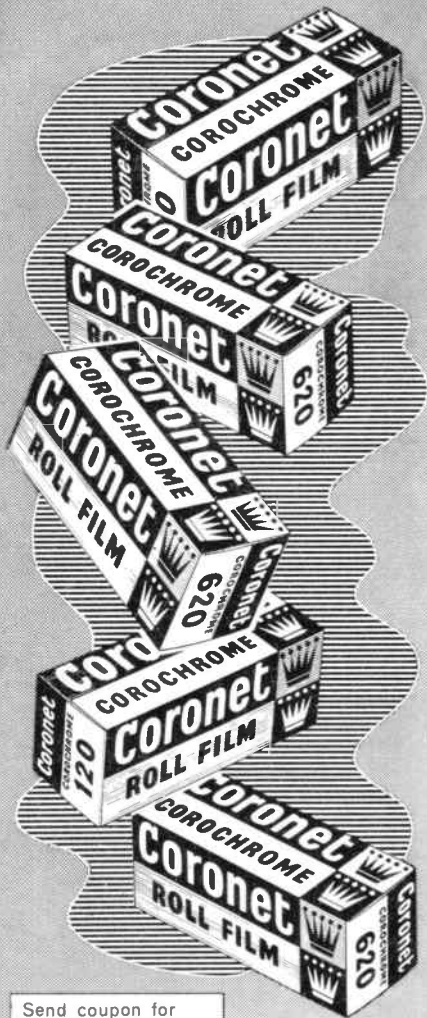
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