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MAGAZINE

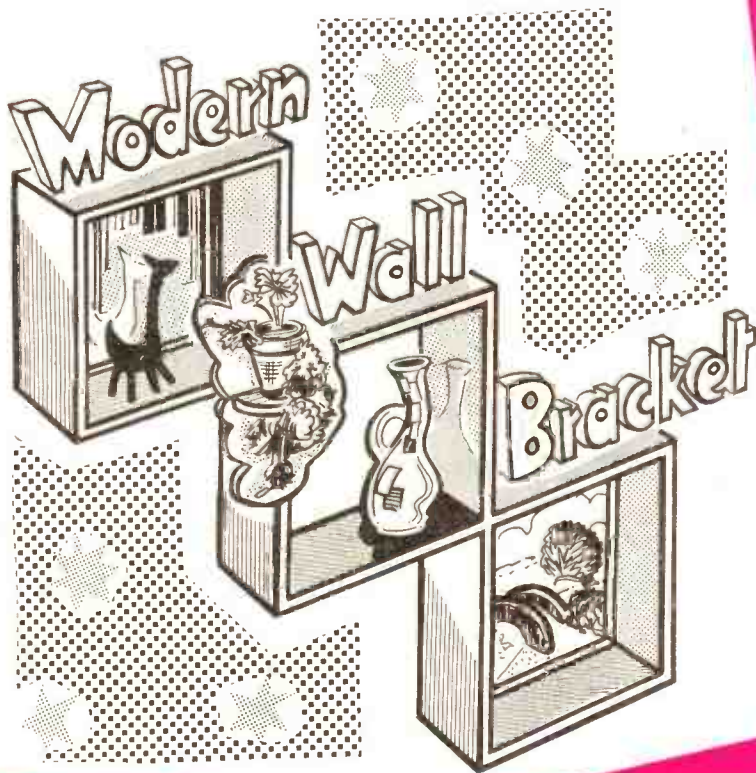
HOBBIES *weekly*

FOR ALL
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**There's a need for
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Also in this issue:

PATTERNS FOR A
TOY TRUCK
COLLECTORS' CLUB
LATEST NEWS
DISC BREAK
PERSONALITIES
GARDENING
BRIDGES FOR
MODEL RAILWAYS
AN ATTRACTIVE
PLANT TROUGH
INSTRUMENTS FOR
A NOVEL BAND
ETC. ETC.



Up-to-the-minute ideas

Practical designs

Pleasant and profitable things to make

World Radio History

5^p

STAMP NEWS FROM JAPAN

THE 12th value of the 'Flower' series has just appeared from Japan (see illustration).

This 10 yen stamp depicts the 'SAZANKA' — an evergreen tree that grows wild in the mountains of Kyushu and Shikoku, and opens its white flowers in late autumn and winter.

In the Izumo region, there is an old custom of decorating houses with models of tigers as charms against evil spirits.



This is particularly so among merchants, who consider the tiger as a bringer of good luck. This custom has given rise to the papier mâché toy of the tiger, produced in this region, that has furnished the design for the 5 yen special stamp to mark the year 1962 — 'the year of the tiger' according to the conventional 12-animal-cycle calendar.

This 'tiger' stamp is also shown.



These recently-issued stamps mark the centenary of the Finnish Railways

PAINTINGS ON BELGIAN CHARITY ISSUES

THE 1961-62 'Charity' stamps from Belgium depicting paintings (illustrated on right) are as follows:

40c + 10c — *La Mère et l'Enfant* by Pierre Paulus (1881-1959).

1F + 50c — *Amour Maternel* by F. J. Navez (1787-1869).

2F + 50c — *Maternité* by Constant Permeke (1886-1952).

2.50F + 1F — *La Vierge et l'Enfant* by Van Der Weyden (1400-1464).

3F + 1F — *La Vierge à la Pomme* by Hans Memling (1435-1494).

6F + 2F — *La Vierge au Myosotis* by P. P. Rubens (1577-1640).

Get this set now from one of the dealers advertising in *Hobbies Weekly*.



RUSSIA COMPLETES 'COSTUMES' SET

DECEMBER 20th, 1961, saw the release of the following stamps from Russia.

A 3 Kopeks pictorial to complete the 1961 'Costumes' set. It depicts costumes of the Kazakh people, and was designed by V. V. Pimenov. (Top illustration.)

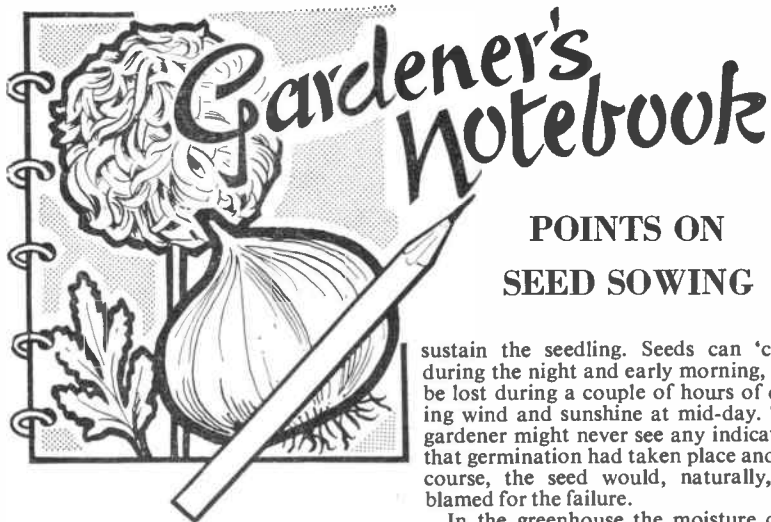
The 4 Kopeks value (below) is devoted to Andrew Pumpur (1841-1902) the Lettish poet. This stamp was designed by V. P. Kovalev.



RUSSIAN 'ADVERT' MATCH LABELS — 1962 ISSUE



Another set of Russian match labels representing one of the first issues of 1962. It has an 'advert' theme



POINTS ON SEED SOWING

sustain the seedling. Seeds can 'chip' during the night and early morning, and be lost during a couple of hours of drying wind and sunshine at mid-day. The gardener might never see any indication that germination had taken place and, of course, the seed would, naturally, be blamed for the failure.

In the greenhouse the moisture content of the soil can be more easily controlled by immersing seed pans or boxes, or by overhead watering combined with suitable shade, but in the open garden this is not so easy. It is generally best to water the ground thoroughly, sow the seed, and cover with dry soil. It is usually convenient to open a V-shaped drill with the hoe blade, water well, sow the seed, and lightly draw the dry soil back into the drill. This is particularly successful with quickly germinating seed such as carrot, lettuce, radish, brassica, etc. Carrot drills can be dressed with Aldrin to ward off the carrot fly.

Soil conditions

For indoor sowings the John Innes seed compost is excellent, even if you are

unable to sterilize the soil. This compost provides just the right soil texture and moisture holding content for germination. Sufficient fertilizers are included to sustain the seedlings until transplanted.

In the open garden the top soil must be worked by forking and raking until it is finely broken, otherwise the seedlings will be unable to push their way through. A little fertilizer, such as John Innes base, and a little lime can be worked into the top 4 in. of soil before sowing.

Depth to sow

A general guide as to depth of sowing is taken from the size of the seed itself, large seeds being sown deepest. In the natural way the seed will fall on the ground, and be washed into the cracks of the soil. It may not even be buried at all. It is a mistake, therefore, to bury the seeds too deeply. Many will germinate if only sprinkled on the surface or at the most lightly raked in. During very dry weather when seeds such as forget-me-nots and sweet williams are sown, the ground should be well watered, and the seeds scattered thinly on the top. The sweet williams should be lightly covered or raked in, and the forget-me-nots left on the top. Lay a few twigs on the surface, and cover with brown paper weighted down with stones to prevent it blowing away. Inspect daily after three or four days, and remove the paper after germination. Give shade of some sort until seedlings become hardened.

Finally, try to sow thinly, so that little thinning is necessary. In practice it is almost impossible to achieve a perfect result, but it does help if the seedlings are fairly evenly spaced to start with. Thin out or transplant as soon as the true leaves appear. (M.h.)

THE chief seed-sowing time in the garden is early spring, and although sowings may be made during March under suitable conditions, early April is soon enough for most annuals and many common vegetables. Cloches can be used for outdoor sowings of half-hardy annuals, which are pricked out, still under glass, and remain covered until May, when they are gradually hardened off ready for planting out.

It is possible to economize by saving your own seed from flowers and vegetables, but in practice this seldom pays in a small garden because of cross-pollination. It is not easy to control pollination when plants are grown close together. Seeds are still quite inexpensive, and you can be sure that your seed packet contains the best quality possible, if it comes from a reputable firm.

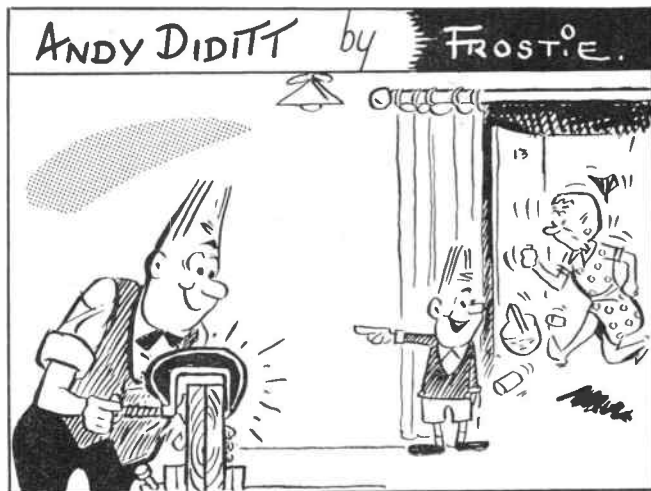
Seed requirements

Ripe seeds are quite dry and brittle, and are dispersed naturally by many different means — birds, animals, and humans being mainly responsible. To a limited degree, too, the wind may blow seeds quite a distance from the parent plant. Seeds so distributed will lie dormant until conditions are right for germination, and it is these conditions that the gardener must copy.

Moisture and temperature are the two main features of seed raising. Some seeds germinate quite naturally in the open ground as soon as the soil warms up a little in spring, but others require artificial warmth up to 70°F. or even higher.

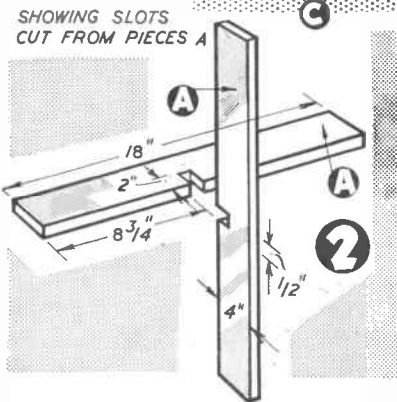
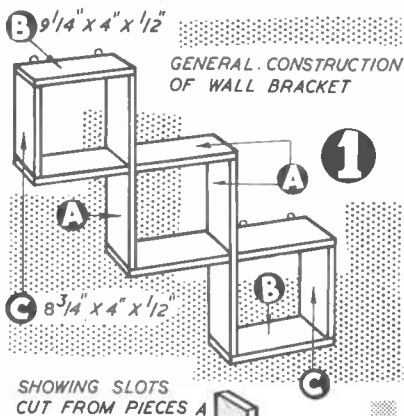
Moisture

To be successful it is essential not only to provide moisture in the first place, but to see that the moisture continues to



"MOM! — DAD'S IN HERE WITH THE GRAMP!"

A MODERN WALL BRACKET



As a special wall feature, or as a means of displaying small plants or ornaments, this type of wall bracket illustrated on the front page is ideal.

The diagrams in Figs. 1 and 2 show how to use Hobbies' standard stripwood 36 in. long by 4 in. wide and 1/2 in. thick. Four pieces A are halved together in pairs, and completed by adding the pieces B and C.

The exact size of piece A is indicated in Fig. 2. The halving joint will, of course, be a tight fit, and care should be taken to see that saw cuts are made on the inside of the lines. Naturally, if these pieces are cut from standard lengths of stripwood, the measurements will be scant to allow for the width of saw cuts.

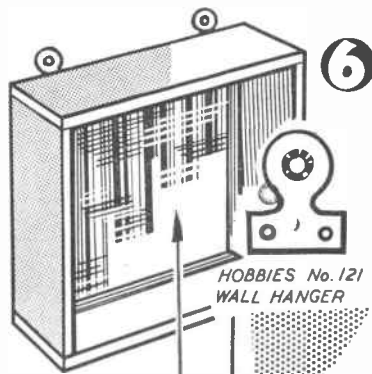
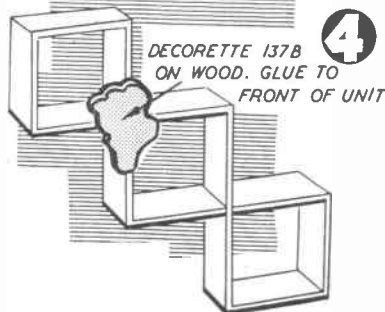
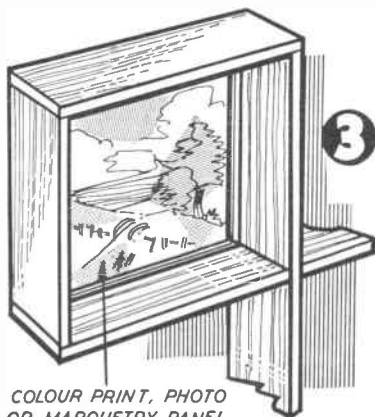
Use glue and nails when assembling the pieces, and wipe off excess glue before it has time to dry. This is particularly important if the wood is to be stained and varnished, because excess glue will seal the wood and prevent the stain from taking.

The appearance of the bracket can be further enhanced by the judicious use of suitable materials for backing the individual 'boxes'. Fig. 3 shows how a

The following materials may be obtained from Hobbies Ltd, Dereham, Norfolk or from any Hobbies branch or stockist. Three pieces stripwood 36 in. by 4 in. by 1/2 in. price 11/-, postage 1/6. Decorette transfer No. 137B price 2/3, postage 6d. Wallhangers No. 121 6d. per four, postage 3d.

coloured print from a magazine can be mounted on a piece of plywood or hardboard, and held in place by 1/4 round beading. Other subjects which would be equally suitable are old calendar pictures, jigsaw pictures, and original photographs. For instance it would be a novel idea to enlarge the best of your family snaps, and use it as a backing. Those who are proficient in marquetry might like to design a special panel as a background.

Transfers, too, can be used to good effect. The Decorette No. 137B of zonal pelargoniums looks well if mounted on to plywood and glued to the front of the bracket, as indicated in Fig. 4. Cut roughly round the shape with a fretsaw



before gluing in position. Some idea of this attractive coloured transfer is shown in the sketch in Fig. 5.

A mirror cut to size and inserted as in Fig. 6, gives a pleasing effect. It will reflect the beauty of ornaments or cacti.

The finish of the wall bracket may be stain and varnish or paint. In any case the wood is rubbed down well with glasspaper. Fill the grain with wood-filler, and lightly rub down again with fine glasspaper. Now stain or give an undercoat of the colour required. Finish off with a top coat of high gloss paint, or with clear varnish.

The bracket may be hung by means of wall hangers as in Fig. 6. (M.h.)



RAILWAY MODELLING

I PROPOSE in this article to continue on the theme of bridges. I shall give you details of a Girder Bridge, and its environs, with the idea of using the Airfix Girder Bridge as the main structure, and also an idea of a Lifting Bridge, which is very useful if you want to make an opening to get to the middle of your layout. That is, of course, if you are operating from the middle. I will also give ideas for small bridges that would take a track over a stream, and also a timber trestle type of bridge.

You will see from the drawing that the Girder Bridge is made up from steel girders mounted on piers at each end, which can be of brick, stone or concrete, or any combination of the three. I will show you how you can make the girder part of wood and card, or if you prefer it you can use the Airfix Girder Bridge kit, and make the end pillars to suit. You could use metal, if you are handy with the soldering iron. I have found that OO Nickel Silver Rail makes up into many fine structures for model railway work, but one would need to build up a jig to hold the parts whilst soldering, of course. The result would be a really strong job.

Proceed with the job of making the model by first making the deck for the

tracks. Put in the cross members on the underside of the deck, as illustrated. If you are making the sides from wood and card make a full size drawing of one of the sides, and then make up two sides on this drawing, in much the same manner that one makes up a flying model aircraft. Pin down the drawing, cover it with a sheet of transparent grease-proof paper (to prevent the work from sticking

have to use a razor blade carefully to separate the two sides.

Next you will want some card, about $\frac{1}{32}$ in. thick. Cut some strips $\frac{1}{8}$ in. wider than the wood you used for your framework. You will need quite a bit of this strip, and use a good model-maker's knife and a steel rule when cutting it, making sure you have nice strips of equal width all the way along. They should be put each side of the wood on two faces, with the edge of the card showing at the side of the bridge. You will see what I mean from the illustration. In other words you are making the strips of wood into girders, and if viewed from the top of the bridge member they would look like an H with a solid middle part.

These strips should be applied to every part of the bridge, along the top and bottom, as well as the uprights and the diagonals. When these are finished give them a coating of shellac or French polish, and they are ready for painting when dry.

You can, whilst these are drying out, make the cross pieces that hold the two sides apart, that is if you intend to fit them. Make them in exactly the same way. Next you can fit the side and the cross pieces to the deck. First fit the tracks to the deck, and then you are ready for the final painting.

The end piers or supports would be made from blocks of wood. You could give them a covering of card, and then cover with brick paper, or paint for stone or concrete. Then fix your girder section in place, and there you are — a lovely model that you can point to with pride, and say 'I made it myself'.

You should, of course, decide the number of tracks that you want to go over your bridge before building. Naturally, you could extend your bridge by putting in a central pier, making up two of the girder sections, and spanning them between the outer piers and the inner one. The same remark applies to the Airfix bridge. Two or more of these can be fixed together; it is fully adaptable.

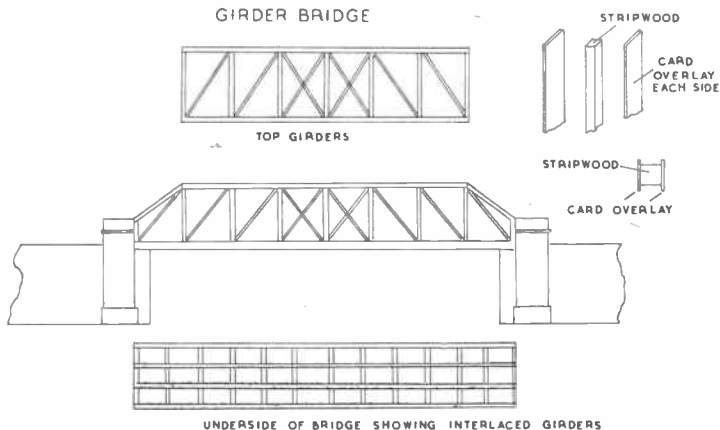
Now to the Lifting Bridge. On a large layout one sometimes operates the trains from the middle of the room; that is when the layout covers a room. It is not always convenient to stoop down to

MORE BRIDGES TO MAKE

By F. A. Barrett

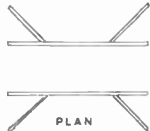
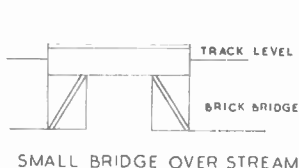
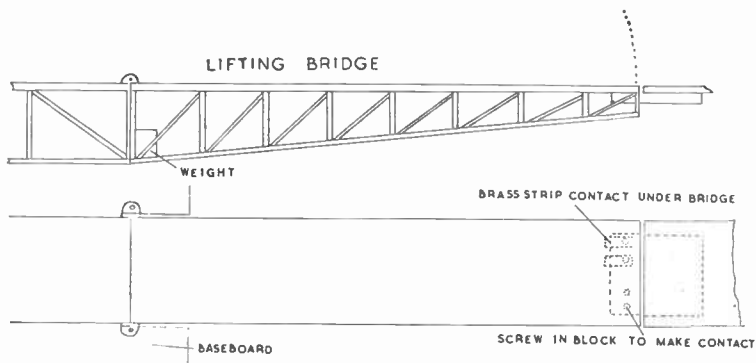
to the drawing), and then position the bottom member, putting pins each side to hold it in place. Then proceed to put in the top member in the same way, and so on with the uprights and diagonals, using pins in each case.

The material I would suggest is a hardwood strip, say, $\frac{1}{8}$ in. for the main members and $\frac{1}{16}$ in. for the others. When the first side is dry, assemble the second side on the one already made. Use a good glue for your joints, such as Britfix Balsa Cement. Leave them to dry hard, and then remove the pins and take the two sides from the drawing. You may



crawl under the baseboards, particularly if, like me, the owner is getting on in years, and finds it somewhat of a strain to bend and crawl around. For this reason it is a good idea to have a lifting bridge, and then you can gracefully walk upright through the opening left when the bridge is raised.

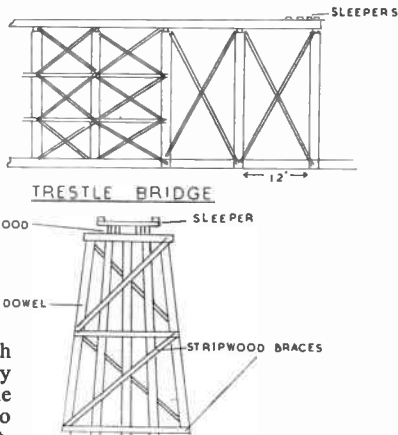
In effect this is a girder bridge which is made in one span, and it is hinged at one end so that the whole thing can be lifted either by hand, or electrically at the will of the builder. The structure could be built in the same way as the last bridge, with wood and card, or metal, but it will have to be strong to stand the strain of lifting. Also, you will



have to make sure that it is rigid enough to go back into its correct position every time to avoid electrical faults with the running tracks. You will also have to arrange a suitable contact arrangement, so that contact is made when the bridge is lowered, and to cut off the power when the bridge is raised. But this is a simple matter, and merely needs two contacts for each rail, as shown. The weight of the bridge will hold them together.

The small bridges for crossing streams are not often modelled. I don't know why, as they are attractive features, and very easy to make. The method here is much the same as for the Brick Built Bridge described in my last article. Put the deck on to some wooden supports, and then make up two sides in card. Cover with a suitable paper, and put the two sides in position with glue.

For a Timber Trestle type of bridge, you will need to work in wood, and as round timbers are used for these mainly, use dowel rods for the main supports. This type of bridge is not to be seen very much in this country, but I have seen lots of them in Canada and U.S.A., and they are very attractive. Sometimes they stretch long distances, and they also span some mighty deep ravines. I include this type of bridge because it is unusual, and as there is so much trans-continental stuff about these days, I thought it would interest those readers with this type of layout.



The deck is usually made of cross members of wood. These are of square section, and they run across the bridge from side to side. They are, of course, fixed to longer members that run the length of the bridge. You will see what I mean from the drawings. There is also quite a lot of bracing, depending on the length and height of the bridge. There

are seldom any side rails or fences, which adds to its charm. One can plainly see a locomotive valve gear working, and it is an ideal spot at which to put a locomotive on the track, as you can see what you are doing, and there are no obstructions of any kind. The bridges I have seen have little platforms on the side, and on these there is usually a barrel of water for fire protection. You could add these features and make your model outstanding. Use creosote for a finish, or Indian ink slightly diluted with water.

One final point on bridges. They are not always straight; you can make any of them on a curve. But, of course, if you do, make sure that you make them wide enough to allow your engines, etc, to run around them. This is especially the case with girder bridges, and it is governed, of course, by the radius of the curve. It would be as well to try an engine round the curve of your bridge before you make it. The best way is to cut a piece of paper to the size and shape of the deck of your bridge. lay your track on it, and then run the locomotive around it to see that the leading or trailing coupling hooks or buffers will clear the sides of the bridge deck. Only in that way can you be sure the model will not give trouble later.

AN IMPOSING LOCO BY ROSEBUD KITMASTER

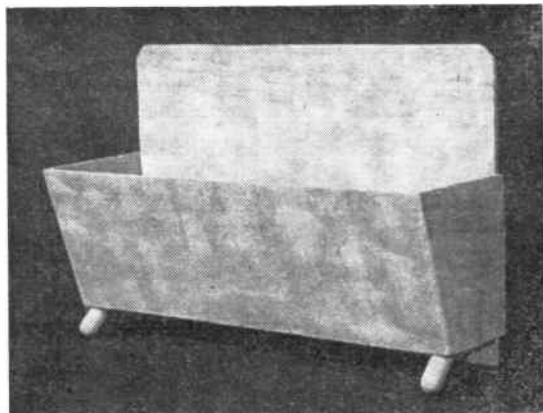
I HAVE received from Rosebud Kitmaster a sample of their latest OO gauge Locomotive Kit No. 34, writes F.A.B. This is the model of the New York Central Hudson Class locomotive, and is a beautiful kit, representing very good value, indeed, at the price of 13s. 6d. This is a big model, and will look very imposing on the tracks. There is a wealth of detail. It makes a fine addition to the range of locomotives that now includes models from many countries, and I found no snags in the making of this model.

PECO ROAD-RAILER

Pritchard Patent Products have sent me a sample of the 'road-railer' kit introduced for the OO scale market. This is a very ingenious device,

and one which we shall see a lot of in the future on our roads and railways. The idea is that you have a large van or container which is fitted with both rail and road wheels at the back, and a coupling at the front. For road use an A.E.C. Mandator prime mover hauls the box wagon to and from the railway. It is loaded at the factory, and hauled to the nearest rail point where it is put on to an adaptor bogie. The rail wheels are moved into position, and the whole thing is coupled to a train and taken to its destination, where the whole process is repeated in reverse. The box wagon is capable of being coupled to other box wagons of the same sort; thus long trains of these Roadrailers can be pulled. Price 7s. 6d

AN ATTRACTIVE PLANT TROUGH



THIS attractive flowerpot trough is really a dual-purpose design. It can be made to the dimensions shown to suit it to miniature cacti or plant pots, and for placing on a ledge, table or any other piece of furniture. Alternatively, the sizes given may be scaled up to produce a free-standing unit to hide the fireplace in summer or go beneath a window.

The thickness of the material depends upon the size of the trough. For the sizes stated, $\frac{1}{8}$ in. plywood or hardboard is ideal, while a larger trough, which has

By

A. E. Bensusan

The back panel is cut to size, and has its two upper corners chamfered off. The front of the trough is made the same length, but not so tall, and it is advisable to cut out the trough ends before at-

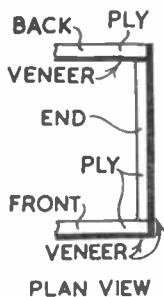
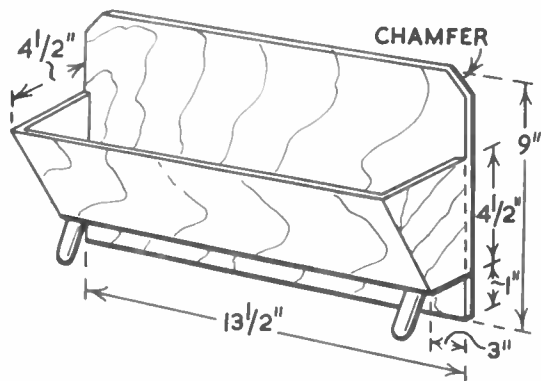
height of the sloping front panel. All parts should be finely glasspapered at this stage.

If the completed unit is to be painted, assembly can be proceeded with right away, but where the outer surfaces are required to be faced with veneer or plastic, this material must be bonded on first. The flat panels can then be placed under pressure for the adhesive to dry properly. The back and front panels are faced over their entire width, if desired in sections with varied grain directions, but the ends have veneer overlapping at the back and front by the total thickness of the plywood or hardboard plus the veneer. The need for this is made clear in the diagram.

When the panels are ready, they are assembled with a strong glue of the synthetic resin type. This requires no pins, screws or other fixings to give secure joints, provided the parts are put in cramps to set. For added safety in a large unit, two or three pins could be used at each corner, punched well down and the holes filled.

The front legs are two pieces of dowel, with their lower ends rounded, and a flat cut higher up to give a larger contact surface with the inside face of each end. Again, high-strength glue is used for the joint, with the addition of two small pins if required in the case of a larger trough.

The floor of the trough may be made from $\frac{1}{8}$ in. hardboard, or thicker plywood where a long run is necessary. A cut-away portion is required at each end, so that the front legs can extend through. By careful shaping, the floor will drop in at the top, wedge on the tapered front, and rest on a $\frac{1}{8}$ in. rail glued to the back panel. A smear of glue around the mating faces will make a permanent fixture. A lift-out floor is unnecessary since the unit, whatever its size, is light enough to invert, to remove fallen leaves and soil after taking the plant pots out.



a correspondingly heavier load of pots to support, will need $\frac{1}{4}$ in. or even $\frac{3}{8}$ in. ply for maximum stability.

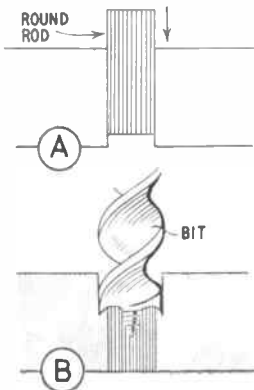
tempting to finalize the height of the front. Then, the appropriate faces of the ends can be used to mark the exact

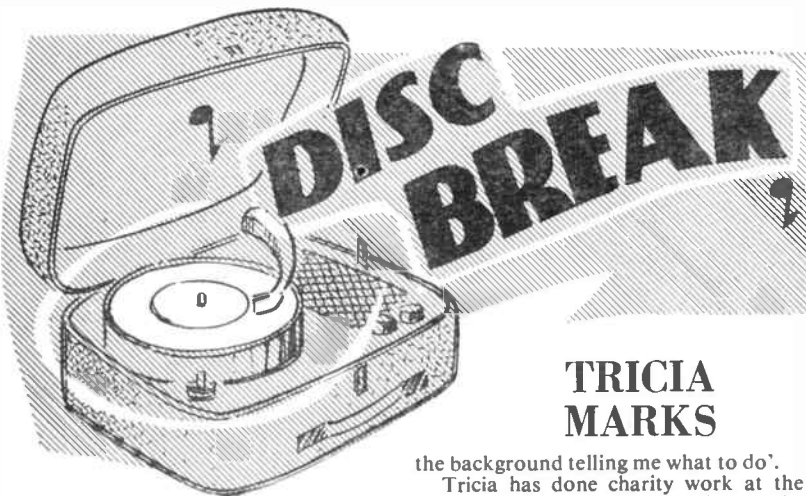
ENLARGING A HOLE IN WOODWORK

THERE is only one satisfactory way of enlarging a hole which has already been bored. The hole must be plugged with dowel rod and it must be securely wedged before attempting to re-bore. The easier way to wedge is to smear the plug with glue before inserting.

Hammer the plug well home (A), and trim off flush with a chisel. Bore out the new hole using a brace and bit (B).

(M.h.)





TRICIA MARKS

the background telling me what to do'.

Tricia has done charity work at the London Casino, London Coliseum, the Stoll Theatre, Croydon Empire, ap-

A solo instrumentalist who has made well over 5,000 radio and television broadcasts will be featured in next week's Disc Break.

peared on television with Joan Regan in the Christmas show and in Huw Weldon's *All Your Own*.

She started to play the guitar when her parents brought one back from a Spanish holiday. At first she had classical lessons and then taught herself to play chords. 'From that I began to compose songs. The first was *Long Long Ago*, a Christmas song, and I had to use a hymn book to pick up some ideas on how to



put words to it.'

Although she has had an operatic training — her rendition of an aria from *Tosca* won her the singing cup — she has always preferred singing ballads. 'But I don't want to be a singer and nothing else. I would like to make some use of the time I have spent learning to act and dance', she says.

Tricia likes tennis and golf and with a record collection of some 200 LPs she has the sophisticated listening tastes of an older person, naming her favourites as George Shearing, Lena Horne, Frank Sinatra and Ella Fitzgerald.

SPORTING BILLY WRIGHT



BILLY WRIGHT is what you might call a 'sport'. And that is why the former skipper of Wolves and England agreed to an invitation to make a record for Parlophone of songs popular on football grounds.

'I have an ordinary voice,' says Billy, 'but when the idea of a group sing-song was put forward, I said I would have a go — after all, I knew I could rely on absolutely first class support.' He was right, of course, for wife Joy Beverley and her two sisters, Teddy and Babs, joined him in the studio as members of the chorus.

Any plans to further a singing career? 'No,' says Billy, 'football is my business. I think I will stick to that.'

With accompaniment directed by Geoff Love, 'Billy Wright's Sing-Song Just For Kicks' is released on 45-R4852. Titles include, *The Sunshine of Your Smile*, *The End of the Road*, *The Happy Wanderer*, *Looking High, High, High* and *Goodnight Irene*. A percentage of Billy's royalties will be donated to the National Playing Fields Association,

DRUMS AND MARACAS

WE will now give instructions for making more instruments for your band. We must have some drums for the rhythm section and these are very easy to make, the only requirement being a container without a lid which will permit a 'head' being stretched across the opening.

Our drums need not necessarily be round as the conventional ones, and in Fig. 5 you will see that we can use an empty toffee tin, a flower pot or a bulb bowl. Old pails, boxes and half coconut shells are also suitable, the larger the container the deeper the tone.

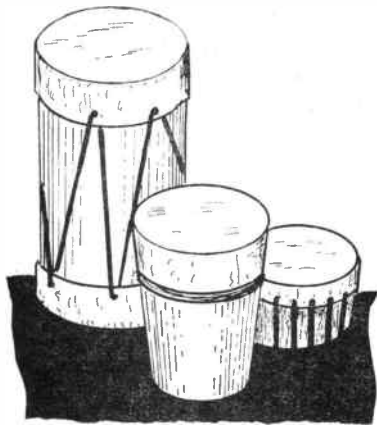


FIG 5

A real drumhead is made from animal skin, a fairly expensive item requiring some skill in fitting. So we propose something much cheaper which can be replaced in the event of a mishap.

This is a double layer of strong brown paper glued together. A drumhead of this type will last much longer if you reinforce by gluing a piece of muslin or cheese cloth between the layers.

The head must be stretched very tight-



FIG 6

ly across the top of the shell if it is to function properly and the shape of the shell and its substance may well decide the fixing. The head may be laid over the top of the shell, pulled taut and simply fastened by strong rubber bands or string around the outside. Alternatively, holes can be made in the circumference

By S. H. Longbottom

of the head for lacing. In this case the laces pass from one side, underneath the shell to the other side and back again until it is firm. Or you may lace to another head or band at the bottom of the drum shell.

If you are using a coconut shell the head may be tacked in position with upholstery tacks and this applies to other wooden or vegetable shells. But whatever method you adopt remember that the head must be tightly stretched. Incidentally, you may care to experiment with heads made from a double thickness of greaseproof paper or a polythene bag some of which are quite durable.

You will require some drumsticks, although it is possible to use the fingers to tap out a suitable rhythm on the smaller instruments. Otherwise you may use knitting needles, a piece of felt or wooden bead fitted to the end of a piece of dowel rod or something similar. Note that a hard beater (wooden bead tip) makes much louder sounds than a softer stick. Fig. 6 shows a stick with a cork stopper at one end and a trimmed cotton reel at the other — a combination drumstick.

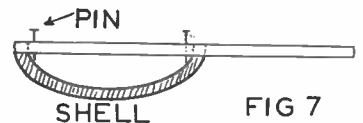
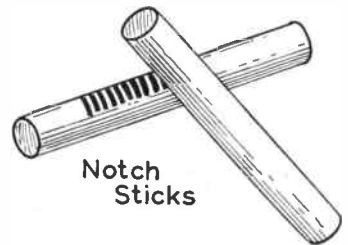
You will find with practice that it is possible to play the smaller drums by tapping with the hand and fingers and occasionally tapping the shell with the knuckles or flat of the hand to produce a variety into the tone and rhythm. A swishing sound is made by 'brushes' and for this you may either use a small whisk or make one from a short length of garden cane. Take an 8 in. piece of cane and hammer half of its length until the fibres open out and it can be used as a brush (Fig. 6).

Claves and maracas

Claves and maracas are other simple rhythmic instruments you can make to accompany the drummer and they are easy to play. The former comprises a pair of sticks while maracas are more or less a form of rattle. The sticks are tapped together to produce the rhythm

and must be made from wood which is thoroughly dry. You will find that hardwood, such as birch or maple, produces nice tones.

You may use a pair of wooden spoons for this purpose, of course, but prepared sticks permit variations by notches cut in one to make a 'ripple' effect. Use 12 in. lengths of $\frac{1}{2}$ in. or $\frac{3}{4}$ in. dowelling, and make grooves in the one stick about $\frac{1}{8}$ in. deep and about $\frac{1}{8}$ in. apart, starting 2 in. from one end and continuing for about 3 in. Mark out the stick accordingly and make a cut with a tenon saw. When the second cut has been made to



Maracas



complete one notch give a quick, sharp twist of the saw and the waste material will break away.

A stick is held in each hand and you may either rub the plain one over the notches for a ripple or tap out a rhythm on the smooth side, giving you two instruments in one.

Maracas are usually played in pairs, one on each hand and for these we suggest two coconut shells which should

● Continued on page 421

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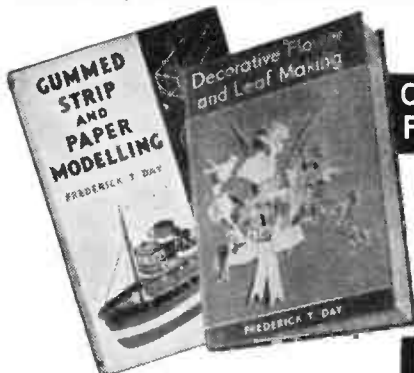
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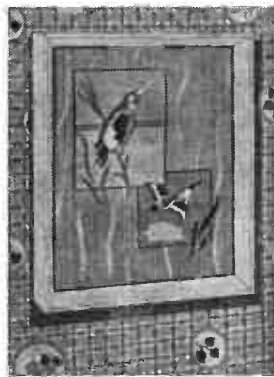
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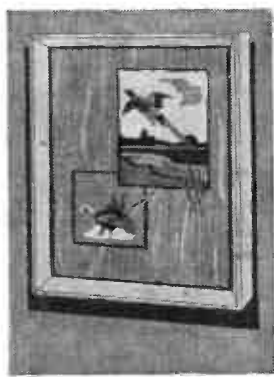
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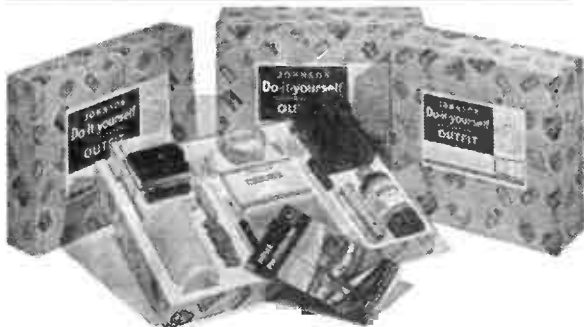
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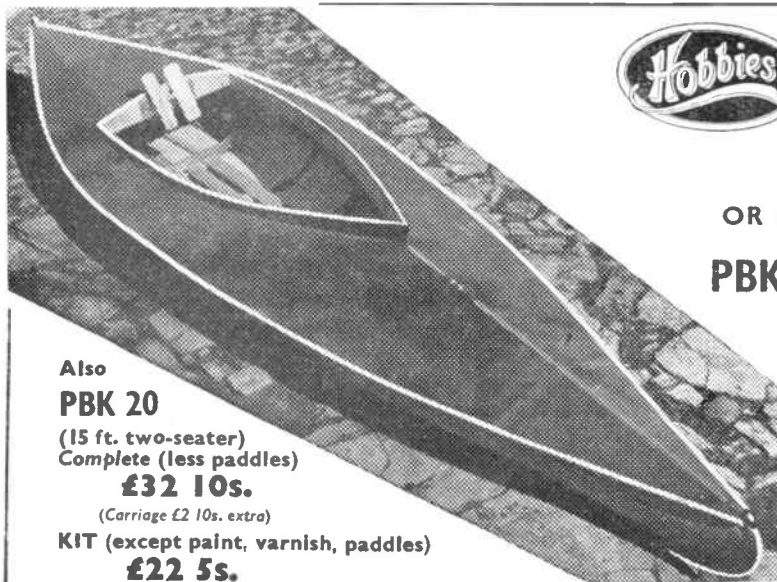


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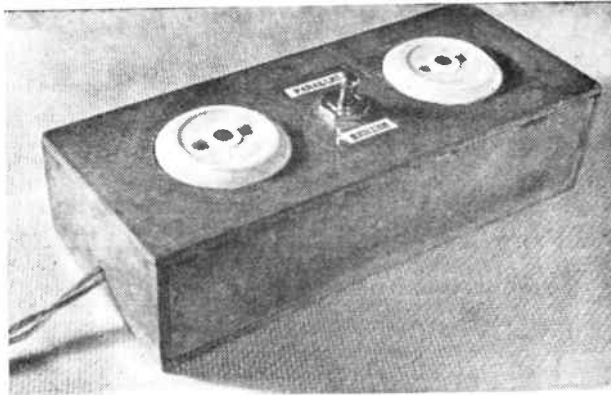
THE No. 1 Photofood lamp has an expected life of two hours, provided it is used for only a few minutes at a time. This series/parallel switch unit allows two such bulbs to be run at 'half power' whilst the photographer sets up his apparatus, thus extending the life of the two considerably.

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By

D. J.

Richardson



For the construction, one 2 pin 5 amp plug and two 2 pin sockets, about 4 ft. of two core cable and a double-pole, double-throw switch are required. The switch for the prototype was of the 'toggle' type and was obtained for 3s. from a radio amateurs' store. The whole unit measures 7 in. by 3 in. by 1 1/2 in., and is constructed of hardboard.

First the two sockets are firmly screwed to a sub-stage of hardboard in

which an aperture is cut as shown to allow easy access to the terminals of the switch. The top of the box is cut very carefully (Fig. 1) with a fretsaw and four hardboard spacers are glued in place between the sub-stage and top so that the tops of the sockets just protrude.

All connections must be soldered as shown in Fig. 2. A small length of the two core cable proves to be excellent connecting wire. Once wiring is complete, the sides of the container may be glued in place and the base fastened to four small blocks of wood, (glued to the corners of the box), with countersunk screws.

If the unit is carefully constructed it will prove perfectly safe and will give years of valuable service. The unit also serves as an extension socket and switch for a single lamp.

● Continued from page 418

Making Maracas

be treated as follows. Bore a hole in one end of a nut 1/2 in. in diameter. Drain the juice and then drill a similar hole at the other end. Now saw the coconut in half down the length of the shell, removing the nut until nothing is left but the hard shell. A handle of 1/2 in. dowelling is laid down the centre of a halved shell so that one end fits into the half-hole made by drilling. Now insert panel pins through the shell at the inside of the handle so that one end fits into the half-hole made by drilling. Now insert panel pins through the shell at both ends as shown in Fig. 7. This will lock the handle in position. Place a handful of dried rice, peas or lentils in the shell and glue on the other half, which should fit exactly at the edges and over the rod. Tie a cord round the shell until the glue sets.

In a further article we will describe some melody instruments for you to make including a recorder.

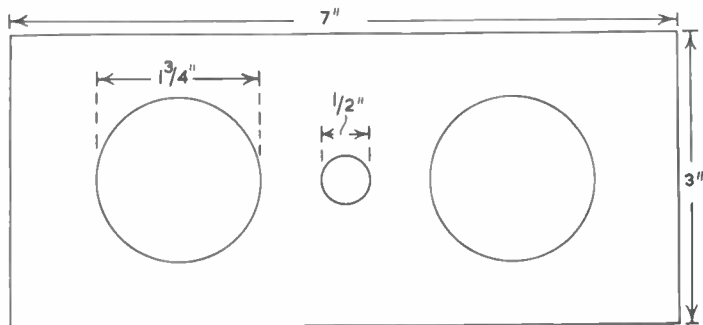


Fig. 1—Layout of lid.

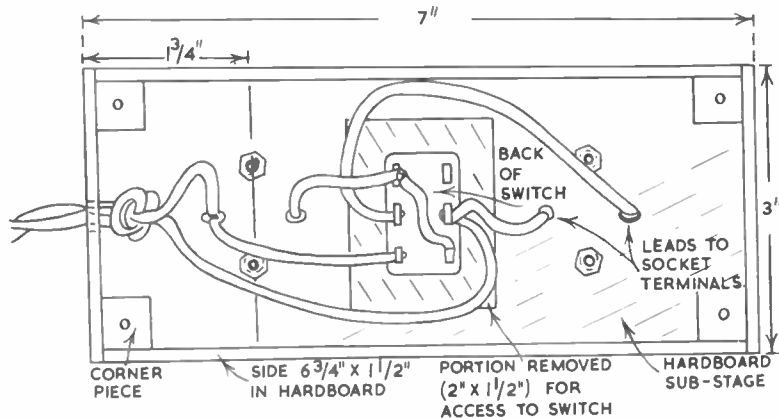


Fig. 2—Under view of unit showing wiring

MAKE A PEDAL GRINDSTONE

IT is a great advantage to be able to use both hands for grinding tools and other things, but this is impossible when one hand is needed to turn the handle of the grindstone. When two hands are used, the job can be held much steadier, which means that a greater degree of accuracy is obtained.

With the aid of the useful gadget described here, that rather tiresome business of tool grinding can be made a pleasure and the time taken to do the job greatly reduced.

An old bicycle frame with a fixed wheel supplies the major part of the material required, and by means of a few odd pieces of wood it can be securely clamped to the side to the workshop wall or fixed in the ground outside.

You may have an old bicycle that is of no further use as such, or be able to buy one quite cheaply. You do not need the front fork, wheels and handle bars, and these should be removed. The pedals and the chain are wanted, and also the back wheel axle. The grindstone wheel is mounted on this axle, therefore the spokes must be taken out and the wheel dismantled.

Having got the frame ready, fix securely and mount the grindstone. The rear axle of the frame must be lifted so that it is about level with the saddle. This will obviate any stooping, and the task will be easier. The saddle needs turning round to face the grindstone, and the angle altered to bring it level as shown in the illustration

Rigid Fixing

The frame must be securely fixed because there will be a good deal of vibration when pedalling quickly. This is best done with odd blocks of wood. If the grindstone is to be outside, posts can be driven into the ground and the frame fastened to these, but if it is for use inside the workshop, a different method must be adopted.

There will be a block to rest the pedal bearing on, and another for the front part of the frame, unless it already rests on the floor. Then a few wooden struts can be fixed to the workshop wall and clamped to the bicycle frame. Whichever method is used, see that there is plenty of freedom left for the legs when pedalling.

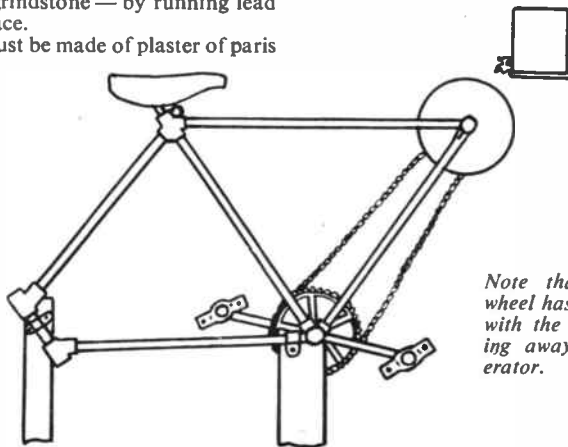
Mounting the stone

The grindstone can now be mounted on the rear axle. This job may sound rather difficult, but it is really quite easy. The hole in the stone will probably need

opening to fit over the axle, and this can be done by very carefully chipping light taps with a cold chisel. A coarse old file will also come in very useful.

Be careful not to chip too much off at a time or you may crack the stone. It is also very necessary to keep the hole central. When large enough the stone can be fixed on the axle in the same way as a large grindstone — by running lead into the space.

A bed must be made of plaster of paris



to hold the axle upright and to lay the stone on. Test this very accurately to make sure that it is dead upright. Heat some scraps of lead in a ladle or an old tin and when melted carefully pour in and fill up the space. When cold, the axle is mounted in the frame and tested. Provided you have done your work carefully and tested for accuracy as you proceeded, it should run smoothly and without any wobble.

Wetting the Stone

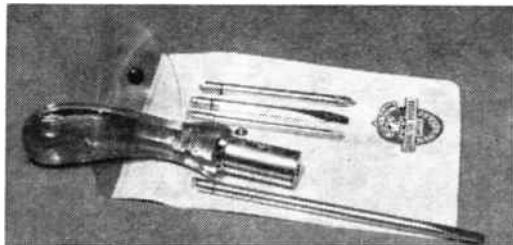
For most grinding jobs it is necessary to keep the stone wet, and this can be done very simply. A can is stood on a platform fixed over the stone. Solder a small tap near the base of the can so the rate of drip can be easily adjusted.

When pedalling at high speed it is an

advantage to have a pad of felt or rubber lightly touching the wheel to prevent the water from splashing the operator.

Besides its use as a grindstone, this pedal operated machine has many other possibilities for development. It could, for instance, be used for polishing with a leather faced wooden disc or a wool or calico mop. There is no reason also why it could not be used to drive a small circular saw to cut thin wood. (E)

STEADFAST SCREWDRIVER SET



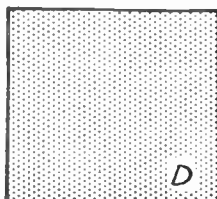
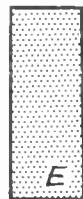
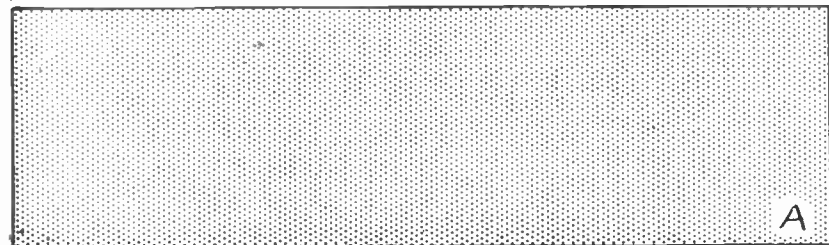
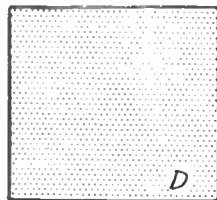
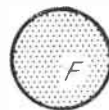
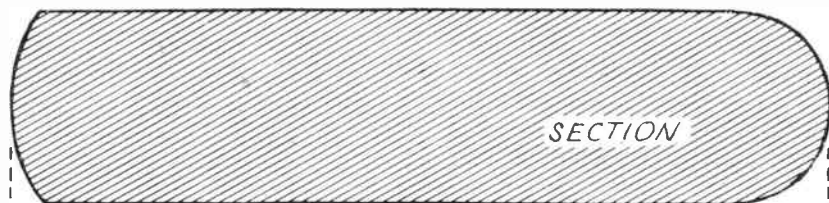
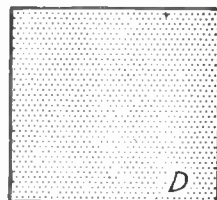
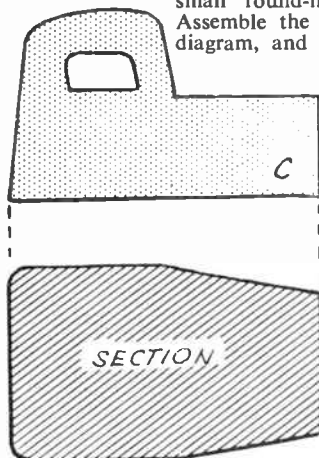
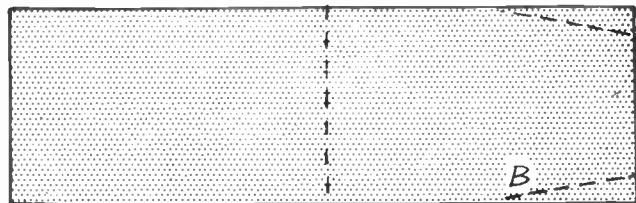
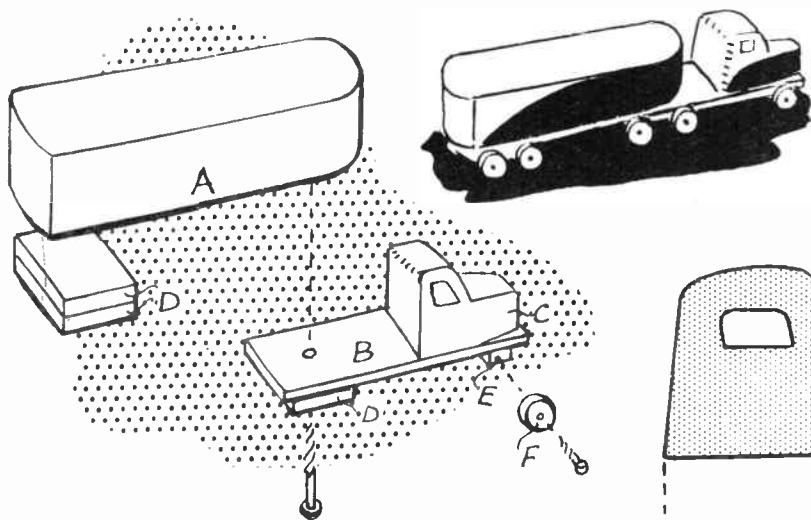
A tool which will meet most of the screwdriver needs confronting the handyman is the Steadfast 'multiblade' ratchet screwdriver set, consisting of a pistol grip handle in unbreakable plastic and four self-locking blades. These blades are numbers 1 and 2 socket cross point, an engineer's and an electrician's type. As required, they are securely locked into the handle in which is incorporated an effective ratchet device. The set is neatly contained in a plastic wallet and is good value for 19s. 6d., from hardware and tool dealers.

TOY TRUCK AND TRAILER

CUT out the parts for this little toy from waste wood, using a fretsaw. Cut A and C 1 in. thick, shaping to the section shown in each case. If you find the wood rather thick to cut, make two pieces each of $\frac{1}{2}$ in. wood, and glue them together.

Cut one of B and three pieces D from $\frac{1}{4}$ in. wood. Pieces D support the rear wheels of truck and trailer. Piece E, which is also $\frac{1}{4}$ in., forms the front axle of the truck. The wheels F, ten of which are required, are $\frac{1}{2}$ in. lengths of $\frac{1}{8}$ in. round rod, which can be drilled to take small round-head screws for fixing. Assemble the pieces as shown in the diagram, and paint in bright colours.

(M.p.)





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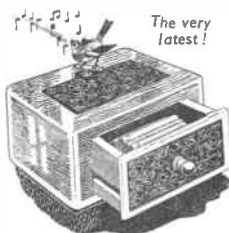
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