

Hobbies

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Patterns and Particulars for a novel MORSE FLASH PISTOL

NOVELTIES of the type illustrated are always popular with our readers and we feel confident that the new style of automatic gun will be no exception. Unlike the previous flash gun presented some time ago, it is designed independent of any particular size or make of battery.

A length of thin, twin-flex wire runs from the handle of the pistol, with two wireless plugs at the ends for connecting to a suitable battery, such as a 9-volt grid bias battery, this being carried in a pocket.

If a telephone battery is used, spade-ends could be fitted to the wires, or alternatively, loops made in the wire strands for fitting to the terminals. If connectors, such as accumulator "croc" grips, are fitted, connection can be easily made to the contacts of any type of battery.

Simple Working

There is no troublesome mechanism to worry about, as you can see at Fig. 2. A simple, gravity-controlled "hair" trigger is fitted, but the return "off" action is greatly aided by the springy loop formed in the wire attached to its end. The slightest movement of the trigger finger suffices to switch the beam of light off and on.

Another excellent feature is the bulb, this being enclosed in the model, not showing at the nose end. Further,

there are two small circular windows at the sides, directly in line with the bulb, these having red-tinted windows, so the user, when flashing morse signals, can easily see what he is doing.

In the dark, incidentally, the white and red flashes gives a true-to-life spectacle of a real automatic, the exception being that there are no loud reports. The gun is safe enough to use in the black-out, by the way, owing to the enclosure of the bulb.

The actual-size parts are given on Cover iii, and the instructions thereon should be carefully read, for only the centre and outer covering parts are given.

The centre parts need to be covered with layers of 1/4 in. wood cut to the dotted lines. To avoid confusion in seeing the actual shape, a drawing appears at Fig. 2.

The best way to begin is to trace out the centre parts first, then trace out the covering pieces, following this up by tracing out the outer

covering pieces. By the way, when traced out neatly, have all the parts cut out, ready for assembly.

Patterns on cover III

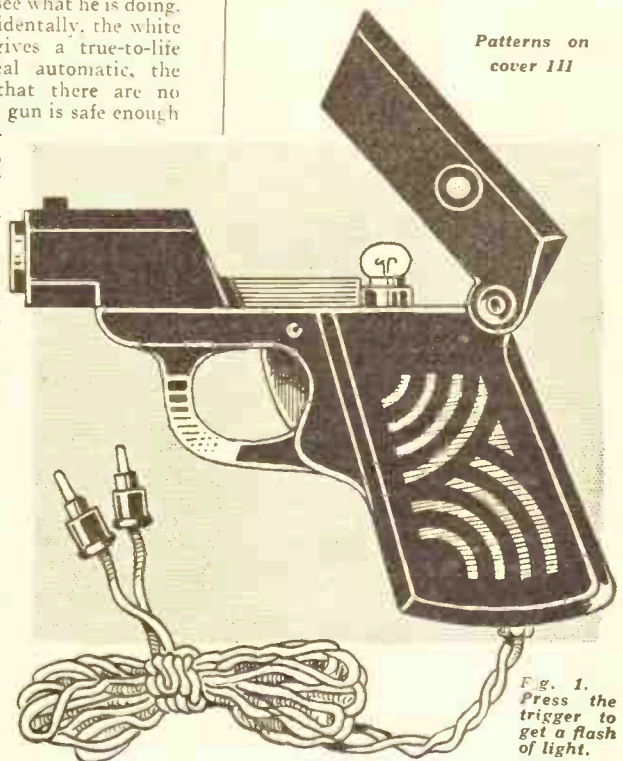


Fig. 1. Press the trigger to get a flash of light.

Take one of the cover parts and glue the centre pieces accurately upon it, as shown by the interior view at Fig. 2. Do not, by the way, glue the "lid" shapes down, as these go upon the outer lid shapes.

Having adhered the main centre parts only, the bulb, trigger and wires need to be fitted, following which the cover shape is adhered. At this juncture, then, obtain an ordinary flashlamp bulb, such as a 3.5v. type, plus a small holder and about 2ft. of thin, twin flex.

Fitting the Bulb Holder

Attach the bulb holder centrally upon the centre piece in the recess, as shown. The screw used should pro-

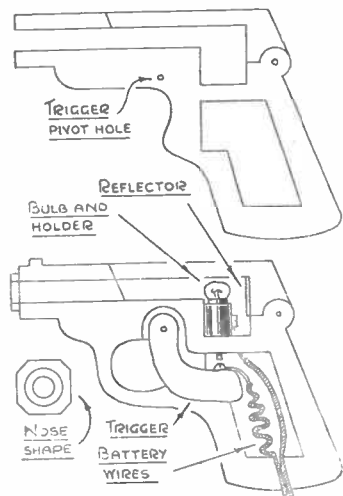


Fig. 2.—Centre cover parts and (below) detail of interior mechanism

ject beneath the recess slightly to form a contact for the head of the trigger screw. A wire is brought through a hole drilled in the recess and connected to the bulb holder.

The other wire is connected to the trigger by a $\frac{1}{16}$ in. by 3 roundhead screw. Before attaching the wire, wind it around a large nail or knitting needle to put a spiral-winding loop in it, acting as a spring. A notch is cut in the base of the handle so the wire lies flush.

Having attended to these matters, the covering shape is glued on, pinning it down here and there, where possible, until the glue dries. Do not omit to add the fore-end pieces of the gun. It is better to glue the outside nose pieces on first, then add the three top centre pieces between them.

The Hinged Lid

The outside handle parts (which can be cut decorative or left plain) are attached in position, the lid parts being tried, or rather, engaged with same to find the true alignment. The lid itself is built up independently by the outer shapes and three inside shapes. Try to get the "knuckle" as neat as possible and avoid having to glasspaper it, if possible.

It is advisable to keep the glued

parts together and have them bound thus until the glue sets. Trimming and fitting can be carried out later on. Of course, if you carry out these instructions, you must see that there are no excess smearings of glue on the "exposed" pieces, otherwise the lid may, when the glue sets, be found to be a fixture.

Shaping and Cleaning

When the glue sets and you find you can remove the lid easily enough, it is advisable to pivot it in position, with a small rod of wood, such as a piece of matchstick. This is to keep the lid truly in place when you come to glasspaper the surface and edges.

Having cleaned the surfaces the outer edges of the model are bevelled with a penknife (see Fig. 1). Note that the nose end is not bevelled right along the underside. A frontal view of the shape nose is given at Fig. 2. The nose piece is glued on centrally after its end has been levelled off.

Regarding the circular windows on the opening part of the lid, simply smear glue on one side of the tiny rings and press them upon red-tinted transparent material. Allow to dry, then trim and glasspaper. The holes, or apertures, in the lid are then coated with glue and the rings stuck over them centrally.

If desired, you could fit a permanent wooden pivot in the knuckle of the lid

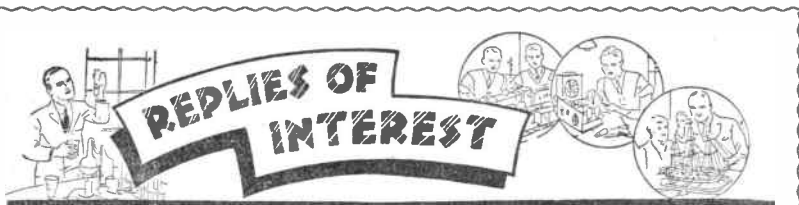
rather than make use of small round-head screws, based with suitable thin, metal washers. If you prefer the wooden pivot, have it a free fit in the knuckle; its ends should, as a result, be a fixture in the "lugs" on the lid piece.

Finishing Details

The best way to finish off the model of course, is to stain it black and give it a couple of coats of ebony polish. As the trigger needs to be as free-moving as possible between the cover pieces, it should be merely given a thin application of ebony polish, this sufficing to darken it and take the bare look off it. Apply the polish with a pencil brush, this also being useful for staining the cut-out frets in the handle grip. By the way, a bright, glossy ebony finish is not so realistic as a matt finish.

You will observe (Fig. 2) an arrow pointing to a reflector. This reflector can be included or omitted. It is a small piece of mirror, or tin, measuring $\frac{1}{8}$ in. by $\frac{1}{8}$ in. It is only a matter of gluing it in position.

This reflector, although small, helps to accentuate the light by throwing forward an image of the bulb. Now, regarding the glass "dome" of the bulb, this must not be bigger in diameter than $\frac{3}{16}$ in., or $7/16$ in., otherwise it would interfere with the opening and closing of the lid.



Coloured Spotlight

PLEASE tell me how to colour glass for a spotlight—red, orange, blue, etc. (R.F.—Tunbridge Wells).

IT would be best to use every endeavour to obtain pieces of coloured glass. If this is impossible your only alternative is to use transparent stain as used for lantern slides, and normally to be had from photographic dealers.

Repair to Stuffed Birds

IHAVE a stuffed owl in a glass case, and recently I noticed that moths were damaging it. Have you any idea how I could fumigate it (H.O.—Dorchester).

YOU could spray the owl with "Flit" or as an alternative, obtain a Formaldehyde candle (from most chemists). Place the owl in an airtight box or one that can be made so by pasting paper over all cracks, ignite the candle and place it with the owl inside the box, seal it up, and leave for 24 hours.

Lantern Slide Making

IFIND difficulty in buying slides. Please give me information about making them for my magic lantern. (P.D.—Plymouth).

YOU could make slides by coating suitable sized pieces of glass with spirit varnish, and when dry, drawing on the glass with indian ink and colouring with transparent colours.

A Cinema Screen

WHAT could I use for a screen for my film projector? I cannot get any kind of silver paint. (A.F.M.—Wilton).

THE most practical substitutes for a silvered screen for use with a film projector is a sheet of close-grained pure white paper, or cardboard such as Bristol board or Fashion board, obtainable at any artists materials shop. Another good screen can be made by stretching a piece of slightly dampened calico or linen, nailing it on to a rigid wooden frame like a picture frame.

Follow up making our Tug and Barges by making a JETTY AND CRANE

IN last week's issue we published in these pages an article on how to make a model tug and barge. This week we are giving details for making a jetty with wharf crane complete to go with the above model.

The whole unit of tug, barges, jetty and crane make up into a unique table-top model. A good impression of which may be gained by glancing at the sketch. Almost any length of jetty can be made, as it is constructed in distinct units of 5ins. (see Fig. 1).

If a really permanent model jetty is to be made, then have a base board, say, 24ins. long and 6ins. wide. A piece of plywood would be most suitable for a base if it can be obtained.

The Panel Sides

First cut eight uprights $\frac{3}{8}$ in. square from $\frac{3}{8}$ in. wood and flush with the back of these and on two sides, glue or pin fillets of wood about $\frac{1}{4}$ in. square as seen at B in the top detail in Fig. 1. Now prepare the simple panels which represent the timbering of the jetty.

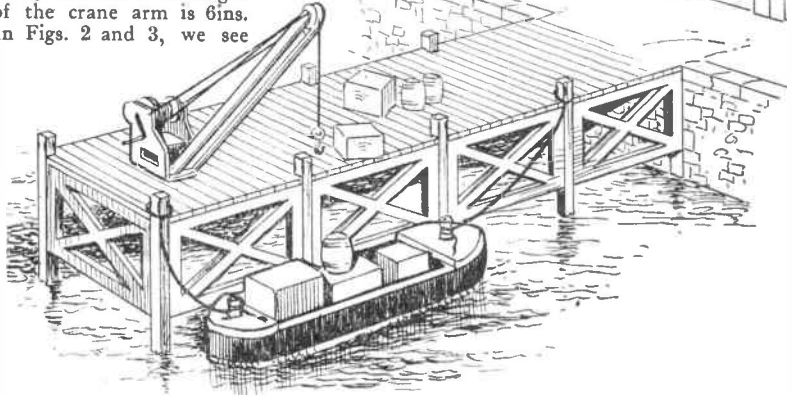
Each separate panel (there are nine wanted) measures 5ins. by $3\frac{1}{2}$ ins. Having set out the shape on one panel of wood and cut it with the fretsaw, mark out all the others from it by using it as a template for drawing round.

Clean up all the cut edges of the panels after cutting is finished and then glue and pin them to the wood bearers or fillets on the posts. Shape the tops of the posts to form bollards

into the foot of each post to strengthen the whole structure.

The Crane

As a gauge for size, the overall height of the "works" of the crane is 2ins., and the total length of the crane arm is 6ins. In Figs. 2 and 3, we see



two sides A cut from $\frac{3}{16}$ in. wood which are to be glued to a floor B. Then a little way above the floor there is C, tenoned into A and holding the sides well together.

Holes, rather more than $\frac{3}{16}$ in. diam. are made opposite each other in pieces B and C to take the upright, round which the crane rotates. A small silk bobbin or a cotton reel is suitable for forming the winding drum, or a piece of $\frac{1}{2}$ in. diam. rod may be cut to $\frac{3}{4}$ in. length, and two discs

glued on to form the ends of the drum as shown.

The Jib

Through this a wire handle is passed, that portion going through the drum and out beyond, being slightly flattened so it grips the centre hole in the rod. To hold the sides firmly together at the top, a piece of rod is glued in as shown, holes being first cut or drilled for its reception.

The arm should next be made in three pieces, as a sort of girder. Two outside pieces each measure 6ins. long and $\frac{3}{8}$ in. by $\frac{1}{2}$ in. in section, and a

(Continued on page 14)

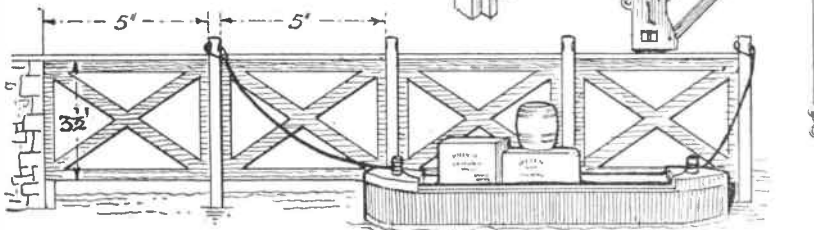


Fig. 1—Side view of jetty with dimensions of panels

for tying up the barges and tug as shown in the detail in Fig. 1.

The roadway or deck of the jetty is formed from one piece of wood. It should be measured to fit the full width of the panelling and have notches cut in its sides and at its ends to fit over the bollards (see detail).

Lines to represent the planking may be either drawn in in pencil or indian ink or impressed in the wood with a sharp pointed scribe or knife. If a base-board is used, nails or fine fret-pins may be put up through this

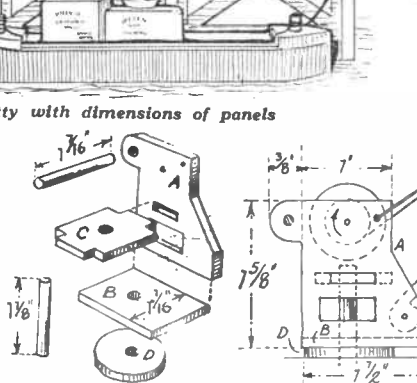
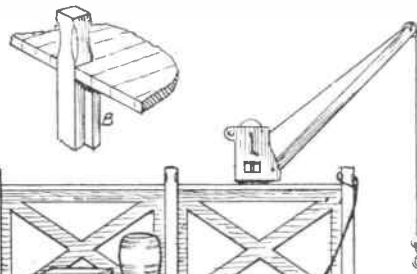


Fig. 3—The crane body

Fig. 2—Side and front view of crane and drum

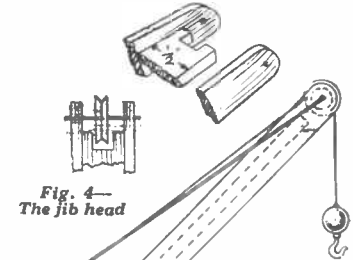


Fig. 4—The jib head



COLLECTING CURRENT G.B.

MOST collectors think that when a new series of stamps is issued all there is to do is to obtain the set complete, mint and used. There is, however, far more that one can do than this. It is astonishing how much variety and interest there is in collecting a current issue, if one is prepared to go to some trouble and perhaps a little expense.

It may be a good investment, too, since items bought at face value may become very much more difficult to get when the set is obsolete. The leading newspapers nowadays give ample warning when a new stamp or set is to be issued, so the first thing to do is to go to the post office on the day of issue and buy two blocks of each value—the larger the blocks are, the better—one to mount and one to have cancelled.

Send to Yourself

To do this you can address an envelope to yourself or, better still, get a friend to post one to you. It is most annoying if they are returned with messy postmarks or are torn, and for this reason it is advisable to see that the stamps are well stuck down before posting them.

If you register the one you post to yourself, you can ask to have it cancelled cleanly. When buying the blocks it is better, if you can afford it, to get them in sixes, with control if possible.

The advantage of having blocks is that they are certain to become scarcer than singles, especially on first-day cover. A large number of collectors now collect first-day covers with single stamps, and the dealers make a point of getting an ample supply of these, but first-day blocks are not so common.

The Kind to Keep

As mentioned above, stamps of the current issue are best collected in vertical corner blocks of six showing the control and cylinder number. The control belongs to what is known as the "fractional" type, and is usually printed in rounded letters and figures in the same colour as the stamps, although occasionally it is printed in straight black capitals.

The number of the cylinder from which the sheet was printed is shown just below the control, and sometimes has a stop after it and sometimes not.

It might be pointed out here that the edging of all the stamps should not be removed. Though it is difficult

and expensive—and, incidentally, to obtain a complete range of controls and cylinder numbers, yet every effort should be made to collect at least one control block of each value, and if from time to time your purse allows you to add to them, all the better. You will find they make an impressive show when mounted.

Higher Values

When a new set has been in use for some time, it becomes evident which of the higher values are less commonly used than others. The 8d. and 9d. of the current set, particularly the 9d., for example, are much more rarely used than the 7d. or the 1/- or even the 10d.

The thing to do, therefore, is to purchase as large a block of each of these as you can afford, preferably with control. If you decide to do this, do not keep putting it off or you may be bitten.

The G.P.O. may withdraw them at any time without notice and then you will kick yourself for not having bought them while they were there. Many people found themselves in



Fig. 1—Registered letter cancellation

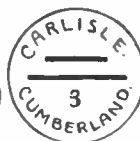


Fig. 2—Thick circle and bars



Fig. 3—Cancellation in the Field

this position with regard to the recently obsolete 2/6 brown and the 10/- dark blue.

Then there are watermark varieties. In the current issue, besides the normal watermark, the ½d., 2d., and 2½d. values are found with inverted watermarks (in booklets) and the 1d., 2d., and 2½d. with sideways watermark (in coils).

These should be secured used as well as mint. The inverted watermarks can be used in blocks and the sideways watermarks in strips on self-addressed envelopes and kept on cover.

Add a Book

At least one booklet should be added to the collection, especially if the stamps have inverted watermark. Booklets, of course, contain only the most commonly used low values and can be bought with a varying number of stamps at different prices.

Some collectors prefer to mount the whole booklet in a transparent

packet, while others prefer to remove the stamps and mount them as blocks. If you are lucky, you may find part or the whole of the cylinder number on the edging held by the thread. This, of course, should not be removed.

Many of the stamps in booklets have straight edges or clipped perforations, which detract from their value to collectors. So it will be worth your while to wait for a good specimen.

Used stamps can be collected in at least six different ways—in singles, in blocks, on pieces, on covers, with coloured cancellations, or used abroad. It is not only easy but well worth while to collect the current issue in all these forms.

Cover Collections

Blocks and stamps on pieces with complete postmarks are, of course, more desirable than singles that have been floated off. Stamped covers, especially first-day covers, are better than both. If a sufficient number of the higher values (above 2½d.) are collected on pieces, they can look most attractive, if carefully selected and a page allotted to each.

Another page might be given to coloured cancellations, violet being fairly commonly used on registered letters (see Fig. 1) and on parcel stamps, and sometimes red or blue. Green is rare.

Letter stamp cancellations are not only easier to get in good condition but are much more varied in form. It is very interesting trying to get as many different types as possible.

Types to Have

The commonest is the roller type, but the Edwardian double circle is still used in many villages and is very handsome in a good copy. There are also the slogan, the recently introduced large thick circle with heavy bars in the middle (see Fig. 2), and several different kinds of war postmarks, such as the British Field Post Office cancellation (Fig. 3).

Once you become keen on postmarks you will quickly find many other varieties, of which the best perhaps are stamps used in British P.O.'s abroad, or in the smaller colonies. Edward VII and George V stamps used in Ascension, for example fetch very high prices today.

By the way, it would be well, if you can, to buy the current G.B. stamps which have been overprinted "M.E.F." and "E.A.F." while they are still a reasonable price.

You will have better work if you follow out these CONSTRUCTION HINTS

MANY of our readers are apt to pay a lot more attention to the actual cutting out of an article than the construction of it, and the putting of the various parts together. This is a mistake, for no matter how well the article may be cut in parts, unless it is put together carefully and finished off nicely, the result is not one of which you can be proud.

The box with sides which do not fit nicely makes an immediate unsightly job. A shelf in which the supporting bracket is not upright or square, immediately proves bad workmanship.

General Points

It may be useful therefore, to suggest some of the points to watch, and which should be helpful in improving the work done.

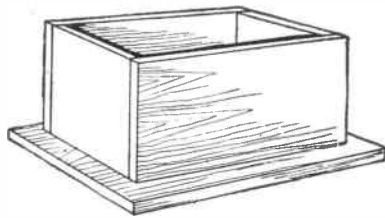


Fig. 1—Notice the bad joints in the first box compared with the well made second one

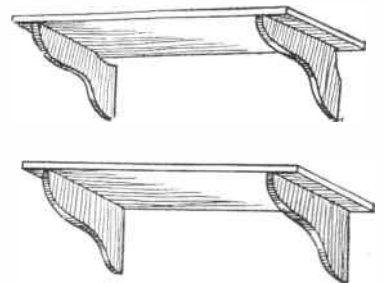
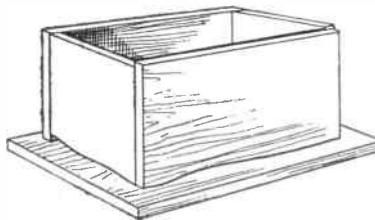


Fig. 3—Shelf supports badly cut (above) and (below) as they should be

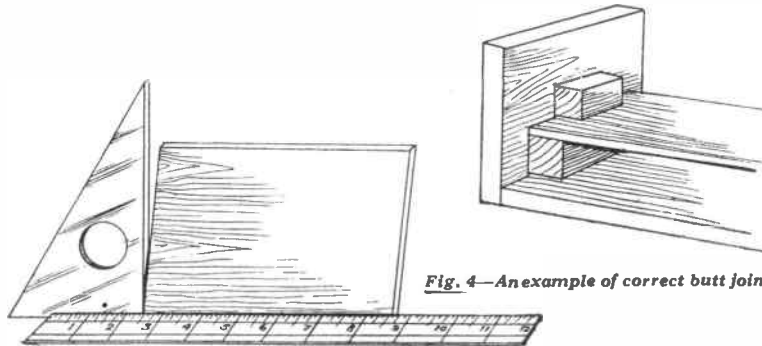


Fig. 4—An example of correct butt joints

Fig. 2—Square and rule will prove your angles

There is no need to take any particular case, but to cover the general principles involved in constructional work. The main thing, of course, during cutting is to see that the parts are true because even if only one of them is badly shaped, it has a tendency to throw out the others.

For instance, take a simple box of four sides standing on a base. Each pair of sides is alike, and care should be taken right at the beginning to see that they are cut that way. At Fig. 1 you see the result of a badly

made box at A, and exactly how it should be finished at B. The bad fit of A is caused in the first instance by neglect to check up the parts when they are cut.

The two ends should be exactly alike, the two sides the same. One end as you see, has been cut with the sloping edge (purposely exaggerated) at the bottom, so that, although the uprights are true, you cannot get a good joint to stand down on the base.

The far end has, on the other hand, been cut a little longer so that it stands above the top edge of the sides. In consequence, it would be impossible to put on a lid unless some further work of smoothing down is undertaken.

Check and Test

It is essential, therefore, before finally fixing the box together, to see that all similar parts are alike.

Do not cut out the two sides and then immediately fix them in place. Before actually cutting, indeed, it is advisable to check up dimensions and measurements to ensure they are correct.

If the pattern is pasted down to the wood, that is reliable. If, however, you are marking out the outline on to the wood, then do be sure that you have got the dimensions correctly.

Use a Square

Another point to watch is that the

corners are a correct right angle. You may have got the line measurements right, but they may be sloping one way or the other instead of square as they should be. You see the difference of a badly marked out rectangle at Fig. 2 in which the square shows you where the actual true line should have come. The error, of course, is exaggerated, but the point is one that has to be watched.

Having got the two sides cut out, check them together by standing them on the table and noting that their edges are all true with each other. It may be that one is slightly wavy or out of true, and this will have to be rectified.

Put the two pieces in a vice and carefully plane down to get the

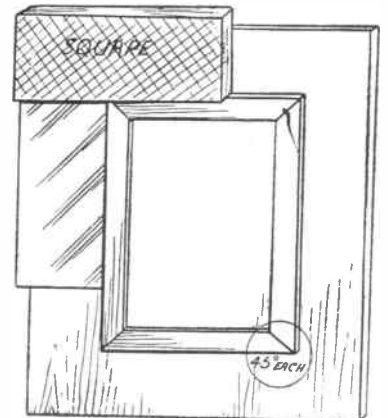


Fig. 5—Notice the overlay frame has its corners a correct angle of 90°

straight level surface on both parts. If you have gone astray on the ends, planing them is a little more difficult, and possibly the error is not sufficient to warrant the use of that tool.

A flat file can be used instead, but remember to keep it perfectly flat and to use it along with the edge of the wood to ensure the required result. The two ends of the box are

treated in the same way, and some amount of time should be spent in ensuring these corrections.

Any time so spent is certainly worth while. You will find in every case that if you have marked and cut and tested for a satisfactory job, the work of putting the parts together is very much simplified. Normally, we are afraid workers spend too little time on this checking up, and are apt to be in a hurry to put the parts together to see the finished result.

If you watch an expert craftsman or carpenter you will notice and be surprised at the time he spends on this very operation. Afterwards when the parts are put together, they fit easily and correctly so that a properly finished job is the result.

In Model Making

Although we have mentioned the work in connection with a box, the same points apply equally to a model where parts have to fit. Take, for instance, the two wings of an aeroplane.

They must be exactly alike and should evenly balance for curve and shaping. Nothing looks worse than to see one wing of a model thick and tapering quickly, and the other wing much thinner and having a long gentle taper.

This work of shaping may take time, and glass-papering is never an enjoyable procedure. On the other hand, the satisfaction of having completed a real job should make it worth spending the extra labour on it.

Pairs to Compare

The wheels of a car are another point in consideration. If they are cut out in wood they should all be exactly similar circles. If one has unfortunately been cut slightly too small, then the others should be cut down also, otherwise your model will never stand squarely on four wheels, but always have a wobble on one of them.

Wherever you have pairs of parts compare each with the other frequently to ensure they are alike. The rounded edges of the wheels, for instance, must be glasspapered to the same curve in each one. You would not have in the finished article a huge tyre on one wheel, and an apparently flat one on another.

These mistakes made in the first instances, often cannot be rectified later on, and the greatest care should

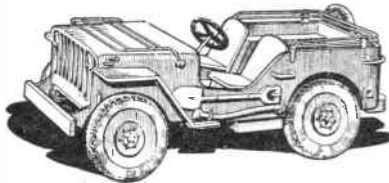
be taken to get them correct in the first instance.

Another point frequently seen in fretwork articles is the support or ornamental bracket fixed below a shelf. Not only is this needed to support the shelf, but it provides firmness in the angle underneath. Look at Fig. 3 and you will see the result of good and bad workmanship respectively at A and B.

Notice that the angles of the support pieces in A is a right-angle. In consequence, it fits snugly into the shelf and up to the back. At B you have the other extreme. Here the shelf support is misshapen, and

Patterns for making a MODEL JEEP

This ubiquitous Army Car we see everywhere makes a novel model and patterns are presented with this issue for constructing one in wood 10ins long and 4ins wide. The design is No. 2530 and the planed boards needed are supplied by Branches of Hobbies Ltd. for 4/- Also obtainable by post from Hobbies Ltd., Dereham, Norfolk for 4/7.



in consequence does not fit as it should.

You may think it is a small point, and that the shelf can be forced home with screws or glue, but the result of doing this will probably be either splitting the shelf or breaking a support bracket, and the whole of the work has accordingly to be done again.

Shelf Fitting

Another point to note here is that the shelf itself fits on to the back level, and this comes back to what we are always saying about keeping the fretsaw upright. If this has not been done, then the shelf is bound to tilt or depress, and in consequence will not fit flat to the support brackets.

Butt joints are always more difficult to make than others, and one

should take considerable care in their construction. At Fig. 4 you have a further example of this type of joint as it might be used in a constructional model, and you will see from this how essential the workmanship is.

The upper base must be level and if the block beneath it is not dead true then the whole of the work above it is thrown out. Here again the use of the square is required, this time on all four sides to ensure accuracy.

Photo Frame Points

Frequently, too, in the designs of photograph frames, the actual glass is held by strips of wood round the front, which are mitred at the corners in the manner shown in Fig. 5. These strips must not only be true in pairs, but the angle at the corners be correct.

It is really amazing how much a little framework like this can be thrown out by just one end of one strip being cut badly. You may think it is an easy matter to square up the whole thing.

In reality, however, if you cut one end wrong, it is virtually impossible to make a good rectangle of the frame without doing all the ends of all the other pieces. You will find this if you undertake picture framing at all. The strips in Fig. 5 are, as you see, in two pairs, and each should be tested with the other. Then get an angle square on which you have 45 degrees marked, and check up the end of the strip to see the cutting is at this angle.

Correct Corners

Unless you have the two ends exactly at 45 degrees each you cannot, of course, make a perfect right-angle for the corner. In testing them out test all four together. You may take two and if you have got a satisfactory result, yet when you put these other two against the remaining part of the frame, for some reason, the thing is misshapen.

Many of these points may seem trivial, but they are not. A good craftsman is not satisfied until he has a perfect job.

He can only get this result by attention to even small points which commence right at the beginning of his work, and show themselves in the finished article.

Jetty and Crane—(Continued from page 11)

middle piece is $5\frac{1}{4}$ ins. long by $\frac{3}{4}$ in. by $\frac{3}{4}$ in. in section. The dotted lines in Fig. 2 show where the middle piece is glued between the outer sections, while the upper details, Fig. 4, show how a notch is cut in the former piece for the pulley wheel to work in.

Form a pulley wheel from $3/16$ in. or $\frac{1}{2}$ in. wood, first cutting out a disc about $\frac{3}{4}$ in. diam. and then filing round a groove as shown. Fit the crane arm between the sides A of the body and make secure with screws or a piece of wire passed through from side to side.

The crane arm is supported by wire, one length of 12in. being

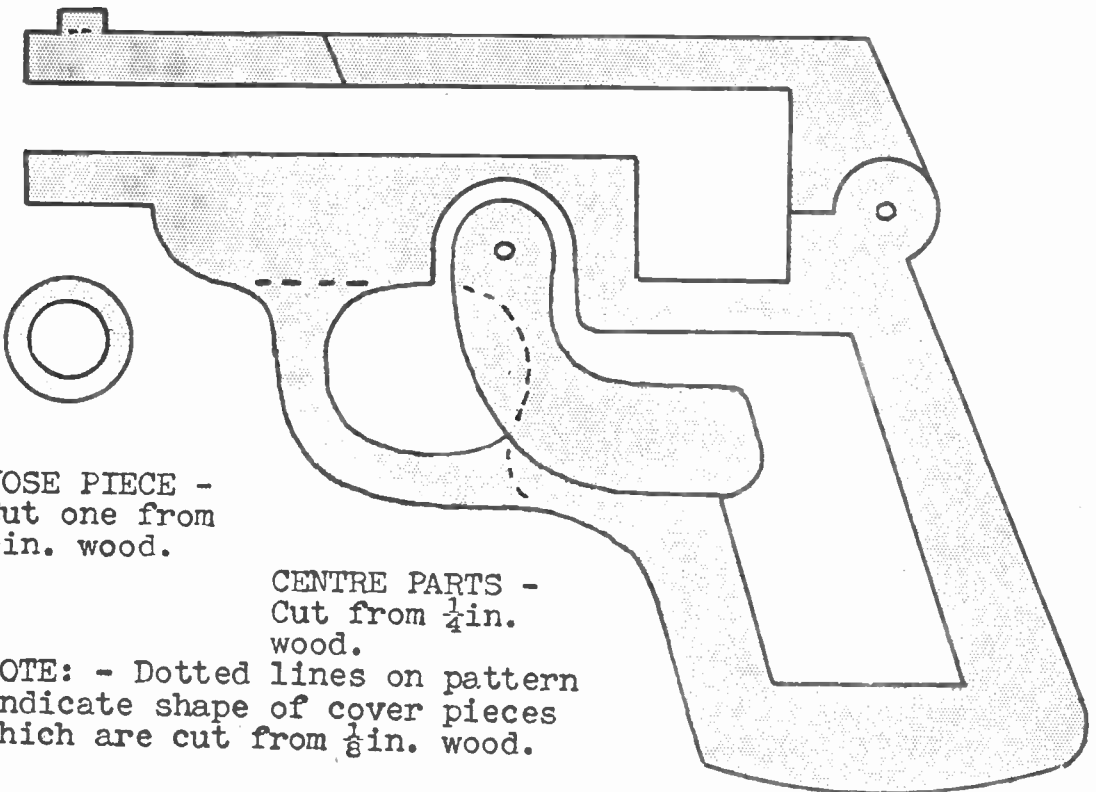
sufficient. This is pushed through the holes in the jib and the pulley wheel threaded on. Care should be taken that an equal length of the wire projects each side of the jib so that when it is bent down to meet the sides A of the body, the correct length is allowed for turning in at right angles and fixing into the holes prepared for it.

The body of the crane, with the arm, revolves about a central spindle $1\frac{1}{2}$ ins. long in Fig. 3. A disc D of $3/16$ in. or $\frac{1}{2}$ in. wood is first cut 1in. in diam. and the spindle glued into it, the two parts then being glued and

pinned down to the deck of the jetty in the position required.

It only remains now to drop the body of the crane over the upstanding spindle and provide a cord and weight. Fix one end of the cord to the drum by a small staple—a bent-up stout pin would answer very well, and then bring it up and over the pulley and tie on a suitable ball weight with hook beneath.

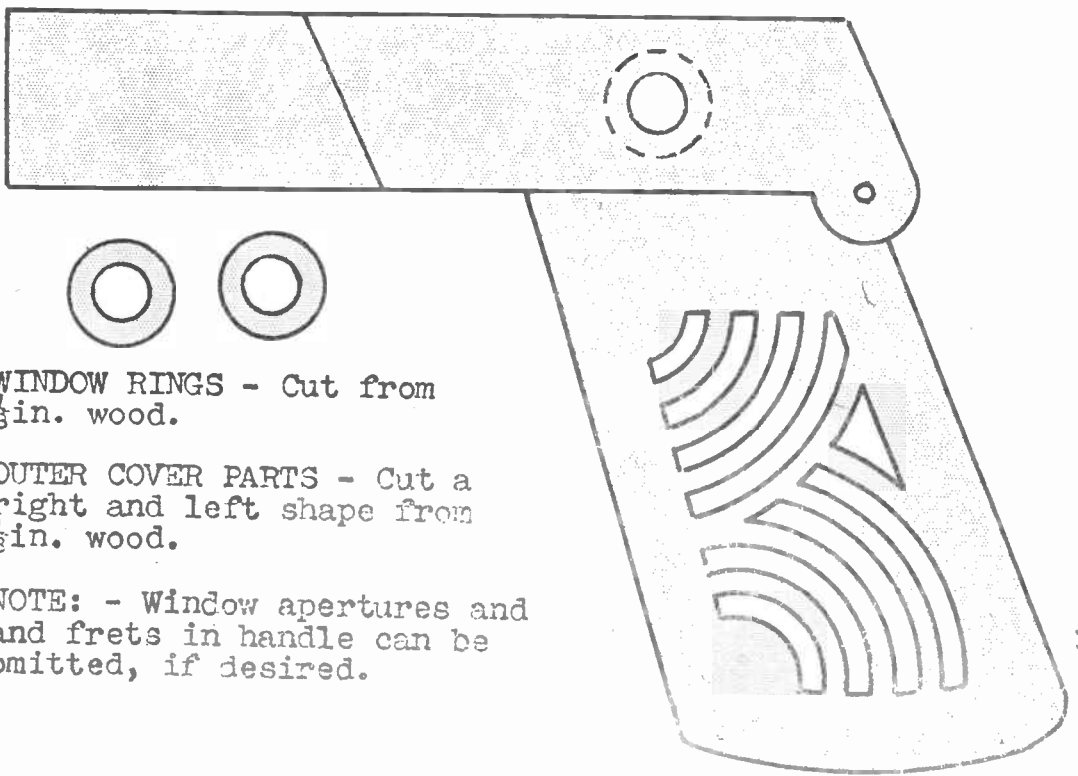
The jetty and the crane should be painted suitably. The base of the jetty might be green, while the lattice-work timbering might be black and the roadway also black.



NOSE PIECE -
Cut one from
 $\frac{1}{8}$ in. wood.

CENTRE PARTS -
Cut from $\frac{1}{4}$ in.
wood.

NOTE: - Dotted lines on pattern
indicate shape of cover pieces
which are cut from $\frac{1}{8}$ in. wood.



WINDOW RINGS - Cut from
 $\frac{1}{8}$ in. wood.

OUTER COVER PARTS - Cut a
right and left shape from
 $\frac{1}{8}$ in. wood.

NOTE: - Window apertures and
and frets in handle can be
omitted, if desired.

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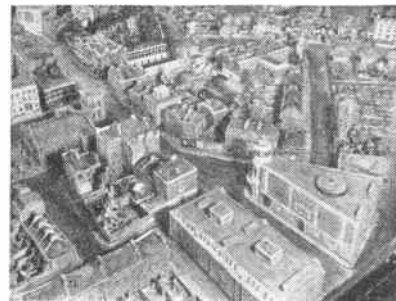
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