

Hobbies

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Model of the "HUMAN TORPEDO"

THE model we illustrate and describe will, we feel sure, meet with satisfaction because its prototype is now of natural interest. It is known as the "human" torpedo and many model makers will like to construct such a craft, complete with stand as shown.

There is nothing really difficult about making the model, and with care and patience the modeller should be able to make a good job of it. The materials required are, firstly, a cardboard postal tube such as can usually be bought at any good stationers. It should be $1\frac{1}{2}$ ins. in diameter and 14 ins. long.

Then some pieces of stout card will be wanted for the making of the

shields and for the engine cover behind man No. 2.

The fins—both vertical and horizontal, can be of tin—cut from a food canister or they may again be of stout card or even thin plywood.

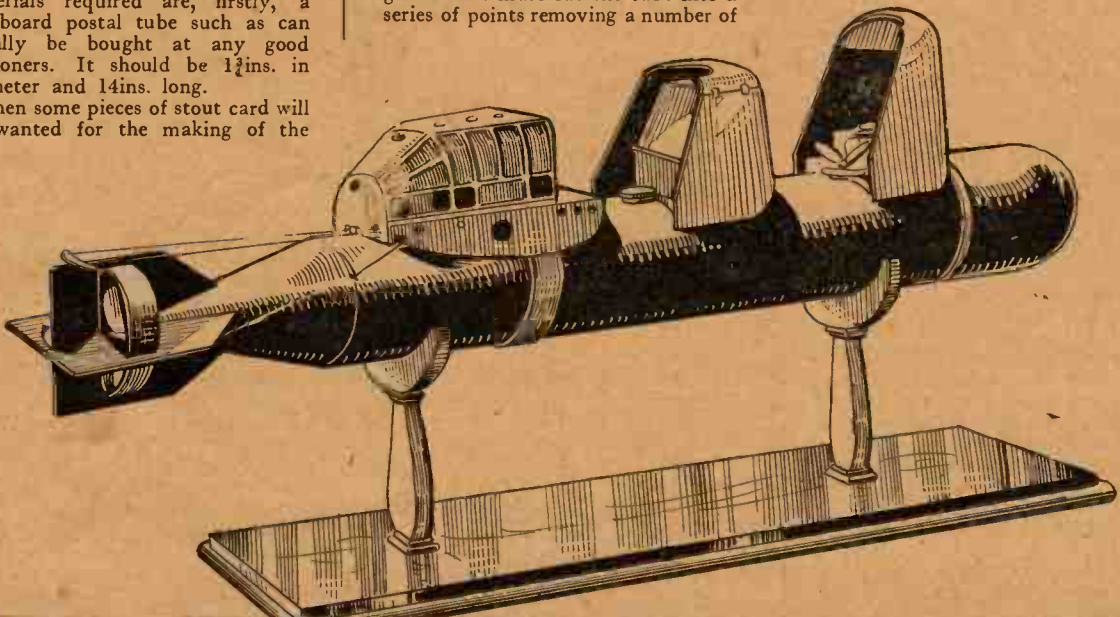
Card and Tin

With a pot of good paste and some stout brown paper we can now make a start on the model. It will be seen that the tube forming the torpedo tapers off to a point at one end. To get this we must cut the tube into a series of points removing a number of

triangular shaped sections about $2\frac{1}{2}$ ins. long.

Now moisten the tube points and bend them inwards so they all meet evenly to a common centre. Apply a little glue or strong paste to the point and then proceed to bind the whole end with brown paper cut into a strip about $\frac{1}{2}$ in. wide.

Coat the strip with paste until well saturated so it will give nicely to the conical shaped end. Work it well with the fingers to help it to lie



flat and even and then leave it to dry.

The remainder of the tube, a plain cylinder in shape, should also be covered with the brown paper. The rounded nose of the torpedo can be either a block of wood rounded up carefully and glued into the end of the tube or the cardboard may again be cut to points (only shorter) and bent round to form the blunt end and covered with the paper.

The front shield is simply a piece of card cut to the measurements

which comes later. The worker is advised to add in his model wherever he thinks necessary some glued angle strips of card. These may easily be included without spoiling the finished effect, provided he puts them in their appropriate places on the model and inside the casings etc., out of sight where possible.

Tail Hints

The tail fins etc. require some careful handling and fitting. In

portion of the vertical fin is really the rudder, and some workers may desire to make this a realistically moving part by hinging it to the fin.

The rudder in this moves about each way in the quadrant-shaped space in the horizontal pin.

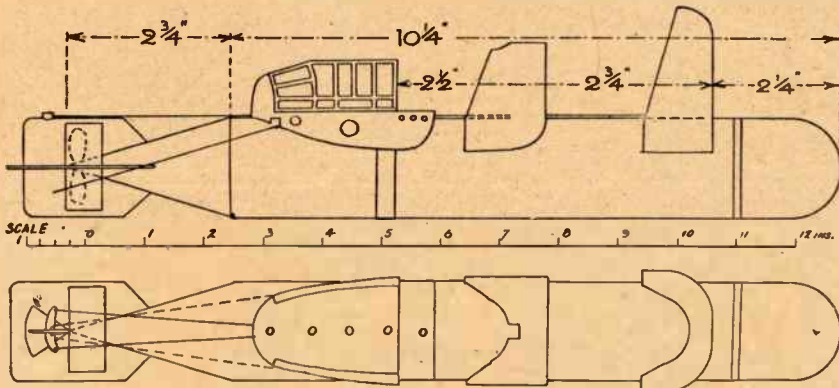
The two-bladed propeller is made from tin or card. Each blade is separate and fits into tiny slits made in the torpedo casing. A circular protecting casing is fitted round the propeller and directly in the oblong spaces formed in the two fins. A length of card will answer for this.

A piece somewhat longer than that required and $\frac{1}{16}$ in. in width is bent round inside the openings and marked to allow for lapping over and gluing as shown in the diagram on the right of Fig. 4.

Painting

It now only remains to put the finishing touches to our model and paint it up realistically. We would draw the workers attention to the very useful side view of the torpedo and the plan underneath it.

These two diagrams show the positions of all the parts and with added measurements. A scale is also included from which certain parts may be "scaled-off" if needed. A thin card band encircles the torpedo (as shown) and this may be of thin card. Some fine wire will be wanted for connections to the rudder bar, etc. Light grey paint we think would be most suitable for the model, and this can



Side elevation and plan showing relative position of parts

shown in Fig. 1 and bent round to fit the torpedo cylinder. Two gluing tabs are provided (as shown) for attaching it to the body.

A disc of wood about $\frac{3}{16}$ in. thick and measuring about $1\frac{1}{2}$ ins. by $\frac{3}{4}$ in. wide is glued in at the top of the card and upon this again is glued a shaped and rounded block of wood to form the domed top of the shield.

The second shield is somewhat similar to the front one, except it has a flat top which facilitates making the whole thing from one piece of card. Fig. 2 shows the card laid out ready for bending up and gluing together, the dotted lines indicating where the card is bent or angled up.

The tabs are shown also. They are glued to hold the shield well together and to hold it to the torpedo casing.

Engine Room Casing

The part forming what we may term the engine casing is made from card, bent up and glued to the torpedo side. In Fig. 3 the casing is shown laid out flat with all necessary dimensions given ready for drawing out in the card.

Above this is shown the casing bent to shape. It will be seen that a separate front flat piece of card with turned-down ends is glued between the projecting front. This piece holds the casing firmly together, while at the rear a small block of wood shaped up and rounded and made to fit the top curvature of the torpedo is glued between the curved ends of the card.

The dotted lines in the completed casing supply the patterns for painting

Fig. 4 we show the vertical fin on the left, and the horizontal fin, which fits down over it, on the right. Both these parts may be made from card or thin plywood, and fixed to the torpedo-end by gluing tabs of card



Fig. 1—The front shield piece

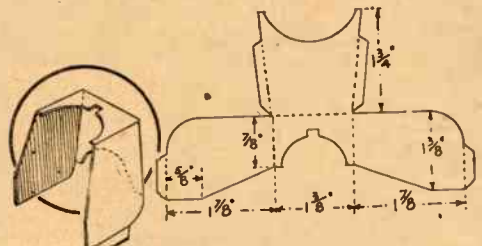


Fig. 2—The rear shield shape

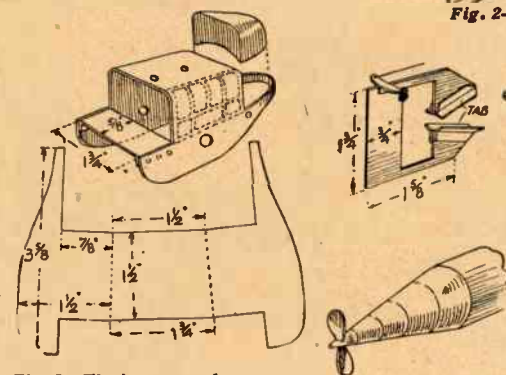


Fig. 3—The instrument and engine casing

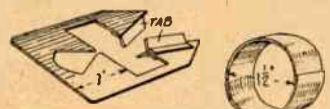


Fig. 4—(Above) Details of propeller guards and rudder

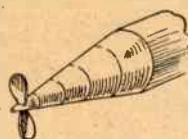


Fig. 5—(Left) The twin-bladed propeller

be relieved by a darker grey in places and also black.

The Base

A simple base should be made for the model. Two pieces of say $\frac{1}{4}$ in. may be glued together for the floor, while two uprights, cut with the fretsaw to somewhat the outline shown, form the supports. Mahogany stained and varnished, would look pleasing and show off the model.

angled up to take the shape of the pointed end.

The rudder bar fixed to the top of the vertical fin is of double card with gluing tabs underneath. It must be understood that the end oblong

The home carpenter should make this practical VEGETABLE RACK

HERE is a very useful form of storage rack for fruit and vegetables. As a rack for keeping vegetables handy to the kitchen it would be ideal, and as it is built in tiers it takes up comparatively little room.

The rack as shown is a four-tier construction, but of course it could be made up as a two or three-shelf article quite as well.

For the storage of fruit the rack would also be found most convenient, but in this case the floor of each compartment should be perforated with holes. Or again the wooden floor could be replaced by a fine wire mesh which would allow for a free circulation of air all round the fruit.

Suitable Wood

Any kind of dry wood may be used. That for the floors might be plywood, if this is obtainable, but the writer has used with equal success, just ordinary plain builder's laths spaced $\frac{1}{2}$ in. apart for all the floors.

In Fig. 1 is shown a front view and a section of the rack, and from these the spacing of the rails and legs may be got. The legs are $1\frac{1}{2}$ in. square, and the marking out of the distances of the cross rails should be done across all four at one time by placing them side by side and close together.

All the cross rails are 18 ins. long by $1\frac{1}{2}$ ins. wide by $\frac{1}{2}$ in. thick. Those at the back of the rack are put in in pairs as can be seen in the sectional diagram.

For the sake of strength and to throw the weight on to the legs the rails are cogg'd into the latter as shown in the detail Fig. 2.

Note here that the rails are not completely halved but only cut down to one third of their thickness, while a corresponding sinking is made in the legs. By adopting this principle both leg and rail are not weakened in the cutting, while the bearing strength is improved and the nail fixing is thus not wholly relied upon.

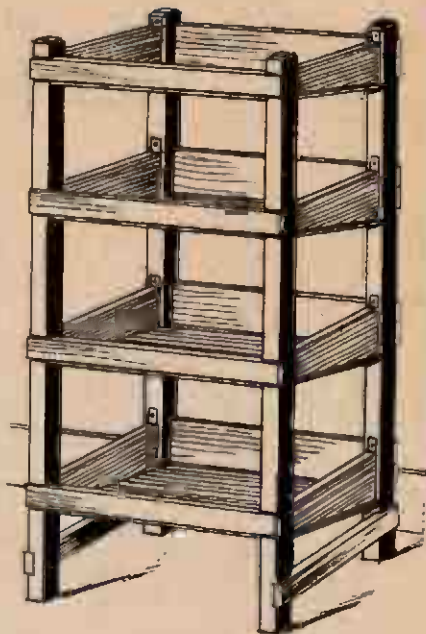
All the notches are marked for depth before cutting with the tenon saw, and the cleaning away of the unwanted wood should be neatly carried out if a well-fitting joint is to be made.

Round off the sharp ends of the cross rails, and make all edges smooth and safe with coarse and fine glass-paper. Nail the ends of the rails with fine wire nails boring holes first to avoid splitting.

Rail Fixing

In the detail Fig. 3 the method of letting-in the two back cross rails is seen. Also in this figure is shown how the end rails of the racks are fitted and fixed. Before these rails are put in however, the floors must be fixed.

If the floors consist each of a single piece of wood then its size will be 18 ins. by $12\frac{1}{2}$ ins. and the corners must be checked out to fit round the legs before nailing to the underside of the front and back rails.



If laths are used for the floors then they must be $12\frac{1}{2}$ ins. in length and securely nailed to the long rails. The end rails of the racks, eight in number, are $9\frac{1}{2}$ ins. long by $2\frac{1}{2}$ ins. wide at the back end tapering to $1\frac{1}{2}$ ins. at the front end and $\frac{1}{2}$ in. thick.

In the case of the solid wooden floor, these rails will be screwed to it from the underside and fixed at its top edges to the legs by means of small angle plates made from strip hoop-iron bent up and punched with holes to receive the screws or nails.

Slat Floor

If laths have been used as a floor, then the end rails, not being able to receive the additional fixing, as for a solid floor, must have two further angle plates fixed on the underside.

The two short cross rails, A, at the lower ends of the legs will bind the latter well together at these points and strengthen the whole construction. The cross rails will be lodged into the legs in a similar manner to the front and back cross rails. The tops of the legs should be either rounded off and smoothed up or the edges planed off as shown in Fig. 1.

Some may prefer to paint the rack on completion, while others will just give the wood a coating of wood preservative. If plywood has been used for the floors it should either be well painted or protected from damp by a covering of odd pieces of lino.

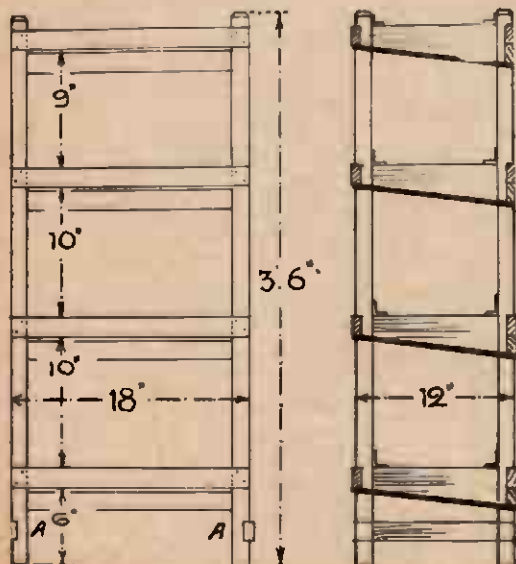


Fig. 1—Front and side view with dimensions

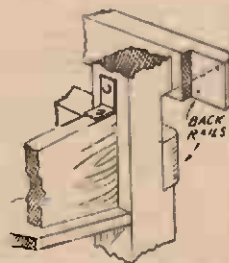


Fig. 2—Detail of corner post, floor and rail fixing

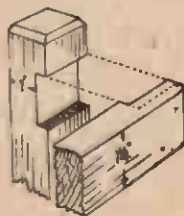


Fig. 3—Joint for rail

The handyman will find interest in doing these JOBS IN THE GARDEN

WHEN the weather is bright and sunny we hate to be kept indoors; at the same time, we hate to just hang about the house or garden, doing nothing. This article, then, is a sort of reminder of the odd jobs that can be done in and around the garden—jobs which, of course, are constantly put off until a brighter day arrives.

Gates

Garden gates are often sadly neglected. If the hinges are rusty and squeaking, with loose screws, see what you can do. It is often a better plan to remove the hinges, knock or scrape off the rusty scales, file the surfaces to even up some of the roughness, then countersink the screw holes a little more.

When re-screwing the hinges to the gate, use slightly longer screw so the threads get a fresh, stronger grip. If the hinge plate arms are rather thin and weak so that there is little chance of countersinking the holes, an excellent idea is to use heavier screws having roundheads. One can obtain these black-japanned, i.e., enamelled black.

Screw shanks broken in gate uprights are best removed by fitting a spoon shell bit in the brace and working it about and around the threads of the shank. In difficult cases, the hinge should be raised or lowered slightly so fresh hole positions can be made.

Latches and Catches

Latches with loose catches should be removed and the rivet tapped. The catches are sometimes fitted to the latch plates by means of a small renon, this projecting at the opposite side for making a riveting burr. This burr only needs tapping with a hammer to tighten the loose catch.

In regard to springs, these need oiling, including the knuckle of the hinges. Paraffin oil is often used to lubricate springs and hinges, but it is a wrong thing to do, for such an oil only encourages rust. A good, thick, car oil is wanted, not to mention grease. All working parts should be enamelled and allowed to dry prior to oiling.

Shed Doors

The doors of outhouses, such as sheds, may have shrunk or swollen so that they are a bad fit. If a door is swollen, this is due to dampness. It does not always follow, by the way, that a swollen door will shrink to its original size in good weather. It sometimes only contracts a trifle, and if the wood is comparatively dry,

the necessary amount should be planed off right away.

Doors which catch at the top or bottom side of the jamb cause much trouble to open and shut, the action invariably straining the hinges until they finally break. Remove the door and thus get at the cutting or planing properly.

The cause of shrunken doors is due to swelling in damp weather and the removal of shavings whilst the wood is in the damp state. In such a case, the door is made a neat fit, but when the sun has thoroughly dried the timber, the door will be found to be rather narrow in width. Therefore, allowance for the swelling and contracting must be made, taking care not to remove too much.

Shrunken Doors

It is usually new doors, made from badly seasoned deal, which give more trouble, especially a back door in a yard which, as a result, is practically always exposed to rain and sun.

When a door has shrunk badly a new closing edge should be fitted. To ensure a neat joint, the door edge should be planed to give sharpness to the edges. It is advisable to glue the strip on as well as using nails. The joint should be scraped and glasspapered afterwards and a foundation coat of paint applied; when dry, the door can be given its new coat of paint along with the other woodwork.

Steps

Cracked or worn stone steps are best corrected with concrete cement. It is easy to "float" a new, level surface. Simply jamb a narrow, flat board against the outside of the step, between the wall sides, keeping the top edge of the wood about 1 in. above the old step surface.

Mix two parts of sand with one part of concrete cement and sufficient water to make a thick, sloppy mass, then having sprinkled the old step with water so the cement will cohere properly, fill in the cavity with the cement, finally levelling the surface off with a proper mortar float or a trowel or flat piece of wood. It is wrong to use a thin cement; keep the mixture fairly thick and dry.

If a hard, smooth surface is wanted, use one part of sand to two parts of cement. When this has set, the surface can be given a thin layer of pure cement only. A trowel is really necessary if a clean, smooth surface is desired.

Pointing Walls

If old walls are not pointed, they will always be prone to dampness, inside and outside. The old mortar between the bricks is usually "dead"—just a crumbling dust, so that it soaks up rain like blotting paper and the dampness eventually penetrates into the house, causing wallpaper to hang loosely or the distemper to look dark and flaky.

Pointing is done (at the outside) with cement and a trowel. One simply brushes water into the crevices between the bricks and presses the cement into the spaces, then holding the trowel at an angle against the wall, the excess cement is pressed away to lie flush with the upper edge of all the bricks. Consequently, when rain trickles down the wall, it has to drip off at the slight gaps at the bottom edges of the bricks and, owing to the slight angle made in the cementing, the drips cannot seep between the bricks, but gradually drip down to the ground.

Applying New Paint

It is often a waste of time and good paint to cover sun-blistered woodwork. One may scrape the blisters away, but the circular marks remain. Far better to remove the old paint altogether, either burning it off or removing it with a paint remover, such as sugar soap.

The exposed wood will look much neater and newer when it receives its coats of paint, i.e., the priming coat, undercoat and finishing coat. One may do without applying a priming or foundation coat, simply giving the wood two applications of the finishing paint which, for outside work, must be an oil paint. Enamel or hard gloss paints are intended mainly for indoor use; old oil-painted surfaces can be freshened up by coating with copal varnish.



Try your hand with odds and ends at this novel CIGARETTE HOOKAH

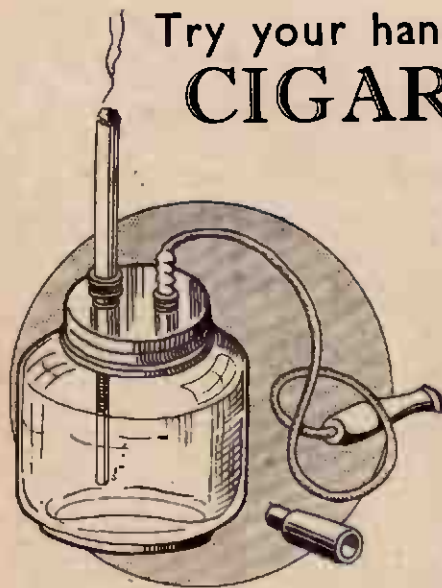


Fig. 1—The finished novelty with cigarette in place

A "HOOKAH," according to the dictionary, "is a kind of pipe used in the Orient, having a long, flexible stem, in which the smoke of the tobacco passes through water." The reason why a hookah (also called a hubble-bubble, by the way) was invented is due to the fact that Eastern tobacco is very strong, as is some of our own "plug" stuff.

The hookah filters the acrid fumes. The smoke bubbles through the water and is thus cooled. However, instead of incorporating a pipe bowl, a cigarette holder has been adopted. A good feature with the hookah is that no smoke can irritate one's eyes, and moreover, it is economical, for one can smoke the cigarette down to the last fragment of tobacco.

From Odds and Ends

This simple model is made from odds and ends. The best type of bottle to use is one having a screw-on tin (or bakelite) cap. The bottle used by the writer contained stomach powder. There are other kinds, however, that can be used equally as well, such as hair-cream jars, vaseline jars, etc.

To clean it, the quickest way is to steep the jar (and lid) in a basin of warm water. After a few minutes, the label can be peeled off, or scraped away, easily. The interior is washed out and dried, including the lid and its waterproof, cardboard disc.

A Pump Connection

The next thing to look for is an old bicycle pump connection. The metal connection parts are wanted (see enlarged view at Fig. 2), so remove the old rubber tubing. One of these parts—the largest—serves as a holder

for the cigarette; the smaller dart serves as a pipe-line nozzle, as you will see by the sectional side view.

Fitting to Lid

Prior to fitting the parts to the lid, it will be necessary to increase the size of the hole in the cigarette holder part by drilling with a 5/16in. drill. If you wish to avoid doing this, a suitable wooden holder can be made from a 1½in. length of ¼in. dowelling.

When cut to length, find the centre at both ends, mark with the point of the compasses, then drill an ¼in. hole right through, working from both ends alternately. The next procedure is to drill a 5/16in. (or ¼in.) diam. hole ¼in. deep at one end; this is the hole in which the cigarettes are inserted.

The opposite end is "shouldered" about ¼in. deep and the diameter reduced to suit the screw threads in the connection part. The holder is cut so it will screw into the connection—in other words, it should "cut" threads on itself. A view of the holder piece is shown at Fig. 1.

Lid Borings

Now, if the inside diameter of the neck of the glass jar is 1½ins., two holes are drilled through the lid ¼in. apart, as shown by the top view. The connection parts are inserted, as depicted in the side view.

A nut, to fit the threaded end of the pipe-line part, is screwed on. A piece of rubber tubing about 2ins. long (a piece of the connection tubing will do) is affixed over the serrated end of the cigarette holder. It is imperative to have the tubing forced on tightly to hold the metal part on the lid securely.

Note that the rubber tubing and nut go against the lid disc of waterproof cardboard. Both the cigarette holder and pipe-line part must be air-tight. The lid, too, must be the same when it is screwed on the jar; the cardboard disc ensures this feature.

The Pipe-line and Mouth-piece

The jar, at this juncture, should be filled with water to the level shown, then the lid screwed on—tightly. For a pipe-line, a piece of bicycle valve tubing about one foot long will suffice.

You may find difficulty in fitting the tubing over the pipe-line nozzle. The best way to go about it is to force the end of the tubing on a pointed pencil as far as it will go, then "roll" it off so a "bud" is formed at the end. The bud is held against the end of the nozzle and the tubing unrolled over it.

To make a suitable mouth-piece, get a 1½in. length of ¼in. dowel rod.

Drill an ¼in. hole right through it, then shape a "stem" on it, as shown by the views at Fig. 2. The free end of the pipe-line is merely inserted into the mouth-piece, as sectioned, having first smeared it with a trace of rubber solution.

On Test

This completes the work. To test the hookah, fit a cigarette into the holder, put the mouth-piece in the mouth, apply a light to the cigarette and puff away in the ordinary way.

The working principle, although simple, is a bit of a mystery for, as you glance at the sectional side view, one wonders how on earth the smoke can be drawn out of the water. The fact is, of course, that one can do so, because as soon as the air is drawn out of the jar, a suction is set up inside the jar so the air must enter via the cigarette holder.

Finishing Off

To finish off the hookah, the mouth-piece could be stained black and polished with ebony polish, this also applying to the cigarette holder

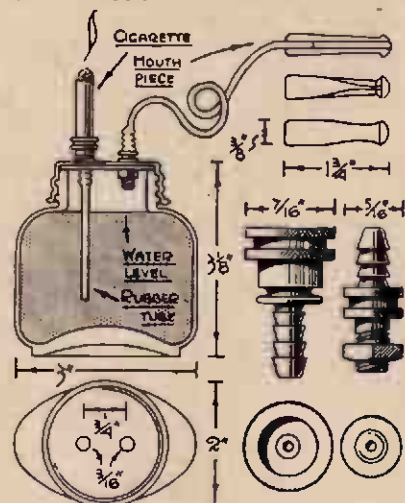


Fig. 2—Sectional and top view with details

(the wooden one, if made). Instead of using plain water, it could be coloured attractively with a few drops of red ink, or blue ink, etc.

It must be stressed that the pipe parts are air-tight. A leakage is not wanted. Should the cigarette holder stem be loose, it would be as well to solder it to the lid, if you can do so, or else seal it with wax.

This is just the article to make as a birthday gift to a man, for the novelty is sure to appeal to his sense of the unusual, whilst his love of smoking will provide sufficient curiosity to use it.



SOME EARLY AMERICAN CANCELLATIONS

TO the collector who is attracted by postmarks there is no country so interesting as the United States, because of the immense range and variety of its cancellations.

For a moment one may think this a little curious since, throughout the century that U.S.A. have issued adhesive stamps, the ring form of town cancellation in some form or other has been used together with an obliterator.

It is the obliterator, however, which



Fig. 1—Early types of cancellations

reveals the greatest novelty and ingenuity. The form of town cancellation usually found on the earliest stamps is a large single ring, about 1½ ins. in diameter, with the town name inside the upper part of the ring. The name of the state is in contracted form at the bottom, and the month and day of posting in the centre.

The year was not given until 1855, and even after that the date was often omitted. About the same time the ring was reduced in size and usually doubled. The form of obliterator used with this cancellation was most commonly a number of thick bars or concentric rings, an oval-shaped grid with thinner bars, or the word "PAID" in some form. The last three types are illustrated at Fig. 1.

Hand Cancellations

A hand-struck "PAID" has been in common use for letters carried before the issue of postage stamps in 1847. It was very generally retained after that date, though of course really unnecessary. It is



Fig. 4—New York Foreign Mail Cancellations

found in a variety of forms in different sizes and kinds of lettering, straight or curved, in a single ring, or a barred "button" ring, and in a number of fancy designs occasionally combined with the letters "U.S."

In Colour

One of the most attractive features of U.S. cancellations is that so many of them occur in colour. Generally speaking, blue is the commonest on the early issues and violet or magenta on the middle issues. Red is scarce and green scarcer still. Early cancellations in colour are, therefore, much sought after, especially the various forms of "PAID."

Other scarce early cancellations that fetch high prices are the different steamboat, steamship, and early railroad cancellations, especially on covers. These however, are not likely to come the way of the ordinary collector.

Nor is the "Supplementary Mail" cancellation which is very rare indeed on the earlier issues, though more common on the later Bank Note printings. This cancellation was used on foreign mail from New York, and is the American equivalent of our Late Fee Service. The words "Supplementary Mail" occur in a small rectangle with blunted corners, and all known examples are in red.

Later forms used in the 70's are circular, bearing the words "SUP. PAID" or "PAID SUPPLEMENTARY," and are found in black as well as red.

The most interesting group of cancellations, however, to the average collector whose pocket will not stretch to rarities, is that found on the different Bank Note printings of 1870 to 1883.

During this period, as earlier, individual postmasters were allowed to make their own handstamps for use as obliterations. One of the commonest devices was to cut lines or grooves on the flat circular end of a cork or piece of wood, halving or quartering it, or notching it in various ways by cutting away the intervening parts.

These were the crudest and simplest but some were far more artistic or ingenious. In fact, it seems likely that many of the more elaborate

types were supplied by some firm or firms which specialised in the manufacture of handstamps. Of these there is an almost endless variety, with numbers, letters, crosses, rosettes, wheels, targets, heraldic devices, masonic emblems, and many others. The rosette and the target are illustrated at Fig. 2.

Quarterings, notchings, numbers and letters form the most numerous group. The most attractive type of the first is a clean cut "crossroads" in double lines, and of the second a number of clustered "V's," with the sharp ends pointing towards a common centre.

Numbered Forms

Numbers usually occur in a circle surrounded by an oval of thick bars either horizontal or vertical. In the former the numbers run as high as 52, though any number above 40 is scarce. In the latter, only numbers 1-9 are known, any number above 6 being rare.

Numbers are also found in double rings which are linked by horizontal bars, and within three or four concentric rings. In all these three last types only numbers 1-11 are known.



Fig. 2—Rosette and Target type Fig. 3—Reversed figure

In exactly the same way, letters are found in two or three concentric rings or in single circles within an oval of horizontal or vertical bars. In the last, any letter in the alphabet after "L" is scarce, and sometimes the letters "P.O." or "U.S." are substituted for a single letter. Occasionally, too, a stamp will be found obliterated with a large crude letter, e.g. "W."

Perhaps the most interesting form of the letter or numeral type of cancellation is that in which it appears as a colourless outline in a blacked out background.

At first sight such stamps seem indescribably messy, but once your eye has caught the colourless form they can become very attractive, especially if a number are mounted on the same page. A colourless "2" is illustrated at Fig. 3.

Another important group of cancellations on middle issues is the stars and crosses which, like the preceding group, are not infrequent in blue or violet. They are much less common in vermilion, carmine or green. The stars are of all sizes, sometimes very cleanly cut, sometimes large and crude, sometimes in a circle, sometimes not.

Attractive Types

Two especially attractive varieties are a large slender-rayed motley star and a black star with a tiny colourless star at the centre. The crosses vary from a big roughly-formed colourless cross, to a small neat Maltese Cross edged with a double line. They are especially common on the 3c. and 6c. values of the Bank Note printings and the 2c. red-brown of 1883. The so-called "masonic star" is not so common, especially in colour.

Bars, concentric rings, and grids continued in frequent use throughout this period. Others which are common

and popular with collectors are the target, the rosette, the "pin-wheel" and various forms of leaf-like cancellation.

Some Rare Varieties

The cogged wheel however, which is also found on the earlier issues, is scarce. Others which are scarce to rare are the shield, the spider's web, the monogram, the triangle, the skull and crossbones, the blue raven, and the kicking mule. An 1879 2c. vermilion with this last postmark was sold at auction in London last year for £4.

But perhaps the most pleasing of all cancellations on the Bank Note printings are those of the New York Foreign Mail. They are almost always in a large wheel-like form with a patterned design running from the centre to the rim. If sharp-outlined and complete they are extremely satisfying to the eye and a number of them mounted together can look extraordinarily attractive.

They are met with in all values, but are commonest on the 6c., even commoner than on the 3c. green. Three of them are illustrated at Fig. 4. They usually appear in black and are scarce in colour, especially in blue or green.

There is no room here to deal with the later forms of American cancellations. Sooner or later any collector interested in the United States is bound to be attracted by its postmarks, and to want information and guidance on them. So, just a last suggestion.

How to Collect

One of the best—and cheapest—ways of collecting different types of cancellations is to concentrate on a single common low value, like the 3c. brownish-rose of 1861, the 3c. green of the Bank Note printings, or the 2c. red brown of 1883. You will find it will give you an entirely new line of interest in one of the most popular countries in the world to collectors of all kinds.

FROM THE EDITOR'S NOTEBOOK

I SUPPOSE it is not surprising, when you think of its contents and value, that the Hobbies 1944 Handbook should be so quickly sold out. It is published in the autumn of each year and the whole of the last edition of 100,000 has now gone. This Handbook has been available now for over 40 years and, in spite of difficulties of war, shortages, etc. has so far appeared regularly. The 1945 edition is now in preparation and I firmly hope nothing will prevent its publication. When I am able to tell you some of its contents you will agree that it is a marvellous sixpenny-work.

MENTION has been made in these columns before of the value of model making for replicas of buildings and I had an interesting talk recently with a managing director of one of the great pre-war housing estates who had actually put this into practice. As he said, an ordinary coloured plan doesn't mean much to anyone except a builder or an architect, certainly not the average people who are looking for a home. Whereas, when an actual miniature of a house was built anyone could see its value—the size of its rooms in relation to each other, how the windows and doors were actually placed, and so on. So much better than mere prints or even photographs.

ANOTHER angle of this type of model making—of buildings—is enjoyed by Mr. H. F. Reynolds of a well-known firm of technical press publishers. When the building

was blitzed in Whitechapel Road, London, some time ago, he used an oak board from it as a base to build a replica of the former building. He obtained details from an old print and made a model 17ft. long and 7ft. high from wood, cardboard, scrap material and Pyruma cement, showing the building as it was a hundred years ago. Another idea worth remembering!

IF you heard of "Sheldrake's Shadow Factory" what would you imagine, I wonder? Nothing like what it really is, I'll be bound, because the name relates to the corvette H.M.S. Sheldrake and the "factory" is composed of the members of its crew who are ardent manufacturers of toys and presents to bring ashore to their kiddies. The scheme was started by a C.P.O.—A. V. Sears of Leverstock Green, Herts. who had a set of tools. These he lent to anyone off watch who wanted to do fretwork, model making, toys or household goods. There was such demand that the name of "Sheldrake's Shadow Factory" came into being.

ON the same boat an interesting model was made by the coxswain and three of the crew. It was a 3ft. model of the ship, complete to the smallest detail, which was afterwards presented to the district in Lincolnshire which had adopted the ship.

I am always interested to hear, by the way, of these activities on board ship so I may add to my

interesting records. If you have a friend aboard ship, or are a naval man yourself, drop me a line sometimes about what you are doing and have done. Such a letter will not remain unanswered, I can assure you!

DO you ever think what the value of a real hobby means to a young lad? He has no general interests to start with and needs guidance to keep his hand and mind happily occupied. Character building is essential at this pliable time and this depends, above all, on making a wise use of spare time. Hobbies create enthusiasm and activity in the right direction and lay a good foundation for future success, by teaching him to be accurate, methodical and painstaking. In his pastime he learns these virtues unknowingly, yet in a way which will mould his ideas and ability to lead him to success in almost any sphere of adult activity he may take up. A fellow without a hobby is like a car without an engine—it may look all right, but it won't get anywhere!

WHAT is the record life of an A.I. Fretmachine, I wonder? I am frequently hearing of cases where they have been in service for years and years, and have recently had a letter showing one still going strong after 20 years service. The machine is being run now by John H. Mayor and Sons, Ltd., of the Sawmills Leyland. Its present use is that of making bee hives and while it was never designed for this class of work it is, the writer says, quite capable of doing it!

The Editor

MISCELLANEOUS ADVERTISEMENTS, etc.

The advertisements are inserted at the rate of 3d. per word or group of letters prepaid. Postal Order and Stamps must accompany the orders, and the advertisements will be inserted in the earliest issue. Fretwork goods or those shown in Hobbies Handbook not accepted. Orders can be sent to Hobbies Weekly, Advertisement Dept., as below.

RAILWAYS. A new "Planbook" by P. R. Wickham—"Scenic Railway Modelling" will add a new interest to constructing and operating miniature Railways. **AIRCRAFT.** "Making Miniature Aircraft" is another new "Planbook," by R. H. Warring. It tells how to make realistic solid scale models. **YACHT "Planbook"** tells how to make and race Model. New Simple time-saving method of construction. **GAS ENGINE "Planbook"** gives instructions and drawings for working model which runs on air. Made with simple tools and materials. New technique. **GALLEONS.** All the secrets of making lovely models of these old-time ships are in this "Planbook" with working drawings. **AIRCRAFT, SHIPS and RAILWAYS** Use "Scaleline" plans. Send 3d. and unstamped addressed envelope for list of over 100 Plans and details of above Modelcraft "Planbook,"—77(H) Grosvenor Road, London, S.W.1.

LONELY? Then write Secretary U.C.C., 5B.B. Hay St., Braughing, Herts. Genuine. Est. 1905.

BE TALLER! Quickly! Safely! Privately! No Appliances—No Tablets—No Dieting. Details 6d. stamp—Ross, Height Specialist,—BM/HYTE, London, W.C.1.

MODELS: you can make lasting stone-hard models with Sankey's Pyrama Plastic Cement. Supplied in tins by Ironmongers, Hardwaremen and Builders' Merchants. Ask for Instruction leaflet.

5 STAMPS FREE to approval applicants. Enclose stamp.—S. J. Pattinson, Denstone, Uttoxeter, Staffs.

1000 STAMPS FREE. Particulars and approvals (S.A.E.)—Brett, 16 Heathway Court, London, N.W.3.

FOR SALE—complete set of 26 various wood-carving tools, chisels, gouges, V-tools, etc. with two 4in. clamps and mallet in wooden box with handles. Good condition. What offers?—Watson, 19 Kingsley Way, London, N.2.

STAMPS FREE!! Twenty Used (2½d.).—G. H. Barnett, Limington, Somerset.

SET U.S.A. DEFENCE STAMPS FREE to all sending 2½d. for Approvals.—Ramsey, 168, Legsbay Av., Grimsby.

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LONELY? Join Friendship Circle. Details 6d. Secretary, 34, Honeywell Road, London, S.W.11.

24 ATTRACTIVE SETS available 7 to 10 stamps. Send shilling and choose sample set. Australia, New Zealand, Czecho-slovakia, Greece, Poland, Luxemburg, Mozambique, South African War—A.E. Marsden, 33 Belsize Square, London, N.W.3.

FREE! 25 KG. VI. Request Approvals (2½d.).—H. Thompson 21 Springbridge Road, London, W.5

FREE SET "Royal Visit" Canada, request approvals.—Woods, Riverview, Beaulah St., Gaywood, King's Lynn, Norfolk.

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S.W.A. FREE.



This very attractive SOUTH WEST AFRICA stamp can be yours, ABSOLUTELY FREE. It is a very difficult stamp to get nowadays; was issued in 1931 by the government of SOUTH WEST AFRICA; is printed in two colours and shows a peculiar African bird. This bird is a large Bustard and is known as a "Gum Peacock" because it feeds on mimosa gum, as well as grasshoppers. The design at the sides of the stamp is comprised of the bird's footmarks.

YOU can get this scarce and interesting stamp from us ABSOLUTELY FREE. It will add value and interest to your collection and be the envy of your friends. All you have to do to get it is (1) Ask for FREE S.W.A. STAMP; (2) Ask for Approvals and Price Lists; (3) Write clearly your name and full address; (4) Place 3d. in stamps (to cover cost of Lists and postage to you of the Approvals and the Free S.W.A. stamp) inside your letter and post it to:—

WINDSOR STAMP CO. (Dept. 12), UCKFIELD, SUSSEX.



FRETWORK HANDFRAMES

—for the fretworker, model maker and handyman. Made by Hobbies. A few still available, but no guarantee of any particular kind. Details on application at any Branch of Hobbies Ltd., or by post (send 1d. stamp) from

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'FINISH' is the true test of craftsmanship. It's easy to impart a real professional 'finish' to woodwork and furniture you make at home with "COLRON" WOOD DYE—the finest stain for all practical purposes.

One coat of "COLRON" is all that is required to emphasise the natural beauty of the wood grain. No smears—no 'overlaps'—no trouble. Leave from two to three hours, burnish with rough dry cloth and you have a perfect base for french polishing or for waxing with "RONUK" FLOOR POLISH.

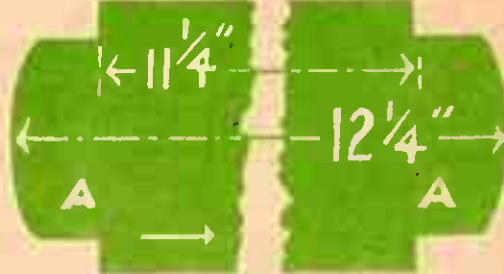
COLRON WOOD DYES

8 SHADES—ALL SIZES—8d. UPWARDS

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GLUING FILLETS. CUT
FOUR 1/4in. See Detail.



BOOK STAND. BACK
RAIL. CUT ONE TO
THE MEASUREMENT
SHOWN 1/4in. THICK

The arrows indicate
the direction of grain
of wood.

PANELS OF WOOD REQUIRE
THIS DESIGN
THREE H4, ONE G4,

The price is shown in Hobb
July 19th, 1944, but is subject
See the current edition of
Handbook, or write for price
Limited, Dereham, Norfolk.

SIZE
LAMP, WITH
HEIGHT
8 1/2 in.

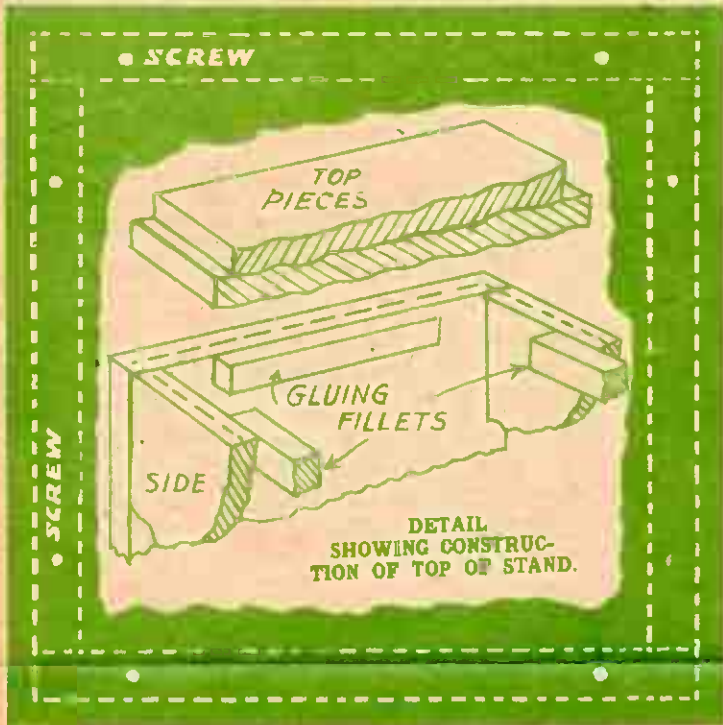
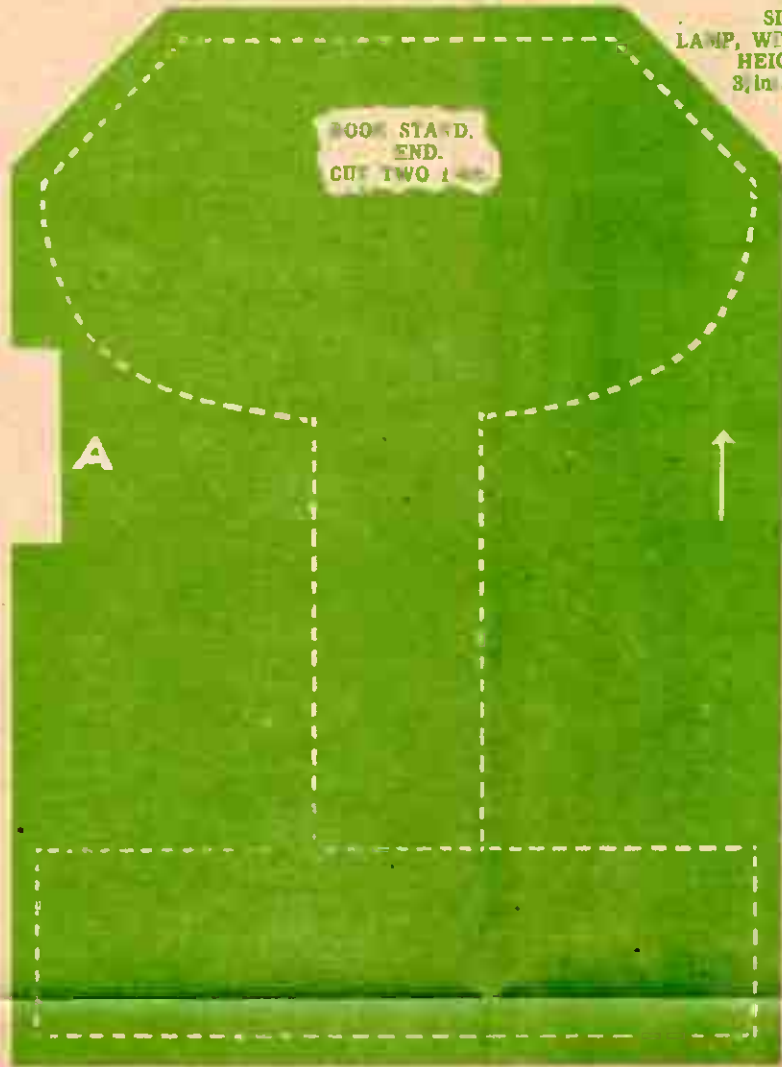
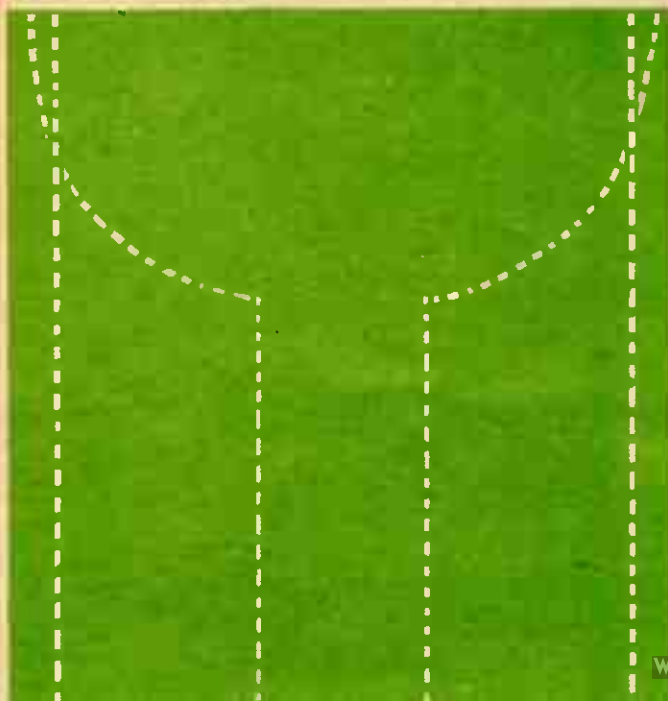


FIGURE CUT ONE 1/4in.



NOTE.— This design sheet is only pre-
sented free with the current issue of
Hobbles and not with back numbers.
Further copies may be obtained.

SIZE —
BOOK STAND.
12 1/2 ins. LONG.
8 ins. HIGH.

The arrows indicate
the direction of grain
of wood.

Hobbies DESIGN

No.
2544
18. 7. 44.

SUPPLEMENT TO HOBBIES No. 244

**ELECTRIC TABLE LAMP
AND
BOOK STAND**

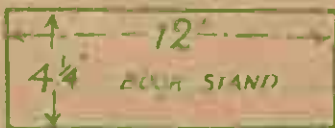
A
COMPANION
PAIR

**PANELS OF WOOD REQUIRED FOR
THIS DESIGN**
THREE H4, ONE G4, ONE H2

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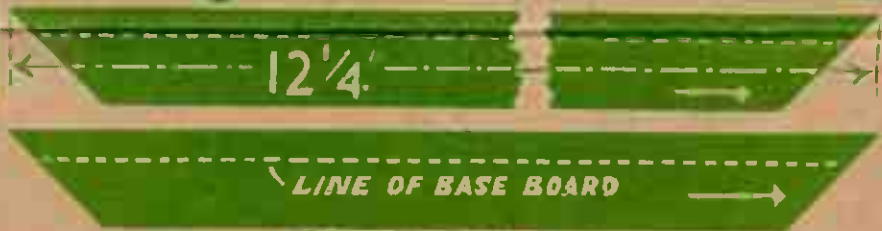
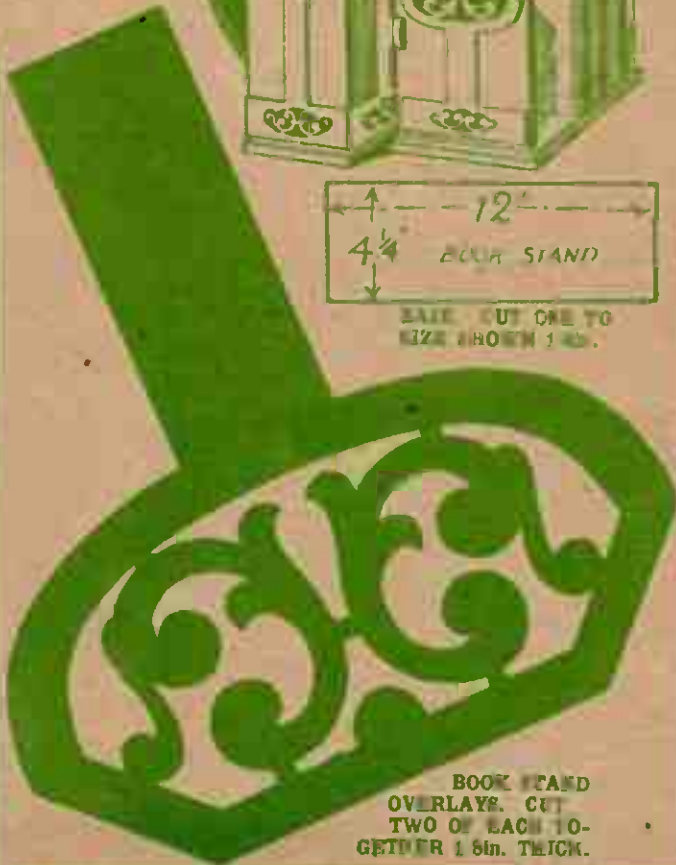
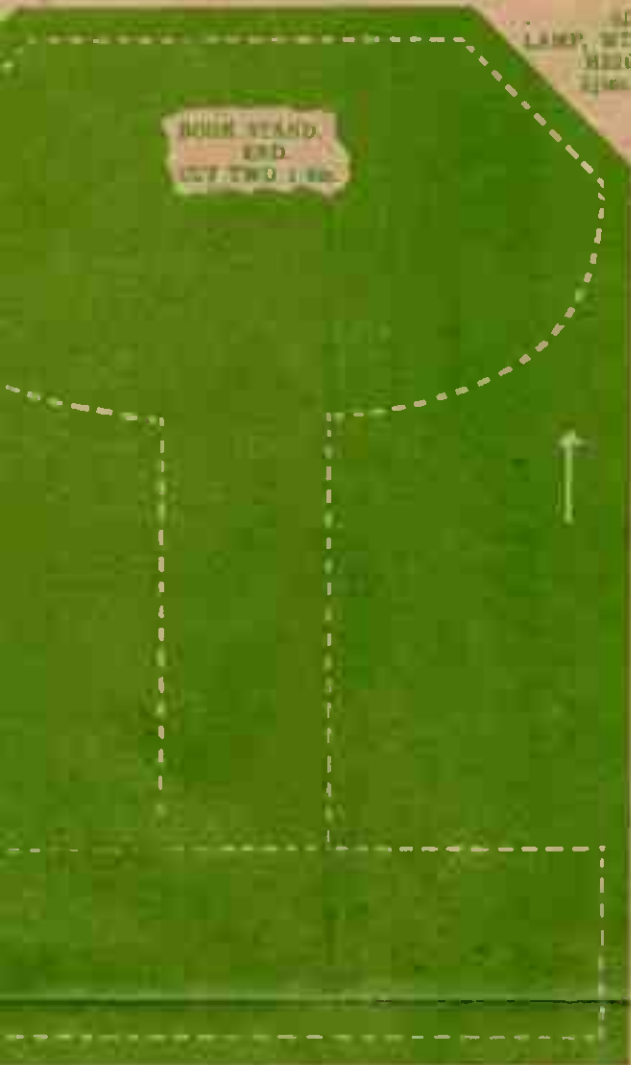


SIZE—
LAMP, WITHOUT SHADE,
HEIGHT 7 1/2 in.
2 1/2 in. SQUARE.



BASE. CUT ONE TO
SIZE SHOWN 1/8 in.

STAND. BACK
CUT ONE TO
MATCHMENT
1/8 in. THICK.



BOOK STAND—BASE STRIPS. CUT
TWO OF EACH 1/8 in. AND GLUE UNDER BASE.

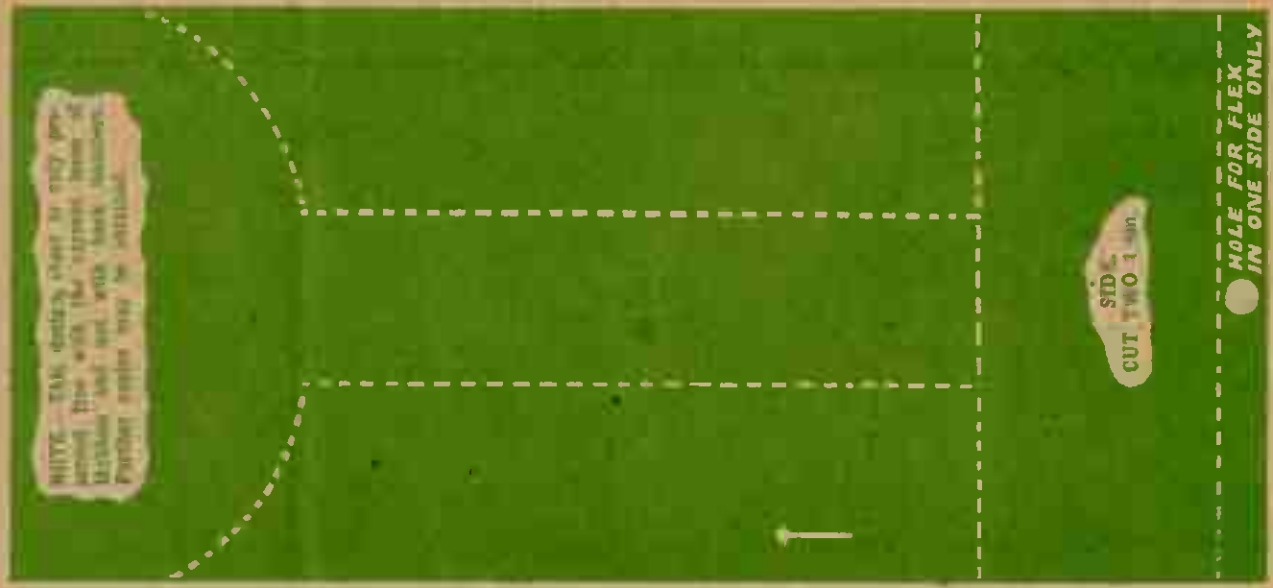
This design should be cut with grain with the correct grain of wood but will take quarters. Upper may be omitted.



DETAIL
SHOWING CONSTRUCTION
OF TOP OF SPINE:

FROM CUT ONE 1/4 IN.

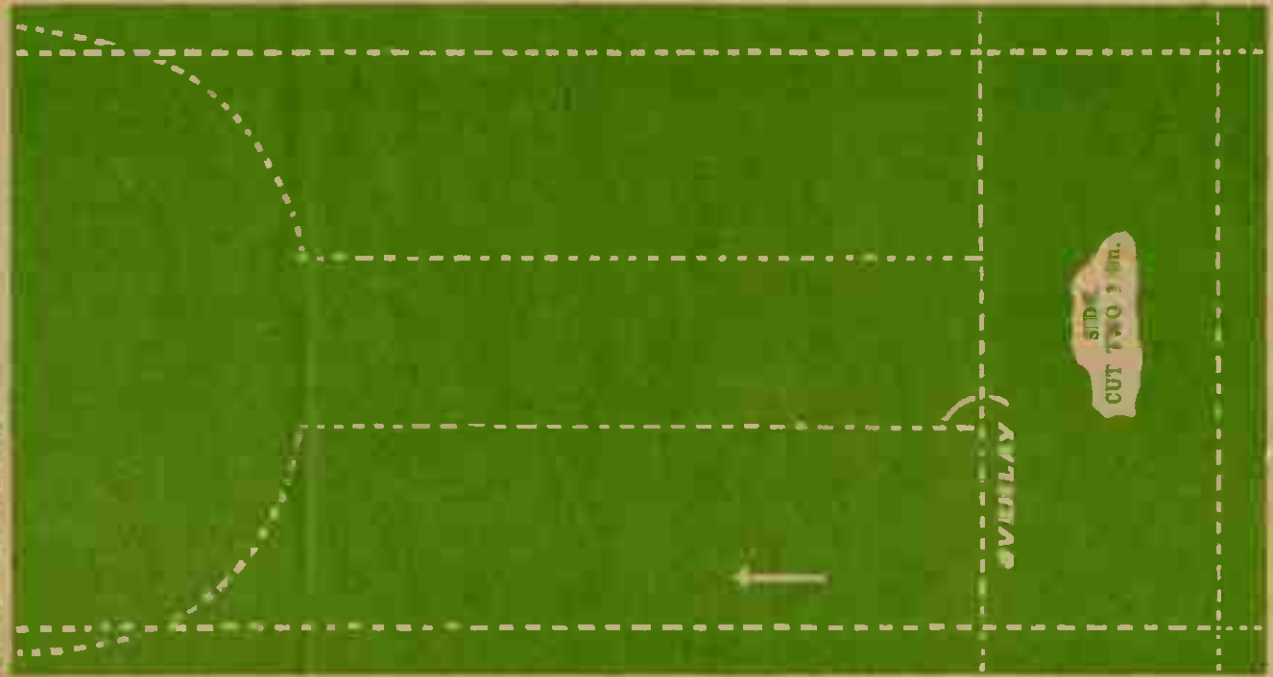
SIZE
BOOK STAND
12 1/2 IN. LONG,
1 1/2 IN. HIGH,
1 1/2 IN. BROAD.



NOTE: This detail, when in use, will
show the work the support frame of
the stand and will show the
position of the top of the stand.
Further detail may be obtained.

SIDE
CUT TWO 1/4 IN.

HOLE FOR FLEX
IN ONE SIDE ONLY



SIDE
CUT TWO 1/4 IN.

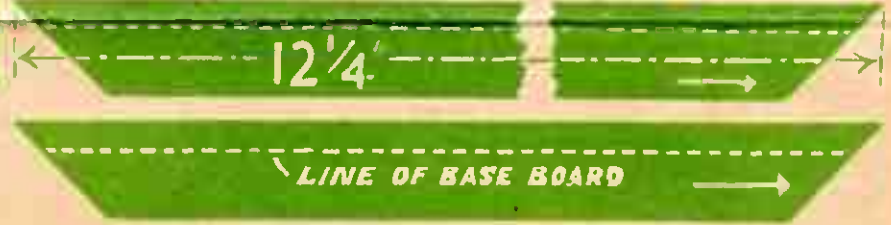
OVERLAY



BASE. CUT ONE TO SIZE SHOWN 1 4ln.



BOOK STAND OVERLAYS. CUT TWO OF EACH TOGETHER 1 8ln. THICK.



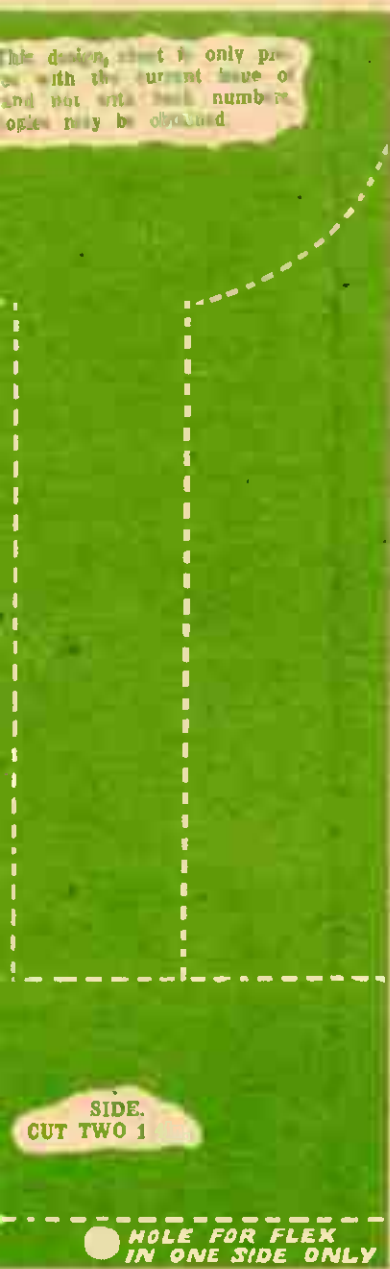
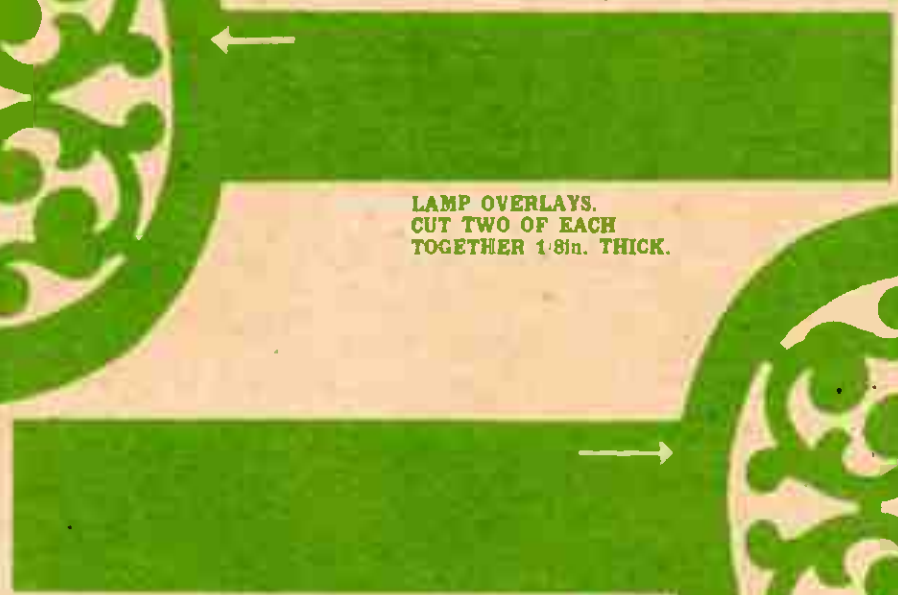
BOOK STAND—BASE STRIPS. CUT TWO OF EACH 1 4ln. AND GLUE UNDER BASE.

SIZE BOOK STAND. 12 1/2ins. LONG. 6ins. HIGH.

This design, sheet 1, only provides the current issue of and not with book numbers. People may be obtained.



LAMP OVERLAYS. CUT TWO OF EACH TOGETHER 1 8ln. THICK.



PRINTED IN ENGLAND.

TABLE LAMP AND BOOKSTAND

THE patterns on the other side provide for two useful articles which can be made as companions to each other or, of course, as separate gifts. Either would be an excellent piece of work to offer any friend, or both could stand and be of practical value in your own home.

The electric lamp stand is a plain box with ornamented sides, on the top of which is erected the lamp holder. The four sides of the box, the base and top are all plain pieces of work, the narrow sides fitting between the wider ones with a plain butt joint, and then the frame being stood on the solid base.

This base projects about $\frac{3}{16}$ in. all round, and it is advisable to drive narrow screws upwards into the edges of the sides to provide further strength. Blocking pieces can also be glued to stiffen the joints. Notice in one side a hole is cut near the base through which to thread the flex.

The top is composed of two pieces, but before they are glued to the upper edge of the sides, it will be necessary to form shelf pieces inside. These are little gluing fillets as shown in the detail, which are fixed in line with the upper edge to form a wider surface to glue on the actual top.

The two tops are glued together first, and then the whole piece glued on to the upright box frame. Notice it does not come quite to the edges

of the sides—hence the need for gluing strips. A hole is also made through the top to accommodate whatever fitting is used for the electric lamp holder.

The sides of the box are ornamented by a small fretted overlay. A strip piece goes first along the bottom, and then an upright piece stretches to the top. Get them central on each side and in line with each other around the outer edges.

The bookstand is quite a simple piece of work of two ends, a base and a back rail, with ornamental fretted overlays added. Cut the two ends exactly alike, and then glue on the fretted ornamentation. Cut the baseboard 12 ins. by $4\frac{1}{2}$ ins. and the back rail with its shouldered tenons at A. Fit these tenons into the open slot of each end, and glue and screw in place.

Then stand the whole thing down on the base, screwing it upwards from beneath for further strength. The lower base is not a solid piece of wood but merely a strip framework added below the edges of the first base. The two side strips are $12\frac{1}{2}$ ins. long and $\frac{1}{2}$ in. wide.

The end strips are $4\frac{1}{2}$ ins. long and the same width. Get the end angles correct to 45 degrees so when they are glued round under the base, they make a proper fitting. They project slightly beyond the other base, and will, of course, cover the screws driven into the ends.