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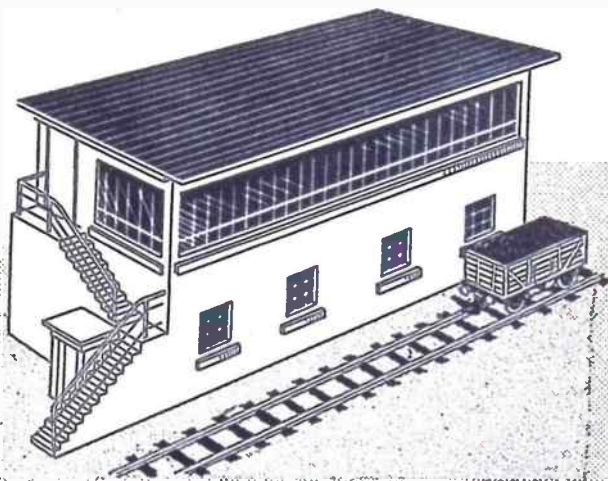
NUMBER 3242

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All correspondence should be addressed to the Editor, Hobbies Weekly, Dereham, Norfolk



SIGNAL CABIN

For 00-Gauge Railways

*Make it
from FREE
Design
inside*

THIS model of a modern signal cabin makes an authentic addition to 00-gauge model railway layouts, particularly the smaller ones.

The size of the cabin is $7\frac{1}{2}$ ins. long by 3 ins. high, and it is constructed to 4 mm. scale. In Hobbies kit for making this model the windows have been printed on transparent cellulose acetate, thus obviating a lot of detail work in the final decoration.

Trace all the parts shown on the design sheet and transfer them by carbon paper to their appropriate thicknesses of wood, making sure that all parts are provided for before cutting. Clean up all the pieces with glasspaper preparatory to assembly.

The first step in the assembly is to glue the back (1), front (2) and ends (4 and 5) to the floor (3). This is shown in the diagram on the design sheet, where also the positions of the various parts can be seen indicated by dotted lines.

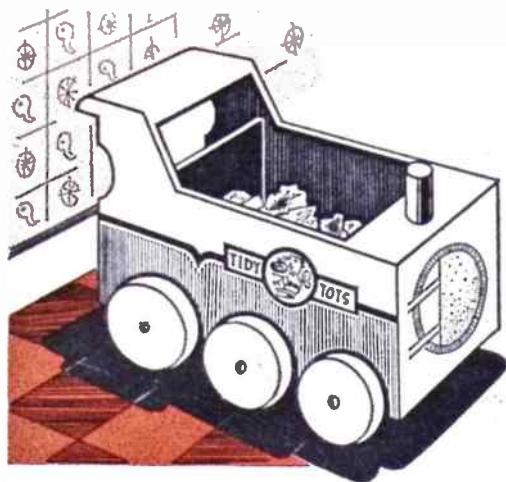
● Continued on page 194

THE TINY TOT'S TIDY

A handy toy for storing those 'odds and ends'

and rubbed down before giving the first coat. Allow the first coat to dry thoroughly and then apply a second coat. When this is dry, rub down with silicon carbide paper used wet. Rub down carefully until the whole surface has been 'flatted'. The final coat of paint is now applied and should give a high gloss finish.

The name is painted on each side, using a small camel-hair brush. (M.h.)



ENCOURAGE your children to be tidy in the home. Provide them with this novel engine and they will enjoy clearing up their toys before going to bed. The wheels can be pivoted by means of round head screws or fixed in place with pins and glue.

If the wheels are pivoted, it could be used as a small toy-box and pushed about from room to room. You will probably find that it will be looked upon as a toy itself.

Use 3/4 in. wood or plywood where possible, strengthened by a heavier base (B) of 1/2 in. wood. The thicker base gives a firm surface to which the sides (A) can be pinned and glued.

The construction is shown in the one diagram (Fig. 1), and all the necessary measurements are given. It is not essential to conform to these dimensions exactly as they can be modified to suit any wood you may have at hand.

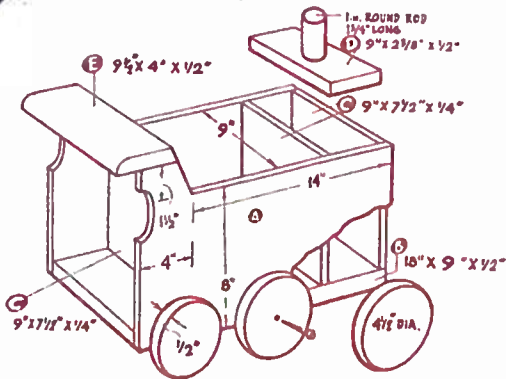
Commence by marking out the wood and cutting out to the sizes decided on. All shaped parts can be cut out quickly and accurately with a fretsaw. Clean up with glasspaper and glue the sides (A) to the base (B). Strengthen with 3/4 in. fretpins or panel pins.

Now fit the pieces (C) in place, allowing 2 1/2 ins. between the two at the front and setting the other piece 4 ins. forward as indicated. Secure pieces (C) with glue and pins.

Piece (E) is cut from 3/4 in. wood and shaped along two edges. It is glued and pinned to pieces (A). Piece (D) fits in the opening at the front and is also cut from 3/4 in. wood. Glue and pin in position after securing the funnel with a screw.

Wheels are cut from 3/4 in. wood. They are not screwed in place until painting is finished.

To prepare the wood for painting, the grain should be filled with wood filler



Continued from page 193

OO-Gauge Signal Cabin

The steps (7 and 8) are made up from 3/4 in. wood with wire for the hand rails. How the wire rails are let into the wood by means of small drilled holes is clearly shown on the design sheet. The uprights and hand rails are fixed together by a touch of solder. Now glue the steps to the end (4) and fix the threaded rails with a touch of balsa cement.

The lower side entrance consists of pieces 9, 10, 11 and 12. It is made up as a unit and glued to steps 7. The top door (13) can be glued or hinged in position. Windowsills (14, 15 and 16) are next added by gluing.

The roof consists of pieces 6 and 17 glued together with piece 6 underneath. Both overhang considerably the main shell of the building in order to give the cabin its modern appearance.

If the model is to be furnished with figures, equipment, etc., the roof must, obviously, not be fixed permanently in position. To make it simple to lift off the roof as desired, fit four small blocks

Kit No. 3242 for making the Signal Cabin contains all wood and materials, including set of printed windows. The cost is only 6/11, from branches or Hobbies Ltd., Dereham, Norfolk (post free).

of waste wood to the underside of the roof, one at each corner to go inside the shell. In any case, before finally fixing the roof, the windows will have to be added.

But paint the model first. Most modern buildings are of concrete, and the cabin should be decorated accordingly. A touch of colour (say, green) can be added to doors and windowsills.

Now fix the windows in position with balsa cement, and add the roof as already described.



SWEETS for the PARTY

—delicious home recipes



WHAT could be nicer than making your own sweets for the birthday or Christmas party? Home-made sweets are always popular not only with the kiddies but with grown-ups of all ages. Besides this they are so good and wholesome, are easy to make with simple ingredients, and what fun it is to turn out a successful batch.

A very wide range of sweets can be made without any cooking, but unlike the more usual cooked type, they will not keep fresh for so long. They should be consumed within a week or ten days, and are at their best a day or two after being made.

The basis of all uncooked sweet-making is icing sugar and the best quality should be obtained in order to obtain satisfactory results. Icing sugar has the tendency to go lumpy very quickly and should, therefore, be well crushed with a rolling pin and rubbed through a fine sieve immediately before use.

Marzipan

The most popular party sweet is, undoubtedly, marzipan and here is the way to make it.

1 white of egg
6 ozs. ground almonds 1/2 juice of lemon
1/2 lb. icing sugar

Put the sugar and ground almonds into a basin and mix thoroughly, then slowly add the lemon juice, mixing it as you go. Next beat the egg white slightly and add this to the mixture, kneading it thoroughly with the hands. Unless ground almonds are fresh they are inclined to lose their rich flavour, and some people like to add a little almond essence while kneading it, but be very careful not to overdo this.

Now comes the interesting part of moulding the marzipan into attractive shapes and colouring them when necessary. Potatoes are made without any colouring, rolled into odd shapes and then dusted with cocoa. Apples and pears after shaping, have a clove pushed into one end, and a strip of angelica in the other for a stalk. They can then be

painted with confectioner's colour to resemble the fruit — pears, yellowish, with brown specks, and apples mostly green with a rosy cheek.

Make a carrot by painting with a mixture of red and orange, and push a few strips of angelica in the top. You can mix the colour while moulding the marzipan to make it more realistic with the colour right through the carrot.

Colour a batch of marzipan bright green, mould a few open pea pods, which, with four or five round peas inserted in each, will make a very life-like sweet.

Stuffed dates or cherries make very nice and attractive sweets either filled with coloured marzipan or fondant cream, which will be described later. Take the stones out of the fruit and fill up the space with the marzipan or cream, and roll in castor sugar.

Another very attractive and delicious sweet is to incorporate nuts with the marzipan. First colour some marzipan right through then roll it out quite thin and cut into squares, rounds, ovals and triangles. Place a nut in the centre and fold over the edges, so that the nut is just showing. Almonds, walnuts and other nuts can all be used, and it is best to blanch them first.

Fondant Cream

A large number of sweets can be made with fondant cream, which is prepared as follows. Sift 1/2 lb. best icing sugar until it is very fine, and stir into it a pinch of cream of tartar, mixing it thoroughly. Now gradually add 1/2 teaspoonful lemon juice and a teaspoonful of water, and when this is well mixed, add enough whipped white of egg to make a mixture which is not sticky. It should be pliable, and you should be able to knead it easily. If it is too sticky add a little more icing sugar and thoroughly mix, then put it on one side for about an hour, when it will be ready to mould into sweets.

Fondant cream can be used in exactly the same way as marzipan, and all the stuffed sweets we have already mentioned can be made with it.

A slight alteration in the fondant cream recipe is necessary when making

lemon or orange creams. Instead of adding water you use all lemon juice for the lemon creams, or if you are making orange creams, you use all orange juice instead of lemon. Don't forget to colour the cream to match the flavour you are making.

Bonbons made with marzipan and fondant are a very attractive and delicious sweet, and should find a place on a plate of party sweets. Colour a portion of fondant pink and a similar sized portion of marzipan a green tint. Now roll each batch out until it is about 1/4 in. thick, and cut them in half.

Starting with marzipan, place a piece of fondant on top, then marzipan, and finish with fondant. Press down firmly by placing a board on top to get it even, then cut up into attractive shapes.

Peppermint Cream

Peppermint creams are always favourites. Rub 1 lb. icing sugar through a sieve, adding 1/2 teaspoonful of cream of tartar and thoroughly mix together. Place in a basin and slowly add from three to four tablespoonfuls of fresh cream, and do not rush over this operation. Knead it with the hands, adding the cream a little at a time until it forms a stiff paste. You may not need all the cream or you may want more — it will depend on the quality of the sugar and the state of the weather, but do not let it become sticky.

While you are mixing in the cream is the time to add the peppermint flavour, and do this a drop at a time until it is the right strength. Now turn it out on a board which is sprinkled with sugar, and continue to knead it until all cracks disappear. Leave it for about an hour covered with a cloth, then roll it out to the thickness of 1/4 in. to 3/8 in., and cut into squares, rounds or other attractive shapes. Use icing sugar on the rolling pin and knife to prevent them from becoming sticky, and put aside to harden for a few hours.

Kiddies love coconut, and this can be mixed with fondant cream to make coconut creams. Colour and add a little vanilla flavouring as you knead the mixture, and then mould into small cakes or balls or roll out and cut into shapes. (A.F.T.)

Make your own

BOXES AND CONTAINERS

CARDBOARD and stiff paper form the basis of many types of cartons and containers, the most convenient method of making these being from one piece of material folded according to requirements. Some are composed of a container and lid, some are without lids, while others are self-fastening by means of a tongue and slot.

Where several cartons are to be made the quickest method is to prepare a master template on stiff card as this simplifies matters considerably in cutting

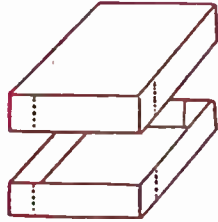
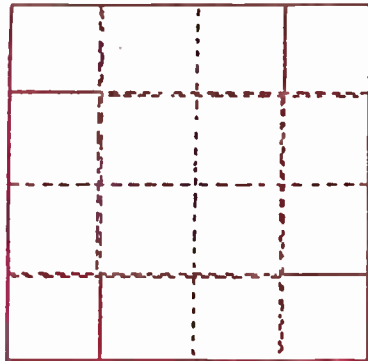


FIG 1



out. The template is laid on to paper or card, a pencil outline made and hence there is no need for measuring each new carton. If the boxes are to be decorated with fancy paper the same template may be used, making allowance for a margin to fold over to the insides.

Basic designs

The accompanying diagrams illustrate designs for a few types of cardboard containers, but no measurements are given for obvious reasons. Where a box is to be designed for a particular object or several articles, dimensions should be taken and the initial pattern planned accordingly. For example, a box prepared from Fig. 1, would be square, but

by altering the length and width of the inner section an oblong box would result. Moreover, it must be remembered that the sides represent the depth of the box and allowance must be made for the

By S. H. Longbottom

size of the article, but should there be any difficulty at all, it is a simple matter to experiment with brown paper before making the actual containers, adjusting where necessary.

Fig. 1 represents the basic shape for a popular form of box with a lid. The diagram has been ruled in squares for

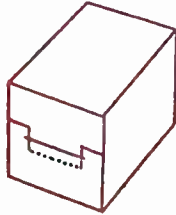
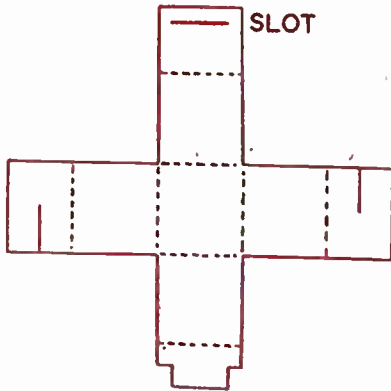


FIG 2



the convenience of readers, but as already mentioned you may make your own modifications. The double broken lines show where the card is scored for folding, while the unbroken lines show where to cut. It should also be noted that the lid must be slightly larger than the box if a nice fit is required and allowance should be made according to the thickness of the material being used. Thin manilla type card needs little modification, but you may have to allow about 1/16 ins. for some thicker types of card.

After cutting, scoring and folding, apply glue to the corner tabs, turning inwards for a neat finish. Apply only a minimum of strong adhesive, using paper clips to hold in position if necessary. This kind of box is suitable for many types of articles and is universally used, adorned with fancy paper and pictures according to what it has to hold. Decorated boxes are usually made from white card with a fancy paper attached to the outside. Often it is unnecessary to apply any lining paper.

Self-fastening

A self fastening type of container is shown in Fig. 2 where no glue is necessary for fastening together. Here again a square carton would result from the cross like base which should be noted. The vertical portion represents the outer case having a slot at one end to accept the

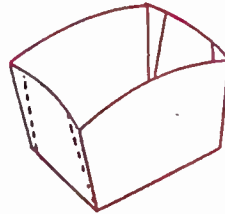
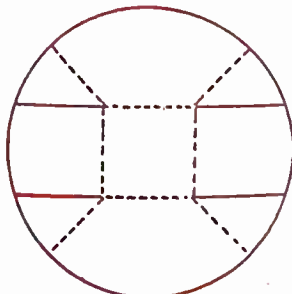


FIG 3



tongue at the other. The central and horizontal part represents the inner section of the box designed to give added protection of the article and each end is slotted on alternate sides. These slots have the same effect as a half joint in woodwork and when the inner section is folded the slots lock together forming the inner protection. Finally, the other part is folded over at right angles when the tongue fits into the slot for fastening. Fig. 3 shows an entirely different type of carton with rounded edges. You will

observe that a circular base is responsible for the round edges of this container, useful for watercress and the like. The sections for joining up are at 45° to the central markings, although they can be produced through the centre if desired. Cut on the unbroken lines to produce the triangular shapes which are then glued inside to finish off the cartons. These are usually made from thin white card.

With Fig. 4 we have a similar self fastening container as shown in Fig. 2 but there are several differences. It will be seen that the 'double' sides fold over on to the inside, holding the contents in position, while the tongue engages with the slot in the centre of the top. You may make small presentation cartons like this for fondants, or books.

Novelty shape

Fig. 5 shows a novelty carton having a trunk like shape when completed. Only the tab on the left requires gluing to the inside, while the bottom locks into position, owing to the provision of the shape. The lid tab merely tucks in the box.

These basic shapes will enable you to make all kinds of containers for various gifts, and new boxes can be made from old cartons if covered with fancy paper. Of course, the contents often decide the size and shape and if further packing is required it is always possible to add small wedges of card shaped like a V, or small rolls of corrugated card. Some objects may be sewn to the base of the box by passing a thread around the object and through the bottom.

Another variation is a padded top, formed by laying a small sheet of wad-

FIG 4

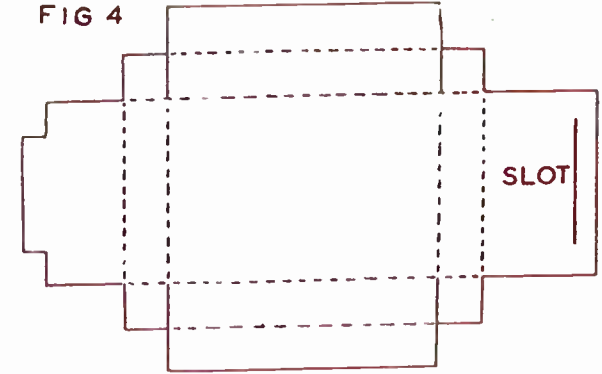
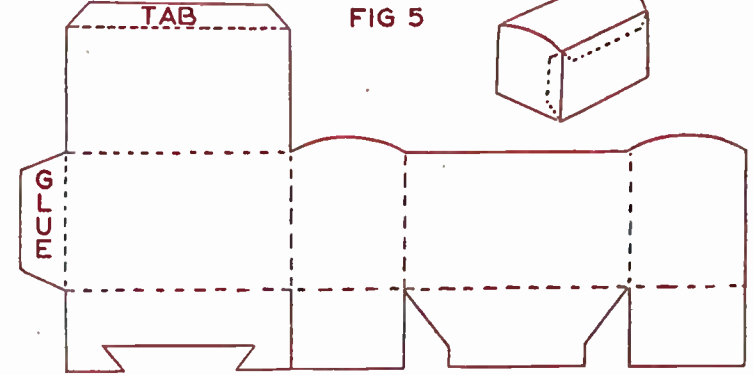


FIG 5



ding, or cotton wool, on the top before covering with the fancy paper, but if you wish to make any particular kind of

carton from a specimen the best way is to carefully dissect, preparing a pattern to match.



Hobbies' Crossword No. 11

Note: Figures in parentheses denote the number of letters in the words required.

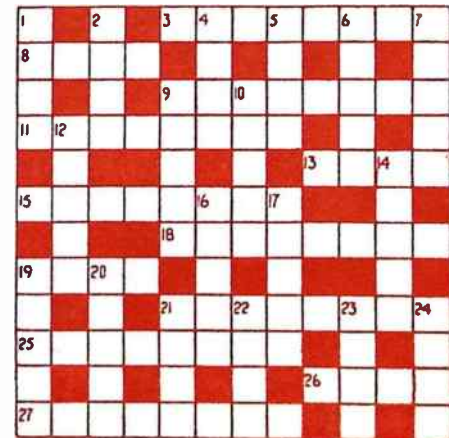
ACROSS:

3. Fruit that is clear about an insect (8).
8. A young insect, or what it eats? (4).
9. They may cause difficulty in breathing (8).
11. Is this feature likely to cause a rebuff? (4-4).
13. Catch sight of (4).
15. A typical example (8).
18. Naturally, to have a cuddle upsets the old canoe (8).
19. She is found between Malaya and Hong Kong (4).
21. For swiftness put it in a vegetable! (8).
25. Lads hope for a flower (8).
26. Bird that upsets the Auks (4).
27. Man takes exercise and becomes a baboon (8).

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
 SOLUTION WILL BE
 GIVEN NEXT WEEK
 ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

DOWN:

1. Partly a gesture (4).
2. Indian Holy man (4).
4. Summer idol (4).
5. More than one, yet less (4).
6. Arise to make a sign (5).
7. It is unpleasant and mostly a beastly piece (5).
9. Can it be a posture (5).
10. German City (5).
12. Quick on your feet (5).
14. The man in control (5).
16. United at the end of the game (5).
17. Entertaining story (5).
19. A warning (5).
20. The trembling poplar (5).
21. Vegetable fibre (4).
22. Loyal in Scotland (4).
23. Drinks without medical assistance (4).
24. This lling isn't a fish (4).



CONTACT PRINTING

POSSIBLY the most interesting and useful part of home processing is the making of contact prints. Quite a large number can be produced in a fairly short time, and at very little cost. Contact printing is, in fact, usually the first photographic process tried at home, unless a start has been made by developing films.

Only two chemicals are necessary — developer and fixer.

Various developers are easily obtainable, and they are mixed with a small

By F. G. Rayer

quantity of water. An example is Tabloid 'Rytol' which can also be used for films. In this particular case, a pair of tablets would be dissolved in 2½ ozs. of water. Warm water will assist mixing, but the solution should be allowed to cool down to about 65°F. before use.

Johnson's Acid Fixing Salts will be satisfactory for fixing the prints, two teaspoonfuls being dissolved in half a pint of warm water. If only a few prints are done, the mixed fixer may be stored in a bottle for future use. The developer should be newly mixed upon each occasion, however, as it will not keep well when diluted.

Equipment required

Ordinary vessels such as deep saucers or small basins will be satisfactory, but must be washed out well after use. Two small dishes can be purchased, however, one for the developer, and one for the fixer. It is convenient to use dishes rather larger than the actual prints. For example, ¼-plate or ⅓-plate dishes, for 2½in. square, or 2½in. by 3½in. prints. A jug or other vessel of clean water is also required.

The 'Contact Paper' upon which prints are made can be purchased in any desired size, for 8, 12 or 16 shot cameras. For all normal negatives, a 'Normal' grade of paper is best. The paper must be kept covered up in its packet except when being processed.

A printing frame is required, to hold paper and negative in contact. This can be purchased or made, resembling a small picture-frame with a removable back. Fig. 1 shows a section of such a frame. The glass should be quite clean, as marks on it will spoil the prints. The negative is then inserted, with its emulsion side away from the glass. The contact paper is next, with its emulsion

towards the negative. Finally, the back is clipped on, so that paper and negative are held closely together.

A watch or clock with second hand will be required to time the exposures. It is also useful to have a small pair of tweezers, to handle the paper when immersed, so that the fingers are not wetted.

'Safety' light

Contact paper is insensitive, so that a really dark room is not necessary. Any ordinary room will do, during the dark

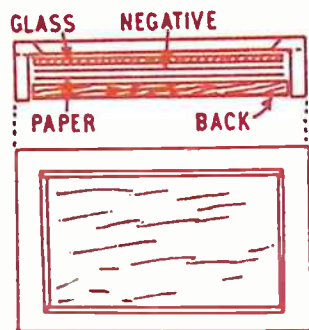


Fig. 1—Printing frame

To determine if the general lighting is safe, a small piece of the contact paper can be left uncovered for a minute or two, then developed. It will remain white, if the light is safe. But if too much white light is reaching the paper, it will grow dark, and the general lighting must be reduced before prints are made.

Printing light

The frame, complete with negative and paper, has to be exposed to a bright

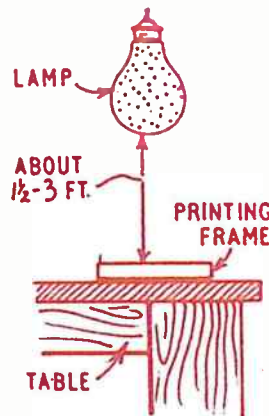


Fig. 2—Printing under room light

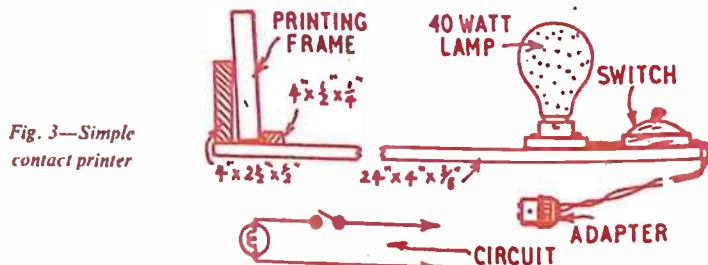


Fig. 3—Simple contact printer

hours, provided no strong light is allowed to reach the paper while it is handled.

As contact paper is least sensitive to yellow light, the proper type of safelight has a yellow bulb or globe, but this is by no means necessary, as simple alternatives are suitable. For example, an ordinary candle, kept a little distance away, will not influence the paper, or a table lamp can be used, kept away in a corner. Failing these, a door leading into a lighted room can be left open.

light, to make the print. One method of doing this is to arrange a table under the main room light, as shown in Fig. 2. Exposures can then be made by switching this light on and off.

Alternatively a printing light can be fitted up as shown in Fig. 3, a bulb-holder, with 40 watt lamp, being screwed to a board. This can be plugged into some convenient outlet, and is handy to use.

Whatever method is adopted, the distance between bulb and frame should

always be the same, anything between 1½ft. and 3ft. being satisfactory. With both Fig. 2 and Fig. 3 this will be so, and any modification of the distance is very troublesome, as it makes different exposures necessary. The same bulb should also be retained.

Making a print

Once the correct exposure has been found, prints can be made easily and quickly. An average negative, neither too dark nor too thin, is best for the first trial. It is inserted in the frame, with the paper behind it, as explained.

With very thin negatives (or powerful illumination) even 5 seconds may be too long. If so, it is best to use a weaker light, as it is difficult to time very short periods easily.

Very dense negatives will require more than 20 seconds, so the test strips can be timed for ½, ¾ and 1 minute.

Grading the negatives

When the correct exposure has been found for a normal negative, all other normal negatives can be printed with the same exposure. The bulb, or its distance, must not be altered.

15 minutes, being moved from time to time, so that fixer can easily reach them all.

The fixed prints are washed for at least half an hour in running water, a bowl being placed under a tap to do this. Longer washing will do no harm. When all chemicals have been washed away, the prints are taken out, surface moisture wiped off, and then allowed to dry.

If the processing has been carried out as explained, no trouble is likely. However, a few of the most likely faults with their causes, are as follows:—



Fig. 4—Test-strip exposure print



A complete print timed to agree with strip C

The frame is placed so that it faces the printing light squarely, at the correct distance. The printing light is then switched on. After 5 seconds, a quarter of the frame is covered up with a card. The card is advanced to cover up half the frame after another 5 seconds, and three-quarters of the frame after a further 5 seconds. After 5 seconds more, the printing light is switched off.

The paper is then removed from the frame, and developed for at least a minute. Four exposures, corresponding to 5, 10, 15 and 20 seconds, will have been obtained. The shortest exposure may be too brief, giving a very weakly printed strip, as shown at (A) in Fig. 4. At the other end of the paper, the full 20 seconds may have been too much, so that the print is very dark here, as at (D). Between these extremes can be found a suitable exposure. A new complete print is then made, timed to agree with this.

Other negatives are best graded into Very Thin, Thin, Rather Dense, and Very Dense. Test strip exposures should then be made, and the best time noted. This will give five suitable exposures, for Very Thin, Thin, Normal, Rather Dense, and Very Dense negatives. Once this has been done, and the exposures noted down, no more test strips will be necessary, unless the intensity of illumination is changed. It is a good plan to enclose the five sample negatives in five transparent envelopes, with the printing time marked on. New negatives can then be compared with them, graded, and printed accordingly.

Complete processing

As the prints are made, they are placed in the developing bath, and kept moving for about 30 to 60 seconds. They are then rinsed quickly in clean water, and transferred to the fixing bath, where they should remain for 10 to

Prints fogged to very edge. — Unsuitable safelight, or leaving paper exposed out of the packet.

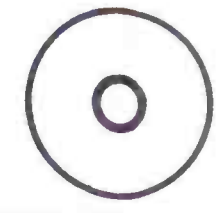
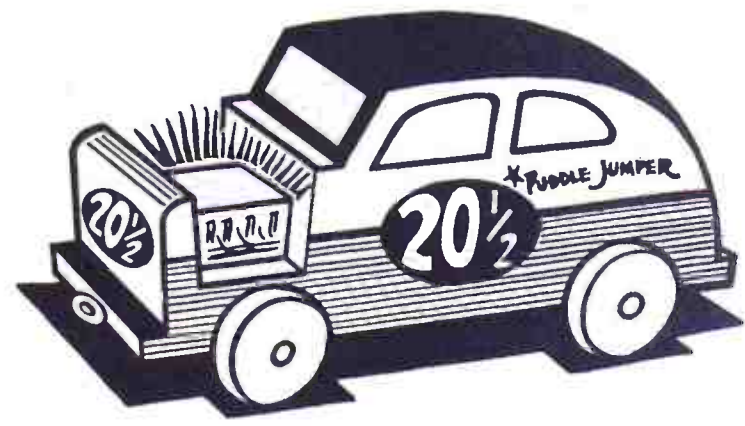
Prints very dark. — Too long exposure, or light nearer than usual, or of greater power.

Prints very weak. — Insufficient exposure, or cold, exhausted developer. If a longer exposure does not give a correct print, new developer should be mixed.

Stray stains. — Usually from wet fingers. Handle the paper by its edges, and keep fingers clear of developer and fixer.

Muddy, flat prints. — Too long exposure, and print quickly removed from developer to prevent it becoming very dark. A new print, with a shorter exposure, fully developed, should be made.

A WORKING TOY STOCK CAR



WHEELS CUT FOUR 1/4 IN.



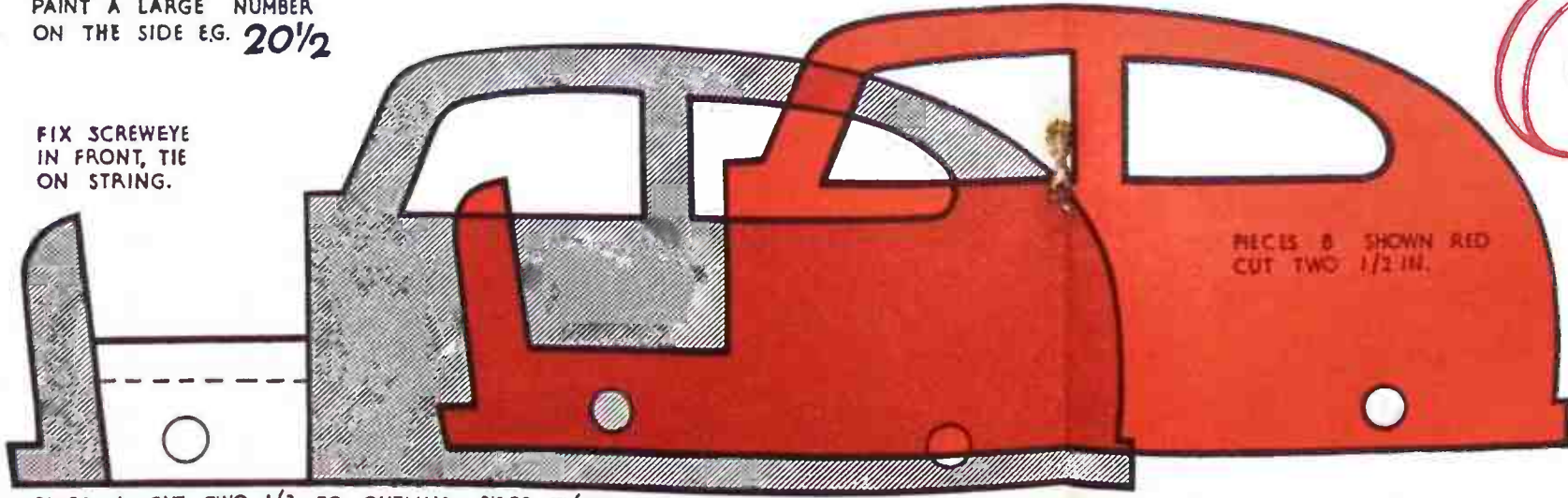
WHEEL F CUT ONE 3/16 IN.

AXLES CUT TWO 1/4 IN ROUND ROD



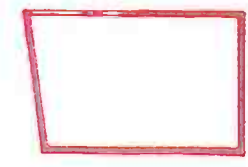
PAINT THE CAR IN REALLY BRIGHT CONTRASTING COLOURS.
PAINT A LARGE NUMBER ON THE SIDE E.G. 20 1/2

FIX SCREWEYE IN FRONT, TIE ON STRING.



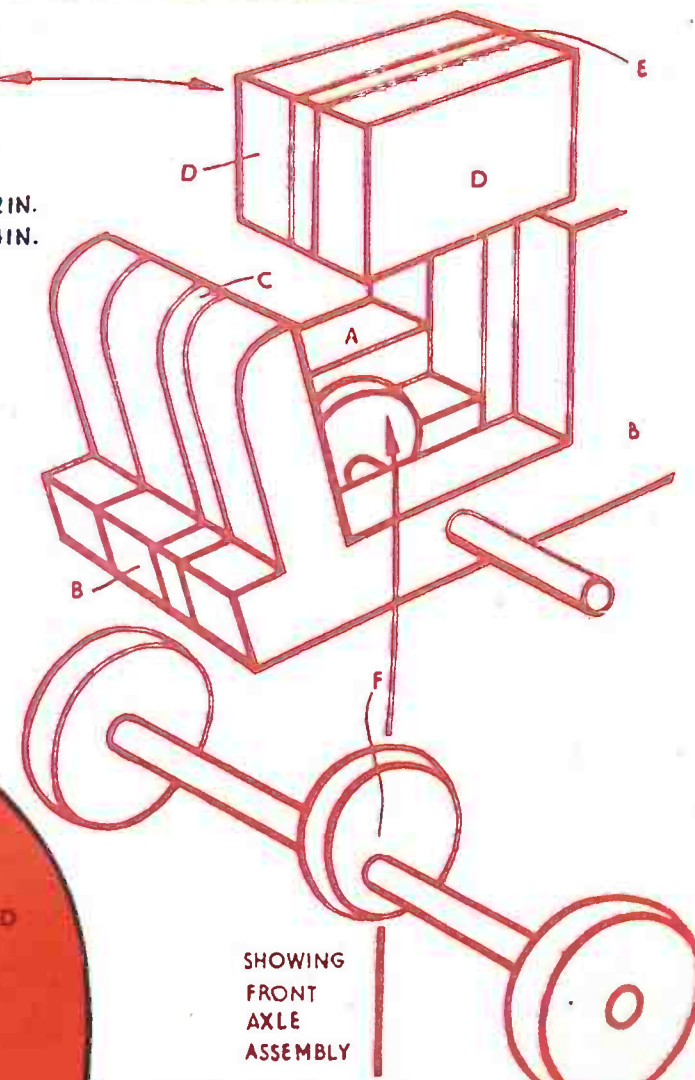
PIECES B SHOWN RED CUT TWO 1/2 IN.

PIECE A CUT TWO 1/2 TO OUTLINE. PIECE C (SHOWN SHADED) CUT ONE 1/4 IN.



PIECES D CUT TWO 1/2 IN. PIECE E CUT ONE 1/4 IN. GLUE TOGETHER

THE ENGINE IS NOT FIXED, BUT RESTS BETWEEN SIDES A. IT BOUNCES UP AND DOWN WHEN STOCK CAR IS PULLED ALONG



SHOWING FRONT AXLE ASSEMBLY
WHEEL F. ROTATING BETWEEN PIECES B



EXHIBITING YOUR MODELS

Expert advice on how to present your work for judging
By V. Sutton

you to try out. Background, side-wing or side-flap scenes should be painted on Bristol board and strengthened with

an angle. Lighting can play queer tricks with models and I have seen many important details by turning a model at an angle. Remember, all you add to the rural scene is there to complete it and not to detract from the exhibit, so all parts should be lightly painted in a poster wash. Let tree groups come a little taller than the model house. If this is in a light shade then the deeper green of the tree group will do much to show the work off.

Sky background

Some exhibitors equip themselves with a curved back-scene which makes the model setting quite complete and this is a very good point because far too often we see a jumble of buildings all set up in regimental fashion.

Here again, the background must not become too important and some people can paint quite a good sky scene. From that angle, if you cannot do it — then don't. Try a sheet of pale blue paper and work a very light outline on it. Far better have this than a bad piece of scenic painting.

A short length of fencing, tumble-down version can be made with pipe spills or oddments of stripped down firewood. Small groups of foliage can be made up with loofah and some sprigs of millet from the bird stores can be utilised. This can be dyed in any water dye. To save time when setting up the model mount this on ends of cotton reel and mound up in 'Plasticine'.

Figures in proportion

If the scene is rural, then small figures from the toy shop will be an attraction but do see that these are in proportion to the model. The returning farmer who is head and shoulders taller than the doorway on your model is not a good advertisement for your powers of observation as a model-maker! By all means improve your exhibition technique, but be sure that what you add to it is as correct as the article on which you have spent so much time.

Fig. 1

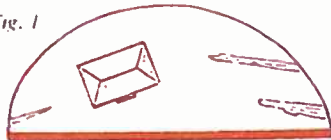


Fig. 2



Fig. 3



Fig. 4



Fig. 1 The crescent background is very effective and a light wooden frame can make it even more practical.

Fig. 2 Short scenic pieces for the front left section.

Fig. 3 The more detailed piece for the right side.

Fig. 4 A simple background panel which can be very light in treatment.

stripwood with a solid block at the base so that they stand up firmly. The side wings or flaps can be tree groups and the cute little end of a cottage can be a useful outline but don't use this if you are showing a factory building.

All buildings look better if shown at

ACTING as a judge at many exhibitions I see much good work shown with very poor effect. I look at this project as a keen model-maker myself and also from the angle of picking out the best. So much depends on how you show the work and the exhibitor who wants to make a success of prize-winning should give a little more time to the way in which his work is set up.

I am pleased to see a growing popularity again with scenic models and very attractive miniature buildings. This article will deal with that section alone because I think it is important.

Be prepared

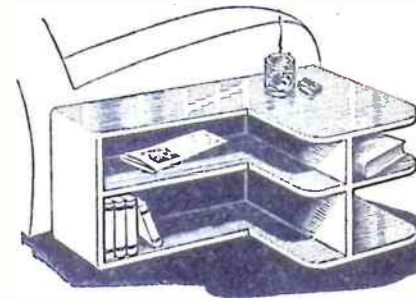
Arriving to set up your models I know how you feel — bare trestle top table or gay crepe frills! Be prepared, like the Boy Scout, and have your little brainstorm made up and ready for use. A really nice model house or cottage needs some 'atmosphere' and I for one would be attracted by that — but not so as to overshadow the actual exhibit. At the same time I would frankly say that I would allow some marks for it.

How different that model will look on a square of matt surfaced paper in fawn, green or brown. Most art and craft shops stock these sheets in a size of 30ins. by 28ins. and here is something you can roll up and tuck under your arm. Try to make the article line up with its natural surroundings. I have used sheets of coarse glass paper, painted to shade in poster colours and neatly pieced together. These, when not in use I keep in a stiff folder, flat. Split and turned-up edges make the model look untidy.

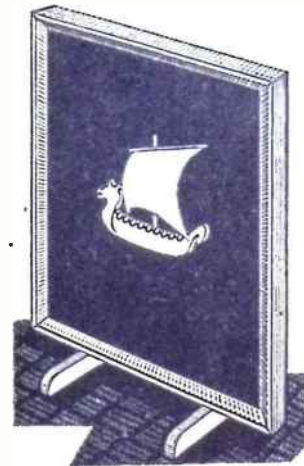
If you have a miniature house, church, or similar building, then try your hand at a little scene painting. Look in country magazines, in the weekly county paper and even on the lid of the cheese box — it is all there for

SOMETHING FOR THE HOME?

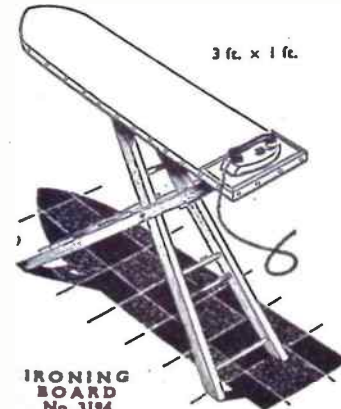
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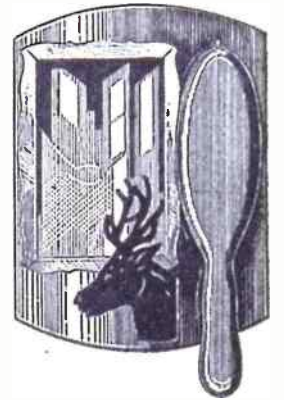


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ON one occasion I asked my wife, who was going over to Eire on a visit, to call at the Post Office in Dublin and get me some of the obsolete stamps. (In Dublin they have a department where one can go and purchase stamps that have been out of date some time.) She went, and when she gave my list of requirements to the clerk behind the counter he took it and said to my wife 'I pity you, I wouldn't like to live in the same street, let alone the same house as a stamp collector'. Well that, of course, only showed his ignorance didn't it? In fact I should imagine that at Christmas time the stamp-collector must be the easiest person possible to cater for. How often does one hear the question 'What do you want for Christmas?' and then the reply 'Oh, I don't know'. Well if the same question is asked of a stamp collector, what a wonderful list he can recite.

First essentials

I expect many of you will be having that question asked of you, so may I give the stamp collector some advice on how to reply. The first thing is the stamp album. If you are a beginner and have no stamps at all, then you only require a small album, with printed squares in which the stamps go. If, on the other hand, you already have a number of stamps, say, a thousand or more, then you should be ready for a looseleaf album. The reason why a beginner only needs a small album is because if he had a big album and very few stamps, then the stamps would be lost and the few that he had would look even fewer, if that is possible. The collector with over a thousand should have arrived at the stage when he wants to arrange his stamps, and a squared page gives no scope for the imagination.

The second thing that is needed for a collector, no matter how new he may be to the hobby, is a packet of stamp hinges. One cannot stress too highly the importance of these. I have just had an example of the importance of these demonstrated very vividly. A collection of stamps was shown to me and I was asked to give the value, but as there was a possibility of buying the collection I wanted an independent valuation and

sent away the best stamps to an auctioneer. They were sent back with the comment that they were valueless as the condition was too bad. They were not actually torn, and the imperforate stamps were nicely cut, but they had been mounted with some stamp paper and consequently they were thin. Stamp hinges are, even now, so cheap that it is really wrong to try to do without them.

Value of the catalogue

A magnifying glass comes next. A few years ago these were very cheap, and every boy had one in his pocket, but now it is rather a different matter and they cost quite a lot of money. Even so, they are almost indispensable, but remember that too powerful a glass means that you can only see a very small part of the stamp, and also what you do see is distorted except in the very centre. Plastic glasses are very liable to be spoiled by scratches, and any good glass should have a small cover over it. A piece of washleather does well.

Next, the question of a catalogue. Yes, it is wanted, but not for the reason that so many want a catalogue, namely finding out the value of a stamp. The novice needs a catalogue for many other reasons, and one of the most important is to help him to identify his stamps. There will be many pictures of stamps in the catalogue, and these can be compared with the specimen it is desired to identify. Also one will want to know how many stamps there are in a particular set of stamps. The catalogue will tell you. If you are going to arrange your stamps properly, then you will have to know how many spaces you will have to leave for those you have not got, and unless you have a catalogue you cannot find out this information. Unfortunately, catalogues are rather expensive things, but there is no need to have a new one every year, certainly not as a beginner, and if you can get hold of a last year's catalogue, that should do very nearly as well as a new one.

Tweezers cost about 2/6 for quite a good pair, and they should be used. To start with you will find that they are very awkward, but, after a time, you will also find that you cannot work anything like as fast without them, the real reason for

SOME GIFT SUGGESTIONS

By L. P. V. Veale

their use is, of course, to protect the stamps from dirt.

Duplicate books are sold at all prices from about 3/- to 30/-, and they are most useful. You can put your duplicates into them and pass them around so that fellow collectors can see just what you have to offer without taking the stamps out. Every time a stamp is handled it runs the risk of being spoiled, the corner bent or torn.

As time goes on and the collection increases in size, then a perforation gauge becomes a necessity, and one of the transparent type which allows you to find out the perforation while the stamp is still in the album is best, thus avoiding having to remove the specimen each time. To detect the watermark any black surface will serve, unless the watermark is very difficult to find, in which case you will have to use a small drop of benzine on the back. This must be done on, say, a black tile, so the benzine does no damage if a drop gets on to a polished piece of furniture.

Well, from the foregoing list you ought to be able to decide what you want, and be able to indicate a gift at any particular price.

Mounting and arrangement

Mention was made of a stamp catalogue and its use. Here are a few more words on the subject of mounting specimens. Arrange the stamps as far as possible in order of issue. In the case of the stamps of Great Britain this is a very simple matter, because you have the portraits of the sovereigns to go by, but even here you must use care. Although Queen Victoria reigned for so long, it is a very long time ago, and those stamps are not so very easy to obtain. King Edward VII had a short reign, though more letters were sent in those days, so you will have as many stamps from the short reign as the long one, and so on.

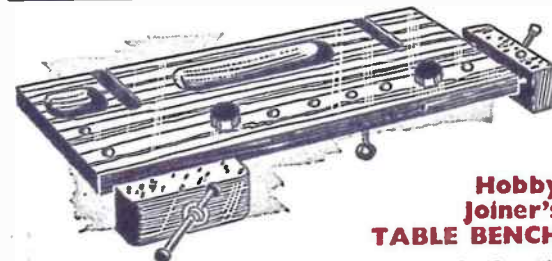
One last point about arrangement. Do try to go and see a stamp exhibition, many of the smaller societies run a small exhibition in the town. They will make a small charge to help to cover the cost, but you will then see how a collection should be mounted. Most of theirs will be written up in ink, but I should not do this. Use a light pencil, because as you get a fresh stamp, you have to move some of the old ones, and by using a piece of rubber, you will not spoil a page of the album.

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by Harry Fleming

BOYS are becoming increasingly interested in underwater diving, and this story with its authentic diving school background should appeal to all teenagers with the urge to explore the depths.

Whether or not the reader is a frogman enthusiast, however, this is a fast moving adventure story dealing with the exploits of two young divers after stolen loot, and will be welcomed by all who appreciate well written clean-cut adventure.

Published by Hutchinson & Co. (Publishers) Ltd., 178-202 Gt. Portland Street, London, W.1—Price 8/6.

What's New in Magic

by Walter B. Gibson

WRITTEN by the vice-president of the Magicians' Guild of America, this work is a complete exposition of new or re-garbed feats of magic. The fully-illustrated volume is divided into six sections for easy reference and should prove invaluable to anyone requiring the latest in wizardry, whether he be a young beginner or an experienced professional.

Published by Nicholas Kaye Limited, 194-200 Bishopsgate, London, E.C.2—Price 15/-.

Fun with Radio

by Gilbert Davey

THIS book recaptures all the thrills of the veteran wireless fan's first exciting journey into the uncharted realm of radio as a hobby, and even to a hardened expert, Gilbert Davey's treatment of his subject conveys the fun of those pioneer days—hence the apt title.

It is not intended as a text book but it is, nevertheless, full of practical modern designs and is just what the radio enthusiast has been looking for.

Published by Edmund Ward (Publishers Ltd.), 194-200 Bishopsgate, London, E.C.2—Price 10/6.

Know your Car

by the Staff of *The Autocar*

IT is frequently maintained that to know your car is to get the best out of it. In any case this modestly priced manual cannot fail to improve any car owner's knowledge of the mysteries under the bonnet, so clearly is it written, supported by numerous line illustrations.

All the latest developments in car design are dealt with in understandable

terms and the knowledge to be extracted by a study of this volume should materially help all owner-drivers.

Published for *'The Autocar'* by Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1—Price 3/6.

 * The books reviewed here, covering *
 * a variety of subjects, are suggested *
 * as excellent last-minute 'buys' for *
 * Christmas gifts. *

Boy's Book of Flight

by David Le Roi

in association with the Staff of *'Flight'*

IN view of the recent launching of the Russian satellite, nothing could be more topical than this exciting new book for the modern boy with its bias on rockets and an enthralling chapter entitled *'Springboards to Space'*.

A full page illustration of an earth satellite is one of many striking photographic plates which liberally illustrate equally illuminating letterpress.

This book, with its foreword by Peter Twiss, is full of information concerning matters aeronautical, and, in the exciting manner of its presentation and the technical accuracy of its telling, must inevitably prove a strong favourite for selection.

Published by Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1—Price 12/6.

How to Draw Bridges

by W. P. Robins

THIS is the latest addition to the *'How to Draw'* series and a worthy new member of this delightful family. The drawing of bridges has always attracted many artists who, nevertheless, find the subject full of its own peculiar problems. These are well known to Mr. Robins, and he carefully explains the secret of successful work in this particular subject—the combination of the engineer's skill and the artist's draughtsmanship.

The work is profusely illustrated by the author's own diagrams and drawings, the latter making a most charming collection of studies, from a flat weathered bridge set amid the salt flats of Norfolk to the bamboo and rattan bridge in the jungle of the Celebes.

Published by The Studio Ltd., 66 Chandos Place, London, W.C.2—Price 5/-.

Make Your Own Model Village

by Victor Sutton

ANYONE wishing to become acquainted with the joyous art of model-making but who has no defined ideas concerning the branch of this creative hobby to which he should turn, would do well to read this book. He would immediately become a convert to village model-making, so well does the author invest his pages with the persuasion of the enthusiastic specialist.

This is essentially a book for the beginner but it will soon lead him into the more assured field of the exhibition class and there is a valuable chapter on the display of models.

Published by Thomas Nelson & Sons Ltd., Parkside Works, Edinburgh 9—Price 5/-.

King Pawn Openings and How to Beat Your Opponent Quickly

by Fred Reinfeld

WE have just received these two works on chess, written by Fred Reinfeld, the eminent American player and authority, and published at 10/6 each by Messrs. W. Foulsham & Co., Ltd., of Standbrook House, 2-5 Old Bond Street, London, W.1.

The first is a valuable contribution to the essentials of the opening game. This will be found invaluable to a player requiring coaching in development of his pieces.

The second work is a somewhat refreshing approach to chess as a whole inasmuch as it strongly advocates the quick incisive game based on forceful tactical play. Here is strong imaginative stuff for the student.

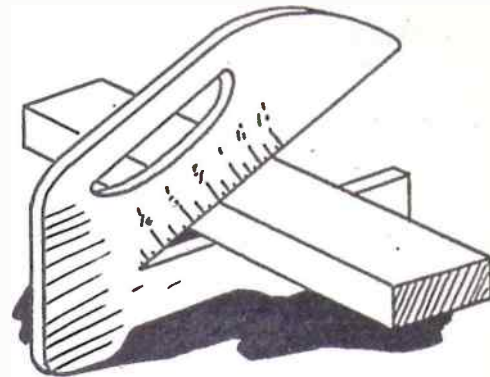
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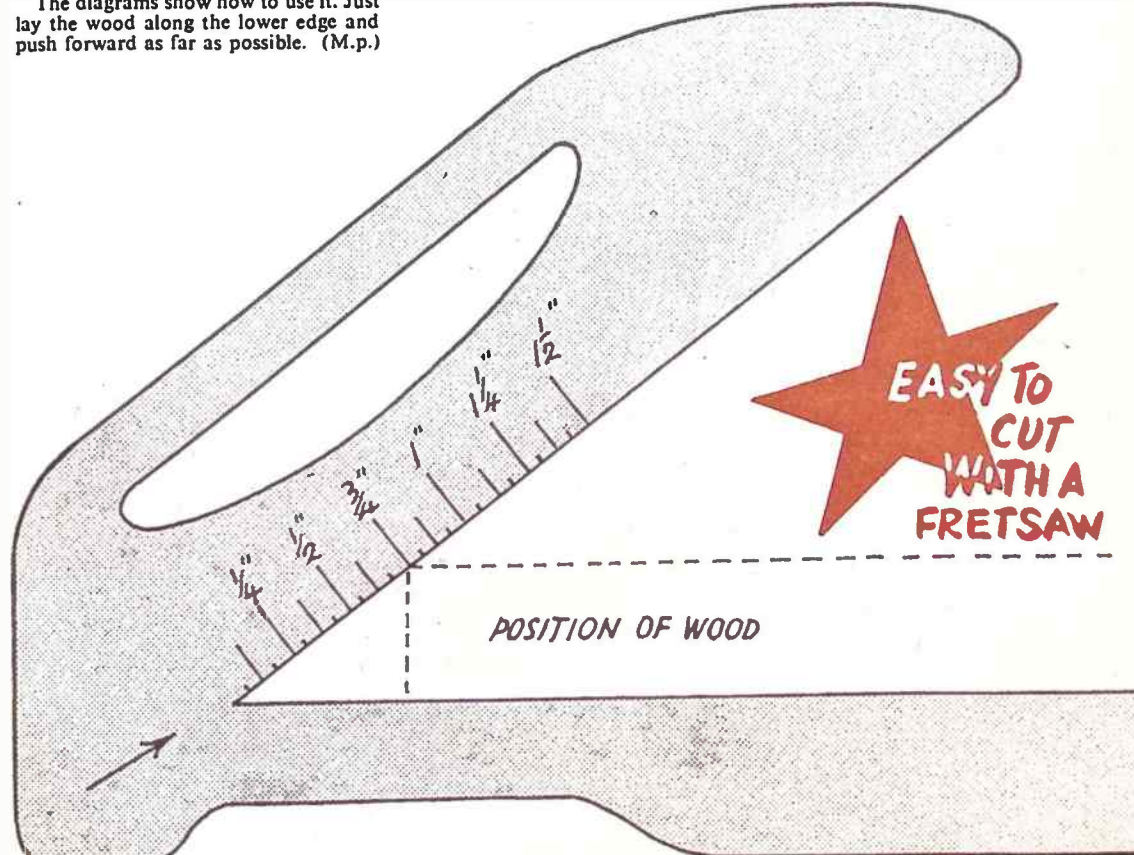


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It is not intended for taking accurate measurements, simply for selecting timber of the right thickness.

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The diagrams show how to use it. Just lay the wood along the lower edge and push forward as far as possible. (M.p.)



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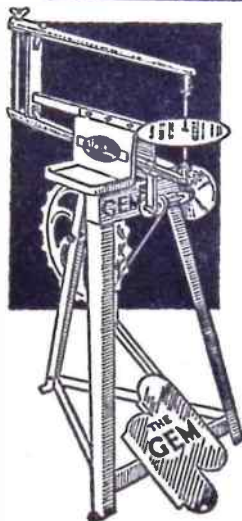


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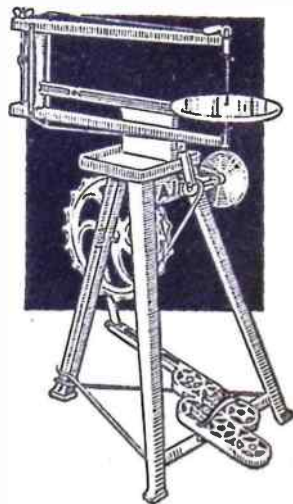
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