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THE ORIGINAL  
'DO-IT-YOURSELF'  
MAGAZINE

# HOBBIES *weekly*

FOR ALL  
HOME CRAFTSMEN

Also in this issue:

TWO PAGES OF  
COLLECTORS'  
ITEMS

EXPERIMENTS  
IN CHEMISTRY

DISC BREAK  
FEATURES

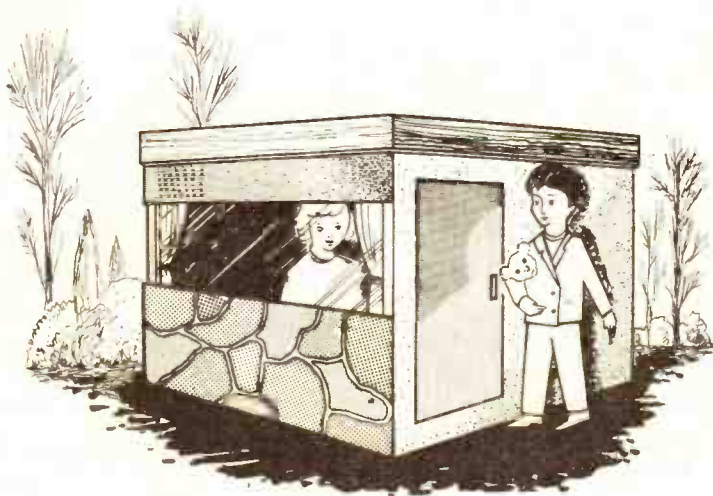
A CASE FOR  
YOUR MODELS

WINE RECIPES  
FROM DRIED FRUIT

PROJECTS IN  
FRETWORK

ETC. ETC.

## WENDY PLAY HOUSE



- ★ COLLAPSIBLE AND PORTABLE
- ★ EASILY MADE FROM HARDBOARD
- ★ WITH WINDOW AND DOOR ETC



*Up-to-the-minute ideas*

*Practical designs*

*Pleasant and profitable things to make*

5<sup>D</sup>



# PRECANCEL COLLECTING

**P**RECANCEL collectors desiring to do something different, or perhaps being stuck on a collection wherein certain items are unavailable, may turn to mail-order house precancels and thus acquire an additional collection.

Mail order houses receive many stamps as remittances and by permit can precancel them for use on outgoing mail. Naturally this work is done in most any way, as long as it is done. A small hand stamp is used, in any position, in combination with any coloured inkpad that is handy.

In some places, the odd stamps are attached lightly to a piece of paper to form a crude sheet of 100 and the whole lot then cancelled with a handstamp or roller. The stamps may be put on upside down or sideways and the cancel pressed on from any angle or used several times with over-lapping impressions. This all gives rise to many odd varieties which add to the joy of collecting.

No matter what particular phase of precancel collecting you follow — bureau prints, double-line electros, commemoratives, city-type coils or something else — do not neglect the 'old home town'. A collection of the precancels of your own city or town has a certain sentimental value in addition to its other attractions.

Even if you do not live in one of the larger cities — one of those that occupy several pages in the catalogue — there may be just as much fun in getting together a collection of one of the smaller cities.

We know of one collector who lives in a city of about 7,500, having less than 200 varieties of precancels to its credit during the thirty years that it has been using them. This collector has been hard at it for several years, endeavouring to complete this city and still lacks about two dozen varieties. And it is a red-letter day when he locates one of those on his 'wanted' list!

Do not overlook the fact that a collection of the precancels of one of the large cities like London, Manchester, Liverpool, or Birmingham is very much like a general collection on a small scale — it covers the entire period of the use of precancels, the various issues of stamps precancelled, a variety of types, in most instances both electros and handstamps, bureau prints, city-type coils, in fact, just about everything.

A city collection, of course, should contain all minor varieties — errors, oddities, yes, everything in the catalogue, and then some.

**T**HE scourge of malaria has plagued man since the beginning of time. It is estimated that prior to World War II over 100 million cases and approximately three million deaths annually resulted from this dreaded disease, making it the number one public health problem on earth.

## ETHIOPIA

On World Health Day — 7th April 1962, Ethiopia and many other countries issued special stamps marking the world-wide campaign for the eradication of malaria. Design of the stamps depicts the interest and effort of all nations in their common fight against the Anopheline mosquito.



### 'Birds' set

The 'Birds of Ethiopia' set which appeared on 5th May is the first of its kind ever produced by the Ethiopian Government. The following birds are shown.

**5 cent** — 'Ethiopian Ground Hornbill'. The adult male differs from the Ground Hornbill in having the casque cylindrical and open in front, a red patch at base of the upper mandible, bare skin round eye and upper throat blue, lower throat and neck red. The female has the face bare, throat and neck blue.

**15 cent** — 'Ethiopian Roller'. Similar to the European Roller but rather brighter in colour, and with a swallow tail formed by the elongation of the outermost tail feathers.

**30 cent** — 'Bateleur'. A very distinctive bird with long broad wings, and as many as twenty-six secondaries, and very short tail.

**50 cent** — 'Double-Toothed Barbet'. Very similar to the Black-breasted Barbet, from which it differs in having the red on the belly extending to the chin and sides of face, and a rose-coloured bar on wing.

**1 Dollar** — 'Emerald Cuckoo'. This widely distributed bird, preferring woodlands with high timber is more often heard than seen. The call is something like 'chit-chit-o-chek'.

Get these stamps now from one of the dealers advertising in *Hobbies Weekly*.

## NETHERLANDS TELEPHONE ISSUE

**O**N 22nd May the day on which the automatization of the Netherlands telephone network was completed, the Netherlands Postal Services issued three special stamps without surcharge in the denominations of 4 cents, 12 cents, and 30 cents.

Pictures and colours are:

4 cents; dial; reddish brown and black

12 cents; Netherlands telephone network; bronze and black

30 cents; arch with part of a dial; deep green, blue, and yellow

The three stamps indicate the name of the country, the denomination, and the date 1962; moreover, the 4-cent and 12-cent stamps bear the text: 'Automatisering telefoonnet voltooid' (Automatization of the telephone network completed).

## COLLECTOR PEN FRIENDS

**ASHOK MAHALA**, Jayaji House, Scindia School, Gwalior, M.P. India. Age 14. Stamps.

**FRED SWITZER**, The Tides Apts., 1017 N.E. 17th Way, Ft. Lauderdale, Fla. U.S.A. Postcards, stamps, coins.

**ROYE SCHADE**, 1012 W. Orleans St., Philadelphia 33, Pa. U.S.A. Cards and stamps.



L. Buck Seng

**L. BUCK SENG**, c/o Chong Hua School, Simanggang, Sarawak. Age 16. Stamps, view-cards, friendship.

**W. VAN DER MERWE** and Family, P.O. Box 522, Pietermaritzburg, Natal, South Africa. —John — age 13, Peter — age 11. Stamps, labels, cards.

**D. S. HALL**, 29 Torwood Road, Forest Town, Johannesburg, South Africa. Stamps.

**K. SANDY**, 65, Room 4, Naval Base, Singapore. Stamps, cards, coins.





## KENNY CLAYTON



**M**OST important thing in the life of eight-year-old Kenny Clayton was his piano. And one night in August, 1944, when a flying bomb exploded on a nearby railway line and wrecked his home, Kenny's first thought as he disentangled himself from the debris littering his bed, was for his treasured piano.

'Luckily nobody was hurt', recalls

Kenny, 'but I didn't even pause to consider that. My only concern was for the piano. I scraped the bricks and mortar off it, and played just one note to make sure it was still working. It sounded all right, so I followed the others out into the street'.

The piano continued to play a significant part in Kenny's life. Given a classical training, he never realized his

ambition to star on the concert platform, turned instead to jazz and pops, and clicked with a recording for H.M.V. of *Teneriffe* and his own composition, *String Gloves* (45-POP907).

Although Kenny had dismissed pop music as 'a row' while at school, he had become briefly acquainted with it before National Service when payment of £1 a week for working as accompanist at a dancing school persuaded him that the music might have something to offer. In the RAF his interest in the classics declined as he became exposed to the influences of jazz pianists like Dave Brubeck and Oscar Peterson. As his RAF service drew to a close Kenny was travelling regularly to London, and playing at a coffee bar, 'The Cat's Whiskers', with a guitarist named Tommy Steele.

By the time he was demobbed Kenny had given up his hopes of a classical career and settled instead for a precarious existence playing in a club for £5 a week and an evening meal. Later he joined a four-piece band for a summer season at Ventnor, Isle of Wight.

'It was marvellous while it lasted, and provided me with valuable experience. When the job finished I returned to London, sun-tanned, broke, and out of work. I managed with odd jobs until the chance of a six-week tour with a rock 'n' roll group came along. I played piano standing up in the approved fashion — but I put that down to experience as well'.

Then came jobs at Les Ambassadeurs, a Soho strip club — 'more experience' — and at Ilford's Ranch House club. Kenny has also worked as musical arranger for Shani Wallis and Jeannie Carson. Last year he went to Amsterdam to score the background music for a 'pilot' film for an MGM musical TV series.



*Atmosphere is what The Temperance Seven demanded before they went to E.M.I. Records' studios to make their new Parlophone release, 'Sahara'. So here they are suitably attired, pictured just before the recording session with 'Sheena', a nine-year-old Arabian camel from Chessington Zoo. 'Sahara' was written in 1924 by 'Horatio Nicholls' — Lawrence Wright, the Grand Old Man of Tin Pan Alley.*

*Ideal for youngsters*

# A WENDY PLAY HOUSE

**T**HE Wendy house described here and illustrated on the front page was designed to be completely collapsible and easily portable, so that it can be used both indoors and in the garden. Contemporary in design, it has a flat roof and large 'picture windows' on three sides, but construction has been kept as simple and inexpensive as possible.

The main fabric of the house consists of two 8 ft. by 4 ft. sheets of hardboard. These are cut as shown in Fig. 1, the first sheet A, being cut into two 4 ft. squares to make the roof and the back wall. The second sheet is cut into three 18 in. wide strips and three 14 in. wide strips, B. These strips, together with lengths of 21 in. wide Polyglaze or similar transparent plastic sheeting, form the other three walls.

The walls are built up as shown in Fig. 2. The two identical side walls are made first. Each of these is made from a 14 in.

wide strip C, and an 18 in. wide strip D. These are laid flat, 16 in. apart, and a 4 ft. length of Polyglaze E, is glued to their inner sides. Two 4 ft. lengths of 1 in. square wood F, are pinned and glued to the inside edges of the wall section, and lastly, two strips of 1 in. by  $\frac{1}{2}$  in. wood, 46 in. long, G, are pinned and glued in

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*By A. Liston*

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place inside the window opening to strengthen the edges of the window sheeting.

The front wall H, is made in exactly the same way, but the 1 in. by 1 in. wooden uprights are positioned 1 in. in from each end. The glazing on this wall finishes at the uprights, being 46 in. long.

Fig. 3 shows the back wall, I, which has a 36 in. by 15 in. door panel cut in it. This panel is 2 in. in from one side and 6 in. from the bottom of the wall. The two 4 ft. strips of 1 in. by 1 in. wood are pinned and glued in place 1 in. in from either edge of the wall.

The door is hung from one of these strips, using small nuts and bolts to secure the hinge to the hardboard door. Two 3 ft. strips of 1 in. by  $\frac{1}{2}$  in. wood S, are pinned and glued flush with the opening edge of the door and doorpost, so that a simple latch and stop can be fitted, to prevent the door from being forced open outwards.

The roof J, is first given an edging of 1 in. square wood, K, on its upper side, flush with its edges. Lengths of 4 in. by  $\frac{1}{2}$  in. wood, L, are screwed to the edging on each side, flush with its upper surface. The front and back sections are 49 in. long, and the side ones 48 in. long.

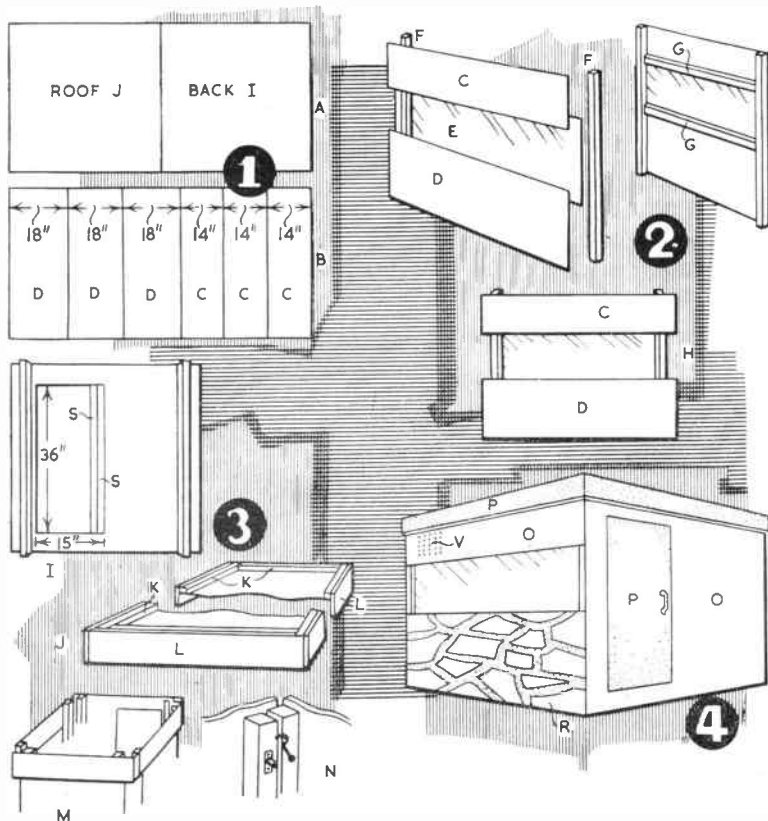
The four walls fit together as shown M, and two hook and eye fittings N, are used at each corner, one at the bottom and the other half-way up the corner post. Fitting the roof on like a lid serves to hold the top corners in position.

Ventilation panels V, are situated in the upper corners of two side walls, as shown in Fig. 4. These are simply seven rows of  $\frac{1}{4}$  in. diameter holes, with seven holes in each row, drilled at 1 in. intervals in a 6 in. square marked out on the hardboard wall.

Since the shape of the house is so simple, much of the attraction lies in its finish. One suitable scheme is to use a flat white finish on the upper sections of the walls and the whole of the back wall O, with the sides of the roof and the door finished in a glossy yellow, blue or tomato red P. Simulated stonework on the lower sections of the other three walls R, is best achieved by painting the wall with flat pale grey paint, then marking in a random pattern of darker grey lines, 1 in. wide.

The interior can be painted to choice, the extremely large glazed area allowing darker colours to be used successfully without making the inside appear too gloomy.

While this house is complete in itself, it can also be regarded as a basic design, to which various refinements can be added at will. One opening window section, set in a hinged frame, for example, will convert the house into a shop or kiosk, while smaller details, such as a battery-operated interior light fixed inside a box screwed to the roof, are a matter for personal preference.



# CHEMISTRY

## AT HOME

**N**ITRE, saltpetre, or potassium nitrate,  $KNO_3$ , has been known from early times, for it occurs as an efflorescence on the soil in several hot countries. During the centuries many uses have been found for it, both destructive and constructive, that is, as an essential constituent of gunpowder or as a manure.

Its use in gunpowder depends on its property of readily giving up oxygen, O. Carbon, C, and sulphur, S, are the other ingredients. These are readily oxidised to gases by the oxygen and a complex mixture of gases and solid products is produced, several hundred times the bulk of the gunpowder, and causing pressures up to about 36 tons per square inch.

Heat a little potassium nitrate in an ignition tube or a hard glass test tube. The salt fuses and begins to give off gas. Insert a glowing wood splint into the tube. It will burst into flame with a 'pop', due to the oxygen being evolved from the potassium nitrate. Potassium nitrite,  $KNO_2$ , is left in the tube, though the reaction is not complete unless special conditions are employed:



Fire pictures depend on this reaction. Make a saturated solution of potassium nitrate by adding the salt to a little boiling water until no more will dissolve. Let the solution cool. Pour off the upper liquid from the excess potassium nitrate which has crystallized out. Draw some mysterious sign, such as that shown in the diagram, on a sheet of paper, using

the solution as an ink and making sure the drawing is in one continuous line. Pencil a dot at one point. When the paper is dry the sign is invisible. Lay the paper on a tin tray and touch the glowing end of a lighted piece of string to the pencilled dot. A line of fire runs around the nitrate track, outlining the sign, but leaving the rest of the paper unaffected.

## EXPERIMENTS WITH NITRATES

One may also make fuses by saturating lengths of string in the same solution and allowing them to dry.

At some time or other you may have noticed a feathery white encrustation on a stable wall. This is known as wall saltpetre and actually consists of calcium nitrate,  $Ca(NO_3)_2$ . It is produced by the putrefaction products of manure and urine acting on the calcium carbonate,  $CaCO_3$ , in the mortar of the wall. This principle was formerly extensively used to make nitrates, heaps of organic refuse and lime,  $Ca(OH)_2$ , being watered occasionally with urine.

From the calcium nitrate formed, saltpetre was produced by double decom-

position with potashes or crude potassium carbonate,  $K_2CO_3$ , which itself was extracted from wood ash.

If available, dissolve some of this wall saltpetre in water and filter the solution. Otherwise use a solution of calcium nitrate from the laboratory shelves. Add potassium carbonate solution a little at a time until a slight excess has been added, which is shown by the solution turning red litmus blue. White calcium carbonate is precipitated and potassium nitrate left in solution:



Filter off the calcium carbonate, evaporate the solution to low bulk and let it cool and stand a few hours. Potassium nitrate crystallises out.

Calcium nitrate is familiar to gardeners as a fertiliser under the name of nitrate of lime. It supplies both calcium, Ca, and nitrogen, N, to the soil.

The importance of nitrogen to soil fertility is evident and Nature has made provision for this in a wonderful way. Nitrogen is well known to be an almost inert gas. Yet certain bacteria can actually use the nitrogen in the air to produce ammonia,  $NH_3$ , and nitrates and thus supply nitrogen in the form of simple compounds which the plant can build up into complex proteins essential to its growth. If you pull up a bean or clover plant you will see tiny nodules on the roots. These consist of colonies of nitrogen fixing bacteria.

Man, too, has now learned how to use atmospheric nitrogen to produce nitric acid,  $HNO_3$ , from which nitrate fertilisers are made, not to mention explosives drugs and dyes.

A nitrate which occasionally turns up in the market place is mercurous nitrate,  $HgNO_3 \cdot H_2O$ . It has made and lost a good deal of money — made it for the seller and lost it for the buyer, for it is the basis of the chromium plating swindle. As it is a scheduled poison, the seller also breaks the law by selling it without authority.

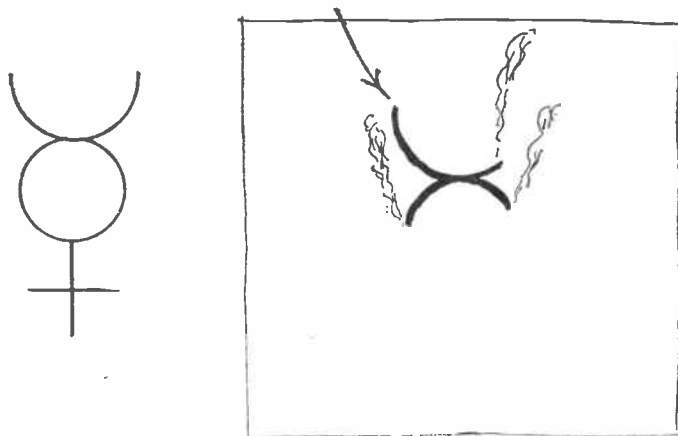
If you have not been a victim, it is worth while to make a little and try out its 'plating' capacity.

Add 0.9 c.c. of strong nitric acid (caution, corrosive; any coming in contact with the fingers should be flushed off with water and wet sodium bicarbonate,  $NaHCO_3$ , applied) to 2.4 c.c. of water. Pour this diluted acid on to about 2 grams of mercury, Hg, in a test tube. As irritating nitrogen dioxide,  $NO_2$ , is given off, place the test tube in the open air. Mercurous nitrate and water are also formed:



Stir occasionally with a glass rod and when all action has ceased, transfer the contents of the test tube to a beaker and stir in 20 c.c. of water. A white precipitate of a basic mercurous nitrate appears.

PENCIL DOT HERE



Fire drawing with saltpetre



# TITLES FOR TRANSPARENCIES



**A**TTRACTIVE title slides for your collection of holiday transparencies make all the difference when showing them to friends and here we suggest an entirely novel means for making your own coloured captions.

In the illustration you will see that the title has been written in white on what appear to be fabric backgrounds, and here we can only represent them in black and white. At this stage it will be sufficient to say that the left half is carpeting while the right half is coloured dress material.

You will know what your own captions are to be and it is assumed that you have a few unexposed shots remaining from your holiday. So first of all the decided caption is drafted on to a sheet of paper  $7\frac{1}{2}$  in. deep by  $10\frac{1}{2}$  in. long, which is proportionate to the size of a 35 mm. negative. Guide lines are ruled — which may be horizontal or at an angle — to include capital and small letters, when the title can be drafted in pencil lettering. Small letters should be about  $\frac{1}{4}$  in. deep while the capitals should be twice this size.

If you are not very good at lettering you may always trace these from specimens and you will find helpful books in your library. Alternatively, it is possible to buy cut-out letters which will serve the same purpose. Incidentally, a free-hand style looks better for holiday shots than the more formal block lettering.

When the title has been drafted on to paper lay a piece of clean glass on top and proceed to paint the letters in white

poster paint. Your glass should be much larger than the draft, which is placed centrally beneath. The thickness of the glass makes quite a difference and for our illustration a piece of plate glass,  $\frac{1}{4}$  in. thick, was used. You will observe that this has produced a shadow on the left of the letters to give an impression of depth. This effect is not so pronounced with thin sheet glass and not at all with celluloid.

After painting, the letters are allowed to dry, when any errors, such as varying widths or misshapes, can be corrected with the point of a sharp knife or cut out and repainted. You may use either a fine paint brush or a lettering nib for this work. Poster paint can easily be removed with a damp cloth and if the glass is dried immediately the work can proceed without any delay.

We will now assume that you have prepared a title on the glass and are ready to make the picture. The question arises as to a suitable background. The white lettering will provide sufficient contrast against most coloured materials and as already indicated a patterned carpet is quite suitable. You may also use curtain fabrics, dress materials and the like but make sure that there are no creases, ironing if necessary. Maps, pictures from guide books or other holiday souvenirs will also make suitable backgrounds. Place the material on the floor and the glass on top. Arrange so that the lettering looks bold and you will also need a light shining down and across the lettering at an angle of  $45^\circ$ . Note that

the light must be so arranged that it is to one side of the glass otherwise you may obtain an undesirable reflection. Moreover, you should note how this arrangement has produced a shadow for the lettering. It is a simple matter to adjust the position of the light to eliminate any reflection. Incidentally, you may use a photoflood lamp or a 200 watt lamp for this purpose.

A tripod with a ball and socket head, permitting the camera to be directed at right angles to the glass, is advisable, and we assume that you will be able to focus correctly. A supplementary lens permitting a near approach may be necessary with some types of cameras although most now permit close-up pictures.

The result should be a colour transparency like the material with the white title. There is, however, no reason why other poster colours should not be used although white provides excellent contrast with the majority of colours and shows up well on a screen. Remember that it is advisable to use as large a sheet of glass as possible and the thicker it is the better the lettering shadows.

(S.H.L.)

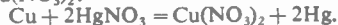
● Continued from page 262

## EXPERIMENTS WITH NITRATES

Now add strong nitric acid drop by drop until this dissolves.

By means of a rubber band fix a swab of cotton to a glass rod, dip it into the solution and rub a sheet of brass or copper with the wetted swab. A brilliant silvery surface appears on the metal, just like the finest chromium plating. Small wonder that the uninitiated are taken in by this swindle. In a few hours, sometimes longer, the gorgeous plating disappears (the vendor disappears even more quickly!).

What happens in this startling change is that the copper or the copper in the brass displaces the mercury, setting it free and forming copper nitrate,  $\text{Cu}(\text{NO}_3)_2$ :



The free mercury forms a loose chemical union with the copper giving rise to the brilliant film. Yet mercury is a volatile metal and so as time passes it volatilises and leaves the original surface as it was before treatment.

# Mainly for Modellers

FOR the benefit of readers who have not made a showcase for a ship model, we cannot leave our short series on scenic models without showing some methods of constructing the showcase to house them.

## CASE FOR A SCENIC MODEL

By 'Whipstaff'

Many of Hobbies' ship kits, especially the miniature galleons and the smaller designs of modern ships, make excellent subjects for scenic models. The actual construction will depend on the size of the case and the ability of the model maker in making joints and finishing; we can have the single case made for small models from acetate sheeting or heavy duty plastic for the large museum case.

The average model maker who finds difficulty in making neat wood joints now has the advantage of contact glues. With these, strong butt joints can be made, thus doing away with the need for cutting tenons, dovetails etc. The butt joints made in this manner will certainly stand up to the small needs of a model showcase.

For scenic models the bottom and back of the case is made of wood, the edges of which can be grooved to take glass. If you have no tools capable of cutting the groove, you can use the

grooved moulding supplied by Hobbies for mounting fretworked animals. If your background is curved as mentioned in the earlier articles in this series, the ends can also be of wood.

A corner post, already grooved on two sides to take the glass, is glued in position at the four corners of the base (see sketch). When the model has been mounted on the base and the background panel already painted, the glass which will have been cut to size is fitted in the grooves. The top glass is then put into position. Put a spot of adhesive on the top of each post and then all edges are bound with passe-partout tape. Where the bottom of the glass fits in the grooves in the base it is sealed with plastic wood, to ensure the case is dust-proof. If the corner post grooves are too wide for your glass thickness, fill in with thin stripwood.

Cases can be painted, but if you can use a good wood that will take a nice polish it is much to be preferred. I like walnut myself; it is easy to work and takes a nice finish.

For small models the case needs only a wooden base, the glass units being butted together and fastened with passe-partout tape. It is surprising how strong a case made in this manner can be.

Now a note about glass. For small cases to house a miniature model or scene, the glass sold as nine ounce is suitable; for larger cases use either 18 or 24 ounce.

In making the case ascertain the number and size of pieces required. If it is a scenic model with a wood back to the show case, four pieces will be needed. The two side or end pieces must be cut to fit exactly between the front glass and the

back of the case; the top must be cut to fit exactly to cover the four upper edges of the case. If you cannot cut the glass yourself, have it cut by an expert to your sizes. The cost is very little and if you explain exactly what you want the pieces for them will be cut accurately. Otherwise you may find that they are slightly oversize, which often happens when you ask for glass to be cut to size. While you can usually allow for this with, say, a window, with a small case the size must be accurate.

### Mitre the joints

When making joints at corners, if the case is to be polished do mitre the corners to give a neat professional finish. However if the case is to be painted or enamelled, butt joints are not seen.

If grooved corner strip is not available with grooves suitable to the thickness of glass used, plain square posts can be used in which case it helps to fix the glass to the posts with adhesive. The slight discolouring of the wood by the adhesive will not be seen when the passe-partout tape is applied.

There is one important point to watch when placing a model in a case and that is the tendency of the wood and rigging cord to dry out too rapidly. To obviate this place a small container of salt out of sight in the case.

For a nameplate printed or typed card under glass or plaster is quite neat and indeed this method is used in Museums.

An etched or engraved metal plate is of course suitable for first class models you have spent so much time over. They can be purchased for some of the popular kits, but in a future article I will deal with a good method of producing an etched nameplate, a method that is within the capabilities of every model maker.

## Woodworking

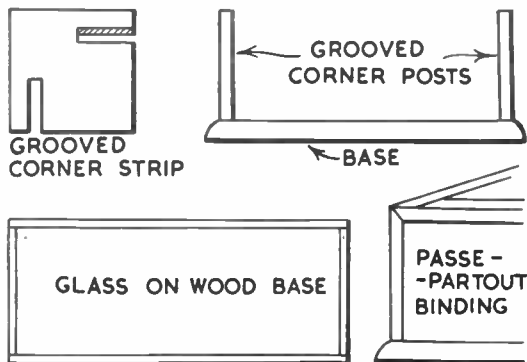
By Guy Williams

THIS book is a simple introduction to woodworking; the 250 illustrations make the various operations completely clear, even to the absolute beginner. Information on how to choose equipment needed for woodworking, depending on individual financial circumstances, is particularly helpful.

Clearly dealt with are such subjects as making joints, wood carving, veneering and finishing, wood turning on lathes, and other aspects on which the beginner requires most help and information.

To whet the appetite there are also included photographs of several fine pieces of furniture executed by craftsmen.

Published by Museum Press Ltd, 26 Old Brompton Road, London S.W.7. Price 12s. 6d.





# BLUEPRINT PICTURES

It is a common practice for draughtsmen to make copies of their original plans, which are first prepared on transparent tracing paper, and these are printed on a sensitized paper. The copies are called blueprints, because they are of this colour, and we can utilize the same idea for making all kinds of pictures.

First of all you will require some sensitized blueprint paper, and this is normally obtainable from a shop selling draughtsman's supplies. It is 36 in. wide, and you should be able to buy a small quantity. If you would like to experiment and make your own, the following formula should be used.

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*By S. H. Longbottom*

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You will require a sheet of cartridge paper, which may be purchased from any artists' materials shop, and the following sensitizing solutions. The separate solutions will keep in good condition.

#### *Solution A*

Ferric ammonium

citrate (green) 2½ oz. (250 gms.)

Water to make 10 oz. (1,000 ccs.)

#### *Solution B*

Potassium

ferricyanide 400 grs. (92 gms.)

Water to make 10 oz. (1,000 ccs.)

#### **Making the paper**

To make your sensitized paper it will be necessary to adjourn to a dark room, although you may use a low-powered light, such as a candle. Mix a solution — in the darkroom — by using equal parts of solutions A and B, filtering before use, and apply to the paper with a brush or sponge. This has to be allowed to dry in the dark, and you will find it advisable to obtain a large box for holding the paper. To avoid stains, it is as well to cover the table with several sheets of old newspaper, lay the cartridge paper on top, and apply the solution. You may find it necessary to cut the paper to the size of the box, and if you can obtain a really large box so much the better.

The paper is printed when the shadows bronze, and the only development which is required is a soaking in one or two changes of plain water.

The aforementioned chemicals should be easily obtained from a chemist; but note that if ordinary brown ferric

ammonium citrate is used in place of the green, the formula should contain 820 grs. (187 gms.) in solution A, while the ferricyanide in solution B should be increased to 600 grs. (137 gms.).

You will also require some kind of printing frame as used for photo-

leaves, ferns, flowers, and grasses, and consequently, ideal for nature study. Merely lay the leaf between the paper and the glass. Your cut-outs may be silhouettes of friends, animals, butterflies, insects or what you will.

You may also use photographic nega-



graphic contact prints, but if one of these is not available it is quite easy to make a satisfactory accessory. Obtain a piece of glass, say, 7 in. by 5 in. (or larger if you wish), and a piece of plywood or stout cardboard of the same size.

Your blueprint paper is cut to fit, and the frame should be loaded in the darkroom. Lay the cardboard backing on the table, paper on top with the sensitized surface uppermost, then the subject you are to print with the glass on top. The whole is held together with bulldog clips at the edges.

The loaded frame is now taken into the sunlight, and you will see that the sensitized paper looks grey/green. On exposure to the sun for a few minutes it will gradually become blue. Remove the blueprint from the frame at this stage, and place in a bowl of water. You may first rub over the surface with your wet hand, and then give a second thorough rinsing in another bowl to remove unwanted chemicals, when the print may be allowed to dry.

#### **Stencils and silhouettes**

If you will now look at our illustration you will see two kinds of pictures which can be made into blueprints. The centre one has been made from a stencil, while the others are made from cut-outs to make silhouettes.

The method is eminently suitable for making prints of various kinds of

prints, but the results may not always be quite as well defined as when using the normal types of printing paper. Moreover, you may also use this method for sending out short letters or invitations, and there are two ways of achieving this. First of all the 'message' may be written on transparent tracing paper with Indian ink, and then printed in the prescribed manner. If you desire something more elaborate, you may make a picture, and leave a blank space for a handwritten message. The latter method only requires a square of opaque paper placed in a suitable position on the sensitized paper and, after washing, there will be a blank space for writing.

Remember that you may also work like the draughtsman preparing messages or sketches on transparent paper in Indian ink, and these will be permanent negatives for further reproduction at any time.

With a little imagination you will be able to make all kinds of novelty combinations instead of mere contact prints. For example, you may lay a piece of fine cotton netting on the sensitized paper, adding one or more leaves or cut-outs, and constructing all kinds of novel pictures and designs.

Do endeavour to ensure that the cut-out or object is in perfect contact with the sensitized paper, and you will then produce a perfectly clean line at the edges.

# WINES FROM DRIED FRUITS

**M**ANY interesting and really appetizing home-made wines can be produced from dried fruits. Unlike wines made from fresh fruit and flowers, which, of course, can only be made when these are in their prime, most dried fruits can be obtained all the year round. Your wine making, therefore, need not be held up at any time while you are waiting for a certain fruit to mature.

Only sound, top quality fruit should be used. It should be well cleaned by removing any grit and foreign matter. It is not necessary, however, to wash the fruit, as this will remove the natural yeast and in some cases a certain amount of sugar, both of which are helpful in starting fermentation.

## Raisin Wine

Most home-made wine enthusiasts are familiar with raisin wine, and there are a large number of recipes available. Two were published in *Hobbies Weekly* dated 10th February 1960, and another in the issue of 10th August 1960. Here is another.

- 2 lb. Raisins
- 1 gal. Water
- 1½ lb. Sugar

Pour half a gallon of boiling water on to the raisins which have been chopped up into small pieces or minced. Allow to soak for twenty-four hours, then strain off the liquid. On to the remaining pulp pour another half gallon of boiling water, and let this remain for a further twenty-four hours.

Strain again and mix the liquids, stir in the sugar until thoroughly dissolved, then add ½ oz. of yeast and keep in a warm atmosphere until fermentation ceases.

## Apricot Wine

When properly made dried apricots can produce wine which is the nicest of all. Try this recipe.

- 1 lb. Dried Apricots
- 1 lb. Pearl Barley
- 1 oz. Tea
- 3½ lb. Sugar
- 1 gal. Water
- 1 dram Dried Yeast

Chop up the apricots, and boil them in the water for about twenty minutes. Now put the tea into a muslin bag, place it into the liquid and let it simmer for ten minutes. Strain through several thicknesses of muslin, then add the pearl barley, and boil for a further ten minutes. Strain again, and while cooling down, stir in the sugar, and see that it is

thoroughly dissolved.

With the temperature at about 98°F., dissolve the yeast in a little of the liquid, add to the whole, and let it work until the major fermentation ceases. Bottle and cork lightly until all the secondary fermentation has ceased.

Although not so plentiful as apricots, it is sometimes possible to buy dried nectarines, and these will make a good wine from the same recipe.

## Fig Wine

Figs are most nutritious, and make an excellent wine. It has a special flavour which your friends will enjoy. Here is the recipe.

- 3½ lb. Figs
- 2½ lb. Apples
- 3½ lb. Sugar
- 1 gal. Water

Cut up the figs, and let them simmer in the water until they are soft and tender. Strain them through muslin, then add the apples, which have been cut up into small pieces or minced. Add the sugar and stir until thoroughly dissolved.

Fermentation should proceed quite vigorously to start with, and slow down after about three weeks. At this stage strain again, bottle, and cork lightly until all fermentation has ceased.

## Currant Wine

A delicious drink can be made with dried currants.

- 3½ lb. Dried Currants
- 3½ lb. Sugar
- 1 Lemon (Juice and Pulp)
- ½ lb. Wheat
- 1 gal. Water
- ½ oz. Yeast (Dried)

Boil the currants in half the water for half an hour. Bring the other half gallon of water to the boil, then pop in the wheat, and allow to simmer for twenty minutes. When both these mixtures have cooled somewhat, mix together, add the sugar, lemon juice, and pulp, and stir thoroughly.

Mix the yeast with a little of the warm liquid, leave for fifteen minutes, and when dissolved and frothy, add to the bulk, and stir in. If kept in a warm place the major fermentation should be over in about twenty-one days, and you can strain through muslin, bottle up, and cork lightly.

This same recipe can be used to produce wine by another method. Pour a gallon of boiling water on to the currants and wheat, and allow to stand for twelve hours. Then simmer for half an

hour, and when cool, add the other ingredients, and proceed as mentioned in the first part of the recipe.

## Prune Champagne

This is an easy wine to make. You can use fresh apples or when none are available you can use dried ones or apple rings. These will, however, need well soaking in cold water before using.

- 2 lb. Prunes
- 2 lb. Apples
- 3½ lb. Sugar
- 1 gal. Water
- 1 oz. Yeast

Cut up both prunes and apples into small pieces, and pour over them a gallon of boiling water, and leave to soak for seven days, stirring at intervals. Now strain through muslin, add the sugar, and thoroughly dissolve before adding the yeast as previously described. Bottle up lightly for about fifteen days after fermenting.

## Mixed Fruit Wine

Various combinations of two or more dried fruits can be used. Variety can be obtained by adding a few spices in small quantities — a little ginger or a few cloves will make a great difference to a brew. Here is a good recipe for you to try.

- ½ lb. Figs
- ½ lb. Dates
- 2 Lemons
- ½ lb. Barley
- 3 lb. Sugar
- 1 gal. Water
- ½ oz. Yeast

Cut the figs and dates into small pieces, put them with the barley into the water, and boil slowly for half an hour. The thinly cut peel of the lemons added to the boiling liquid makes a pleasant variation, but can be omitted if you do not like the flavour.

Strain, add the sugar, and stir until dissolved. When it has cooled to blood heat (98°F.) add the yeast which has been dissolved in a little of the liquid. Allow to ferment for fifteen days, then bottle up as usual.

These are only a few examples of the numerous wines you can make from dried fruits. Besides being used on their own, quite good recipes can be concocted when they are incorporated with fresh fruits or flowers. Raisins mixed with elderberries in equal proportions is just one example. Rhubarb will mix well with many dried fruits, and you may like to try it with figs, raisins, or sultanas. It is most interesting to experiment on these lines. (A.F.T.)

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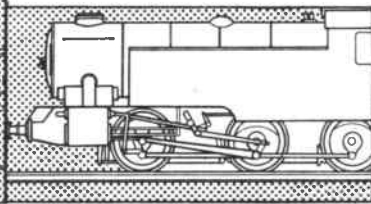
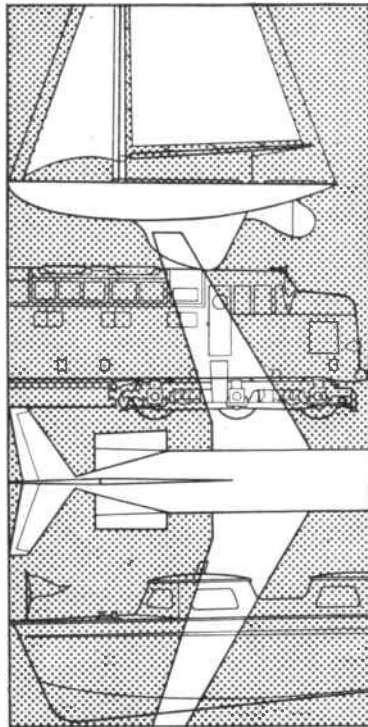
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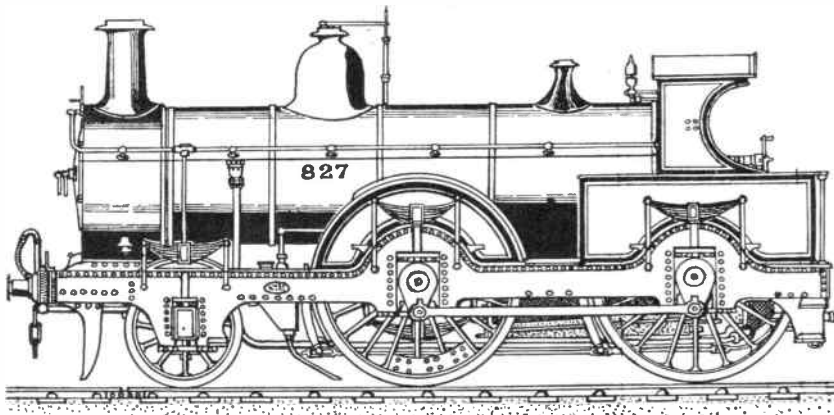
# M. R. KIRTLEY '800' CLASS

THE 2-4-0 type locomotive for passenger, and in many cases, main line express work, was in the past always a popular design, and almost every railway in this country adopted the class. Perhaps the best known and, indeed,

139 at Derby in 1871. They were immediately put to work on the principal express duties of the line, where they soon became firm favourites with the enginemen. They were exceptionally freely steaming engines, and when the

new 18 in. by 24 in. cylinders, whilst eleven of the class were given 18 in. by 26 in. cylinders, a larger boiler, which contained 223 brass tubes of 1½ in. diameter, giving a heating surface of 1,115 sq. ft., the total heating surface being 1,225 sq. ft., and grate area 17½ sq. ft. He also provided cabs for the enginemen in place of the original Kirtley extended weatherboard. All the class were re-boilered between 1875-1882, and remained in this condition till about 1904, when Richard M. Deeley made a few modifications by providing his design of smokebox and chimney.

As originally built by Kirtley, the '800' class carried the following details: cylinders 17 in. diameter and 24 in. stroke. Wheel diameters, leading 4 ft. 2 in., coupled 6 ft. 8½ in. Boiler, length of barrel 11 ft., diameter 4 ft. 2 in., containing 167 tubes of 2 in. diameter, giving a heating surface of 993 sq. ft., firebox heating surface 104 sq. ft., total 1,096 sq. ft. Grate area 17 sq. ft., and working pressure 140 lb. per sq. in. In working order the engine weight was 35½ tons. The coupled wheelbase was 8 ft. 6 in., and total engine 16 ft. 6 in. When Mr Johnson reconditioned them he also replaced the original Kirtley tender with one of his own design, which had six 4 ft. 2 in. diameter wheels, a tank capacity of 2,755 gallons, and coal space of 4½ tons. The last survivor of the class was No. 827 (becoming No. 60 in 1907), and was broken up at Derby in July 1936 as L.M.S. No. 20060. (A.J.R.)



most celebrated of this type apart from the L.N.W.R. 'Precedents' were the '800' class engines designed by Matthew Kirtley, the Locomotive Superintendent for the Midland Railway in 1870. The class comprised forty-eight engines, thirty, Nos. 800-829 being built by Neilson & Co., Glasgow in 1870, twelve, Nos. 60-66, and 165-169 at the M.R. Derby Works in the same year, and a further six Nos. 3, 22, 23, 93, 138, and

occasion necessitated, could be worked extremely hard and fast, often with heavy trains, without becoming short of steam.

This capability and their general all-round excellent work decided Mr S. W. Johnson (who had succeeded Matthew Kirtley at Derby in 1875), to use them for the fastest and heaviest Scotch expresses between London and Carlisle, and to this end he provided them with

## You can climb through a postcard

CLIMBING through a postcard sounds like a task that might be expected of Alice in Wonderland, but you can actually do it if you begin by preparing the postcard in a certain way.

folded edge. Proceed by making alternate cuts, as directed, until your postcard resembles the diagram.

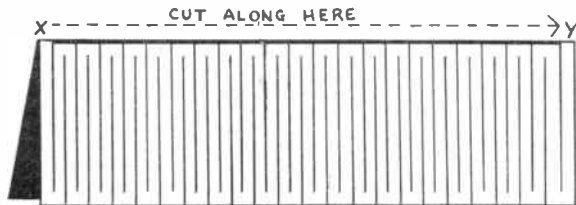
Before achieving your object you will need to cut along the folded edge without breaking the end tabs X and Y. Having done this your paradoxical feat is easily possible. Gently pull outwards at X and

Y and you will obtain a curious crooked garland of cardboard through which you will be able to pass your body.

For a not very slender person, make your parallel cuts as near together as possible without there being any great danger of your tearing the material when the big loop is opened out.

*By A. E. Ward*

Fold it in half longways, and commence making a series of closely spaced parallel scissors cuts almost to the opposite sides. Make the first incision from one side of the folded edge to the open part of the card, then make the second cut, adjacent to the first, by going from the open part towards the



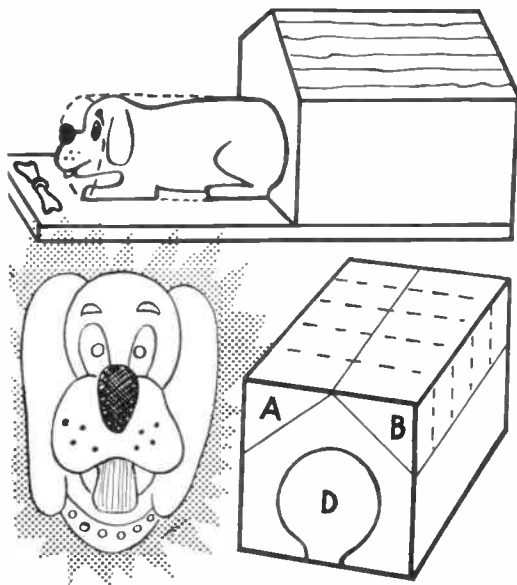
# MOBILE DOG IN A KENNEL

**T**HIS is a toy best made with a fret-saw, as its fascination lies in the perfect fit of dog to kennel resulting from the one cutting. You need a 2 in. cube of balsa wood, a bit of plywood 2 in. by 3½ in., a sharp knife, a thin rubber band 2 in. long, and some glue.

To form the roof, cut the two top corner sections off the balsa block with a sharp knife (A and B in diagram). Now draw the horse shoe shape marked D for dog; note that it is not a complete circle. To cut this, put the kennel on end so that your fretsaw blade cuts the whole length of the kennel and follows the shape you have drawn at the bottom as well as the top. With a treadle fretsaw this presents no difficulty, but with a hand saw you must take great care to keep the blade vertical all the time, or the dog will be unable to go in and out of its kennel.

Now carve the dog with your knife, cutting away as little as possible. The paws can remain flush with the front of the kennel, the wood between paws and nose cut away; the neck shaped and the back legs divided. You will soon see how much to cut away. The tail is a thin bit of leather or felt.

The final stage is to glue the kennel to the plywood base and drill a small hole about 1 in. in front of the kennel. Now carve a small bit of wood to act as a bone, loop the rubber band over it and draw the other end through the hole to keep the bone firm. The band then goes right



under the base and up between the hind legs of the dog where it is held in place by a pin pushed horizontally through the back legs, catching the loop of the band at the same time. Snip off part of the pin if it protrudes.

Now hold the kennel by thumb and

second finger, using the first finger on the back of the dog to push him forward for his bone; he will jump back when you release your finger. A child will be delighted with this toy. You can paint balsa wood with poster paints, and it is fun to choose your own colours. (A.S.)

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# Mainly for Modellers

## Fixing to Plaster

**C**AN you please tell me how to fix a light switch to a plaster wall. I have tried Rawlplugs, but this was not satisfactory. (Reader — name and address not supplied).

**U**NFORTUNATELY you do not state whether this is a plastered brick wall; or is made up of lath and plaster, or alternatively merely plaster-board. If a plastered brick wall, it would seem that you have been trying to utilize a Rawlplug only in the rendering, and, obviously, would have little or no success. In such circumstances the Rawlplug should always be in the brick below the plaster, and providing this recommendation is adhered to, a completely satisfactory fixing will result in every case. If a plasterboard or lath and plaster wall is involved, then a cavity type fixing device is called for, and here we would suggest that the spring toggle is most suitable.

## Polishing Horn

**I**WOULD be grateful if you would advise me on the best method to polish a piece of horn. (J.D. — Smethwick).

**F**IRST thoroughly clean the material, and wash in warm water, drying thoroughly. Next, cut down the surface by rubbing with a linen pad moistened with water, and charged with fine pumice powder. Wash and dry the material, then work up a smoother surface by rubbing with a linen pad charged with olive oil and rottenstone. Again clean the surface by washing and drying as before. The final polishing is done by using ordinary jewellers' rouge and by vigorous rubbing with a clean dry soft pad, such as velvet, or genuine soft chamois leather.

## A Squeaky Saddle

**I**S there a method of reinforcing a cycle saddlebag? How can a cycle saddle be prevented from squeaking? (D.M. — Grimsby).

**P**RESUMABLY the cover of your saddlebag has sagged, and this could be reinforced by the insertion of stiff cardboard liners fixed with a stitch here and there. The saddle squeak might come

from the leatherwork, in which case it should be thoroughly rubbed with a furniture cream, and the springing underneath should be lightly oiled.

## Stamp Gum Formula

**I**WOULD like to know the formula of the substance which is used for sticking down stamps and envelopes. (D.M. — Wells).

**A**GUM suitable for your purpose can be made with gum arabic (about 4 parts); glycerin (about 1 part); water (about 1 part or just sufficient when the ingredients are warmed to form a thin paste). This, when applied to the paper should dry fairly quickly, but when moistened becomes adhesive again. A few trials will indicate the most suitable proportions.

## Stereo Reproductions

**I**S it possible to convert a record player into a stereophonic record player? (D.D. — Swansea.)

**F**OR stereophonic reproduction, two complete channels are required. A special type of pick-up is used with the stereo records. This pick-up gives two separate outputs. Each output is taken to its own amplifier, which in turn

operates its own loudspeaker. The two amplifiers are frequently built on a single chassis. If your present single amplifier were to be used, another exactly similar amplifier would be needed. It is thus probably cheaper to use a new stereo amplifier (which will be two similar amplifiers, as explained). One supplier is Henry's Radio, 5 Harrow Road, London, W.2. The other equipment mentioned is also needed. Cost will depend on the type of equipment, and can be found from suppliers' and makers' lists.

## Loudspeakers from Record Player

**I**HAVE a Dansette Junior single record player. Would you tell me how to connect loudspeakers from it to the various rooms of our house? Would I connect the loudspeakers to the one on the player to get a loud reception on all? Would it be quite safe? (H.B. — Sunderland.)

**A**NOTHER speaker may be connected in parallel with the present speaker. There will be some loss of volume at each. This loss is not very great unless more than two speakers are used, in all. The extra speaker should have the same impedance as the present speaker. The impedance is usually 2/3 ohms, 7 ohms, or 15 ohms. This may be marked on the speaker, or its transformer or elsewhere. If the impedance is not known, check that one in view actually works satisfactorily. Results may sound poor, if the impedance is wrong. Fairly stout wire, such as lighting flex, is necessary between speakers.



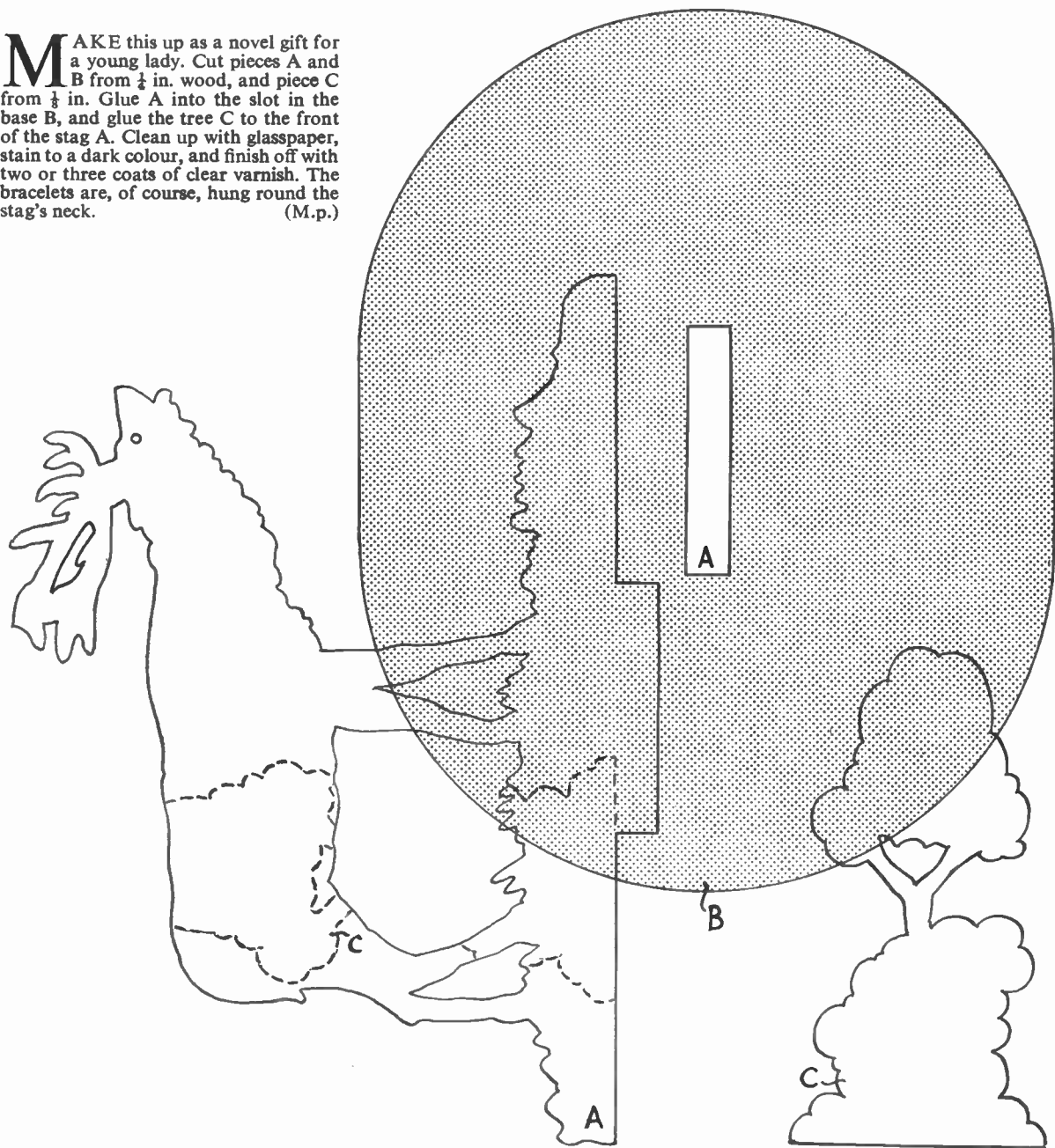
"HE HASN'T SOLD ANY FURNITURE YET, BUT I THINK HE'S FOUND A CUSTOMER FOR THE SAWDUST."



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# 'STAG' BRACELET STAND

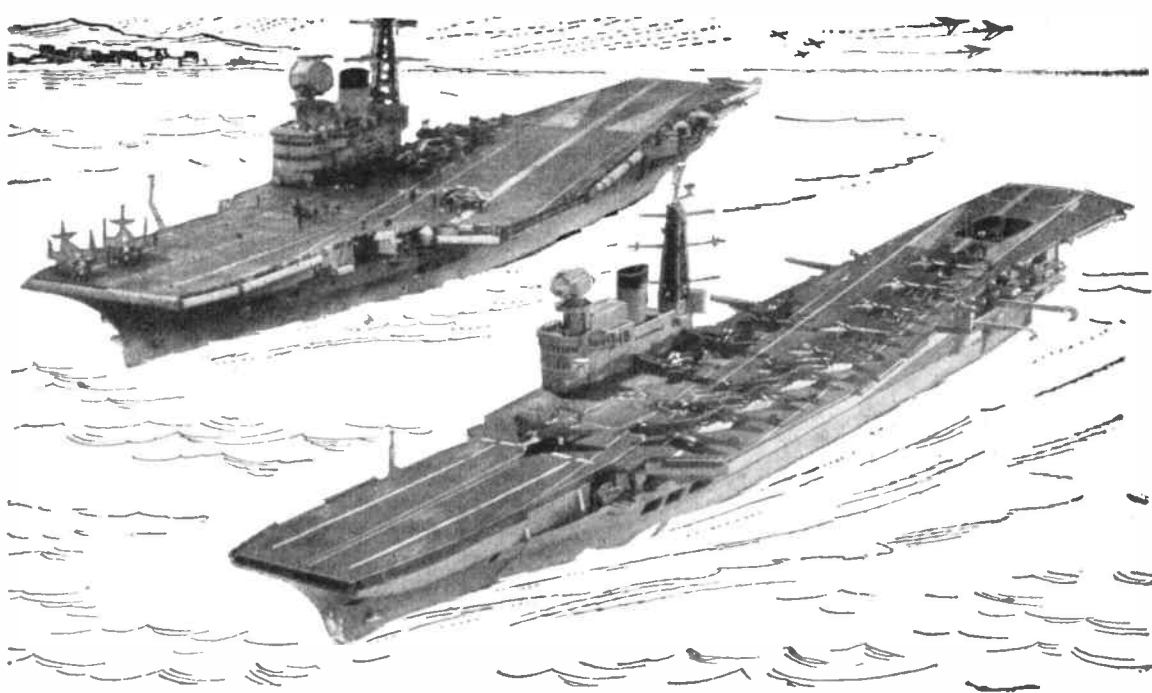
**M**AKE this up as a novel gift for a young lady. Cut pieces A and B from  $\frac{1}{4}$  in. wood, and piece C from  $\frac{1}{8}$  in. Glue A into the slot in the base B, and glue the tree C to the front of the stag A. Clean up with glasspaper, stain to a dark colour, and finish off with two or three coats of clear varnish. The bracelets are, of course, hung round the stag's neck. (M.p.)



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READER'S REPLY  
HW JULY  
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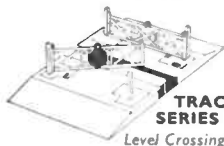
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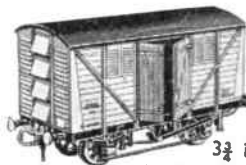
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