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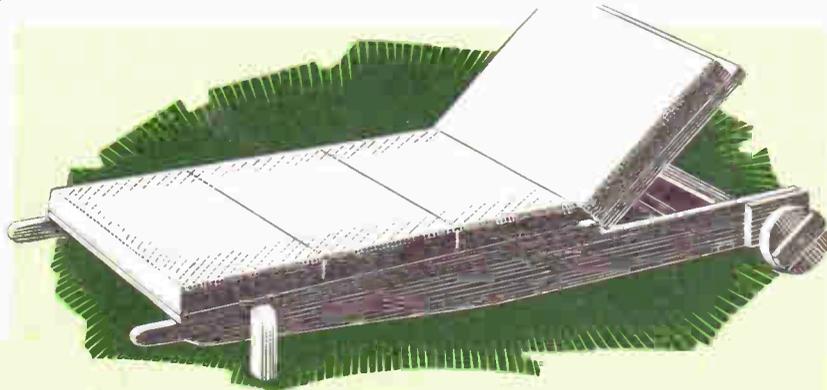
All correspondence should be addressed to the Editor, Hobbies Weekly, Dereham, Norfolk

TAKE IT EASY!

TAKE your ease this summer, laze in the sun and enjoy the comfort of this lounge. It is specially made for sunbathing or for a quiet nap. If you fancy reading, just tilt the end and you have a comfortable backrest.

Fig. 1 shows the main measurements, giving a couch of just under 6ft. long and 2ft. wide. These measurements can be modified to suit any timber you have at hand.

The sides (A) are cut from $\frac{3}{4}$ in. or $\frac{1}{2}$ in. wood, and are shaped at both ends.



Make a GARDEN LOUNGE

The wheel ends are simply rounded at one corner and the other ends tapered off to form handles. These should be rounded slightly on the undersides.

Fix the sides together with $\frac{3}{4}$ in. thick boards (B) extending to within 20ins. of the back end. This forms a rigid platform for the cushions. Extra strength is gained by using a brace of 2in. by $1\frac{1}{2}$ in. wood near the wheels. This brace can be let in and screwed in position. The position of the brace is clearly marked in Fig. 1.

Cut the two short legs (C) from $1\frac{1}{2}$ in. square wood and screw from the inside. Waterproof glue could be added

if desired. The tops of the legs may be shaped as shown in the illustration of the finished lounge.

The wheels are made from $\frac{3}{4}$ in. wood and are 6ins. diameter. Strengthening pieces of similar thickness wood are screwed across, the grain running as shown in Fig. 2.

On the outsides of pieces (A) screw pieces (H), cut from $\frac{3}{4}$ in. wood. These pieces give additional support to the bolts securing the wheels. The bolts should go through the wheels with washers on the outside. Washers go next to the wheels on the inside, and a nut should be screwed on, leaving just

enough play for the wheel to run smoothly. The thread portion of the bolt is now pushed through pieces (H) and (A), securing with the remaining bolt inside (A). Bolts should be 6ins. long and $\frac{1}{2}$ in. diameter.

The backrest is made up from $\frac{3}{4}$ in. plywood or hardboard, Fig. 3, and measures 2ft. by 20ins. overall. It is framed at the back by pieces (E) and (D) cut from $1\frac{1}{2}$ in. square wood. Halve these pieces together and secure to the plywood by means of screws. The struts (F) are cut from $\frac{3}{4}$ in. wood, 1in. wide. Fix the crosspiece (G) in position by means of $\frac{3}{4}$ in. dowels, which will pro-

ject $\frac{1}{4}$ in. as indicated in Fig. 3. Use waterproof glue on these joints to give extra strength. Pivot the struts to the inside of pieces (D) as shown.

The notches giving the adjustable positions of the backrest are formed by cutting pieces of $\frac{1}{4}$ in. wood as shown in Fig. 4. Glue and screw these to the inside of pieces (A) as shown in Fig. 1 side view.

The rest is hinged to the end board (B), using $\frac{1}{4}$ in. to $\frac{1}{2}$ in. heavy butt hinges. The dowels on the ends of the struts (F) will now drop into the slots, giving four different angles for the rest.

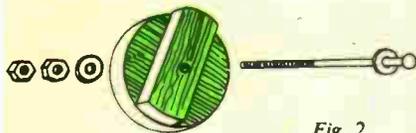


Fig. 2

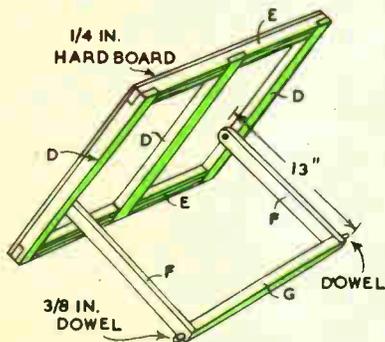


Fig. 3

The woodwork should now be cleaned up with glasspaper after the screw or nail holes have been filled with plastic wood. Give two or three coats of paint, and allow three or four days for the paint to harden before using.

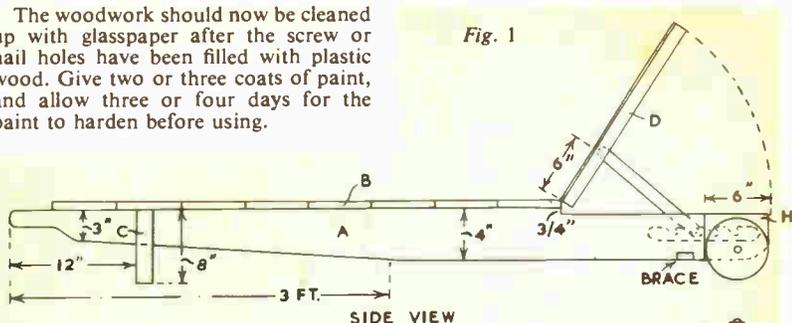
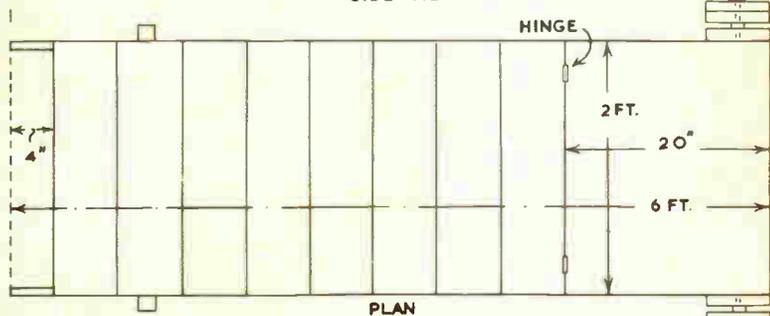


Fig. 1



PLAN

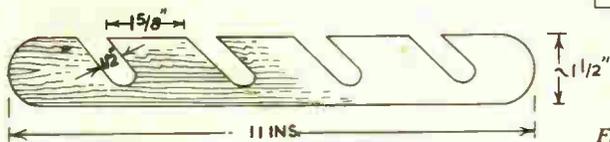


Fig. 4

Cushions can consist of foam rubber, made up specially to the size required,

or ordinary house cushions. Foam rubber should be enclosed with loose covers. (M.h.)

● Continued from page 115

Tracing Camera Faults

camera bellows, or a series of tiny holes which arise from deterioration of the leather, are hard to remedy permanently. Such cases are best dealt with by having new bellows fitted.

It is better to meet this cost than to continue using an unreliable instrument. The expense will be ultimately offset by the avoidance of failures, to say nothing of the satisfaction of knowing that the camera is now reliable again.

Mysterious fog markings, less severe than those caused by leaking bellows but, nevertheless, detrimental, occasionally arise from a bright spot just inside the front of the instrument. A polished screw head may cause intermittent shafts of fog by reflecting the light which comes through the lens. Any such bright spot should be painted matt black to destroy the reflections. Similar marks on negatives may be caused by light coming through a screw hole from

which the screw is missing.

Now and then a negative may be marred by a small blank area, irregular in shape but with clearly defined edges. In such cases the interior of the camera should be examined for some piece of foreign matter, such as a small piece of paper which may be lying loose in the folds of the bellows. It probably floats on to the surface of the film and obstructs part of the picture. Such bits of paper may become torn from the paper backing of the film, especially if the latter has been inserted carelessly and is not running true, or may be tiny pieces of the seal which have been accidentally dropped into the camera during loading or unloading.

Fogging in these various ways is more likely to occur today than ever before, for films are now extremely sensitive. Light leakage must be rigorously avoided at every stage, and it must be

remedied as soon as possible if it does arise.

A further possible source of fog nowadays, in view of the ultra-sensitive films in use, is the ruby window at the back of the camera. It should be kept covered, except when the film is being wound on, as light can penetrate even the ruby celluloid in course of time. Fog caused in this way, however, is easily identifiable, since it takes the exact shape of the window.

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 ☆ Next Wednesday's issue will con- ☆
 ☆ tain a free design for making a ☆
 ☆ sturdy 'OO' gauge engine shed for ☆
 ☆ model railway layouts. Also fret- ☆
 ☆ work pattern and other interesting ☆
 ☆ projects. ☆
 ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

TRACING CAMERA FAULTS

SOONER or later most photographers are troubled by a series of faulty snapshots, and if the poor pictures cannot reasonably be attributed to incorrect manipulation of the camera, the instrument itself becomes suspect. Efforts should at once be made to trace the cause, since, unless it is rectified, there is every likelihood that the faulty negatives will be followed by others similarly marred.

Scratches running lengthwise along the negatives are almost certainly caused by foreign matter on the rollers or velvet strips over which the film passes, or on the light-trap of the cassette if 35 mm. film is being used in such containers. The remedy is to remove the grit or dust. At the same time,

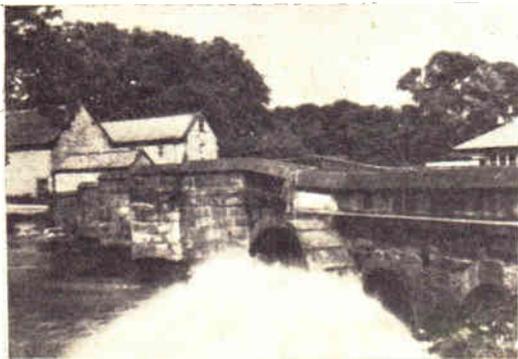


Fig. 1—Large patches of fog as in foreground usually arise from a leak where the bellows are attached to the camera body, or from loading or unloading the instrument carelessly.

the rollers should be examined to ensure that they turn freely.

Other faults in negatives may entail more detailed detective work before their cause can be found and removed. Patches of fog — opaque areas covering part of the picture — sometimes occur, they can completely ruin the negative.

They may be large or small, but they usually occur near the edge and spread towards the centre, as in Fig. 1.

They are the result of extraneous light reaching the film at some stage, and a careful examination of the negative will probably show whether the fogging has arisen in loading or unloading the camera, or whether it has originated at some other time.

If the fog extends over the blank margin of the picture, the instrument itself can be absolved from blame, because when the film is in the camera the margin is protected by the flanges of the picture space.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆
☆☆ If you are getting scratched or fogged negatives, the trouble may lie in some fault which has arisen in the camera itself, and Arthur Gaunt gives some tips about locating and remedying the cause. ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

Fog which goes over the margin is almost certainly caused by allowing the film to become slack on the spool during loading or unloading, or by failure to perform the operations in a subdued light. The job should always be carried out in a shady spot, and as a further precaution, the unexposed film should be inserted into the spool-holder

leak at the bottom of the bellows and *vice versa*.

When the leak has been found, the bellows can be re-glued at that point with Seccotine or some similar adhesive, and a strip of passe-partout tape may be glued there to make doubly sure that the leak has been cured.

Fog sometimes takes the form of shafts or wormlike lines of varying thickness on various parts of the negative. (See Fig. 2). These are probably caused by a pinhole in the bellows, the tiny hole allowing a thin beam of light to reach the film. The beam moves across the film as the camera is moved about, thus creating the series of fog lines.

Such pinholes are difficult to locate, but it can sometimes be done by taking

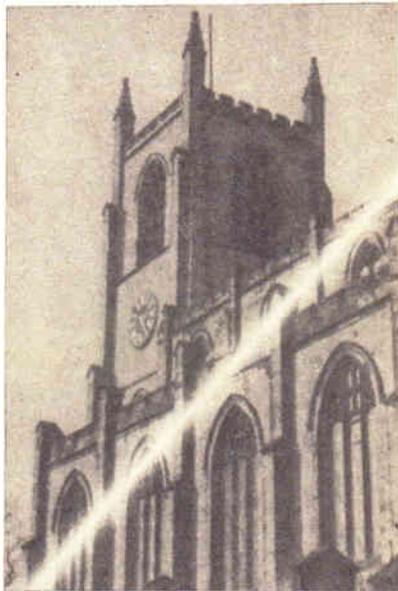


Fig. 2—Streaks of fog running across the negative are generally caused by pinholes in the bellows.

the camera into a darkroom and shining a powerful electric torch inside the instrument, so that any minute leak is revealed by the light shining through the bellows. A strip of passe-partout tape can then be glued over the leak.

Such repairs are best made on the outside of the bellows. A strip of tape glued inside the bellows may eventually come adrift, opening the leak again and, perhaps, also hanging down, so that part of the picture is obscured. Serious leaks in

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Silver Paper Craft

ALL kinds of colourful pictures and designs can be made from scraps of silver paper collected from time to time. Some sweet wrappers are made in dainty colours, while cigarette containers often bear silver paper embossed with a square design which may be used to good effect. The only other requirements are glass and black varnish paint.

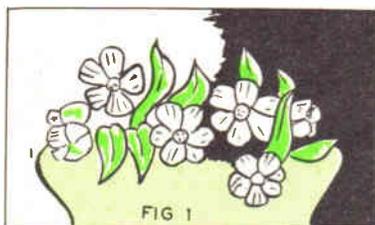
Select any kind of picture you care to work with, but preferably one where you can make clean outlines and which can be divided into sections for different colours. You may, of course, prefer to draw your own picture. If the picture is already coloured, so much the better, for it will be some guide for the use of the silver paper, but it is a simple matter to substitute the colours where necessary. Alternatively, you may choose a design, or a flower picture of any kind, complete with vase, or you may use only a part of a picture.

We now obtain a piece of picture glass which must be thoroughly cleaned on the side we are about to paint. Do not use soap and water for cleaning, since any residue remaining may leave traces

We now take a medium-size paint brush, some ordinary black varnish paint, proceeding to outline the picture as shown in Fig. 1. Here a bowl of flowers is represented, and you will note that the outlines may be quite thick.

By S. H. Longbottom

You may insert finer veined lines in the petals and leaves to give a better effect, but finally the entire background is blacked out as shown, leaving the coloured silver paper showing through the blank spaces of the glass. Do not be afraid of making thick outlines, for we



design, the black lines would be painted on to the glass.

The collected silver paper is straightened and smoothed out with the back of a knife and sorted into colours. Do not use any torn pieces. The only exception to smoothing is the embossed variety already mentioned and which can often be used for special effects.

Returning to our original picture from which the glass has been prepared, we can roughly plan out the blend of the colours, remembering that it is a wise plan to have the darkest at the base to produce the illusion of weight, with the lightest and brightest colours nearer the centre of the subject. It should also be appreciated that our finished picture will be the exact reverse of the original for the painted surface now lies inside.

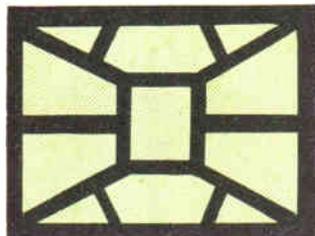
Make a test

Having decided on the final arrangement of the silver paper laid on the original, place the prepared glass on top for a test, exchanging any to make an improvement.

We can now proceed to fix the paper. Starting at the top, with the painted



FIG 2



of grease. Clean the glass with methylated spirit, polish with a clean duster, avoiding fingermarks by handling with the duster.

After cleaning, the glass is laid over the picture, and made perfectly sure that it is correctly angled. Vertical subjects must be parallel with the sides, or they will appear to be leaning over to one side; where there is a horizontal line, as in the case of the horizon in a sea picture; see that it is parallel with the top and bottom edges of the glass. There is nothing worse than a picture out of true and, of course, we cannot trim glass as easily as paper.

While working with the paint brush, lay a clean sheet of paper over the lower part of the glass to protect from fingermarks, moving the paper as work proceeds.

have to allow space for attaching the silver paper. Do not overload the brush when painting these outlines, and if the glass is perfectly clean, you should not experience any difficulty.

Dabbing motion

Filling in the larger area is a little more difficult, and the better way is to use a dabbing motion with the brush, rather than the usual stroking action. With the picture painted on the sheet of glass, lay aside until quite dry.

Fig. 2 shows how a design has been prepared, not unlike a stained glass window. Here a piece of paper was folded into four, a quarter of the design marked out, then cut out with a sharp knife. On opening out the paper, the full design as shown was produced and traced on to paper. If you used such a

side of the glass uppermost, fit the paper to the design, trim away any surplus if necessary where they overlap, then attach to the glass with a minimum of gum or the same black paint. When the entire picture has been covered with silver paper, lay a piece of cardboard on top, leaving under a book until dry.

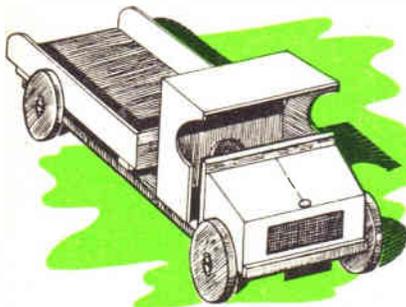
The picture can now be finished by attaching a ring fastener to the cardboard backing and fitting in a frame or binding with passe partout.

You can also make some original and attractive name plates for your home by this method, as shown in Fig. 3, where part of the name CHEZ-NOUS is in preparation. You will now have realised that the picture is reversed and we have to reverse the letters before painting when making a nameplate. You may do

● Continued on page 117

A toy for children

WOODEN TRUCK



By J. MacIntyre

WOODEN trucks for children are easily constructed and in many cases they can be built from scrap material lying around the workshop. Sturdiness and the ability to stand up to a lot of hard knocks means that the design of the truck must be simple. The various pieces are easily shaped and little cutting is involved, except for the shaping of the canopy.

Begin by cutting the base 15ins. by 5½ins. by ½in. Next, glue the wheel supports (D) into position. The section (A) which represents the engine cowling is cut from a solid block. The radiator knob is carved from a small piece of wood and held in position with a panel pin. Directly behind the engine block is the control panel (B). This is glued on to the engine block and a few panel pins are added to strengthen the grip. The whole engine block is then firmly glued to the base.

The next item is the cutting of the cab sides (F), which is easily accomplished with a fretsaw. Two sides are needed, together with a back and top (E). These parts may be pinned and glued together.

The body of the truck may now be cut and assembled, the measurements for the body base being 6½ins. by 10ins. Tail-board portion measurements are given in Figs. 1 and 2. Both sides of the

tail-boards are rounded at the back. Situated on the base are two blocks of wood (C) to support the body. These span the width of the truck, positions being shown in Fig. 1.

After the cab has been glued and nailed into position, the body fitments may then be added. Final components for attaching are the wheels, front bumper, steering wheel and radiator grill, which is made from paper, ruled into squares and stuck on.

The wheels, which may be bought from hobby shops or cut from a solid piece of wood, are held in position with a screw and washer. The steering wheel is carved from wood about 1in. in diameter with a nail through the centre to act as a steering column.

To finish off, the truck should be painted with bright colours.

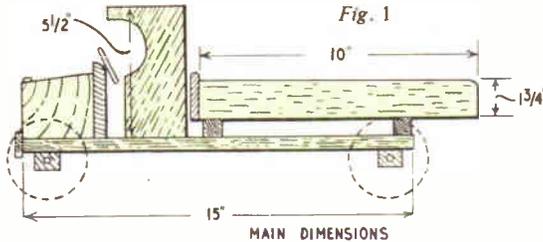
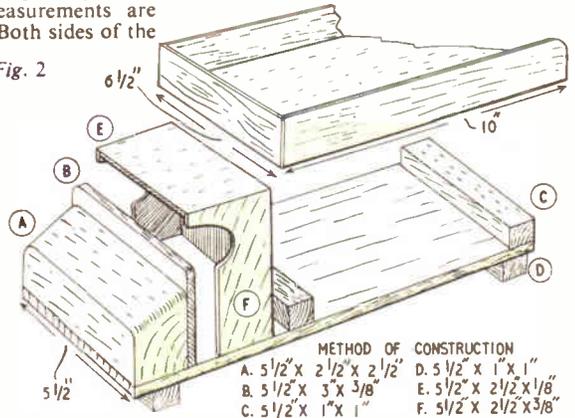


Fig. 2



● Continued from page 116

Silver Paper Craft

this quite easily with a piece of transparent tracing paper. Rule two parallel lines about 1½ins. or 2ins. apart, tracing the letters in their correct form from any suitable newspaper headlines. The size of the letters will determine the width, but they should be as bold as possible. Each letter is traced in turn until the name of your house is completed.

Before painting on the glass, turn the tracing paper over on to its face side, so that you see the letters in reverse, filling in the outlines and background as already described. Note that it is essential here for the lines to be quite straight and parallel with the base of the glass.

Where such name plates are to be fixed outside they will be subject to all kinds of weather, and you are strongly recommended to make a suitable wooden frame, finished with at least two coats of good varnish paint.

The craft is not confined to the few items mentioned, for it is possible to make plate rests, calendars, trays and many attractive things, and you may prepare your own geometrical designs, with circles, curves or stained glass window effects.

Start collecting your silver paper now and assemble a nice variety of colours before deciding on any particular picture.

IMITATION GOLD PLATE

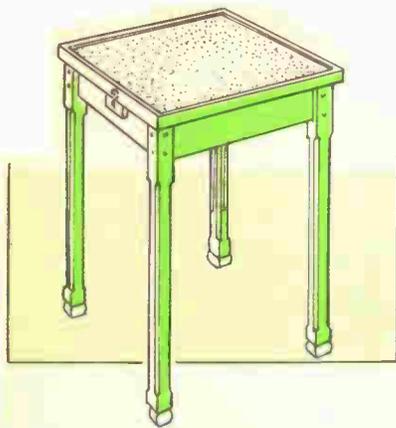
BRASS articles can be given a 'gold' surface plating without employing expensive gold salts for the treating bath. The solution used is made up in the following proportions:

80 grams sodium thiosulphate
40 grams lead acetate
1 litre water
or pro rata

The bath should be raised to a temperature of between 80-90° centigrade before use. The period of immersion controls the quality and colour of the surface film. Colours ranging from yellow, gold, to dark brown and, finally, blue can be produced by this method.

(R.H.W.)

A Table for all Games



By *W. J. Ellson*

SPARE the polished surface of your dining-table by playing those games you are interested in on the special table designed for such purpose, and illustrated in this article. It has a reversible top, one side of which is covered with baize, and the other with a tough plastic cloth, the latter for dominoes, or any game which might damage a polished wood surface. The top being removable at will, can be

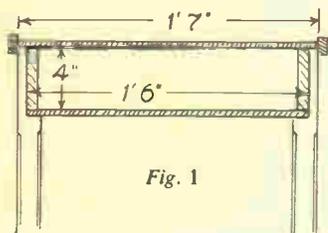


Fig. 1

employed as a protective tray if the ordinary domestic table be preferred at times for playing on. Below the table top, a compartment provides ample space in which cards, chessmen, dominoes, etc., can be stored.

Simplified design

Construction is quite easy, and within the scope of any handyman. Materials employed can be plywood and deal, or any hardwood preferred. Some details and measurements are given in Fig. 1, a vertical section through the upper part of the table, and Fig. 2, a side elevation of the whole article. It should be noted that the more usual construction employed in table design has been simplified by omitting the mortise and tenon joints of rails to legs, and substituting a deep tray, the legs being cut away to fit up against it.

For the tray, which afterwards serves as a box for holding the games requisites, cut four pieces of $\frac{3}{4}$ in. wood, 4 ins. wide, and joint together to make it 1 ft. 6 ins. square. Jointing can be by tongue and groove, or just rebate; in fact as the corner joints will be hidden by the legs, a plain glued and butt joint would suffice. To this, a bottom of $\frac{1}{2}$ in. plywood is glued and nailed over. Cut the bottom a shade over full size, then, when the glue is hard, trim the edges level with the tray sides with a smoothing plane. Any nails used should be punched down a little.

For the legs some readers may prefer to purchase a set of four already made. Hobbies No. 515 would suit well for the job, and though a few inches longer than the length given in Fig. 2, could be used as they are — the extra height not being an objection. They can, of course, be shortened to suit the design. In the absence of turned legs, lengths of $1\frac{1}{2}$ in. square wood could be employed.

The latter would need some small decoration, being plain and somewhat heavy in appearance, and that suggested in the drawing would make a world of

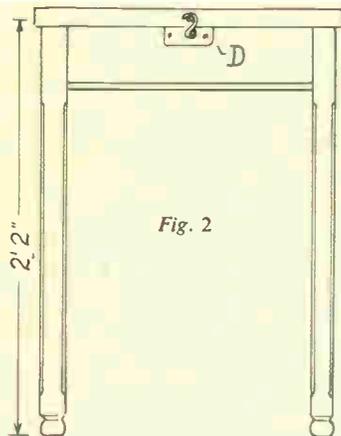


Fig. 2

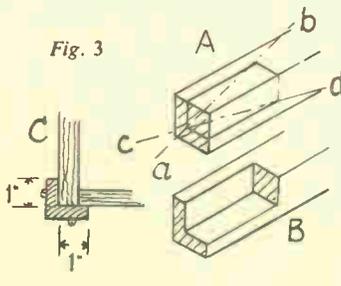


Fig. 3

CUTTING LIST

- Tray sides. (2). 1 ft. 6 ins. by 4 ins. by $\frac{3}{4}$ in.
 Tray sides. (2). 1 ft. 4 ins. by 4 ins. by $\frac{3}{4}$ in.
 Tray bottom. 1 ft. 6 ins. by 1 ft. 6 ins. by $\frac{1}{2}$ in. ply
 Legs. (4). 2 ft. 2 ins. by 1 ins. by 1 ins.*
 Table top. 1 ft. 7 ins. by 1 ft. 7 ins. by $\frac{3}{4}$ in. ply.
 Edging strips. 1 ft. 8 ins. by 1 in. by $\frac{1}{2}$ in.

FITTINGS

- 2 hook fasteners and 16— $\frac{1}{2}$ in. round-headed screws.
 *Or 1 set Hobbies No. 515 legs.

difference to the effect, and would not be a troublesome job to execute. Cut a V-shaped groove round the bottom end of each leg at $1\frac{1}{2}$ ins. up and shape up this part as shown. This is followed by stop chamfering the edges above the feet to 6 ins. short of the top.

To fit the legs to the tray, pencil out a portion at the top of each leg, 1 in. each way (or $\frac{3}{4}$ in. each way if the bought legs suggested are employed), the length being equal to the depth of tray, plus its bottom. This would be $4\frac{1}{2}$ ins. if wood of $\frac{1}{2}$ in. thickness is used for the bottom. When set out, as in detail (A) (Fig. 3.) saw along lines (a-b) and (c-d) and chisel out to the saw cuts. The remainder can then be removed with mallet and chisel, to finish as at (B). Fix the legs to the tray as in plan detail (C) with round-headed screws, using glue as well to strengthen the joints.

Removable top

For the removable table top, cut a piece of $\frac{3}{4}$ in. thick plywood to 1 ft. 7 ins. square. Cut rather a shade over, as a too tight fit on the tray is not desirable.

The top should cover the tray, and top ends of the legs as well, and it would be advisable to measure across before cutting the wood, as it is much easier to remove any surplus than to make up a deficiency. When satisfied with the fit of the top, prepare four strips of edging, from $\frac{1}{2}$ in. by 1 in. wood, preferably a hardwood. These should be mitred at the corners for neatness, and fitted round the edges of the plywood top, temporarily, with a few screws, the edging extending over the ply an equal distance top and bottom.

Now test the fit, and if the top slips on and off the table smoothly, remove the screws, and glue on baize to one surface, and a smooth plastic cloth or Rexine on the other. Cut full, and when

● Continued on page 119

Campers will appreciate this

AXE COVER

CAMPERS and hikers will appreciate a solidly constructed leather cover for their axe. As well as preventing accidents in camp due to an uncovered bit, it will also preserve the axe-head from the elements. This is important as it keeps the head from rusting and dispenses with frequent bit sharpening.

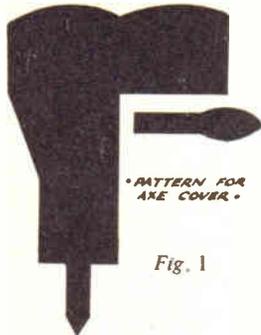


Fig. 1

Cow-hide or bag-hide are excellent leathers for making the axe holder. Tools needed are few; a sharp knife for cutting the leather, a leather puncher or awl for punching thonging holes, wax, and a strong needle for stitching the buckle.

Commence operations by measuring the axe-head. Fig. 1 shows how the pattern for the head is made. This is in one complete piece which only requires thonging along two sides. By studying the diagram the reader will see how the axe measurements are made. Once the measurements have been obtained, a paper or light cardboard pattern should

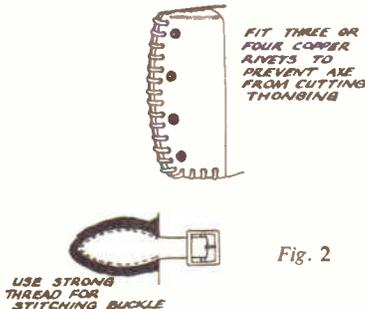
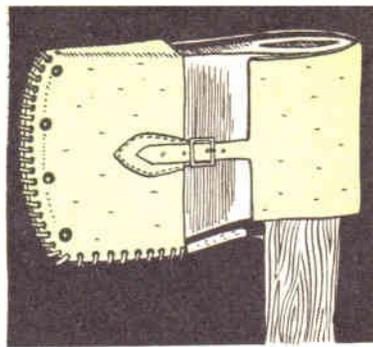


Fig. 2

be cut. If the pattern is fitted for size over the axe it will eliminate any leather cutting mistakes. Take the paper pattern with you when you buy your leather; this ensures that you purchase exactly what is needed.

Place the pattern over the leather and



with a sharp knife carefully cut out the two holder pieces. Centre the buckle piece on to the leather and with a wax thread stitch it to the holder. Then, with a needle, prick out the thonging holes around the two edges of the holder and roughly the same distances apart. Make sure that the holes are level for thonging when the leather is folded (Fig. 2). Punch out the holes and thong.

Four copper rivets have been fitted close to the thonging so as to act as a buffer for the axe-head and to prevent it from cutting the thonging. The final operation is to punch a few small holes in the buckle tab.

To finish off the holder it should be given a coat of stain and polished with a soft cloth. (J.M.)

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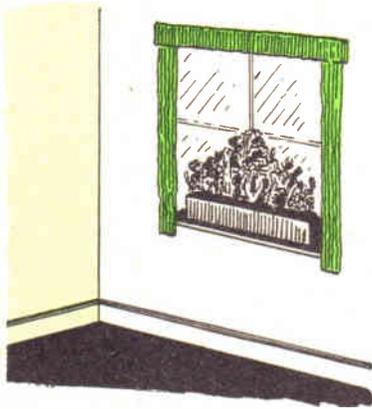
Table for all Games

the adhesive is set hard, trim off any surplus to the edges. When gluing the baize use the glue sparingly, but with a thick consistency, to obviate it spreading through the material. Finally, rescrew the edging strips in place. It is as well not to glue these strips in order that they can be removed without difficulty when recovering the table top becomes necessary.

As a final touch to the work of construction, at two opposite ends screw a 2in. by 3in. block of lin. wood exactly central as at (D), the top edges of which should nearly touch the edging of the table top. In the centre of the edging strips, directly over the blocks, partly drive in a round-headed screw. A brass hook is fitted to each block to engage with the head of the screw above, and hold the table top in position.

The completed article can be stained and varnished to match existing furniture.

Decorate the Window



reeded hardboard now on the market in ribbed and fluted design. Insert in the box deep meat or baking tins. Paint these in deep green flat paint to protect and disguise them. Put fine mesh chicken wire or expanded metal over the tins. This will enable you to arrange the flowers in banded design and spread them to make an all-over design with few flowers.

When flowers are scarce and you have to resort to artificial types (now sold in profusion at the multiple stores), fill the tins with sand or sea-moss and still use the mesh to keep them in position. Try to make the height just three times the depth of the box fitment.

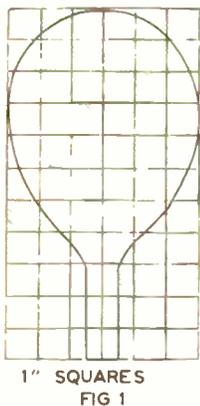
Heather can be kept for months if you plant it in large potatoes, first plugged with a metal meat-skewer so that the stems go into the holes. Build up the design in the floral way with curly kale. This is an attractive leaf and fills in any background where yellow is the predominant shade. Berries, hips and haws and painted poppy heads also enhance the floral display. (V.S.)

WE sometimes have a rather forlorn and featureless window on a landing, and this is just the spot to try out something which will be gay all the year round.

Make a long box in hardboard and trim with beading, or try some of the

YOU can have a great deal of enjoyment with your friends playing table tennis, and here you are provided with directions for making an entire set for use by two players. If you wish to play doubles, with four players, you may quickly make two more bats.

Take two pieces of thin plywood measuring 6ins. by 11ins., for the bats, which are cut in accordance with the pattern shown in Fig. 1. A paper template provides the easiest method of producing the correct shape of the bat. Fold a piece of stiff brown paper, marking a vertical line $\frac{1}{2}$ in. from the fold, the other lines at distances of 1in. to the other edge. Make the 1in. squares on



the paper by ruling in the horizontal lines, again 1in. apart. Now trace out half of the shape from the diagram on your prepared paper, cut out with scissors and on opening the fold you will have a correctly balanced shape.

The template is now laid on the plywood to transfer the pattern to the wood. It is then an easy matter to cut out the two bats together.

The handle grips

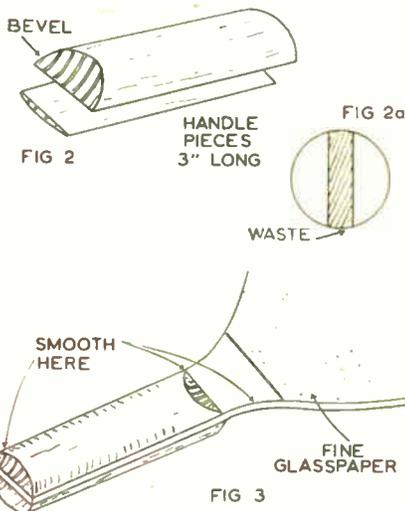
The handle grips are shaped from a piece of round wood — a piece of an old brush handle will be useful here if large enough in diameter. Place the wood in a vice, making a vertical cut, but off centre as shown in Fig. 2a. This will produce pieces in the form of an arc, rather than semi-circular pieces. Two edges of these pieces are then bevelled to give an easy grip. If you are unable to obtain rounded wood, prepare two strips of wood $\frac{1}{4}$ in. thick, rasping away the outward edges after fixing to the bat.

The handle grips should be glued to the bats, one on each side as shown in

Says
S. H. Longbottom

Fig. 3, leaving in a cramp until set. If considered necessary, you may insert three screws from one side, but for comfort when playing, the holes must be countersunk.

With the handles fixed, the entire bat requires careful smoothing down, particularly the handle. Remember the edges of the bats, smoothing off the sharp points, the joints of the handle,



the bevel and finally the outside rim of the handle.

To finish the bats we require a piece of fine glasspaper on one surface of the bats. Take a piece of glasspaper large enough to cover a bat, apply a liberal coating of glue and lay on a bat which should be laid aside until firmly attached. The waste material may be trimmed away with a pair of scissors.

Pillars and net

The next part of our set concerns the pillars and net for fixing to the table.

Obtain two lengths of 1in. square material about 7ins. long for the two pillars. You will also need two spring clips as illustrated and four small screweyes.

The spring clips are fastened by means of screws a little above the base of the pillars, and will easily spring on to the edge of the table. There are various

sizes of clips available, normally used for tools, so choose one large enough to fit your table, yet small enough to provide a good grip.

The screweyes are best fastened to the pillars after the net has been made, and in such a position that it is kept taut and horizontal.

Perhaps you may have to seek the assistance of mother or a sister for making the net, and for which any transparent material will be suitable. Fine netting is normally used for this purpose, and you may be able to procure a small piece of cheese cloth or something similar.

Your net must be equal in length to



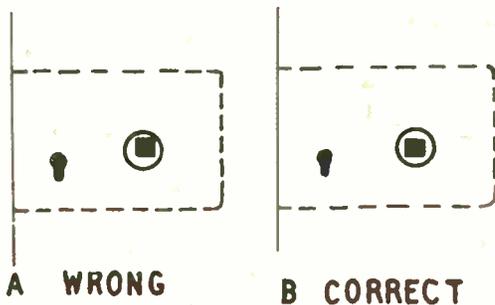
the width of the table, and have a slot at the top and bottom, and giving a finished width of 4ins. Allowing for a 1in. slot at the top and a similar slot at the bottom, you will require the netting to be 6ins. in width. Through each slot a string is threaded for attaching to the screweyes in the pillars. The net can then be very quickly erected for play and dismantled after use.

If the pillars are too high after completion of the net, it is an easy matter to remove the surplus with a saw, but it is better to make the length as stated until the net is fitted.

You will only want a table tennis ball to complete the outfit which will last for many years. Do not forget to give the bats a thorough smoothing with glasspaper, or you will find that they will make your fingers sore after playing for some time.

Tips for the householder

DOOR locks which do not function properly are very annoying and often cause frayed nerves. Many lock troubles result from lack of proper care. It is an intricate piece of machinery and if you are to obtain good service, then it must be given regular attention. It is not the purpose of this short article to turn the home handyman into a skilled locksmith, but merely to show how to deal with some of the common faults of locks and to give a few hints on general maintenance.



Probably the trickiest job which the handyman will be called upon to tackle is the removing of a jammed key from a lock. This is mainly caused either by trying to turn the lock with the wrong key or by a badly cut keyhole. If it is a rim type of lock, screwed to the face of the door, it is best to remove the lock with the key, if this is possible, and dismantle it at your workbench.

If, however, it is a mortice lock, this will not be possible. Grip the protruding part of the key firmly with a pair of pliers and gently try and work it to the right and left until it becomes loose.

A gentle tap on the end of the key with a hammer is sometimes helpful. On no account insert a screwdriver or a large nail through the key to act as a lever. This is a sure way of breaking the key.

If the key does not enter the lock freely because of a badly cut keyhole, then remove the lock and pare a little off the hole to make it larger. Do not attempt to do this job with the lock in position, otherwise you will find that small splinters of wood will enter the lock and clog it up.

When the lock bolt fails to spring back after being depressed, you will know that the spring has either jumped out of its position or has broken. To remedy this, remove the lock from the door and carefully remove the back plate. This is usually held in position by

SERVICING LOCKS

means of one or two screws. Once the plate is removed, you can observe whether or not the spring is broken. If it is broken, then take the broken parts to an ironmonger and obtain a replacement exactly the same. New lock springs are quite inexpensive.

Sometimes a bolt may refuse to return to its 'free' position after being turned, even although the spring is in good order. The reason is often due to the spindle hole being bored in the wrong position. Remove the handles and spindle and invariably you will find that the hole has been positioned as shown in the illustration. Every time the handle is turned, the corner of the spindle rubs against the circumference of the hole and prevents it springing back when the handle is released. To cure this, enlarge the hole slightly, so that the spindle can turn freely.

Handles are usually held in position by means of small 'grub' screws screwed into tapped holes in the spindles. It may be found that the spacing of these holes is not suitable for a particular thickness of door to allow you to secure the

handles without leaving them slack. In such a case, the slackness may be taken up by inserting one or two washers on to the spindle.

Many people when they are decorating their doors, paint over the locks when doing the edges. This should never be done because the paint increases the size of the bolts and this will eventually cause them to jam. If you find it difficult to paint around a lock, then smear a little wax polish or Vaseline on the metal parts beforehand. By doing this, if any paint gets on to the lock, it can easily be removed afterwards.

Locks require to be oiled regularly to keep them in good order. To do this properly, each lock should be removed from the door and taken to your workbench, where it should be dismantled. Note the positions of the various parts, so that you will know how to replace them. Brush out the casing with an old toothbrush and clean each part thoroughly with a cloth dipped in a little paraffin. When re-assembling the lock, smear the parts lightly with thin machine oil. On no account use thick oils or grease for this purpose, because dust will fall on these and form a sticky mass which will clog up the locks.

If you treat your locks in the manner described then you should obtain many years of good service from them. (F.K.)

Make a Spill Holder

THIS straightforward piece of fretwork can be cut from odd pieces of fretwood or plywood. The front (A) and the back (B) are glued to the sides (C). They can be strengthened with fretpins at top and bottom.

An interesting job for young fretworkers.
Full-size patterns on page 127.

Paint the inside, giving two coats, then glue the base (D) in position. Clean up with fine grade glasspaper and paint the outside.

Next cut the overlay (E) from $\frac{1}{4}$ in. wood. Clean it up and paint in a contrasting colour. Leave the back free of paint. Scrape away a little paint from piece (A) and glue the overlay in position. Keep in place with suitable weights until the glue is dry. (M.p.)



Czechoslovakian Match Labels

CZECHOSLOVAKIAN match labels are ideal for the start of a foreign collection. The series, made up of many short sets, covering various subjects, is easily and cheaply obtained. The illustrations show a recent set depicting 'Flax Cultivation'.

By R. Cantwell

There are many varieties of the flax plant in different parts of the world. The common kind has a straight slender stem, 2ft. or 3ft. high, branching near the top, and bearing beautiful blue flowers. These are followed by seed vessels, containing slippery brown seed, the *linseed* of commerce. The stalks are hollow pipes made up of a woody part called the boon, and a fibrous rind from which the threads used in spinning are made.

When the flax is ripe the plants are pulled up by the roots. It is then 'rippled', to separate the seeds from the stalks. This is done either by hand, by drawing the stalks, a handful at a time, through a kind of large iron comb called a 'ripple', which pulls all the seeds off, or by special machines. The stalks are then retted or rotted by soaking them in water, which dissolves a kind of vegetable glue or sap, and thus loosens the fibres from the boon.

Next comes the 'breaking' — separating the fibre from the boon. The flax brake has a wooden handle, which

works up and down on a board. The under side of the handle and the upper side of the board are grooved, those of the handle fitting into those of the board, so that when the stalks of flax are squeezed between them the woody part is crushed, but the fibres of the bark are not broken.

The brake is worked by means of a treadle, pressed by the workman's foot. The hand brake is much used in Russia. Holland and Belgium, but in most other countries the breaking is done by machinery. The boon, or woody part, is

now separated from the fibre either by beating the stalks with a broad flat wooden blade called a scutching blade or by a machine called a scutching machine.

The rippling, retting, breaking and scutching of flax are usually done near the place where the flax is raised. The fibres are then tied up into bundles and taken to the mills, where they are prepared for spinning into thread.

Here's an interesting story for your match label album. And by the way, the Czech equivalent for matches is *zapalky*.



Red Cross on Stamps

LESS than 100 years ago, a native of Switzerland, Jean Henri Dunant, was so moved by the sufferings of those wounded on the battlefield that he could not rest until he had done something about them. He is depicted on a 30 cent Swiss Welfare stamp of 1928 (cat. 1/3 mint).

Jean Henri Dunant was one of the founders of the Red Cross, which today

has a membership of over one hundred millions, carrying on their mission of mercy in all parts of the world.

Service to suffering humanity in war or peace, is the keynote of all Red Cross work. The honour and respect its workers have earned among all people make them the most noble of volunteers.

The Red Cross has received worldwide postal commemoration. These

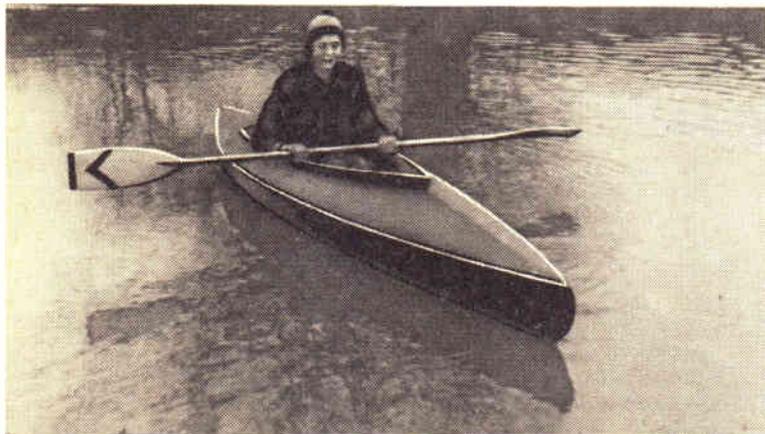
stamps present an inspiring picture of the society and its fine work. Here is a truly christian theme worthy of research.

By alighting the Red Cross Story, collectors will be helping a great cause. And in the event of them joining the Society, the pictorial facts given by the stamps will, doubtless, prove useful.

The illustrations show a suggested lay-out for a Red Cross Story. The central photograph has been kindly supplied by the British Red Cross Society.



Paddle Your Own Canoe



*... and make
it with the
aid of
full-size
plans from*



BUILDING COSTS FROM ABOUT £7

These plans contain all the information needed to build the canoe and its accessories. The main frames and other shaped parts are drawn full size for tracing direct on to the wood. There are plenty of constructional diagrams, with step-by-step instructions, and a detailed material list. Accessory instructions include the making of paddle, spray cover, trolley, rudder, sailing gear, etc.

All of these canoes are of the decked kayak type and are primarily paddling craft, but sail is useful as an auxiliary and can add to the fun of canoeing. If sailing capabilities are particularly required, PBK 20 is the best selection.

A canvas canoe can be built by the novice with limited equipment, and the average handyman can complete the job in about 40 hours. The structure consists of widely-spaced laths on cross frames, covered with a fabric skin. There are no difficult joints or awkward work. Plywood skinned canoes need more skill and a larger tool kit.

Building costs range from about £7 (for the PBK 10). We do not supply materials for building, but addresses of firms who do so are included with the plans.

DETAILS OF PLANS AVAILABLE

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PBK 10. Single seat, 11 ft. long, 28 in. beam, normal max. load 300 lb. The shortest satisfactory canoe. Economical in size and building costs. Room for lightweight kit. Price 11/-

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Tramping the Moors for adventure

MOST trampers find a great attraction in exploring the moorland heights and 'fells'; for moors are ever fascinating in their wildness and the feeling that you are 'far from the madding crowd'. As A. J. Brown says in his book on *Moorland Tramping* 'Every great moor that one crosses for the first time is unknown country, as full of variety and surprise as a newly-discovered island in strange seas . . .'

What a thrill there is on that first — or that twentieth — tramp across the purple moors in summer! The joy of crossing on foot the heathery ridges, far distant from the busy roads, is something worth while. The romance and beauty, the solitudes and the undisturbed silence save for the moorland birds go deeply to one's heart. For a really good holiday there is none to beat it, for the young and sturdy and strong of limb equipped with rucksack and map.

Although a grand form of holiday-making for thousands after being confined to city and town it is not all easy tramping. You have to 'watch your step' in many places, especially if you get well off the beaten track. Probably you have to scramble up heathery slopes, negotiate the slippery roundish pebbles of the moorkeeper's path or sheep-track; again a patch of treacherous swamp must be skirted or, perhaps, you come to a steep ghyll and need to scramble down its face to your best ability. But all this spells 'adventure' and makes such a holiday worth while.

'The Rucksack Way'

May I be permitted to quote briefly from a book on *The Rucksack Way* I wrote years ago, but which still holds good. 'It is always advisable to take a compass (the ordinary luminous floating dial pocket compass will serve) when out on a strange moor. Should you get lost in a mist, then the compass will prove your truest and best friend. When starting to cross a moor unknown to you, it is well to note carefully the direction of the nearest hamlet or farmstead or keeper's cottage; then should a mist come on suddenly, you will know which way to turn to seek shelter — but it is never comfortable to be on the moors in a fog or Scotch mist! There is a risk in crossing rugged moors such as the Kinderscout region in Derbyshire, where thick mists are not unknown even in summer—mists that may turn into fine rain and make your cap heavy as a busby.'

Tramping up the hills and fells and over 'the tops' is hard work, and scrambling among tussocks of heather and ling and gorse makes one ready for a rest when the top of the ridge is reached; but the view is usually ample compensation when you arrive!

Obviously, on a long, tiring tramp across the high moors, it is necessary to carry a supply of food — or you'll be very 'peckish' ere you arrive at the end of your journey. The hiker will find a small air-pressure stove useful, also a spare tin of fuel; or Meta fuel in small solid pieces can be carried. Don't overlook your matches — take some in a small stoppered glass bottle, in order to ensure a dry match when required.

Some Precepts

Remember, it does pay you to bear in mind that there is nothing gained by lingering on 'the tops' too long in the evening. Shades of night may catch you unawares, distant hills become shrouded in mist, the lights dim, as the sun sets.

When the mists begin to creep closer in, then 'tis time to hasten down the moorland track to the hamlet below or to the nearest Youth Hostel for the night. Afterwards you can muse at your leisure upon your adventures away up in the hills during the day.

Worth noting: Travel light, don't take an ounce more weight than is

necessary. Keep to sheep tracks and footpaths as much as you can. Don't cross an unknown moor without first gaining some local knowledge of your journey. Beware of peat bogs and pot-holes. Be careful when wading moorland streams! Do not try to cross a stretch of stange country without taking compass and map — in case of need! Do not get belated in the midst of a lonely wasteland at nightfall! As a further precaution against risks carry a good whistle, which can be used to attract attention in case of accident, such as a twisted ankle, or a bad slip over rocks causing injury! Dress sensibly, and suitably for your purpose of climbing the wilds, and the open spaces. Check your route carefully before you set out.

DO NOT forget to carry with you a torch, a map of the area, a compass, small first-aid kit, and a flask of tea.

In those parts where moors are preserved for grouse-shooting and deer-stalking, the Rambler must take special care; not all moors are free of access. Do not affront the sportsmen who have rights to the sport; keep a friendly attitude to the gamekeepers. Avoid all 'unpleasantness' and especially be on your guard during the August holiday month, when on many moors shooting of the bonnie red grouse is in full swing and deer-stalkers are busy. (A.S.)

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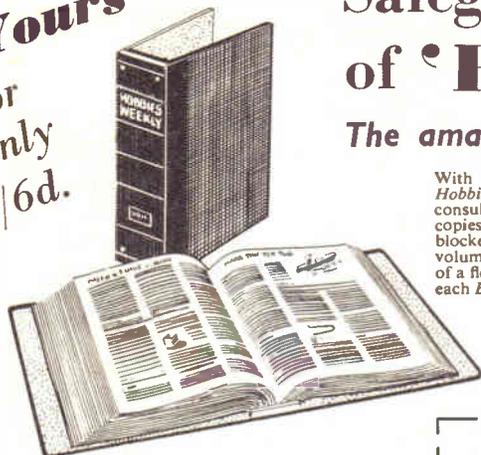


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Replies to Readers

Is this YOUR Problem?

Suppressing Electric Drills

I HAVE a Black & Decker 1/4 in. electric drill (240 volts, A.C. Mains) and although it is TV suppressed it does cause some slight interference on the TV screen, but the main trouble is it creates havoc with my neighbour's radio set. I have been advised to fit another suppressor at the plug end of the supply lead to the drill, and would like your opinion on this. (C.G.—Rainham.)

YOU should ensure the brushes do not spark excessively from wear, dirt or abrasive dust. Complete suppression is not easy. Provide a reliable earth to the drill metalwork, or check this connection. It is suggested you try suppressor condensers of about .05μF. 750 V working, from each mains lead to earth, at the mains plug. Also from each mains lead and brush lead to the earthed frame, at the motor. Other condensers across the mains leads may also help. In severe cases it may be necessary to wire mains suppressor chokes in series with the mains supply leads to the motor, to prevent interference reaching the mains. Belling & Lee produce a range of ready-

made suppressors, available from electrical and radio shops, and supplied on trial if their questionnaire is completed in advance.

Artificial Fire

I HAVE an electric fire with imitation coals at the bottom, inside which is an electric bulb and a small fan to give the impression of a burning fire. This imitation coal which is made from one piece of material is badly broken and I would like to know if there is some way it can be repaired, or alternatively how I can make a new set of 'coals'. (W.B.—Bargoed.)

IF a replacement is required, the only solution is to write to the fire manufacturer or enquire at the shop where it was purchased. If the damage is not too extensive it could probably be repaired with an adhesive such as Durofix. With some such fires a number of pieces of clean coke of various sizes rest loosely upon a flat sheet of glass, tinted or painted, and you might be able to arrange something along these lines. The heat at this position is usually

slight. Much depends upon the shape and position of the artificial coal.

Stain on Mahogany

WILL you advise me how to remove a stain from the top of a mahogany diagram? It was caused by nail polish being spilled. (C.C.—Woodhall Spa.)

YOU should go over the surface with a rag moistened with acetone until most of the stain, if not all, disappears. Finish off, if traces still remain, with a second rag well wetted with methylated spirits. Acetone can be obtained from most chemists and possibly oil shops.

Condensation on Aluminium

OUR caravan has an aluminium roof and to prevent condensation we have applied a hardboard lining, leaving a space between the hardboard and aluminium. This method, however, has not proved successful and I shall be glad if you can suggest a better remedy. (V.B.—Liverpool.)

IN the confined conditions of a caravan it is almost impossible to totally prevent condensation. The nuisance can, however, be lessened either by painting with a steam resistant lacquer, or in excessive conditions a coating of anti-condensation paint such as Zat.

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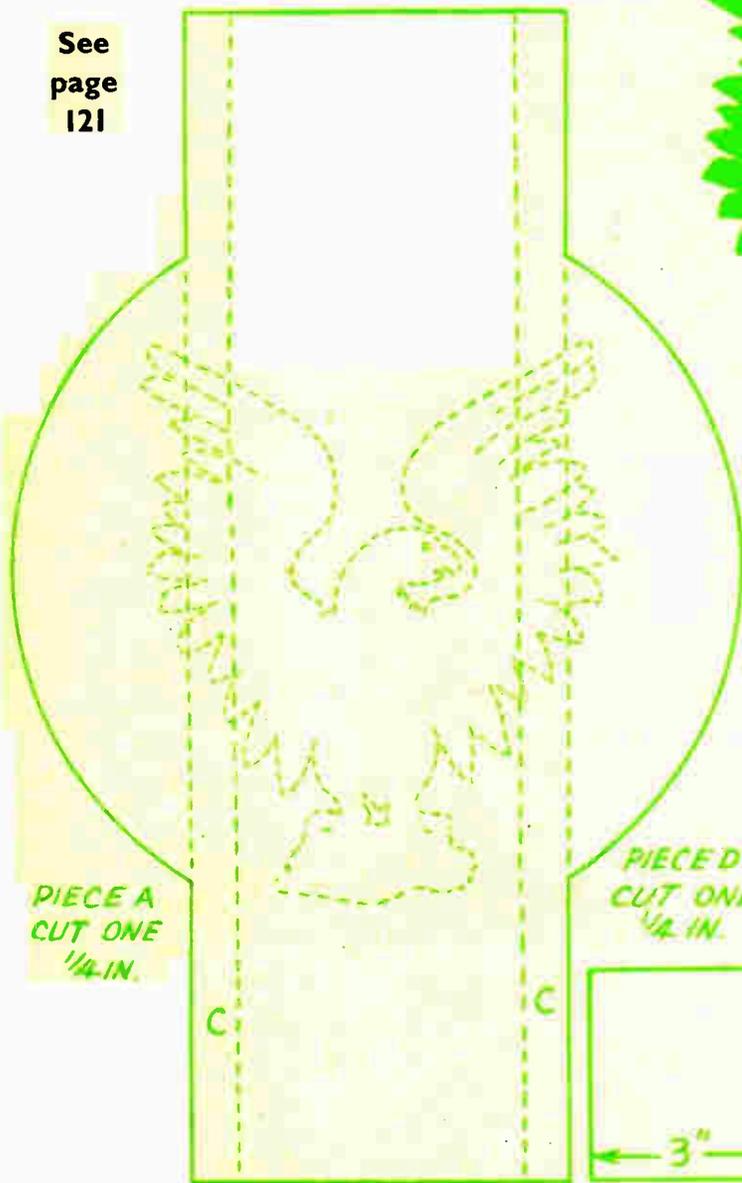
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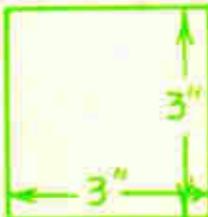
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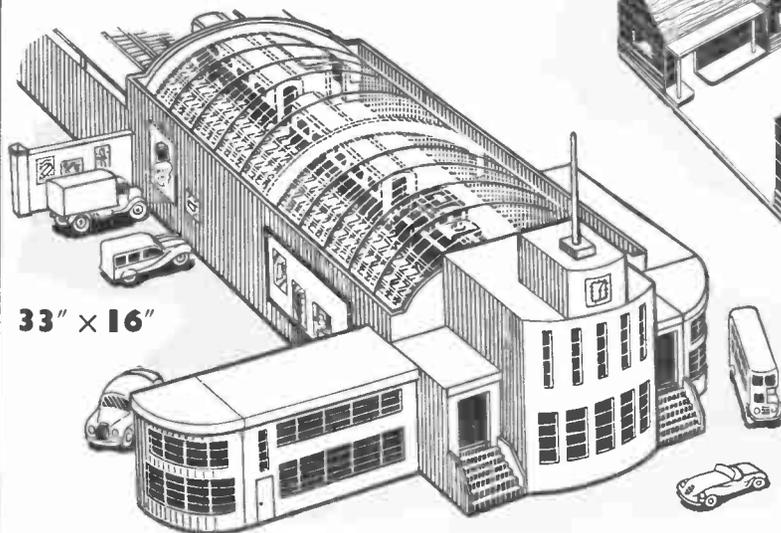


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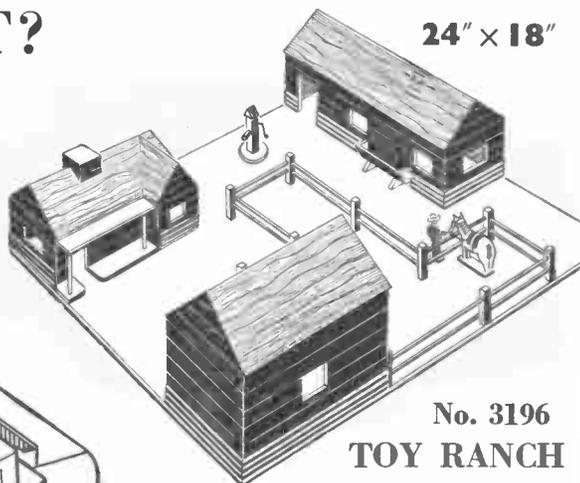


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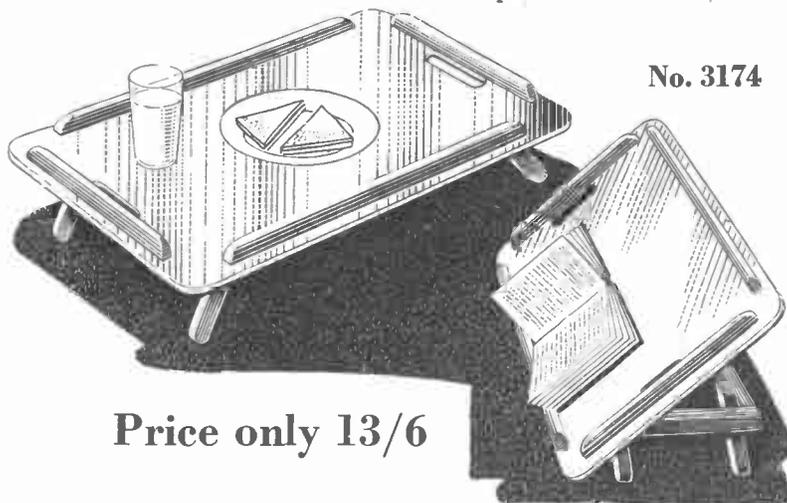
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