

HOBBIES WEEKLY

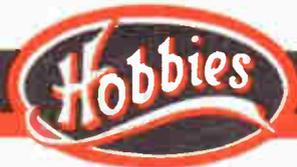
MARCH 5th 1958

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

*An ideal
subject for
modellers*

*Described by
T. S. Richmond*

TOY

TRANSPORTER



A NUMBER of transporter bridges are to be found in various parts of England. The model described here was inspired by one in Middlesbrough. A cross span allows ships to pass beneath the running gear from which is suspended the travelling car. However, this is only a basic model of simple construction without complicated detail or scale accuracy. In this respect the fretworker or toymaker will have no

difficulty in cutting and assembling. Further details may be added by the model-maker as desired, making it a working model worthy of a place in a model town layout.

Plywood of $\frac{1}{16}$ in. thickness is recommended for the main structure of the bridge, as this has greater strength. The superstructure consists of two upright side pieces (A) between which is glued and pinned the upper span run-

way for the moving trolley. These are shown half only on the pattern layout (page 371). In order to obtain the matching halves it is necessary to draw out full-size patterns to the given dimensions and transfer them on to a sheet of paper. By turning over your drawing and matching it with the centre line, the reversed section can be transferred by scribbling over the back with a lead pencil.

369

FOR ALL HOME CRAFTSMEN
Over 60 years of 'Do-it-Yourself'

World Radio History

4¹/₂^D

Transfer complete plans on to the selected wood and cut out with your fretsaw. Cut out the inside frets representing the girder work and clean up with glasspaper. Two pier blocks are built up from three pieces of $\frac{1}{4}$ in. stuff and tapered to the section shown on the patterns and in Fig. 1. These piers with their sloping roadways are mounted on to base pieces of $\frac{1}{4}$ in. thickness, one of which holds the housing for the winding mechanism. Alternatively, for a stronger toy, make one continuous base piece from thinner wood of about $\frac{1}{8}$ in. thickness.

Assemble the superstructure as in Fig. 1, gluing and nailing the sloping base sections of side structure to the two pier blocks.

Fig. 2 shows how the two uprights (J) are slotted into one end of the larger

base pieces with a strip of wood glued between them, forming a box for the winding shafts. These two winding cranks are fashioned from stiff wire. They are slotted through holes bored in the sides and have washers held with a blob of solder to prevent them coming out when winding. Two sloping roof sections are later added when the cable strings have been tied to the spindles and are working smoothly.

Now make up the trolley as in Fig. 3. This has no wheels, but is sandwiched between the cut-out slot in the runway, so that it may slide along freely. Piece (F) which fits into the slotted runway, should be of the same thickness as that of the runway, and have a piece of card of same dimensions glued to it. Screws pass through the top piece (E) into piece (F).

brick red, with winding handles enamelled black.

When all is dry you can fix up the cables and suspend the car from the trolley. Fig. 1 shows how the trolley is screwed in place, and Fig. 3 how the car is strung to the trolley with thin twine. Strips of adhesive tape stuck to the winding spindles prevent strings slipping. As one string is wound in, the other winds out. The passenger car should run clear of and land over the pier ends.

Although fixing up the cable strings is not difficult, the following instructions may be found helpful.

Placing the trolley at the left end of runway, with the winding cranks to the right, a length of thin string is tied to one of the shafts and brought up to the trolley to where the other end of the string is tied to the right-hand screweye. Now wind in this string, seeing that the trolley runs smoothly. With the trolley in this position, tie another length of string to the other screweye, and draw it along to a screweye at the end of the runway. (Marked X in Fig. 1.)

Fig. 1

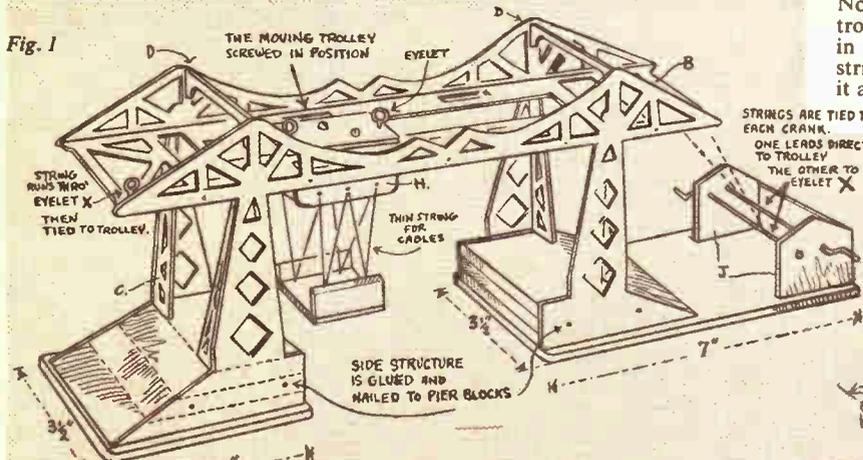
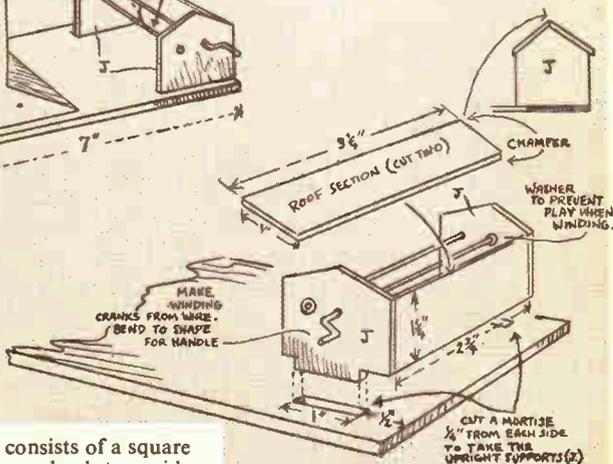


Fig. 2



See plans on next page

The passenger car consists of a square base upon which are glued two side walls. Two sets of holes are drilled through the base just inside each wall. Before assembling the trolley and suspending the car, etc., these should be painted in gay colours and put aside to dry. Details such as windows and doors may be added to the passenger car and the building by drawing in indian ink on paper, cutting these out, and gluing in appropriate places. The bridge itself needs to be nicely painted. Paint the girder structure silver to give an authentic metallic effect. Paint pier blocks grey and base pieces green. If a continuous base has been fitted, then an imitation of water will be painted between the piers. The building is best in

From this 'eye' it passes the whole length of the bridge, and runs down to its winding crank, to which it is attached.

Additional realism is provided by making small cars and passengers, and, of course, boats and ships to sail under the bridge.

SOLUTION TO CROSSWORD No. 13 PUBLISHED LAST WEEK

Across: 1. Scored, 7. Espy, 9. Laced, 10. Tests, 11. Poet, 13. Grass Widow, 15. Ness, 16. Real, 19. Light years, 22. Slit, 24. Abuse, 25. Arrow, 26. Arid, 27. Single.
Down: 2. Cocoa, 3. Rides, 4. Detain, 5. Response, 6. Ape, 8. Stowe, 12. Tasks, 13. Germs, 14. Solitude, 17. Alibi, 18. Cheers, 20. Yearn, 21. April, 23. Lard.

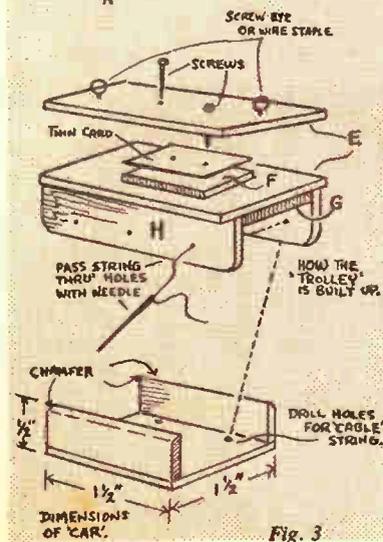
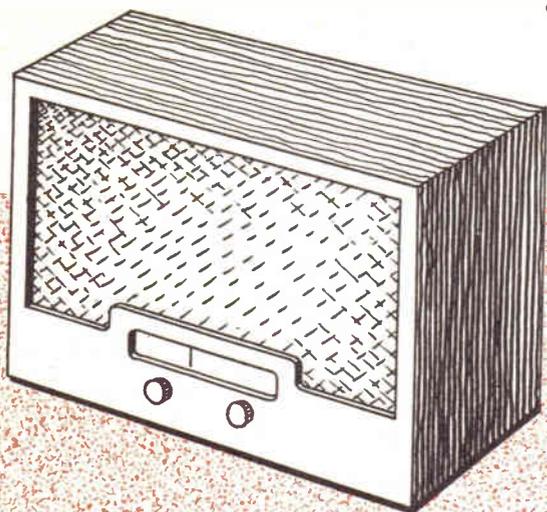


Fig. 3

6-VALVER CABINET



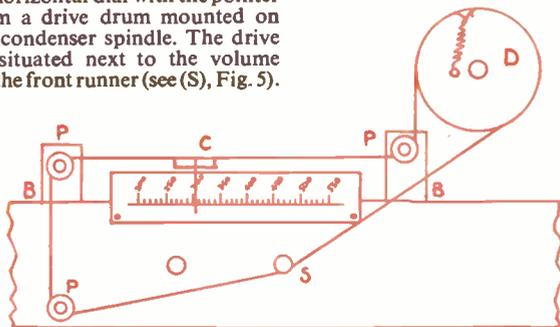
HAVING built the five-valve version, described in our issue of February 26th, the constructor can turn to the setting up of a proper dial arrangement, the addition of the extra valve for boosting the signal and finally the provision of a suitable cabinet to house the set.

First, attend to the dial and drive arrangement. The style adopted in this case is the horizontal dial with the pointer driven from a drive drum mounted on the tuning condenser spindle. The drive spindle is situated next to the volume control on the front runner (see (S), Fig. 5).

are marked (in steps of 50) from 200 to 550 metres. Use coloured inks to complete the scale, say brown or black for the divisions and red for wavelength figures.

A drive drum of 2½ ins. diameter is needed for the scale. The pulley wheels are mounted as shown. The drive cord is passed twice round the drive spindle (S).

Fig. 5



The size of the drive drum (D) will depend on the size of the dial. Its radius will be the length of the scale divided by 3½. Dials can be bought, and for a cheap yet attractive one I recommend the 'Superex' dial (at 2/6) from Superior Radio, 37 Hillside, Stonebridge, London, N.W.10.

However, one can make one's own for the sake of economy. Use stiff cardboard with a smooth white or cream paper surface (a shoe box is good). With pencil, lightly mark out a scale similar to that seen in Fig. 5. The larger divisions are ¼ in. and the smaller, ⅙ in. There are seven large divisions, making the scale 3½ ins. long. The larger divisions

Turn the drum fully clockwise and then fix the pointer (C) directly over the 550 m. mark and clinch it to the cord. Rotate the spindle (S), moving the pointer back along the scale. It should stop just below 200 m. If it is more than ¼ in., then shift the pointer along the cord further to the right. When satisfied, clinch the pointer to the cord permanently.

At this stage it is advisable to re-tune the aerial and oscillator coils to fit the new scale. (The I.F.T.'s must not be touched.) Turn the pointer to 464 m. (Third Programme) and adjust the oscillator slug, followed by the aerial coil slug. Then turn the pointer to 247 m.

COMPONENTS LIST FOR EXTRA VALVE

V1 — SP61
1 Mazda Octal valveholder.
C20, C21, .1 mfd. 350 v working
C22, .0001 mica.
R15 (6.8K), R17 (47K), R14 (47K)
R16 (180).

(Light) and adjust the oscillator trimmer (C4) on top of the gang until the programme is at maximum. Then finish by trimming the aerial condenser C2 on the front section of the gang. Repeat these four operations.

We may now deal with the addition of the extra valve, another SP61. The theoretical diagram is Fig. 6 and the practical wiring is shown in Fig. 7. The components needed are listed elsewhere in this article. The cost should be about

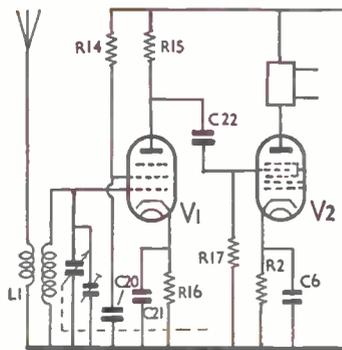


Fig. 6

2/6. The added power far outweighs this insignificant cost.

It will be seen that the top cap grid lead is removed from V2 and transferred to the top cap of the new valve. The new valve is coupled to the V2 by resistance-capacity coupling. This method of pre-amplification without using a three gang condenser is popular in America and Australia, and it is strange that it is never encountered here, for it is very effective.

First mount the valveholder (Mazda Octal) in the position shown in Fig. 7. Connect tag 1 to tag 1 of V2 and join tag 8 to chassis to complete the heater circuit. The rest of the wiring is quite clear and easy to follow from the diagram.

From the junction of C22 and R17 take a screened lead through the chassis hole Y to join the top cap of V2. (The clip that was originally on V2 is transferred to the top cap of V1 now.) The outer braid of the lead through Y is earthed to the same tag as R17.

R14 and R15 should be soldered to their respective tags and then bent up to stand vertically. Snip off the free ends to leave about $\frac{1}{4}$ in. of wire end, and join together with a wire lead from the H.T. tag-board to which R1 is soldered (see Fig. 2 in previous article). Keep this wire (which should be insulated) well above the wiring below.

With this six-valve version it might be profitable to re-tune the aerial coil, since the capacity of the valve is now different.

The addition of the extra valve results in a very greatly increased signal being pushed through the set with a consequent liability to instability. In the original set some whistling was encountered, but this was got rid of by joining a resistor from the top cap of V3 to chassis. Resistors from $\frac{1}{4}$ meg. down to 50K were tried and 150K was found adequate.

The cabinet alone remains to be made. The dimensions of this can be obtained from the chassis. Leave sufficient space all round to allow easy insertion and withdrawal of the chassis. The size of the speaker, which is mounted over the left-hand front of the chassis influences the size of the cabinet. The 8 in. speaker supplied by Duke and Co. may need too high a cabinet for one's personal taste, so a 5 in. type, costing a few shillings extra, could be utilized, to produce a neatly proportioned cabinet, roughly 14 ins. by 10 ins. by 7 ins.

Use $\frac{1}{4}$ in. thick plyboard for top, sides and front, with $\frac{1}{8}$ in. or $\frac{1}{16}$ in. for the bottom. The top and sides can be obtained ready veneered (walnut is recommended). The edges of the top are chamfered off at 45°, and so are the top edges of the sides. These are held together with glue and very thin panel pins with a square fillet to help the joint (see (a) Fig. 8).

The joining of the sides (A) with the bottom (B) is shown in Fig. 8(b). Here again, glue and thin pins and perhaps another fillet complete the joining.

When the top, sides and bottom are fixed together, one can attach the front (F). This latter should be sawn out with a fretsaw to the style shown in the drawing of the cabinet. The top and side strip can be about 1 in. wide. The depth of the bottom can be gauged from the chassis and dial measurements of the set.

Glue and thin panel pins are used to attach the front.

Punch in all the pin heads and fill in the holes with plastic wood. When set, glasspaper off the whole cabinet.

Where ordinary plyboard is used, the whole cabinet can be veneered afterwards, to make a really good job. Later it can be sanded, the grain filled with filler, then sanded again and varnished finally with Valspar clear varnish to produce a glass-like surface.

Rubber feet are necessary for the bottom of the cabinet and bronze extruded metal fret for the front is suggested.

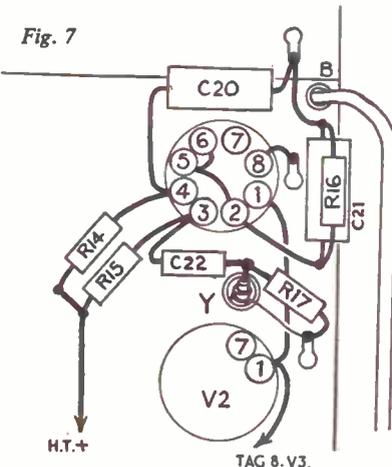


Fig. 7

plywood. This can have holes or wide slots in it to allow the heat to escape from the set.

The loudspeaker may be fixed either on the chassis of the set itself by means of brackets, or to the front of the cabinet, whichever appears more convenient.

Finally, it may be pointed out that the EL32 output valve, although it functions

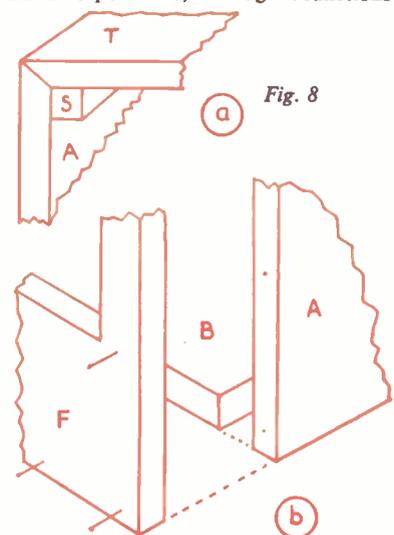


Fig. 8

It is sometimes necessary to fix this in so that it rests on thin bits of rubber from a rubber band. This stops rattling due to sound vibration.

A back can be made of $\frac{1}{4}$ in. thick

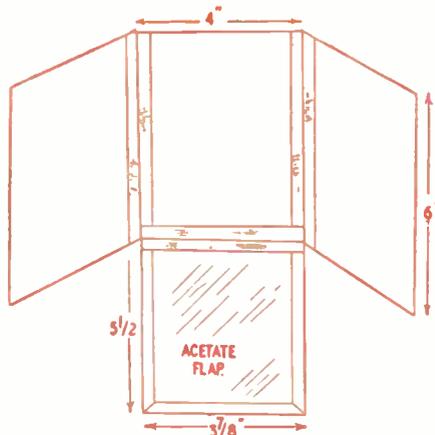
quite well with an ordinary output transformer, really needs one rated at 8000 ohms impedance, this being the proper load for this valve.

Postage Stamp Wallet

QUITE often when carried in the pocket, in a purse, or leather wallet, postage stamps become soiled or creased.

This easily-made wallet will keep them flat and clean, and the dimensions shown will fit the average size inside pocket. It consists of three pieces of good quality cardboard 4 ins. by 6 ins. each, and a piece of transparent acetate or celluloid. All are hinged together to form a three-fold wallet, using linen sticky tape as sold for bookbinding. The acetate flap is hinged to the centre section, and when folded upwards, acts as a 'window', and also holds the stamps flat. For neatness the acetate is edged with passe partout. The stamps, though only loose under the flap, will not fall out of the wallet.

Be sure to leave a space between the three sections on joining, so as to allow for the thickness of cardboard when the wallet is closed. (D.T.)



MARKET PLACES

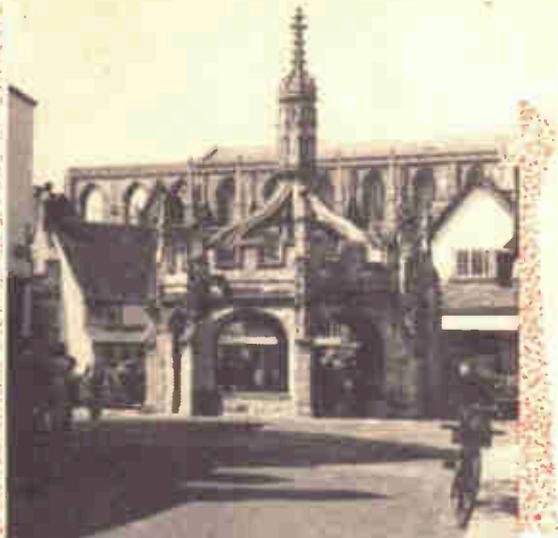
UP and down the country, in small and large towns, are found the old Market Halls, Booths and Crosses — often well preserved and still the centre for bustle on market day. These buildings with their roots deep in the old life of the countryside reflect the old local method of building, and their design and dominant position show the importance, and wealth, that was the mainstay of rural life. Just as the Church was the spiritual centre of these old towns, so was the market place the material centre: it is not surprising, therefore, that they are so outstandingly attractive and well preserved.

To the amateur photographer who easily finds beauty in old things, these buildings present a worthwhile subject



An attractive corner from the timber-framed cross at Castle Coombe

By
E. G.
Gaze



The fine stone cross at Malmesbury, Wiltshire against the background of the partly ruined Norman Abbey

— and one well worth collecting for their diversity of styling. Some are solid and foursquare, some have stone or timbered pillars supporting an enclosed storey over an open meeting place, some are canopied crosses marking the centre of the meeting place — all the centre of the old-time bustle for buying and selling, and meeting and gossip.

It is worthwhile looking for these survivals on your holidays or travels — some still in use, though possibly not for their original purpose — and worthwhile, too, to try and secure more than the mere record, picture-postcard result.

If you haven't yet tried to collect pictures of these, a few hints may help to avoid disappointment at the first attempt:

(1) Being the material centre of the town they are usually IN the centre, often with three or four roads converging on them. They were the centre, but the market bustle spilled out and around, so often they dominate a large open space. This gives the photographer the chance to get not just one, but several different views and angles of the subject — they are attractive subjects with 'elbow room' to select the best snapping position. So don't be content with the first-seen view, try the other approach roads for other views; often the buildings grouped around the approaches are old and picturesque, and provide an interesting lead-in or frame. And don't forget to explore small alleyways or passages between buildings, which often give attractive glimpses.

Sometimes it is worthwhile to ask permission to snap from the upper storey of a shop for an unusual view — most people are only too willing to assist; and will appreciate a print in return. Or a climb to the Church tower may show the market place spread out below, with its central structure and wide space and converging roads — because Church and Market, both being part of the very heart of the town, are often close together.

(2) Lighting conditions. These are often simplified by the very fact that the building stands in an open space — it isn't cast into deep contrasting shadows by the crowding in of tall buildings. But don't forget the commonly found many approach roads to the market — they and the open space give you that 'elbow-room' again to secure pictures by 'moving around' the light. One approach may show it all evenly lit, another may have interesting contrast of shadow and high-lit gable-end or pillars.

Prints of market halls, taken at the same time from different approaches can teach a lot in learning to select the best lighting condition. So don't economise in shots.

(3) Street activity. Being the centre of the town they are often the main dropping and picking up places for local buses. The wide space makes a useful modern car park, and on market days when still used for stalls and booths, it is a hive of bustle. The last gives opportunities for interesting shots which link up the old and the new; but buses and car parks

may not! It is true that modern vehicles show the present time and age, and in that sense are not incongruous, but they do so easily clash with and detract from the presentation of an old setting — apart from which a crowded car park hides much of the main subject. If time allows, the answer is to come again in early morning or evening, when activity is less: and this is often also taking advantage of low softer lighting conditions to avoid harsh contrasts. High noon lighting is often best avoided, as shadows are short and hard — and old buildings seem to call for a mellow light.

(4) Don't forget the view FROM the market hall itself, often delightful with a cluster of other old buildings around the square. With open Crosses or open-ground-storey halls use a part of the structure, a timbered or stone pillar or roof edging to form a 'frame' for the view, and the old cobbles or flag-stones forming a pattern to help with an interesting foreground.

Here, again, early or late low lighting is often useful; it glances into the open hall or cross, as well as lighting the exterior view — and so avoids too great a contrast between deep black shadows and the open view. With this softer lighting, enough exposure should be given to record some detail in the structural frame and flooring of the cross or hall to retain the 'feeling' of the old building itself.

The illustrations point the hints given above — and, if you haven't tried old market places, may show that they are well worth while.



The half-timbered market hall of Ledbury, Herefordshire

Interesting Locos — No. 7

PERHAPS the most interesting exhibit shown at the Liverpool Exhibition in 1886 was the London & North Western Railway Company's Compound express passenger engine

No. 410 *City of Liverpool*, built at Crewe the same year. No. 410 was one of the well known 'Dreadnought' class of 2-2-2-0 type, three cylinder compounds designed by Mr F. W. Webb, the Locomotive

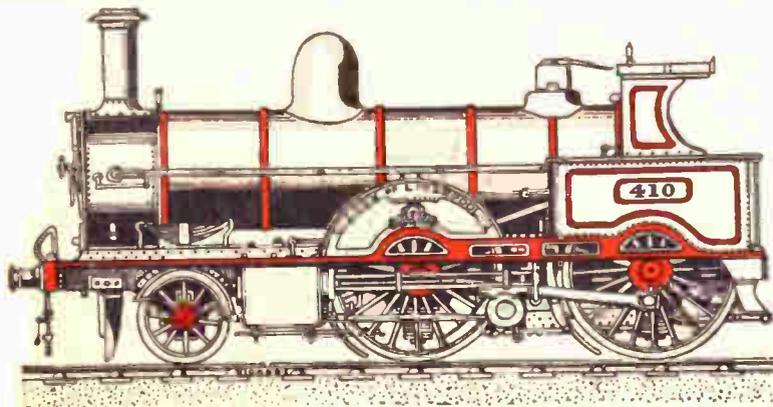
Superintendent for the express duties of the line. She was named *City of Liverpool* as a tribute to the great city and in view of the forthcoming exhibition.

There were 40 engines in the class, the first engine, No. 503 *Dreadnought*, being built in 1884.

The following were the leading features — Cylinders: one inside low pressure 30ins. by 24ins., two outside high pressure 14ins. by 24ins.; Wheels: leading diameter 3 ft. 9ins., driving 6 ft. 3ins; weight of engine in working order 42½ tons, with tender attached 67½ tons. Area of firegrate 20.5 sq. ft. Total heating surface 1,401.5 sq. ft. Boiler pressure 175 lb. per sq. in.

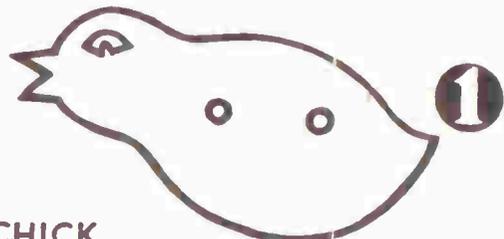
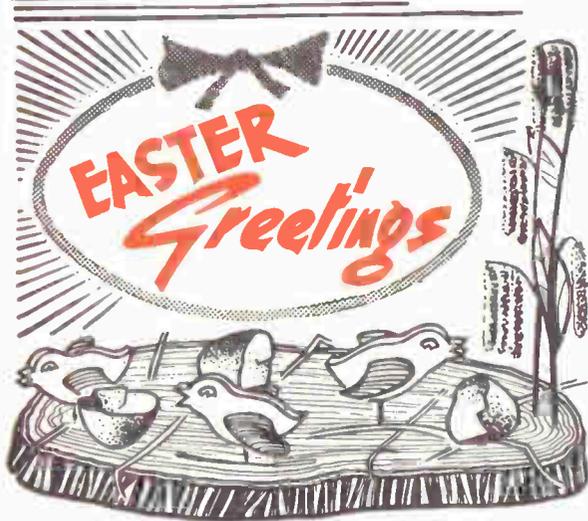
A sister engine, the *Marchioness of Stafford*, Crewe, No. 2798, was shown at the Inventions Exhibition in 1885 and was awarded a gold medal for the excellence of materials and workmanship.

It is interesting to observe that displayed also at Liverpool were George Stephenson's famous *Rocket* and the *Locomotion*.





EASTER TABLE



CHICK
ACTUAL SIZE
CUT FROM
1/8 IN WOOD

PAINT
BODY
YELLOW

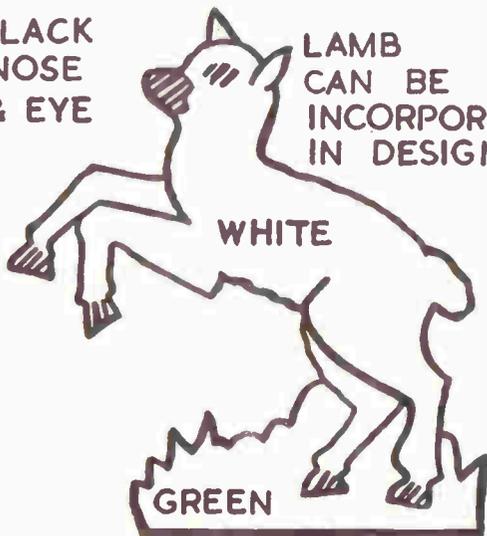


SPRAY WITH VELVET
SPRAY WHILE STILL WET



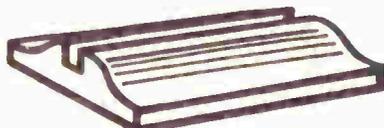
BLACK
NOSE
& EYE

LAMB
CAN BE
INCORPORATED
IN DESIGN

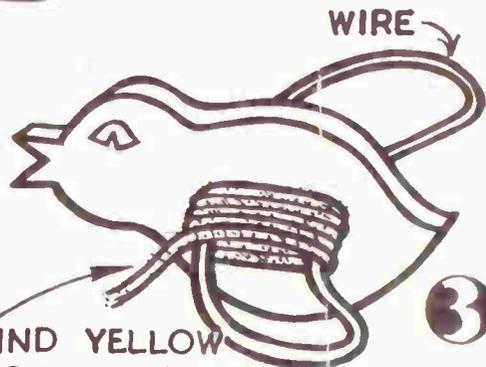


WHITE

GREEN

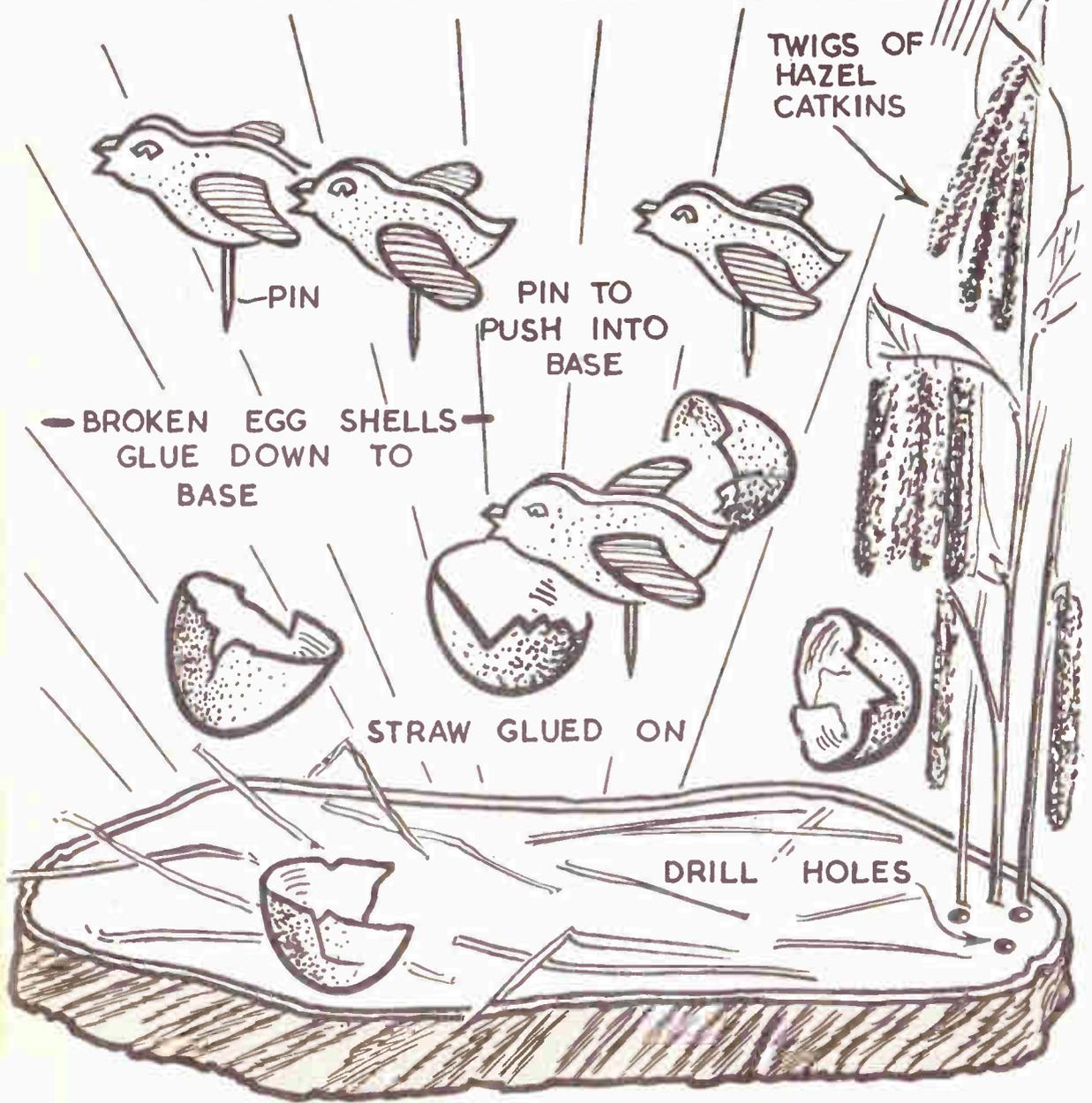


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CONSIDERING the hundreds of themes so beautifully depicted on Indian match covers, hotel labels, and stamps, it is not surprising to find them included in most collections.

Animals appear on many match labels. I have 500 depicting horses, 200 lions, 205 tigers, 400 elephants, 30 camels, 50 birds, 20 cats, and scores of singles featuring animals. Here are some trade marks to look for — 'Circus

INDIA

By R. L. Cantwell

Horse, Flying Horse, Globe Horse, Two, Three, and Four Horses. Circus Lion, etc., Era, Gilt, Golden, Rajah's, Running, Roaring, and Wembley Lion, Jungle King, Forest Hero, Lion and Boy, Lion Attack, Gramophone and Lion. Bengal Tiger, etc., Tiger Family, Tiger Head, Tiger Fight, Double Tiger, Three Tigers. Circus Elephant, etc. (spelt ELEPHAHT), Elephant and Tree, Sugar Cane Elephant, Gentleman and Elephant, Tiger and Elephant, etc., etc.'

Indian hotel labels are works of art. I have obtained many specimens by writing to the hotel proprietor — but if you write, always enclose return postage.

Indian children are fond of acting. In their plays they imitate the deeds which in later years they hope to perform.

Hunting is a popular amusement, especially with the cheetah, or tame leopard, which is let loose from a wagon and started in pursuit of antelopes, which it will kill and carry back to its master with the fidelity of a dog.

Tiger-hunting with elephants, mimic tilts, tournaments, and feats of horsemanship are also popular pastimes. There are also cock and quail fighting, the tricks of jugglers, and the feats of serpent-charmers, who, with musical accompaniment, seem able to handle the most deadly snakes with seeming impunity.

The number of temples in India is great. They are found scattered over

every portion of the country and in every degree of splendour and good taste. Many are depicted on stamps of 1949.

Calcutta is a vast and mighty city — the London of the East. It is said, that it remains the premier city in India, and the city that counts most for that country's prosperity.

The Himalayan folk who live in Darjeeling and Kurseong are fine people. Many of them are Christians.

Delhi (the capital) is chiefly celebrated as the centre of the Indian Mutiny in 1857. Bombay possesses the largest harbour in India. Amritsar possesses important textile manufactures, and is the Punjab commercial capital.

'1935 Silver Jubilee stamps — ½ a. black and green — Gateway of India, Bombay — 3d. mint. 9p. black and green — Victoria Memorial, Calcutta — 4d. used. 3½ a. black and blue — Golden Temple, Amritsar — 3/6 mint'.

The vegetation is as varied as the climate. The valuable forest tracts of the hill regions produce teak, sandalwood, blackwood, sal, cedar, and pine. The bamboo and the cocoa-nut palm are widely distributed, and furnish the natives of some districts with almost all they require. The mango is the favourite fruit tree, and other species of palm supply fruit, fibre, and matting. Cultivated crops include millet, rice, wheat, and other grains, cotton, jute, indigo, tea, sugar, opium, pepper, and cinnamon.

Indian craftsmen have shown much artistic skill in metal-working, in the weaving of silks and cottons, and in the carving of ivory and other materials. Some still carry on their trades in a laborious way with simple tools. But factories equipped with modern machinery are now appearing in many parts.

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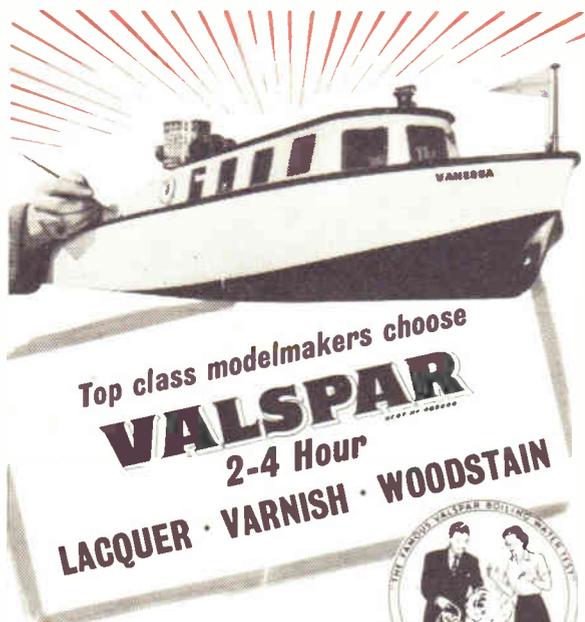


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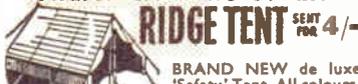
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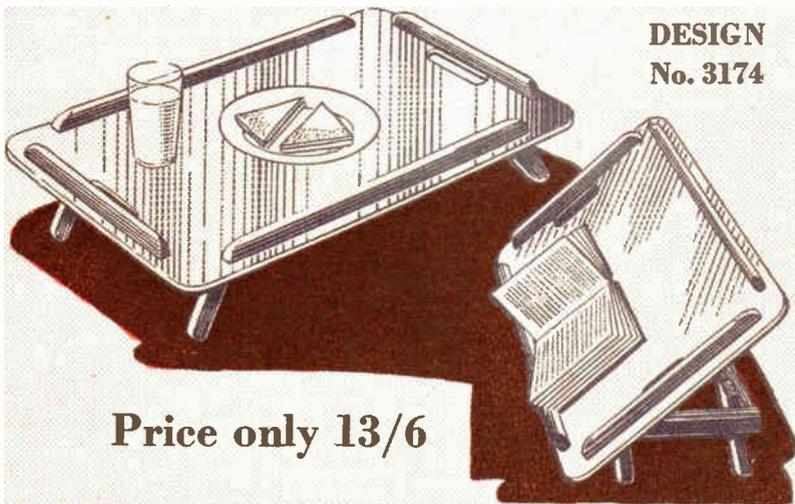
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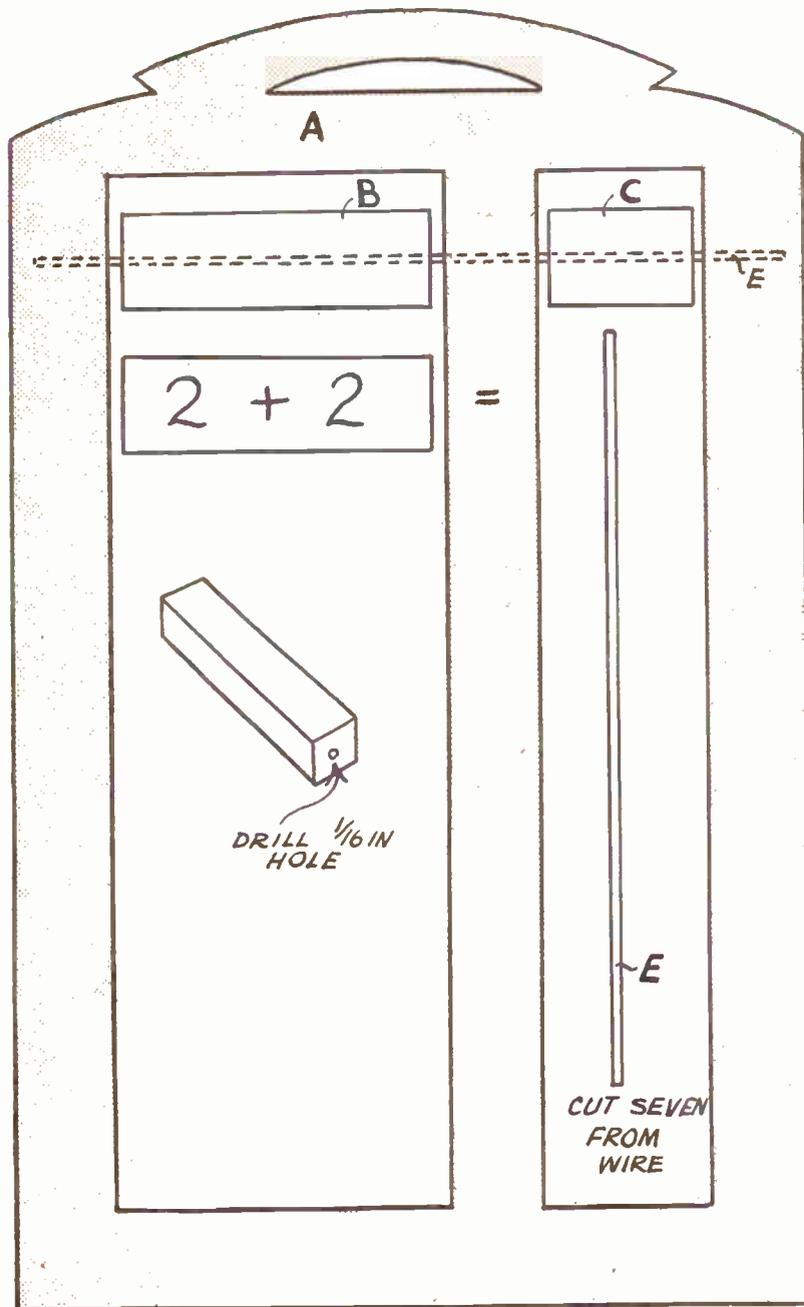
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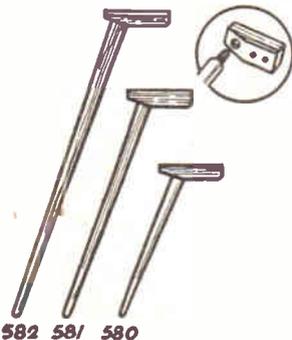
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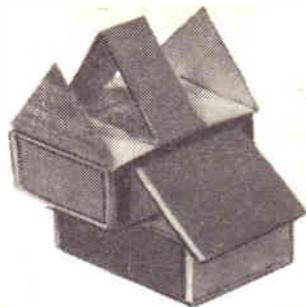


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