

# HOBBIES

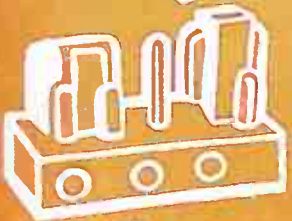
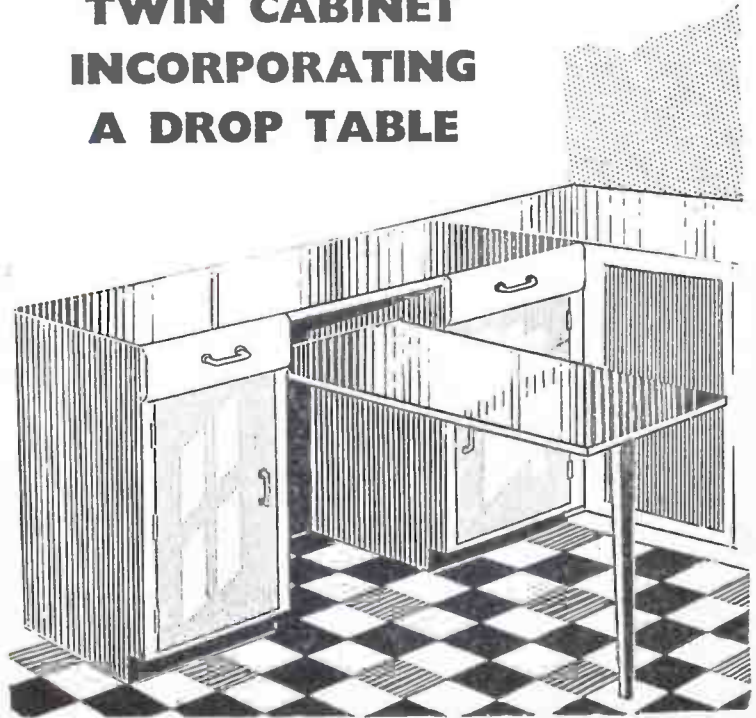
## *weekly*

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### TWIN CABINET INCORPORATING A DROP TABLE



FOR CRAFTSMEN OF ALL AGES

6<sup>p</sup>



If you are looking for an absorbing hobby, try collecting something. There is an immense range — from postage stamps to carved ivory. But I found my Fifth Dimension in the collecting of picture postcards.

## PICTURES IN THE POST

By P. Davey

By this means I have made new friends, gained a deeper conception of social history, and had quite a few adventures on the way. My hobby has often been a passport into homes and social clubs; and I have frequently been surprised by the beautiful albums produced — even more by the treasures they contained.

Collections I have seen have mostly been proudly owned by ladies. Many have insisted that I should have this or that card for my own collection. Also

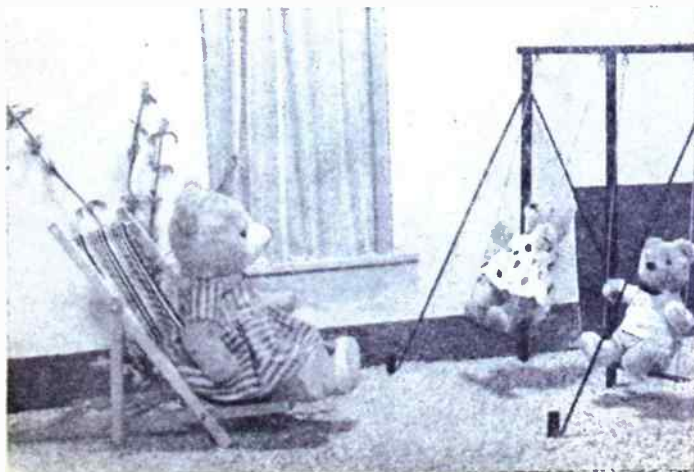
famous postcard manufacturers such as Tuck, Bamforth, and Valentine, have been helpful in giving information about various series.

But I ought to explain how I discovered this Fifth Dimension. Like other delightful things, it started by accident. A Northern newspaper editor had asked me for a photograph of Blackpool showing the Tower and Big Wheel. As the Big Wheel was dismantled in 1928, my task was one of the minor labours of Hercules.

Angelle stationer

Actually the photograph was needed to illustrate an article I had written on Blackpool 'in the good old days'. Then, as the sweat was beginning to play Niagara down my back, an angel appeared. The angel materialised as a cherubic North Shore stationer who not only found me a Tower-and-Wheel photograph, but introduced me to an enchanted land constructed mainly of cardboard and coloured photographic processes.

By courtesy of The Cherub, my collection started with coloured reproductions of A. Asti's portraits of his models, Portia and Sylvia. From family



Teddy Bears from Holland



ABSENCE MAKES MY HEART GROW FONDER (3)

How I long for the time sweetheart,  
Once more to greet you and never to part.  
When for time you cross the main  
And I may rest in your dear arms again  
Whether rich whether you're poor, love,  
You'll be the same to me  
Till our meeting for these words, I see  
Dwell in your memory

A romantic 'war' card

archives and dark corners of desks owned by family friends further items were extracted. There was a 'Midnight Sunset at Raftund' from an early Tuck 'Oilette' series. Then there was a Bamforth Song and Hymn Card of World War I — 'Absence Makes My Heart Grow Fonder'.

Aided by a friendly librarian, I began to study books on the subject. I learned that it all started with postcards printed to commemorate the opening of the Eiffel Tower in 1886. But only in the early 1900s did the idea receive serious attention. It coincided with the wane in letter-writing, so postcards became the natural successors to those flowery missives of Victorian days.

War and lovers

Indeed the period 1900-1918 became the halcyon era for manufacturers and collectors alike. The cards ranged from the exploitation of historical events like the Boer War and the Kaiser War to a great flood of romantic cards, often with verses on them, specially designed for lovers to send tender messages to each other.

Nor was the comic element forgotten. On a Bamforth card of Edwardian origin two scullerymaids are watching the cat drink its saucerful of milk. The elder of the two says, 'Wot I says is — be

good to the cat and you save arf your washing-up.'

Not a joke to be appreciated in the present hygienic era perhaps. But surely preferable to the so-called 'comic' cards with their suggestive humour that dominate seaside postcard displays today.

What were the best-selling cards? These were undoubtedly the 'actress' cards which achieved fabulous sales. In vivid reds, greens, and blues, favourites such as Gladys Cooper, Zena and Phyllis Dare, Marie Studholme, and Ethel Oliver, became the Pin-up Girls of Yesteryear. Series sold by the hundred thousand; and some of these cards found their way into Flanders trenches in World War I.

Of course, the industry has advanced in printing and colour techniques. Always the printers strive to keep in touch with the spirit of the times. We don't see much of the novelty cards today, such as those where you peeped

through holes in card and saw the moon and the stars. Nor do we get anything approaching to Etlings' 'Real Bird' series, when glass eyes and real bird feathers were used. One card in my possession bears a miniature record that could be played on an old-style gramophone.

Of World War II cards I particularly remember the silhouette, or 'Blackout' cards, which joked at the predicaments we got into in those treacherous times. Of present-day cards, the panorama type are superior to the old 'view' cards.

Always something new

But for sheer depth of colour and beautiful presentation I hand the prize jointly to the Dutch and Italian firms who print cards for the delight of children. Teddy bears on a swing is the subject of one of my Dutch cards; whilst my Italian ones include a child playing with balloons and another of a

boy having discovered a bird's nest.

The great thrill in this collecting of postcards is not only a self-transporting backwards and forwards in Time. But also that you are constantly discovering something new. For instance, the other day I was looking over a 50-year-old brochure illustrating the attractions of Southport. One firm advertised itself as 'patentees of aluminium postcards'.

Aluminium postcards! I must get one or two samples somewhere!

Well, there's a glimpse of my enchanted land — my Fifth Dimension. A lot of it is still uncharted. But it's a grand way not only of amassing postcards but of making — and keeping — friends.

Nowadays those who know me best don't tire themselves with seeking a present for my birthday. They just . . . send me a postcard! And if it's one from the Halcyon Days I feel happier, richer, and wiser.



DESCRIBED as being 'the most likely potential star band to rise above the jazz-pop horizon since Acker Bilk first put on his bowler in 1957', the Back O' Town Syncopators are certainly living up to this praise in that they have return bookings from almost every place they play.

Now the group have their second disc, the theme from the B.B.C. T.V. series 'Steptoe and Son'. The boys give the tune (written by Ron Grainer) a boisterous jazz treatment, heavily featuring a 'with it' tuba.

Alexander Murray Smith, a native of Pitlochry, near Inverness, formed the band in Glasgow a few months back. Smith himself, an urbane young man of twenty-two, spent eleven of his years reluctantly learning the piano (an instrument conspicuously absent from his band!), to escape eventually via a pair of drumsticks and a highland pipe band.

'That's where I learned my basics', he says. 'If ye fancy drummin', it's a natural progression from a pipe band to jazz. It would be different for a musical instrument. But on drums, jazz was good

## BACK O' TOWN SYNCOPATORS



to play, and it sounded good. So I came to Glasgow and we formed this band.'

Shortly after this the band travelled to London, now their base, as professional musicians. The seven member

band is made up by a front line of clarinet, trombone and trumpet, with a rhythm section of drums, two banjos and, of course, the tuba player whose name is Alexander Allan who hails from Ayrshire.

# KITCHEN CABINET with TABLE

**T**HIS space saving unit is extremely useful in the small kitchen. The cabinets and drawers are handy for storage whilst the folding table gives extra working space when required. Designed specially for the handyman to make, joints are kept as simple as possible and work is cut down to a minimum.

The diagrams in Fig. 1 show a front view and side view, giving the main measurements and showing the general construction. The overall height is 36 in.

and width 54½ in., but these measurements can of course be modified if necessary.

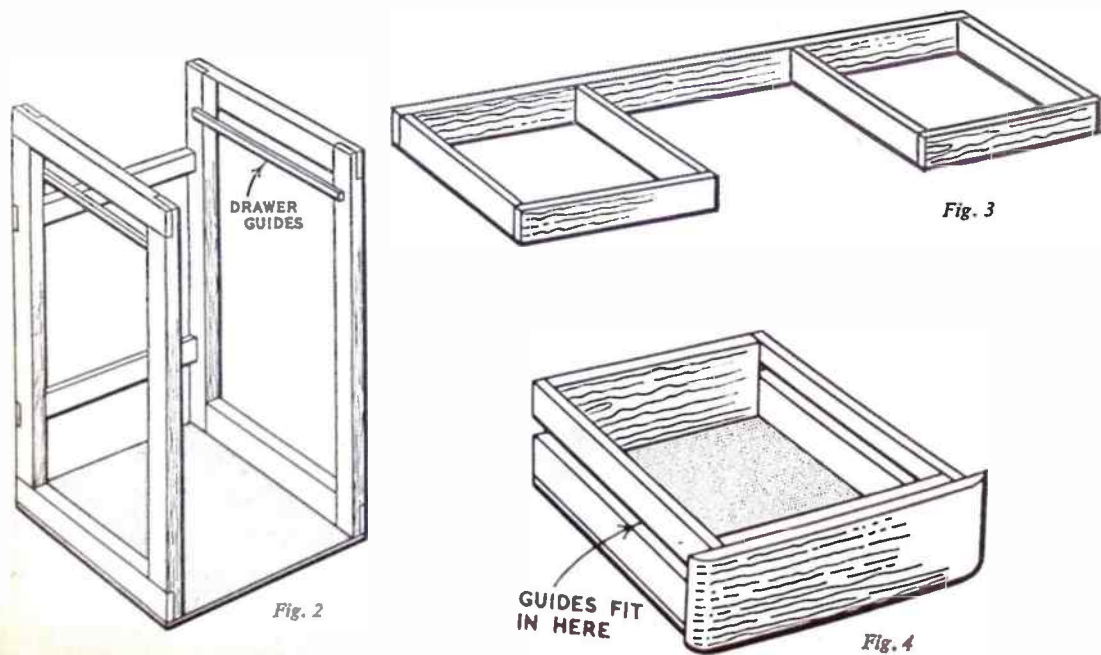
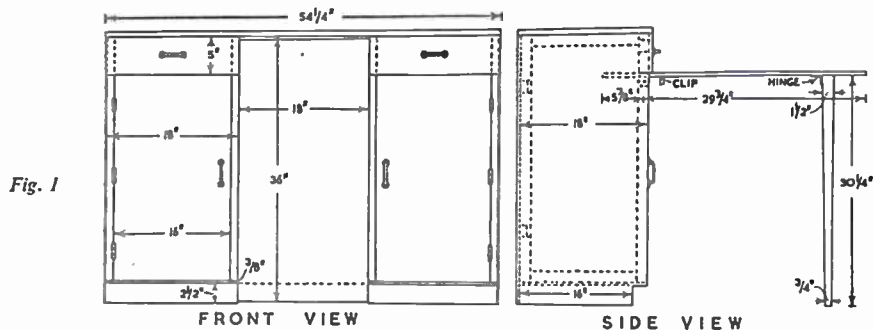
Make a start by constructing the cabinets, which are identical. They consist of a framework of stripwood to which is pinned ½ in. hardboard with floors of ½ in. plywood.

The framework consists of 1½ in. by 1 in. stripwood which is halved together with two back rails also halved in position as shown in Fig. 2. After gluing and screwing the framework together

the floor of ½ in. plywood is fixed. Shelves may be made from ½ in. plywood supported by stripwood battens. A front rail under the drawer can also be added if desired.

The plinth, shown in Fig. 3, is made from 2½ in. by 1 in. material which is glued and screwed together. The plinth must fit the cabinets, being flush at the ends and set in about 2 in. at the front to give toe room. Fix the cabinets to the

● Continued on page 293



# SOUVENIRS OF YOUR HOLIDAY

**M**AKING your own holiday souvenirs is an attractive hobby which needs only the simplest materials that can be gathered in the places visited.

Nowadays, for example, pennants or shields bearing the name and crest of the resort can be bought in most places in this country. Instead of sticking these souvenirs to car windows or sewing them on jerkins, they can be glued round a plain lampshade to make an attractive table lamp (1). A tray can also be decorated with pennants in the same way (2), a coat of varnish being applied to protect the surface of the pennants from spilled liquids.

Sea-shells, too, can be used in many ways to make inexpensive souvenirs. Ash-trays or pin-bowls are made from large, well-shaped shells, thoroughly cleaned to remove any salt. A simple sea-scene is painted on the inner surface of each shell, and three small shells are glued to the underside to act as feet (3). A wall-ornament with a three-dimensional scene inside it needs only a shell with a cardboard tag for hanging glued to its back. A simple but effective scene is created by gluing some sand to the bottom of the inside of the shell for a beach. Add a blue-painted sky with gulls, and glue in place a dowel-rod lighthouse, cut away to fit the curve of the shell, and a shell yacht with white card sails (4).

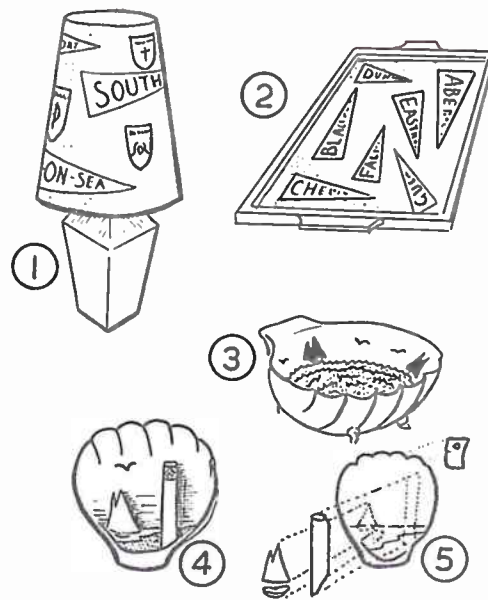
Sea-shell jewellery is also easy to make — clusters of shells glued to blank brooch plates and ear clips, which are obtainable from craft shops, give a charming effect (5).

Another unusual holiday souvenir of places visited can be made from

such unpromising material as twigs, small branches and scraps of wood from different varieties of trees. Sir Walter Scott, the famous novelist, used to do this, collecting pieces of wood from all of the places he visited. These he carved into chessmen to make a unique set of pieces.

A simpler version of this, however, is to whittle the wood into pegs to make a pocket noughts-and-crosses set. Ten

round tapering pegs are needed; five of these have four notches filed in their tops to give a cross-shaped head, while the other five remain round or nought-shaped. If the wood has been carefully chosen for its appearance, all the pegs should be varnished to show off the grain, rather than be covered with paint. The board can be a square of plywood, or a piece of pegboard serves as a ready-made version. (A.L.)



● Continued from page 292

# KITCHEN CABINET AND TABLE

plinth by screwing down through the floors.

The next job is to fix the back, which is ½ in. hardboard or ½ in. plywood and measures 54 in. long by 33½ in. high. It can be glued and screwed in place, using countersunk screws.

Now cut and fix the ½ in. hardboard ends, shaping them to fit the plinth at the bottom. The top, which is cut from ½ in. or ¾ in. plywood is screwed and glued in place, using countersunk screws.

The drawers shown in Fig. 4 are made from ½ in. wood, with ½ in. hardboard bottoms. They will run on ½ in. square stripwood guides which are shown in Fig. 2. Each drawer has a false front which will overlap, coming flush with the cabinet sides. Doors are plain ½ in. plywood, hinged in place with 2 in. brass butts. Handles for doors and drawers are Hobbies No. 703 chromium half-round bars, 3½ in. long with black spacers. They cost 1s. 9d. each (post 4½d.) from

Hobbies Ltd, Dereham, Norfolk.

The collapsible table is cut from ½ in. plywood and is hinged by means of two nails through the cabinet to form pivots. The pivot pins should go into 1½ in. square blocks glued on the underside of the collapsible table top. The leg is tapered from 1½ in. square wood and is hinged under the table as indicated. It presses into a metal tool clip when not in use.

The cabinets should be cleaned up with glasspaper and then painted. Give one or two undercoats and then a finishing coat of high gloss. Working surfaces may be covered with any of the plastic materials used for that purpose. (M.H.)

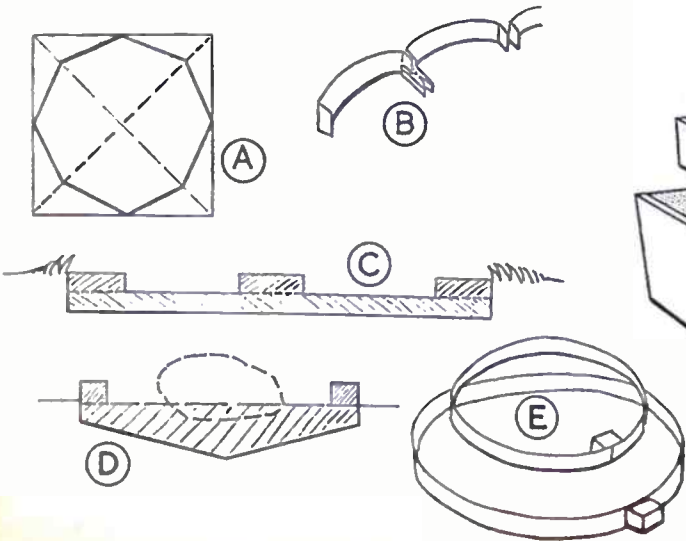
# Decorative Pools For The Garden

**A**n ornamental pool makes a charming garden feature, and the three types described here are not only unusual, but easy to make.

The oriental-style pool 1, is made by marking out a 4 ft. square on the site chosen, and excavating a 6 in. deep octagonal shape within this A. This is filled to a depth of 3 in. with concrete made from 3:1 sand and cement mixture which is left for two or three hours. Then the shuttering for the raised rim of the pool is laid in place on top of the still wet concrete.

By A. Liston

This shuttering is made from 12 in. by 3 in. pieces of tinsplate cut from empty food tins. They are shaped into a curve as shown B with a flange at each end. They can be bolted, soldered, or held together by spring clothes pegs. Enough pieces should be made to form a circle with scalloped edges, that is 6 in. less in diameter than the width of the octagonal shape. A 6 in. diameter tin, without top or bottom, is laid in the centre of the pool, and cement is poured into this, and round the outside of the tinsplate shuttering, to a depth of 3 in. C.



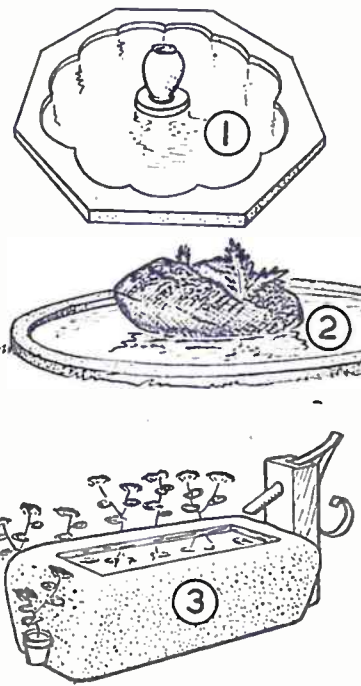
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The moulds can be removed after 24 hours, and the concrete left to harden for a further few days before the pool is filled. The centre-piece can either be a suitably-shaped vase, painted if necessary, or a large earthen-ware pot. The whole pool can be raised above ground level, of course, using additional wooden edging for the eight sides.

A simple but effective bird pool 2 is circular in shape, with a large stone set in the middle. It is made by excavating the circular shape to a depth of 3 in., gradually deepening the bottom to a depth of 6 in. at the centre D. Concrete is then poured in to fill the excavation, the rock being set in place and allowed to settle in the concrete.

The rim of the pool, which stands above ground level, is shaped between two hardboard circles. These are made from 3 in. wide strips of hardboard, with their ends nailed to a block of wood. The block should be on the inside of the inner circle, but on the outside of the outer circle. E. The inner circle should be 6 in. smaller in diameter than the outer one. Wet the hardboard thoroughly to form the circles.

The two circles are placed in position two or three hours after the cement has been poured into the base of the pool, and the space between them filled with



concrete. The final effect is enhanced by planting ferns and alpinas in pockets of soil in the central rock.

The traditional pump and trough which stands in front of a Swiss chalet makes an out-of-the ordinary garden pool. 3.

The trough is made of concrete, and is cast inside a hardboard mould with wooden ends F. This is 30 in. long and 12 in. wide at the top, narrowing to 10 in. wide at the base.

After buttressing the outside with bricks, stones and other heavy objects, the mould is filled with concrete to a depth of 6 in., then the inner mould G is

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# Mainly for Modellers

**H**AVING dealt with the hull designs and the main deck furniture in as simple a way as possible in the present series, and before dealing in detail with ships ornamental work, I propose to give the rigging detail for various types and periods.

## WOODEN SHIP BUILDING — 31

By 'Whipstaff'

To me a model ship is not a model unless it is rigged in a manner that looks correct; with rigging cords that look right and workable. Too many models have cord strung about them to represent rigging ropes, and which obviously would not do the job rigging was designed to do. Naturally the amount of rigging that can be shown depends firstly on the scale of the model, and secondly on the skill of the model maker.

Many model makers feel a sense of disappointment when after a time the rigging of their model sags and becomes loose, due to weather changes. To understand this we must understand the way the ship's ropes are made and work. Ship's ropes are made by twisting the material, hemp etc., either with the sun or against the sun. That is, if the rope is right handed the strands will be twisted left handed and a left handed rope will have the strands twisted right handed.

This means that, in setting up standing rigging, to take the pull a right handed will be connected with a left handed rope, as they then tend to pull in opposite directions. The rigging will remain taut against the stress of the weather and the pull of the masts. This explains why in many models the rigging becomes loose, because cords, sewing thread, fishing line, etc., are used, that are wound or twisted the same way.

This can be avoided in small scale models by spraying the finished rigging with clear cellulose lacquer, but in larger models one can avoid it by making the ropes or cord to represent the ropes ourselves. It is quite a simple matter to

make a rope spinning jenny modelled on the lines of the old rope spinning walks on which the actual ship's rope was turned out. I will show how to do this at the end of the present series.

And now for a short resumé of what constitutes the rigging before going on to the types of ships and small craft.

There are two main types of rigging — the standing rigging and the running rigging. In dealing with various Hobbies kits in the past, I have given rigging details of several types, but for the beginner let us repeat this. Standing rigging is the permanent rigging not actually used in handling the ship; that is, rigging used to stay or secure masts, mast stays, shrouds, etc. Running rigging consists of moving lines that are used to handle the spars and sails.

To simplify the rigging sketches during this present series let us make a note of the main items of rigging and the names they are known by. The main standing rigging lines are the mainstay, foremast stay, mizzen mast stay, shrouds and backstays to all masts.

Ropes used to hoist the lower yards are termed halyards; and to extend the sails in addition to the halyards are the ropes known as tacks, sheets, bowlines.

Lines used to furl or truss up the sails are bunt lines, clew lines, teeth lines, reef tackles, lift tackles, etc. In addition, for handling the sails, we have down hauls and braces.

A study of these terms before we commence the actual rigging details will enable the model maker to understand the work of the main rigging. The purpose of each rope will add interest to the rigging of the model, and enable us to have rigging that looks workable and

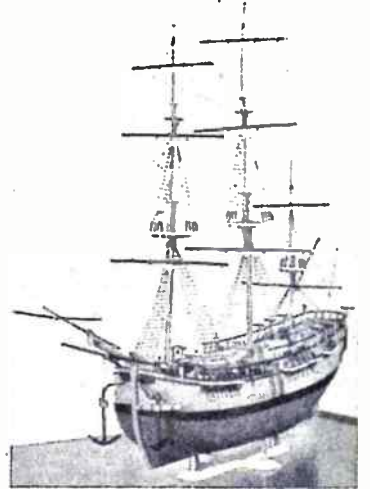
fit for the purpose for which it was designed.

All rigging ropes and sails take the name of the yard to which they are attached, for example, foreyard, foresail, forebraces, etc.

In our next article we will deal with what is known of the early rigging of ships, and consider some of the theories advanced regarding early sailing rigs.

### Endeavour from Airfix

Captain Cook's barque *The Endeavour* in which he made his famous voyage it 1768 to claim the East Coast of Australia in the name of Britain, is the first in a new Airfix series of Historical Ships.



This kit consists of 107 parts, including such authentic touches as the water pumps, belfry, and completely rigged tiller — even wooden-legged seamen on deck. There is also an extremely effective plastic rigging.

When made up, *The Endeavour* measures 15 in. long by 13 in. in height, and the kit retails at 12s. 6d.

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## GARDEN POOLS

laid in place. This is 24 in. long and 6 in. wide, tapering to 5 in. wide at the base. This inner mould is filled with sand to prevent it rising, and the space round it filled with concrete. The moulds are removed after 48 hours, and using an old rasp, the corners of the concrete are rounded off. This is quite easy at this stage, for the concrete will still be fairly soft.

The pump H is a 2 ft. length of 4 in. by 4 in. wood, sunk 6 in. deep in the

ground at one end of the trough. A 6 in. length of broomstick, set in the post at an angle, forms the spout, and the handle is made from a 2 ft length of brass valance rod or steel strip, shaped as shown and screwed to the post. The handle should be painted black while the post itself should be stained. As a finishing touch, the traditional Swiss geraniums should be set round the trough, high enough on the far side, if possible, to reflect in the water of the trough.

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Amaze your friends

# THE PREDICTABLE CHOICE

Do you habitually put on your right shoe first? Or do you always put on your left glove before the right one? And when you are presented with a printed paper, do you glance first at the centre and then up to the upper left hand side?

Many commonplace human actions are predictable before they happen. You can exploit this tendency by performing an entertaining psychological experiment upon a sizeable gathering of your friends.

By A. E. Ward

You will need four identical plain shoeboxes (or similar containers). These must be arranged in a row before you upon a table. Your friends will be sitting out in front.

At some time previously, you will have secretly hidden a large bright-eyed toy doll in the SECOND box from YOUR left.

Explain to your audience that they must imagine that the boxes contain expensive gifts. Ask everybody present to select one box. Your friends must keep their individual choices strictly to themselves.

When you are satisfied that all the selections have been made, announce that you believe you knew in advance which box would be the most popular, so you only put a gift inside that one.

Point to the boxes in turn and ask your friends to raise a hand if their choice fell upon a particular box. Count the hands denoting choices for the respective boxes.

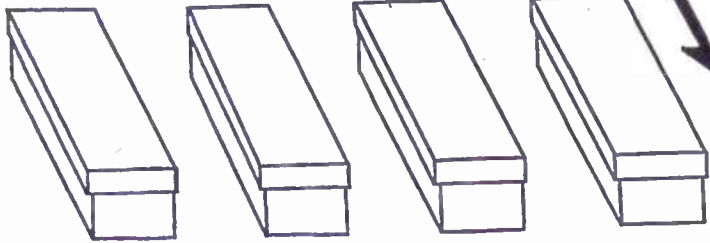
You can usually depend upon most persons to choose the third box on

plenty of hand clapping and pleasant laughter.

If the experiment fails, the chances are that your audience will have gone for the fourth box from their left. You can 'cover' this possibility by painting the word 'BONUS' on the outside bottom



## audience



THEIR left (i.e. the second box on your left) Open the other boxes, in turn, and stand them on end with their lids on top to display their emptiness.

Then, with a triumphant gesture, raise the lid of the remaining box and lift out the big doll. The effect rarely fails and its reception is invariably marked with

of the other box.

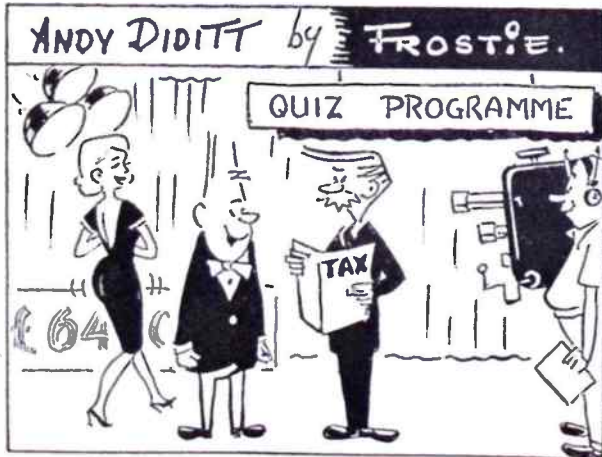
There will be no need to expose the bottoms of the boxes if the experiment proceeds according to plan. If you must employ your face-saving 'safety device', be certain to turn around the remaining boxes to demonstrate that they too are not prepared in this manner.

## BOOKS for the HANDYMAN

4/- each  
(Postage 5d on 1 book; 7d on two)

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Obtainable from HOBBIES LTD.  
(Dept. 99) Dereham, Norfolk.



"I THINK I REALLY KNOW MORE ABOUT TAXES THAN ANY OTHER SUBJECT."



I struck a bargain the other day and I still don't know whether I gained anything or not (writes Ed Capper). It was with famous Scottish comedian, Jimmy Logan.

'Tell you what, Mr. Capper', said Jimmy. 'You show me how to do this job and I'll send you a haggis' You can't argue with Jimmy and anyway it was such a good idea that Jimmy had, that I knew you would all be interested. Mind you, I'm still waiting for the haggis!

Jimmy wanted to adapt a deep drawer in his rather large kitchen dresser to hold his cutlery, serviettes, etc. I gathered that the drawer already held these

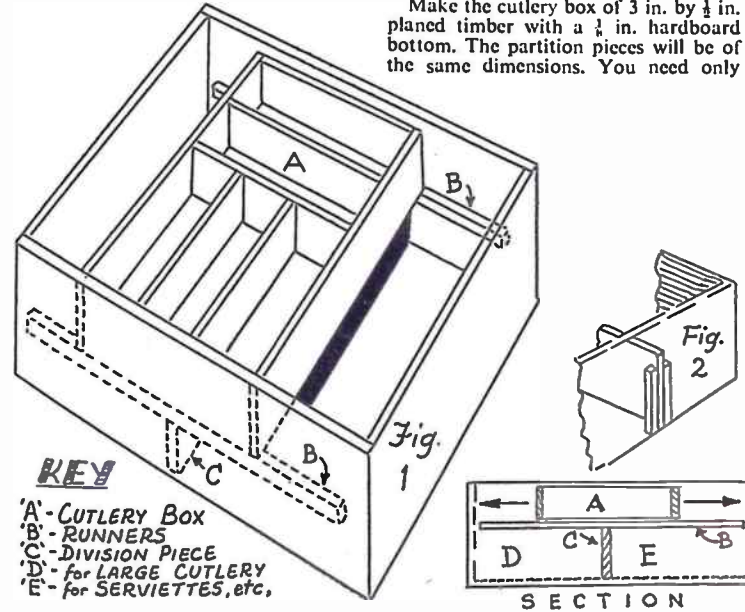
and large utensils such as carving knives and salad servers in the other. As shown by the arrows in the section drawing, the cutlery box can slide to the right or left to reach the compartment below.

First measure the inside of the drawer. Then the length of the cutlery box should be  $\frac{1}{2}$  in. less than the length of the drawer whilst its width should be half of that

## Jimmy Logan's Cutlery Drawer

of the drawer. However, if this makes the cutlery box too narrow for your requirements, its width can be increased to a little more than half that of the drawer.

Make the cutlery box of 3 in. by  $\frac{1}{2}$  in. planed timber with a  $\frac{1}{4}$  in. hardboard bottom. The partition pieces will be of the same dimensions. You need only



box runs need only be light wood of around 1 in. by  $\frac{1}{2}$  in. They should be positioned  $\frac{3}{4}$  in. below the top edge of the drawer and held with panel pins.

The division piece should be of  $\frac{3}{4}$  in. thick timber and its width will be the same as from below the runner pieces to the drawer bottom. It is held by nailing through from the front of the drawer. Alternatively, it can be held with a pair of metal angle brackets or as shown in Fig. 2, by dropping into a channel formed by the fitting of twin lengths of  $\frac{1}{2}$  in. square timber to the inside of the drawer.

A good idea to reduce the clatter when dropping the cutlery into the drawer is to line the bottoms of each compartment with thin foam rubber.

## The 'Sucker' Radish

A LIMPET, or barnacle, clings to a rock by bringing about a decrease in air pressure beneath its shell. Thus the greater pressure of the atmosphere will press the concealed tender parts of the mollusc's body firmly against its safe refuge.

Similarly a rubber sucker-dart projected at a pane of glass or smoothly painted door will stick fast to the surface. The blow of impact will force air out from beneath the hollow rubber cup and the air pressure there will be diminished.

A sizeable radish will also behave as a 'sucker' if it is sliced in half and one of its hemispheres hollowed out slightly. Press the prepared half-radish hard against the surface of a dinner plate and you should succeed in lifting it up.

(A.E.W.)

articles but were all more or less 'just thrown in to the drawer'. Jimmy wanted an individual 'home' for the various articles.

Lots of houses and flats have these large built-in dressers. They are so useful that most people hesitate to remove them.

Usually the drawers are quite deep. So I settled for a design as shown in the drawing. The cutlery box slides easily on twin runners whilst the space below is divided into two compartments to hold tablecloths and serviettes in one

join up the box simply with glue and oval headed nails and fix the bottom with panel pins.

Ideally, the box should be sub-divided into as many compartments as possible, remembering not to make them so narrow that it is difficult to remove the cutlery. If you are able, aim at one compartment each for knives, forks, fish knives, fish forks, dessert spoons and tea spoons. Do not 'tailor-make' the compartments; allow at least a half inch longer than the cutlery it will hold.

The two pieces on which the cutlery

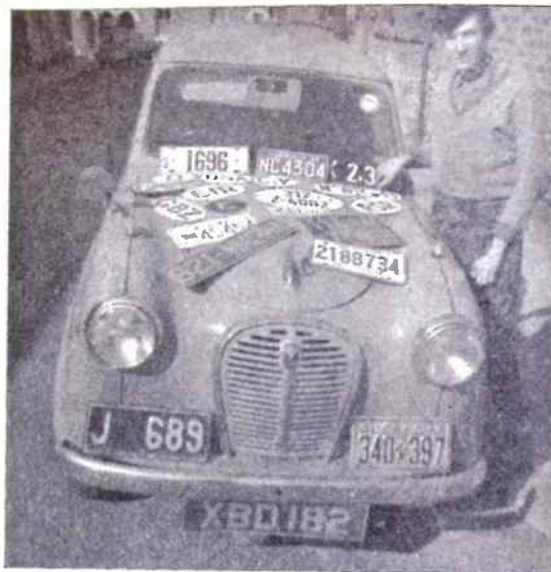
Car spotting extraordinary

# A HOBBY WITH A DIFFERENCE

**A** HOBBY with a difference is 'spotting' foreign vehicles. It is a rather unique hobby, and one which holds many a story.

Most people pass through a phase of train spotting as an outdoor pastime, but fewer take up 'car spotting'. It is from this that my brother and I have developed the hobby of foreign vehicle logging, presenting an entirely new angle on 'car spotting'.

By T. J. W. Gray



Ivan with a variety of registration numbers

Although the hobby was begun by myself, my brother Ivan now holds the reins, and can be seen spotting in all weathers. He is 16 years of age, and his remarkable collection of registrations is even more remarkable when we consider that he has never been abroad. Spotting activities take him to the A6 road at home in Kettering, and to the main roads in a 70 mile radius — M1 at Collingtree; A1 at Stamford; Hyde Park Corner, London; and occasionally Oxford, Cambridge, and Windsor.

As he sees each car, he logs it in a book with the date, registration, country identification, and type of car. In seven years, we have seen cars from 145 different countries, and my brother has noted the numbers of some 19,000 foreign vehicles. Also, cars from every State of the U.S.A., including Alaska and Hawaii, have been duly noted.

Cars have been seen from many out of the way places, including — Aruba, Brunei, Caracao, Eritrea, Guam, Hungary, Palitana, Qatar, Goa, Sarawak, and Suriname.

The photograph shows my brother with some of our vast collection of number plates and International Identification tags from all over the world. They have been given to us by the many interesting car owners whom we have had the pleasure of meeting.

### Geography made easy

The hobby is geography made easy, for every time a new country is spotted, the history and geography of this country is read up.

The political situation is constantly changing yet, strange to tell, even this is revealed by the car number plate. All of the following have their own special registration plates:

Canadian, British and American Forces in Europe and Africa  
Allied Forces Southern Europe (A.F.S.E.)

European Alliance (EUR)  
United Nations (U.N.)

As new republics are formed, and as new nations arise — the car registrations change.

Some interesting and peculiar number plates have come our way, of all shapes and sizes — some in Arabic, some in Hebrew, some in Japanese.

The following are examples of some of the extremes in vehicle registration:

**ALL NUMBERS** 222

from British Honduras  
VOUS from Connecticut, U.S.A.

**ALL LETTERS**

**THE LONG**

CDM 75 IT 15510  
French Diplomatic Corps

**THE SHORT**

1 Governor of the Falkland Islands  
GE 84

**THE TALL**

1961 Switzerland

Z

And how about this, from Arkansas, U.S.A.

BEEBE A  
HOME OF R  
THE BADGERS 240 K

But, surely, the thrill of them all is seeing a registration on a car, and then seeing it soon afterwards on the front page of a national newspaper. This has happened several times. I have seen this car in Paris and also in London:

A 555 CY Silver-grey Jaguar Mark V

It has a perfectly ordinary Cypriot number plate, but this is the very car which has driven Archbishop Makarios through the streets of Cyprus.

Another car in the news was that of Prince Shiv of Palitana whom I met in London. His red Ford Thunderbird has the registration: PALITANA 1.

We have also seen the car of the late Sultan of Johore; on a blue Mercedes Benz: HHSJ (the letters represent His Highness the Sultan of Johore).

This car now carries the British registration: PXU 4.

The car of the Governor of the Falkland Islands, which stayed overnight in our home town, had the perfect registration: 1 on a black Wolseley 12 H.P.

International Registration Letters which you might be able to spot in this country include:

A	Austria	H	Hungary
AL	Albania	I	Italy
B	Belgium	IL	Israel
BG	Bulgaria	IRL	Republic of Ireland
CDN	Canada	L	Luxembourg
CH	Switzerland	MC	Monaco
CS	Czechoslovakia	N	Norway
CY	Cyprus	NL	Netherlands
D	Germany (Federal Republic)	P	Portugal
DK	Denmark	PL	Poland
E	Spain	SF	Finland
F	France, and French Overseas Territories	SU	Union of Soviet Socialist Republics
FL	Liechtenstein	TR	Turkey
GBA	Alderney	USA	United States of America
GBG	Guernsey	YU	Yugoslavia
GBJ	Jersey	ZA	Republic of South Africa
GBM	Isle of Man		
GBY	Malta, Gozo		
GBZ	Gibraltar		
GR	Greece, Crete		

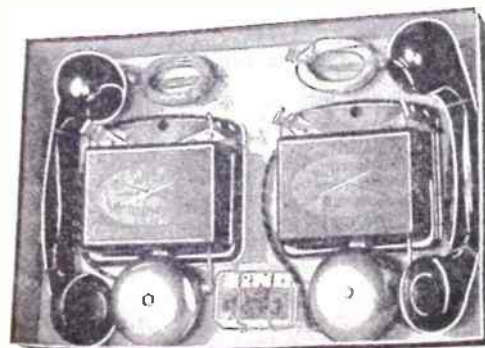
And if you are ever fortunate enough to spot the registration 'IS', then the car is from Iceland.

Other notable cars include one from the court household of King Farouk, and the cars of the British Royal Family. Although not foreign cars, celebrities'

cars often provide novel registrations. I quote four examples:

DK 7 — Dave King  
TT 1 — Tommy Trinder

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**JOHNSONS**  
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FOR CONFIDENCE IN CHEMICALS

# Recipes to save you money

**T**HOUGH the transfer paper used for reproducing designs on wood is cheap enough, many of us like to make things up for ourselves. A serviceable paper for the purpose can be made by first melting 2 ounces of tallow in  $\frac{1}{2}$  pint of linseed oil, then stirring in  $\frac{1}{2}$  ounce of powdered graphite and finally enough lampblack to make the whole of the thickness of cream. While still hot rub this thinly on to thin white paper and hang up the sheets to dry. The paper is then ready for use.

**Pewter.** Those who work in pewter occasionally need to cast small parts such as knobs, feet or handles and may not have enough offcuts for melting down or who do not wish to melt down sheet. Pewter is easily made by melting 1 part by weight of lead and then adding 5 parts of tin. When the whole is fluid the pewter so produced may be run into plaster moulds.

**Emulsion polish.** Paste polishes usually call for a lot of "elbow grease" in order to obtain a high gloss. An emulsion polish, on the other hand, will give a gloss to your furniture or car with the minimum of effort. In a clean tin standing in a water bath warm up to 60 degrees Centigrade 70 c.c. of thin lubricating oil, 30 c.c. of solvent naphtha, 3.5 c.c. of genuine oil of turpentine (NOT turpentine substitute) and 9 grams of stearic acid. The stearic acid will dissolve and a clear liquid result.

In a beaker or another tin warm up to the same temperature 120 c.c. of water, 3.6 c.c. of triethanolamine and 5 c.c. of methyl alcohol. Stir this liquid into the first and continue stirring until the emulsion which forms is lukewarm.

This emulsion polish should be applied rather sparingly and rubbed dry. It is equally suitable for varnished or lacquered surfaces and has excellent cleaning action.

**Floor gloss oil.** Wooden flooring or linoleum can be given a high gloss by polishing with a cheaply made polish. Simply warm together 25 fluid ounces ( $1\frac{1}{2}$  pints) of thin lubricating oil,  $2\frac{1}{2}$  fluid ounces of heavier oil such as is used for cars and 1 ounce of candle wax. When the wax has dissolved the liquid may be allowed to cool for use.

**Bronze treatment.** When badly tarnished bronze articles have been vigorously cleaned they usually present too glaring a metallic appearance. The normal subdued tone takes a long time to reappear by normal atmospheric

action. By chemical means this tone can be attained quickly.

Dissolve 1 gram of potassium oxalate and 4 grams of ammonium chloride in 200 c.c. of vinegar. Paint this solution on to the bronze and allow to dry.

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*By L. A. Fantozzi*

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Repeat the application until the desired depth of tone is attained. Finally swab the article with warm water and allow to dry.

**Moth preventers.** Tablets consisting of a mixture of camphor and naphthalene are pleasant smelling and effective in warding off moths in wardrobes. In a water bath melt together 1 part by weight of camphor and 3 parts of naphthalene and pour into small moulds to set. These moulds can be made of four slips of wood held together by rubber bands in a square or rectangular form and the bottom of the moulds pressed into modelling clay. When the liquid has set simply strip off the mould. By standing a nail upright in the mould a hole can be made in the tablet, so that a tape can be threaded through for hanging.

**Plaster glaze.** Plaster castings can be given a high gloss finish by means of celluloid lacquer. Between 5 and 7 grams of celluloid clippings should be immersed in a mixture of 50 c.c. each of acetone and amyl acetate in a clean dry bottle. Shake occasionally until the celluloid has dissolved. Give the article several coats until the desired degree of gloss is reached, allowing each coat to dry before applying another.

**Artificial flower stiffener.** Those who make artificial flowers from scraps of coloured cloth may welcome a stiffening treatment for the fabric. Warm up 4 fluid ounces of methylated spirit in a clean tin standing in a pan of hot water (no flame) and dissolve therein 1 ounce of polyvinyl acetate. When cold this solution may be sprayed or brushed on and left to dry.

The solution should be stored in a well closed bottle to prevent evapora-

tion of the methylated spirit. A screw capped bottle is suitable, but an extra disc of sheet rubber should be inserted inside the cap so as to make a hermetic seal.

**Black shoe polish.** An excellent polish can be made by melting together 7 grams of beeswax and 1 gram of carnauba wax in a boiling water bath. Turn out the flame and stir in 27 c.c. of genuine oil of turpentine. Leave the whole for a few minutes and then stir in 0.75 gram of lampblack. The polish may then be poured out into a tin to set.

Another useful black paste polish can be made by melting in a water bath as before 18 grams of ceresin and 6 grams of stearic acid. Then mix in 4 grams of lampblack, 2 grams of powdered borax, 2 grams of powdered Prussian Blue and 1 c.c. of nitrobenzene. Turn out the flame and stir in 34 c.c. each of genuine oil of turpentine and white spirit. Pour out into a tin to set.

**Mica adhesive.** To cement mica use 1 part by weight of glass and 2 parts of fluorspar. Powder them finely and mix them intimately. Make the mixture into a paste with water glass. Apply the paste to the mica and press together. Leave the join undisturbed for about a week, when it will have set hard.

**Paper to metal adhesive.** Put into a 2 ounce bottle 8 grams of gum acacia, 2 grams of gum tragacanth, 0.2 gram of phenol and 32 c.c. of water. Shake occasionally until the whole forms an even mucilage. As phenol in the solid state is a skin corrosive it should not be handled. Any on the skin should be swabbed off with methylated spirit and the hand then washed with soap and water.

**Black finish on steel and iron.** A tenacious black finish which will stand up to hard buffing can be applied electrolytically using dry batteries (3 to 4½ volt). The work, which should previously be degreased, forms the anode, and a sheet of lead the cathode, the two being connected to the battery by iron wires. Make up the bath by dissolving in each pint of warm water 1½ ounces of lead nitrate and 1 ounce of ammonium nitrate. On passing the current the work at first becomes iridescent, then gradually deepens through purple to black. When the black tone is even all over, remove the work, rinse well in water, and allow to dry. The work may then be buffed if desired.



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REGD. TRADE MARK  
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to know if you could... with to make some plans... with F.R.P. — Wolverhampton... to hang to dry under... to run over the wall... on the... Channel 10...  
**Replies to Readers**  
 to charge a 12V. battery, as... made by using... over a 200...

**Producing Smoke**

I AM decorating a lorry for Hospital Sunday. The scene is an Indian village. I would like to know how to make smoke for the camp fire without any flames or risk of fire. I would like the smoke to last about four hours. (A.S. — Ely.)

THE production of smoke without fire involves the use of strong ammonium hydroxide (specific gravity 0.88) and concentrated hydrochloric acid. As both are skin corrosives, precautions would have to be taken against spillage. This could be taken care of by the use of two large glass bottles packed with glass wool and contained in two hay lined boxes. In one bottle ammonium hydroxide is poured and in the other the hydrochloric acid. Each bottle should carry a rubber bung through which passes a glass tube passing almost to the bottom of the bottle, and a shorter glass tube which penetrates to just below the lower part of the bung. The long tube is connected to a pair of bellows by means of rubber tubing. From the other tube a rubber tube leads to the 'fire'. The rubber tubes B from both bottles should be fixed in the 'fire' so that they are about 1/2 to 1 in. apart. On working the bellows ammonia and hydrochloric acid vapours are blown towards the 'fire' and white smoke is produced, consisting of ammonium chloride (sal ammoniac). The specified 4-hour duration period would, of course, have to be predetermined by experiment, known volumes of both liquids being tried out. From the effective operation time the number of reserve bottles required could be calculated. In filling the bottles, care should be taken. This should be done in the open air. If either liquid comes in contact with the skin, flush with water, following up in the case of ammonium hydroxide by dabbing with vinegar, and in the case of hydrochloric acid with wet sodium bicarbonate. To empty the spent bottles, run water through them until ammonia can no longer be smelled, or in the case of the acid, the exhaust water no longer reddens blue litmus paper. The glass wool can then be dried and used for this or any other purpose.

24th April 1963. I am interested in the paragraph about pilot lamps. I have a 12 volt (D.C.) 2 amp. transformer, and would like to know the exact specification of one of these lamps to do the job indicated. (D.C. — Palmers Green.)

AS you are using 12V., a pilot lamp placed in parallel across any circuit in use must necessarily be of 12V. These are generally rated at 2.2 watts (0.2 amps. approximately). Ten of these MES bulbs can be utilized before 2 amperes are consumed. If needed for lighting, then several smaller voltage bulbs can be used in series. For instance, five 2.5V. 0.2A. bulbs can be fitted up in series, and about 10 of these series of five can be connected up in parallel across the supply before 2 amps. are being consumed. It must be remembered that other demands are being made on the supply from the model concerned. The above remarks must be modified, therefore, depending upon the load required, so that the total maximum of 2 amperes from the supply is not exceeded.

**Diesel Fuel**  
 I WOULD be pleased if you would tell me the constituents in diesel fuel for diesel lorries. (J.R.C. — Sevenoaks.)  
 DIESEL oil consists of a fraction of petroleum boiling between 250° and 350°C. Its main constituent is tetradecane C<sub>14</sub>H<sub>30</sub> a hydrocarbon. Variable proportions of other hydrocarbons are present, variable according to the source of petroleum and method of refining.

**Charging a Battery**  
 I HAVE an accumulator charger constructed from Hobbies No. 3171, 8.8.56. It has given satisfactory service over the years, but I would like to know if it is at all possible to incorporate a trip device which will stop the charging when the battery has been charged sufficiently. Would a current voltage control device do the trick? (G.W. — Manchester.)

IF a circuit breaker were added in one lead, and arranged to open when the charging current drops below a set figure, this would disconnect the battery. However, in some cases a battery in poor condition could cause the charging current to be small, so that the automatic cut-out could not be used. For complete charging it is also usual to charge for some hours after the voltage of the battery has ceased to rise. In view of these difficulties, the arrangement is not likely to be wholly satisfactory. The change in current is also small as the battery nears the fully charged state.

**Miscellaneous Advertisements**

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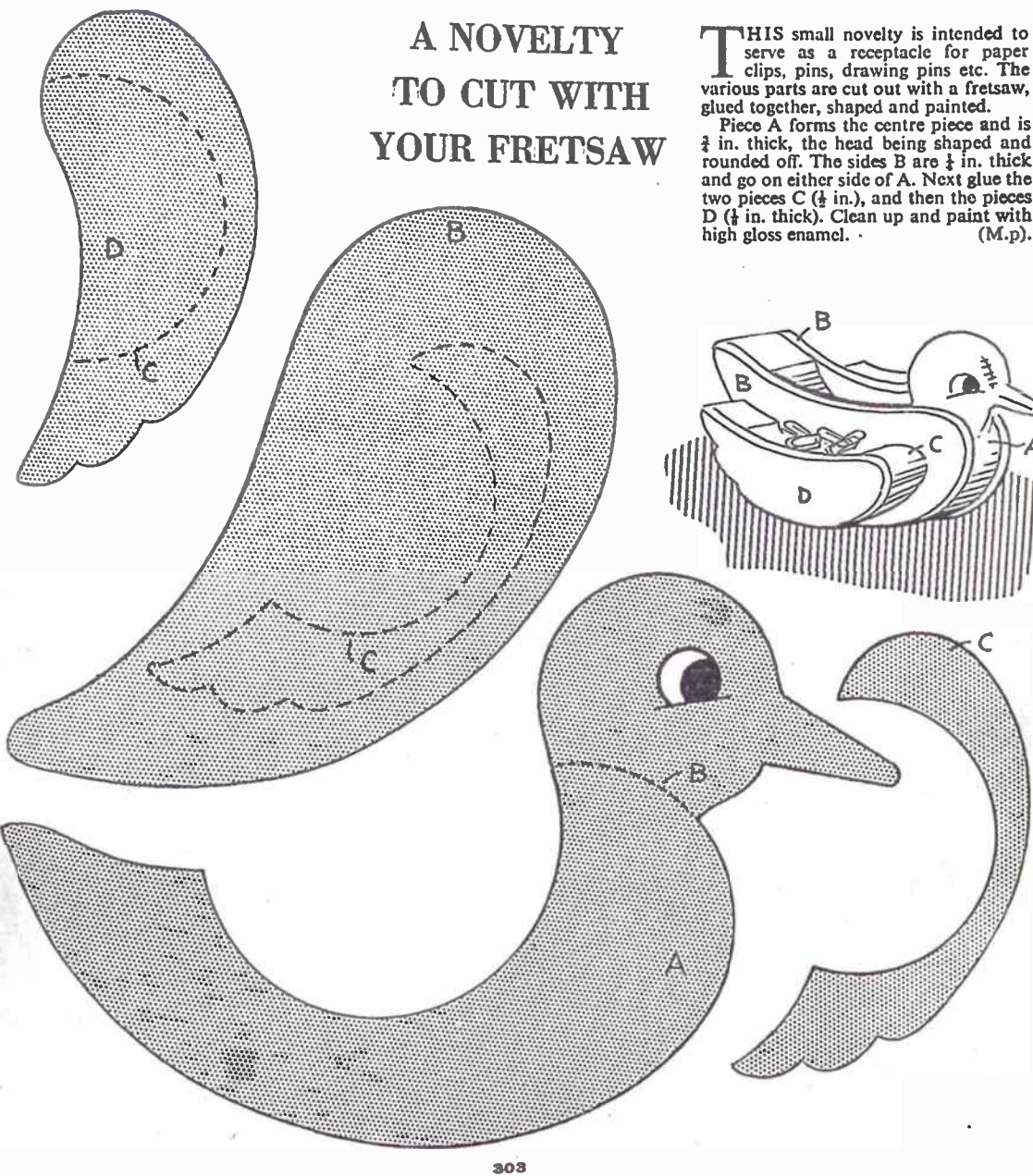
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THIS small novelty is intended to serve as a receptacle for paper clips, pins, drawing pins etc. The various parts are cut out with a fretsaw, glued together, shaped and painted.

Piece A forms the centre piece and is 1/2 in. thick, the head being shaped and rounded off. The sides B are 1/4 in. thick and go on either side of A. Next glue the two pieces C (1/4 in.), and then the pieces D (1/4 in. thick). Clean up and paint with high gloss enamel. (M.P.)



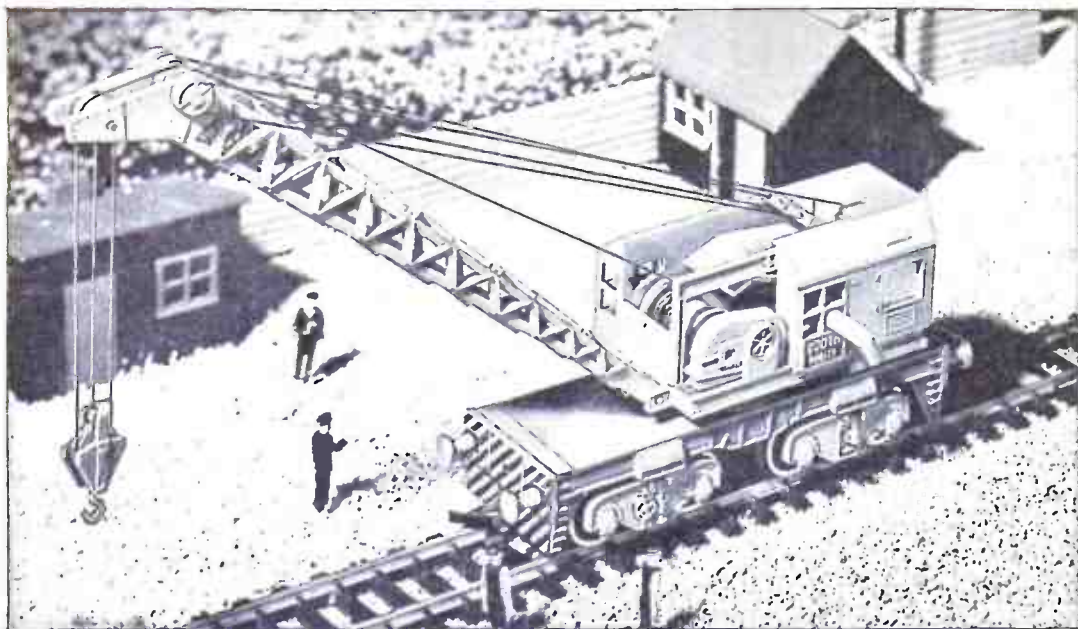
303

**Pilot lamps for Models**  
 REGARDING an article on railway modelling in *Hobbies Weekly*, dated

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**READER'S REPLY**  
**HW** **AUG** **1963**





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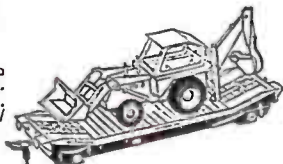
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