

HOBBIES

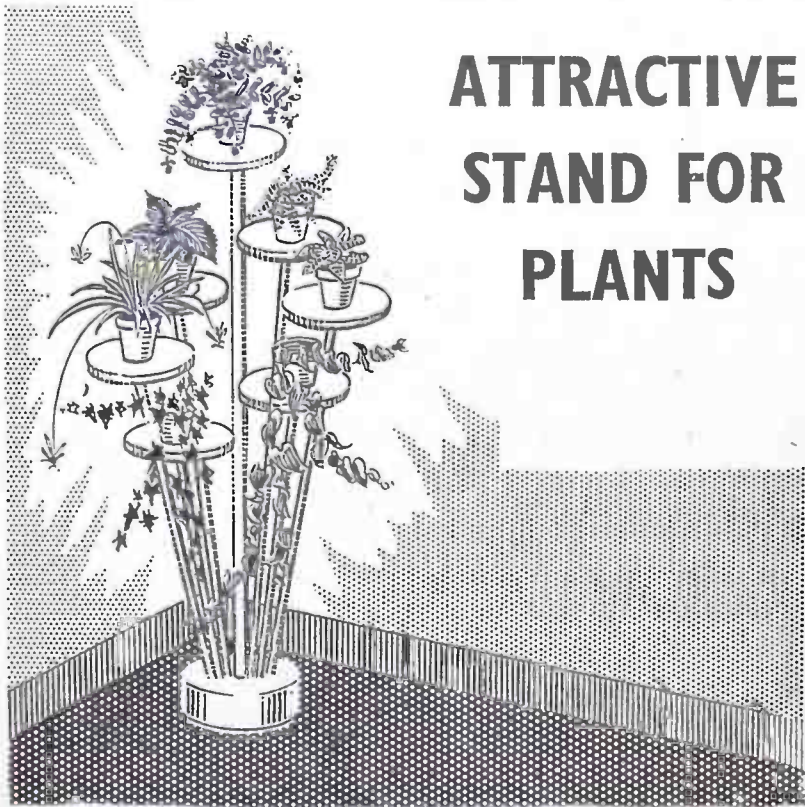
weekly

16th OCTOBER 1963

VOL. 137

NUMBER 3540

ATTRACTIVE STAND FOR PLANTS



FOR CRAFTSMEN OF ALL AGES

6^D





THIS popular set contains much valuable information for sportsmen and physical culture enthusiasts. Examples of the exercises detailed are:

Card No. 3.
Circling through between Rings — Card No. 3.

1 — Stand between rings, grasping one in each hand; then lower body to extent of arms, and pass feet well forward. Then, lifting both feet from ground, pass them between rings, keeping arms and legs straight. 2 — Complete circle until Position 2 is reached. Then loosen grasp, and descend.

GYMNASTICS ON CARDS

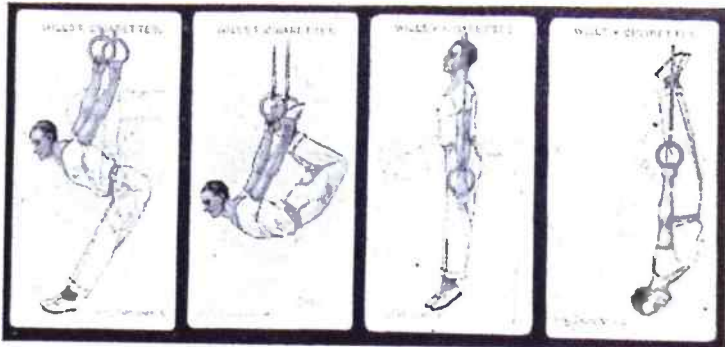
Card No. 4.
Turning with feet in Rings — Card No. 4.

1 — Stand between rings, grasping one in each hand; then lower body to extent of arms, and pass feet well forward. 2 — Lifting both feet from the ground to the height of rings, insert one in each ring. Slowly separating knees, raise the head, at the same time hollowing the back. 3 — Then, rounding back, remove feet, and

slowly descend to position 1.

Rising above Rings — Card No. 5.

1 — Stand between rings, grasping one in each hand, with elbows towards front and wrists well forward. Then bend arms, and raise body until it is supported on



rings, the latter being level with shoulders. Pressing strongly with both hands, rise to position of Fig. 1. 2 — To rise above rings backwards, begin from position as above, and lift feet, passing them between rings. Then, bending arms, raise body, pressing with hands, and straightening legs.

NOTE TO
CORRESPONDENTS
All correspondence on any subject covered in this magazine must be addressed to: The Editor Hobbies Weekly, Dereham, Norfolk. If a reply is required, queries should be accompanied by a stamped addressed envelope and reply coupon inside back cover.

The Backward Plant — Card No. 6.

1 — Stand between rings, grasping one in each hand; then lower body to extent of arms, and pass feet well forward. Keeping legs straight, raise them above head; arms straight, and head well back.

2 — Then with back hollowed, and legs still straight, lower them until whole body is in one horizontal line. Lower the legs and loosen grasp.

Also in this series, cards appeared on Horizontal Bar Exercises, Vaulting-bar Exercises, Indian Club Exercises and Home Exercises.

NEW FROM RUSSIA

AN excellent set of four coloured pictorials issued by Russia on 1st April depicted the national costumes of the Tadjik. As illustrated here, three are of 4K value and the other is 3K.

A new 4K pictorial in brown and red to mark the 93rd anniversary of Lenin's birth appeared on 31st March.

The coloured pictorial marking the World Health Day (also 4K) was released on 7th April.

Two stamps appeared on 25th April, to mark the friendship between Russia and Cuba. They were of 4K and 6K values in red, blue and black.



LUXEMBOURG

On 25th June, Luxembourg issued a commemorative stamp for the 10th Anniversary of the European Convention of Human Rights.

EXCHANGE

Stamps, coins, medals, view cards, matchbox labels, beer mats, hotel labels, magazines, records, antiques, and all hobbies with

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HOUSE plants can be displayed to great advantage on this seven-tier stand, and trailing plants in particular can be arranged to give a delightful effect.

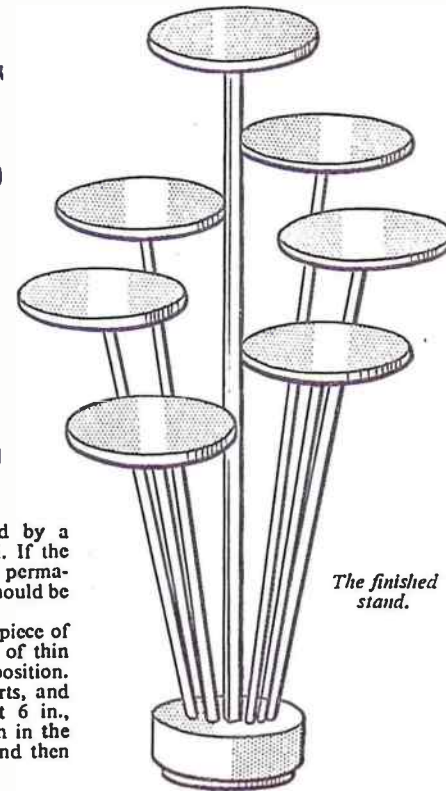
The use is not limited to indoors, however, for the base is heavy enough to support the stand in outdoor conditions, although of course, it should be moved to a sheltered position during strong winds. If the wood is treated with suitable preservative it will last for many years.

The diagram in Fig. 1 shows the approximate spacing, and also the lengths of the supporting rods. The central rod is 1 in. square stripwood, and the others are 3/4 in. diameter round rod. All rods are let into the 1/2 in. thick shelves by boring holes at the correct angles. Rods should be cut 6 in. longer than necessary, and trimmed later. The hole for the central rod will, of course, be enlarged with a chisel. The shelves are cut to shape with a fretsaw.

When boring the shelves a template should be cut from card as suggested Fig. 2. The angle should be between 10° and 12°. Square up the template before drilling, making sure that it is upright. Glue the rods into the shelves.

The concrete base is cast in a mould, shown in Fig. 3. It consists of a 1/2 in.

PLANT STAND FOR THE HOME



The finished stand.

thick plywood ring surrounded by a piece of thin plywood or metal. If the stand is to be used outside permanently the diameter of the base should be increased to 15 in.

The base is cast outside on a piece of flat ground. Lay down a piece of thin card, then place the mould in position. Sharpen the ends of the supports, and push them into the soil about 6 in., piercing the card. Arrange them in the order and positions required, and then

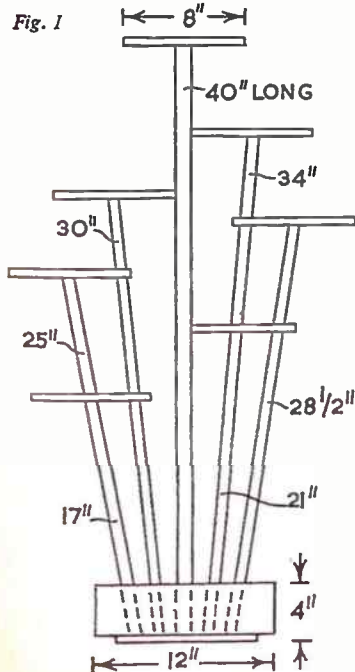


Fig. 1

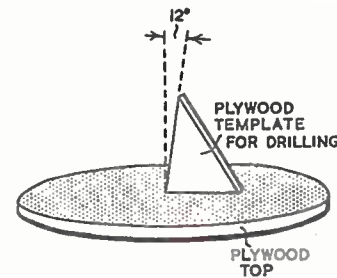


Fig. 2

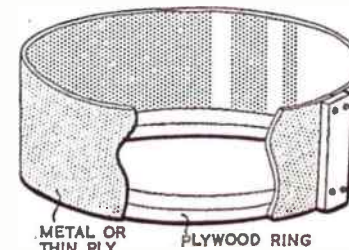


Fig. 3

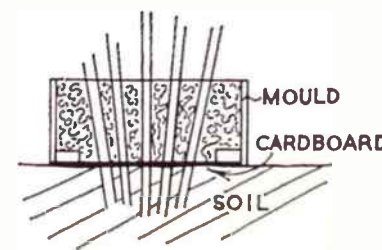


Fig. 4

pour the concrete mixture as seen in Fig. 4. A mixture of one part cement and two of sharp sand will be suitable.

Allow two or three days for the concrete to harden, then remove the mould, breaking it away or lifting the base out. Trim off the ends of the supports level with the underside of the base.

Finish off by painting supports, shelves, and base with exterior grade high gloss paint. (M.H.)

Home and Workshop Formulas

DIFFICULTY is sometimes experienced in sticking parchment paper to itself. This is the heavy parchment paper resembling animal parchment and made by treating paper with sulphuric acid. By using a gelatine dichromate adhesive a firm join will be obtained.

To make the adhesive dissolve 15 grams of gelatine in 70 c.c. of boiling water and stir into a solution of 4 grams of potassium dichromate in 15 c.c. of boiling water. Damp the parchment paper and apply the hot adhesive. Press together and leave the paper exposed to light for a few days. The adhesive becomes hard and insoluble in water.

If the adhesive is to be stored it should be kept in a jar which has either been painted black or covered with black paper. Otherwise, the adhesive will become insoluble and unusable owing to the action of light.

Heel balls

There are various recipes for cobblers' heel balls. One for a black ball and using readily available materials consists of 1 ounce each of suet, beeswax and lampblack and $\frac{1}{2}$ ounce each of size, icing sugar and Venetian turpentine. Melt together the suet and wax, stir in the Venetian turpentine, then the lampblack and lastly the finely powdered size and icing sugar. Stir until the mixture is free from lumps. The preparation may then be poured into a suitable mould made of a length of wide metal tubing set upright in a dab of modelling clay on a board. When cold the heel ball may be pushed out.

By varying the formula and increasing the proportion of beeswax a rather more expensive but superior product can be made. Melt together 2 ounces of beeswax and $\frac{1}{2}$ ounce of tallow. Stir in $\frac{1}{2}$ ounce each of powdered gum acacia and lampblack. This, of course, again gives a black heel ball. By substituting umber, yellow ochre or dry white lead for the lampblack, brown, yellow and white heel balls may respectively be made. If an uncoloured heel ball is required, simply leave out the pigment.

Yellow pigment.

One may sometimes wish to have some yellow paint in quantity insufficient to warrant the expense of buying a whole tin. If some white paint is at hand this can be coloured with chrome yellow, a pigment made from common chemicals.

To make the chrome yellow dissolve 20 grams of lead acetate (sugar of lead) and 7 grams of potassium dichromate

each in $\frac{1}{2}$ pint of water. Stir one into the other. Let the yellow precipitate of chrome yellow subsides, pour off the clear upper liquid and stir up with plain water, again allowing subsidence to take place. Repeat the washing with water several times. Pour off the final wash water as completely as possible and let the chrome yellow dry out. Grind some of it to a cream with linseed oil and mix it little by little with the white paint until the desired tint is reached.

By L. A. Fantozzi

As both of the raw materials and the pigment itself are poisonous if swallowed, do not use kitchen utensils. Clean tins which may be thrown away after use are convenient.

Bleaching sponge

To bleach natural sponge first immerse it in 10 per cent hydrochloric acid for 24 hours. Plunge it into cold water and rinse well in several changes of water. Dissolve 50 grams of sodium thiosulphate ('hypos') in 500 c.c. of water, stir in 150 c.c. of 10 per cent hydrochloric acid and immediately put the sponge into the mixture. Leave the sponge immersed until it is bleached. It should then be washed thoroughly in plain water and allowed to dry before use.

Hen house fumigation

It is an advantage when periodically fumigating hen houses to have a cold method, rather than the more hazardous one of burning sulphur candles.

First work out how many cubic feet there are in the house. For each 1000 cubic feet there will be needed 1 pint of formalin and 8 ounces of potassium permanganate; when these two are mixed the gas formaldehyde is given off and it is this which kills both insects and germs. As in other methods, the gas evolved is harmful to humans and so one should not enter the hen houses until it has been aired off.

Seal up cracks and close windows, ventilators and pop hole. Hang up wet sacks over the perches. Pour the formalin into a metal tray, old bowl or large tin, add the potassium permanganate

and close the door, sealing it with tape. Leave the whole 3 to 4 hours, open the door and leave it open for several hours, when the acid odour of formaldehyde should no longer be detectable.

Empty the reaction vessel down the drain and flush drain and the vessel with water. The hens should, of course, be kept well away from the hen house during airing off. The fumigation is less effective on a cold day. Ideally, the air temperature should be not less than 65 degrees Fahrenheit; hence a warm summer day is indicated.

Dust cloths

The disadvantage of the ordinary duster is that it quickly becomes a dust distributor unless it is shaken frequently outside. A great improvement can be made by impregnating dusters with an oil mixture, which cause the dust to cling firmly to the cloth. Mix 3 volumes of the thinnest obtainable lubricating oil with 1 volume of maize oil by shaking together in a dry bottle. Pour out the mixture into a tray. Immerse the duster until it is saturated, lift it up over the tray and wring it out as completely as possible. The remaining oil may be poured back into the bottle and stored for reimpregnation after the duster is eventually washed.

Canvas shoe cleaner

For white canvas shoes a simple mixture can be made up at home. Dissolve $\frac{1}{2}$ ounce of soap shavings and $\frac{1}{2}$ ounce of washing soda in 15 fluid ounces ($\frac{3}{4}$ pint) of hot water. Let the solution cool. Stir in $\frac{1}{2}$ fluid ounce each of strong ammonia (specific gravity 0.88) and methylated spirit. Finally, thoroughly mix in $1\frac{1}{2}$ ounces of precipitated chalk or whiting.

Paint brush cleaner

Brushes which have hardened due to lack of or improper cleaning can often be restored by a good hot bath of strong soap and washing soda followed by a warm water rinsing. Where this is ineffective a softener should be made up.

In a clean dry jam jar mix together 4 fluid ounces of white spirit and 2 fluid ounces of oleic acid. Stir into this a mixture of $\frac{1}{2}$ fluid ounce each of strong ammonia (specific gravity 0.88) and methylated spirit. A smooth for a results on continuing stirring for 24 hours, while. Immerse the bristles for 24 hours, squeeze out excess cleaner, rinse well in hot soapy water, then in hot water alone and let the brush dry.



CLINTON FORD



IT all started with a song called *Oh By Jingo*. The reaction of the pop-crazy teenage audience of the BBC's EASY BEAT show to this rooty-tooty period piece from the 'Twenties was astonishing in its enthusiasm.

And from that time — back in January 1961 — the career of Clinton Ford was on the upward climb. Nowadays Clinton, who still remembers the time when he slept on Liverpool Pier because he couldn't afford the price of a room, is one of the busiest and most popular entertainers in British show business.

But these days a more serious side to

Clinton's singing personality has emerged as he mixes the humour of his vaudeville material with a developing talent for ballads.

It was Clinton's ballad style which was featured on his first Columbia release, two 'oldies', *Beggar in Love*, coupled with *When the Melody Man Says Good-night* (DB7065). Says Clint, 'I suppose I could have kept on singing the *Fanlight*

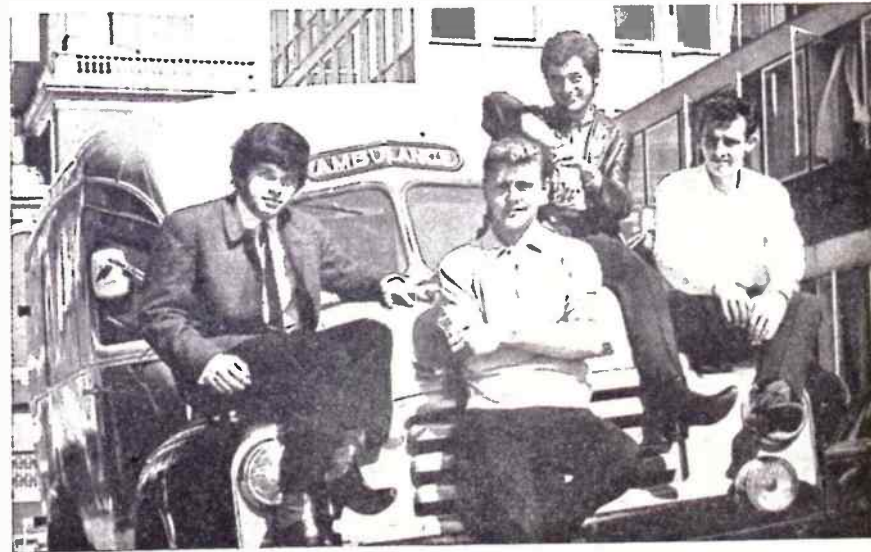
Fanny material indefinitely until I trickled away into oblivion. But I want to try everything — and this is one way of doing it.

'When I sang *Oh By Jingo*, I'd just left Kenny Ball's band, but was still guesting with it on the show. Brian Matthew, who was producer at the time, told me that I might be leaving the band, but I wasn't leaving the show. He gave me a separate contract, and insisted that I sang at least one old song each week.

Clinton, who claims a repertoire of around 700 music hall songs, ballads, blues, country and western tunes, was born Ian George Stopford Harrison in Salford on 4th November, 30 and 'a handful of years' ago, as he says.

Although he usually appears on stage resplendent in full evening dress, complete with opera cloak, topper and cane, speciality numbers often call for the use of one of his collection of hats — it includes bowlers, stetson, pith helmet, sailors' caps, and a coolie hat. He is also remembered for the occasion at a concert at the Royal Albert Hall, when he casually plucked a tulip from the stage decoration and ate it — 'quite nice, rather like mustard and cress in flavour'.

THE CRUSADERS



Transport for a group which spends most of its time on the road is of primary importance. Some use vans, some travel by bus, some by car. But Columbia's Neil Christian and the Crusaders have the edge on them all — they go about in the luxury of a London County Council Ambulance.

'We paid £100 for it and think it was a bargain,' says Neil. 'We reckon to cover thousands of miles a month and vans couldn't stand up to it. The ambulance is just the job.'

Neil and the Crusaders recently played the most unusual date of their career. He and the group visited Holloway Prison and put on a show for the inmates. 'What a reception we had,' says Neil. 'The girls went mad. We hope to make a return visit soon.'

They are currently in the disc news with 'A little Bit of Someone Else' (DB7075).

FLOUTING 'THE RULES'

THE amateur 'snapper' is often exhorted, particularly in black and white photography, to follow a mass of rules in composition, lighting, angle of view, etc. Rules, however, are only made to be broken, and there are times when one deliberately flouts them. After all, to be pleased with the results — rules or not — is all that really matters.

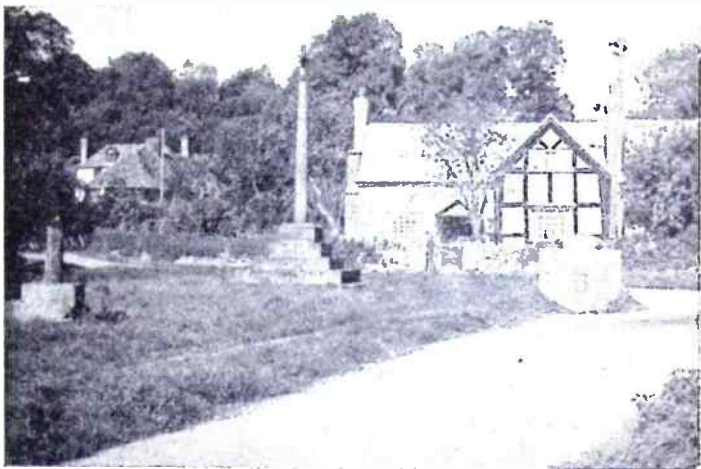
By E. G. Gaze

Still, among the many rules and guides, there are three which are generally useful in helping to produce better results. And though they concern different aspects, they are all related to the final result. Mostly we follow them naturally, but a reminder when we have a disappointing print may help to avoid the same mistake next time.

They are:

- (1) Simplify the subject matter.
- (2) Balance the masses, both as regards actual mass and in light and shade, in the most visually pleasing way.
- (3) Avoid flat frontal lighting.

Examples are better than words. Take illustration No. 1 and apply these three tests.



No. 1. A village green in Herefordshire. The snap that broke three useful guide rules, and failed

There is a clutter of subjects on the village green, spaced across the middle foreground. The background is also a clutter of unconnected objects, houses, trees, and a telegraph pole.

There is no balance of masses, either

as regards subject matter or in light and shade. Masses are scattered across the print, and so are light and dark areas.

The lighting is high frontal, and this, though bright, gives a flat effect with no large areas of brightness and shadow.

This print is obviously a visual failure: it is uninteresting, and has nothing to hold visual interest or to concentrate it.

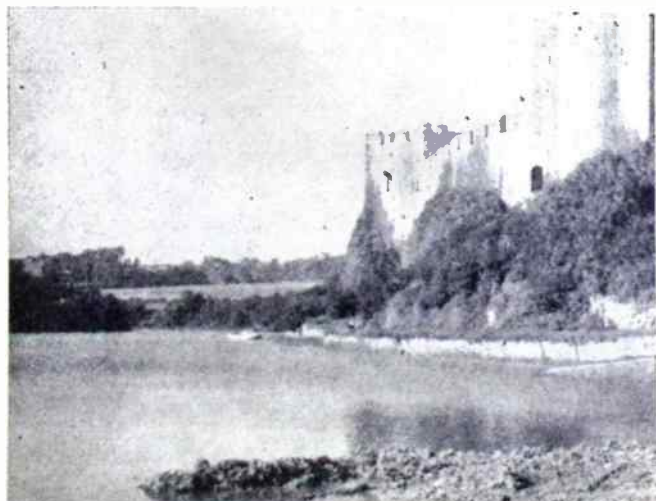
Now look at illustration No. 2. Right away to most viewers it seems more interesting than No. 1 as a record shot. Let's apply the three guides.

- (1) The subject is not over-cluttered, and is quite simple.
- (2) There is a reasonable balance of masses between foreground and middle distance, and also between light and shade.

(3) Lighting is still rather flat, and does not give strong masses of contrasting light and dark.

So here two of the guides have been followed, and we can get away with the third, because the balance of masses helps to overlook any real lack of contrast and balance of bright light and deep shadow. So, provided the subject matter is kept uncluttered, and there is some balance of masses, we can still get a visually interesting picture even though it could be improved with more interesting lighting.

So we'll toss No. 1 in the wastebasket and keep No. 2, at the same time



No. 2. Pembroke Castle. Much more interesting type of print but which could still be improved.

resolving to watch for stronger side lighting.

Now what about illustration No. 3? Again, right away to most viewers, this will seem more interesting visually than No. 2. Let's apply the three guides.

(1) The subject matter is quite simple.

(2) There is visual balance between the masses and between light and shade.

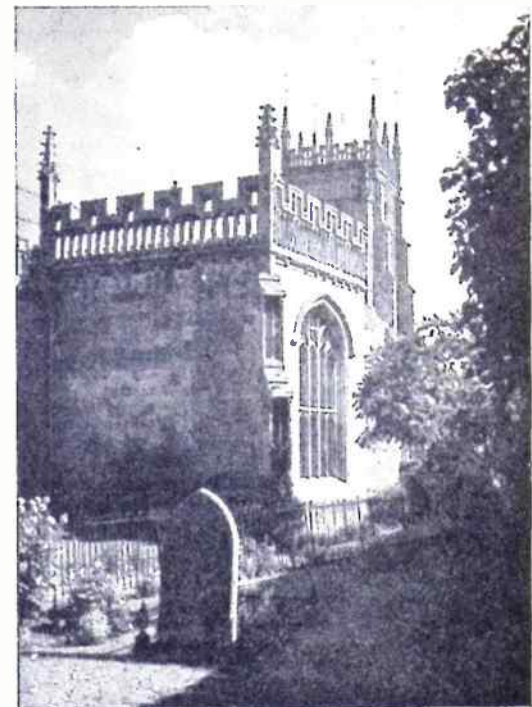
(3) There is strong side lighting, giving large areas of brightness and shadow.

Note that but for the help of strong side lighting, which gives masses of deep shadow and bright high-lights, the visual effect of the subject matter wouldn't be so simple and uncluttered. The tombstone, flowers, railings, and shrubs in the foreground would, with flat lighting, scatter the interest and detract from the main subject.

By now it's clear that the main thing to aim for is simplicity of interest and subject matter, with a visual balance of masses and tone if possible. If we choose these in the viewfinder, then flat lighting needn't stop us from getting a reasonably interesting record visually. If we can add strong lighting to add extra balance of deep shadows and high-lights, then we can also use it to simplify what would otherwise be a cluttered mass of objects and in any case to accentuate visual interest on the main subject.

And that, basically, brings in the most important guide — to concentrate on the main subject in the viewfinder, and keep it the most visually interesting thing on the print.

To sum up: concentrate your viewfinder as far as possible on the main subject. Choose what is to be your main subject — use whatever balance of masses and tones you can to add to



No. 3. A scene in Evesham, Worcestershire. A record shot that has visual interest and combines the three guides mentioned, all of which help in the final effect.

visual interest on that subject. If there is strong lighting, to produce clear masses of dark and high-light, use it to add further to the visual interest of the main subject.

If any prints disappoint you by having no visual interest, a check over with these three points in mind may help to show why they fail — and what to avoid next time.

SUSPENDED ANIMATION

MERELY by blinking your eyes, you can apparently 'freeze' the action of a slowly turning overhead electric fan.

To perceive this optical illusion of 'suspended animation', you must adjust your 'blinking rate' to coincide with each instant that a fan blade passes a certain spot upon the ceiling.

Your eyes will receive a series of 'selected' similar impressions which your brain will interpret as successive image stimuli produced by a stationary fan.

If you blink too slowly, the fan might even appear to go in reverse! This will happen because, each time you open your eyes, the fan blade will not quite have reached its previous position. Your 'lazy eyes' are distracted 'backwards'

each time they open. Consequently your brain has the impression that the fan itself is going backwards.

Similar illusions are experienced at the cinema when rolling wagon wheels seem to stop or go backwards. Scenes are filmed and projected as successions of 24 separate pictures or 'frames' per second.

If photographed moving wheel spokes keep occupying identical relative positions 24 times each second, the wheels will appear to be stationary when later you see the film. However, if the filmed spokes do not quite reach the same relative positions between each click of the camera shutter, you may later be fascinated to notice the wagon wheels going illogically backwards.

(A.E.W.)

Modern Aeromodelling

By R. G. Moulton

AS a hobby, aeromodelling provides endless and absorbing interest and opportunity for the exercise of craftsmanship. This book provides a comprehensive and detailed guide for both the novice and the experienced flyer of models, explaining each facet clearly and accurately.

It describes modern aeromodelling techniques, including application of radio control, plastics, and all popular model aeroplane configurations. Excellent photographs and line illustrations make the explanations easy to understand. Hundreds of technical terms and abbreviations are explained in the glossary.

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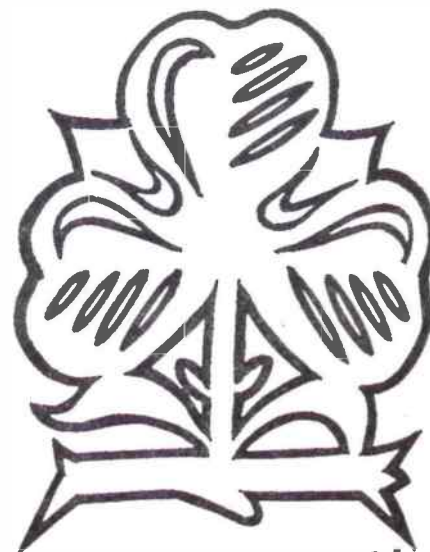


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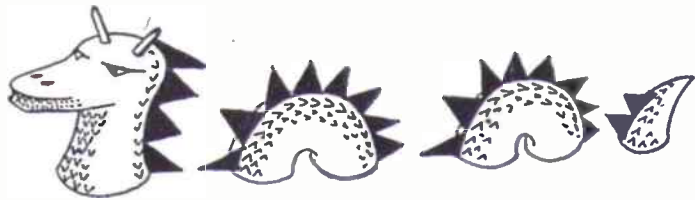
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SIXPENCE

Make this novelty

THE LOCH NESS MONSTER



ACCORDING to report, the monster of Loch Ness has a horned head, a thick, snake-like body and a pointed tail. However difficult this may be to verify, it is an easy matter to make a four-piece replica of this improbable beast, which makes an amusing novelty for a bookshelf or mantelpiece.

All that is needed is a piece of 2 in. by 1 in. wood, 9 in. long. This is marked out in the four sections, a head, two humps and a tail, as shown at A. These shapes are cut out with a fretsaw or coping saw, and filed to the rounded sections shown at B.

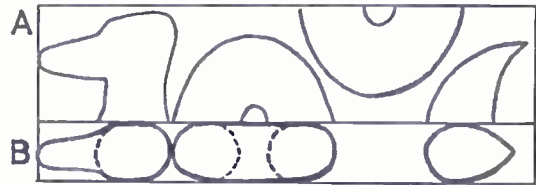
A 1/4 in. deep slot is sawn down the back of the head, the outside of the humps, and the forward edge of the tail. This slot takes the spiked fin, which is made from thick card, or flat thin wood, such as ice-lolly sticks. These are glued in place as shown at C, and sawn into spikes. Two holes drilled in the top of the head take lengths of 1/4 in. diameter rod for the horns. If desired, a

saw-cut can be made for the mouth, and two holes for the nostrils.

Paint the sections in dark green, with dark brown spikes and horns. Black

V-shaped lines represent the scales, while the nostrils and fangs are white. Poster paint can be used for the colouring, and a coat of varnish applied when the paint is dry.

The sections can be spaced out in a line or semi-circle to make an unusual and mirth-provoking novelty. As a final touch, a tiny man in a rowing boat, departing furiously from the scene, is easy to arrange. As shown at D, this is simply a 2 in. long piece of 1/4 in. thick wood, with a piece of 1/4 in. diameter dowel rod inserted in a hole drilled at an angle, and fitted with two match-stick oars. (A.L.)



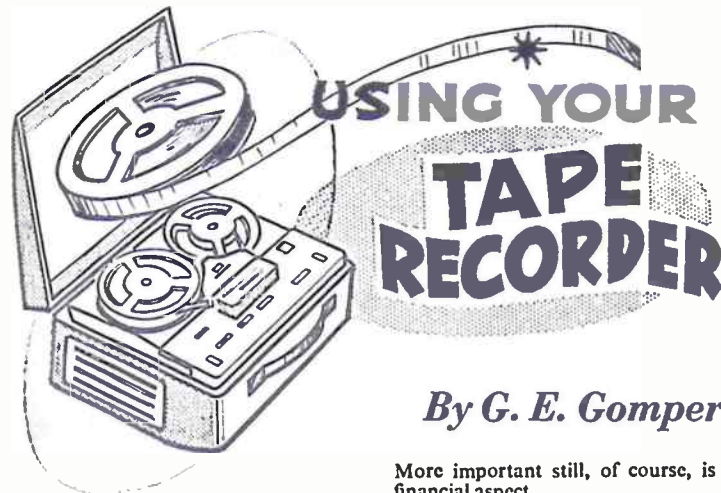
NEW MODELS FROM AIRFIX

Latest addition to the range of HO and OO gauge constant scale plastic railway construction kits made by Airfix, is the 'Lowmac', British Railways well-known low-loading machinery

wagon. To complete a realistic model the 60-part kit includes the J. C. Bamford 3 Hydraulic Excavator/Loader. Price of this two-in-one model shown here is 3s.



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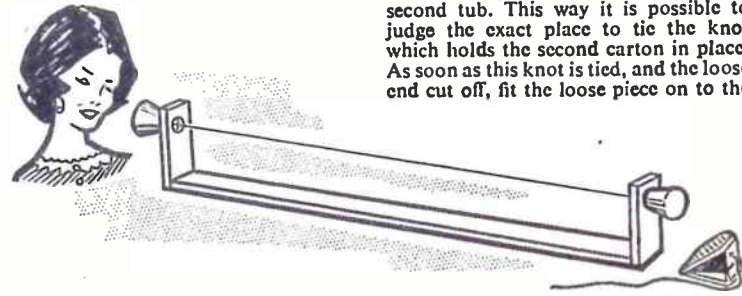
By G. E. Gompers

More important still, of course, is the financial aspect.

Having to grapple with the same

SINCE the tape recorder has brought sound engineering into even the humblest of homes, there is a need for much serious thinking and research on getting the greatest variety of effects from much simpler apparatus than is in use by the B.B.C., or even with many of our tape clubs.

One tape club, for example, when recording a church choir got over bad acoustics by running a microphone to a speaker at the opposite end of the church. However, the casual recordist would not wish to be cluttered up with extra speakers, microphones or any more hi-fi equipment than he really *must* have.



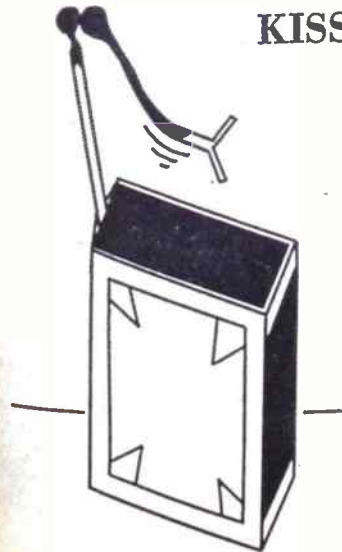
KISSING MATCHES

A PAIR of live matches will literally burn with passion for each other and give a fine demonstration of the art of kissing.

Wedge a 'gentleman' match, upright, down the side of a matchbox which is stood up on end. Then lean his 'lady love' (a second match) against him — so that their heads touch. You can split the base of the 'female' match with your nail, and bend out two little wooden 'feet' to make the match stand steady.

To animate this curious couple, use a third match to set fire to the 'lady' match just below the head.

As the flame burns the matches will 'kiss' in a flash of fire — when the heads ignite. The lady match will begin to curve backwards until she is virtually floating on air! Of course the real cause of all this is the warping of burning wood! (A.E.W.)



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problem of resonance as the tape club, with the difference that I had not anything like the same resources, it suddenly occurred to me that perfectly taut string — providing it was not interfered with in any way — would transmit sound. I remembered that in my far distant childhood my schoolmates and I used to make primitive 'telephones' out of cream cartons and string.

I managed to construct and successfully operate the simple apparatus shown, which I call 'The Resophone'. It is made from two cream cartons and a length of string, two pieces of wood, 7 in. by 1 in. by 1/4 in., and the baseboard, measuring 6 ft. to 8 ft. of 2 in. by 1 in. wood. Cut a hole near the top of the small pieces, and fix one piece at the end of the baseboard.

Fix one end of a cream carton to a length of string through a hole pierced in the centre of its base. Thread the string through a hole on the fixed upright. Then thread the string through the hole of the loose piece, and then through the second tub. This way it is possible to judge the exact place to tie the knot which holds the second carton in place. As soon as this knot is tied, and the loose end cut off, fit the loose piece on to the

other end of the base board. Make sure that the string does not come in contact with the wooden supports.

To operate the apparatus, place the microphone at the opposite end you wish to speak from. Never speak right into the carton, but several inches from it. The microphone picks up first your voice as you speak, and then a fraction of a second later it picks it up again as it emerges from the other carton, which should be only a few inches from the microphone.

'The Resophone' comes in handy on many occasions. In tape plays, for example, when recording church scenes, court scenes, and political meetings.

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IMPROMPTU PUPPETS

EFFIGIES and puppets of quaint human beings always excite the curiosity and wonderment of youngsters, and there are few adults who are not charmed by the appearance of little figures, or dolls, to which life may be given in the form of slight animation. Hand puppets and marionettes are expensive and are seldom to hand when an entertaining diversion is called for, but you can easily contrive a pair of highly amusing puppet heads, if you study these brief instructions.

The first item, known as the 'Apple Woman' or 'Talking Hand' is a traditional idea and may be seen depicted in one of Hogarth's pictures.

To make the old woman, you will use your left hand and need a coloured handkerchief, two black-topped matches and a pair of farthing-sized discs cut out of thin white card, or paper. Press the matches into the centres of the discs to form a pair of eyes 'on stalks' for which the match-heads will serve as pupils. Close your left hand and hold your fist so that a dark hole is formed between your first finger and thumb, facing towards you. Fix the eyes between your first and second fingers and drape the handkerchief over the 'top' of your fist, like a shawl. As you adjust the relative positions of your fingers and thumb, the whole arrangement will begin to resemble the withered and wrinkled features of an old crone.

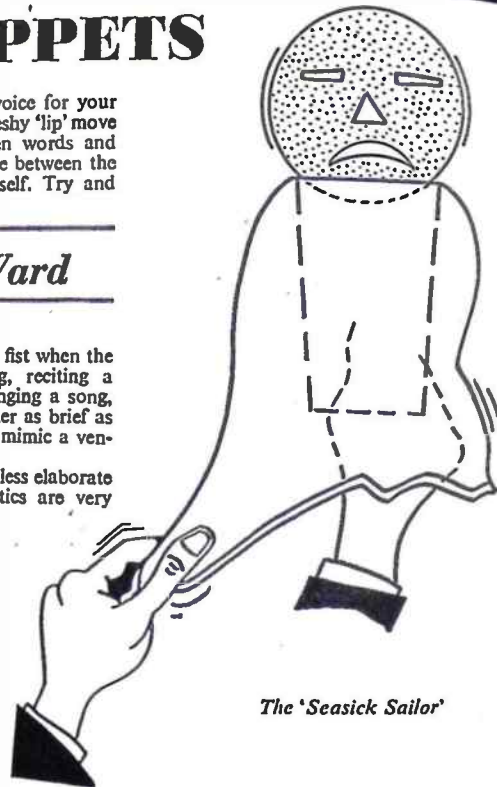
You may fasten the shawl at the front, using a safety pin or lady's brooch. Now, practise making the head 'talk' by moving your thumb and first finger. Invent a

cracked and creaky old voice for your character and make the fleshy 'lip' move in time with your spoken words and phrases. Devise a dialogue between the Apple Woman and yourself. Try and

By A. E. Ward

remember to look at your fist when the Apple Woman is talking, reciting a comic verse, or quietly singing a song, but always keep your patter as brief as possible. It will be fun to mimic a ventriloquist with his doll.

The 'Seasick Sailor' is a less elaborate puppet but his queer antics are very



The 'Seasick Sailor'

funny to watch. You will only need an orange, a handkerchief and a drinking glass. Take a sharp penknife and cut slots and notches in the orange peel, to resemble a depressed and miserable face as shown in the sketch. Keep your work clean and simple. When this has been done, drape the handkerchief over the top of the drinking glass and rest the grotesque little head upon the cloth. To animate your character pull upon a corner of the handkerchief. As the cloth slips away beneath the orange, the unfortunate head will begin to roll about.

Pull the handkerchief at different corners, in turn, while you sway the glass in your hand and utter appropriate moans and groans. The downcast adventurer will nod and roll his head as if in tremendous agony, to the great amusement of the 'land lubbers' who can see him. Perhaps it is sad to reflect that so much of our humour derives its effect from the misfortunes of others, though they be mere puppets.

Practise these stunts well, until you can perform them neatly, at any time. It is important to realize that your audience will be very interested in the actual construction of the puppets, so learn to do this efficiently.



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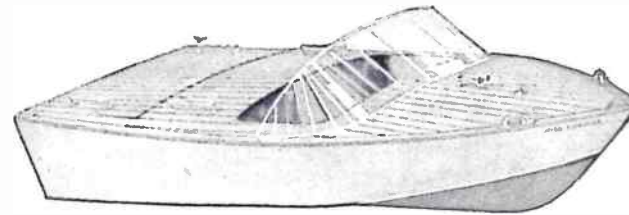
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The Father of American Railroads

PERHAPS one man more than any other who deserved the above title was Colonel John Stevens of Hoboken, New Jersey. As far back as 1811 he petitioned the State Legislature for a charter to permit him to make a railroad — the very first application of this kind in America. Shortly afterwards, however, he reconsidered this, deciding that such an undertaking should be a public venture.

In 1812 he put out a pamphlet entitled 'Documents Tending to Prove the Superior Advantages of Railways and Steam Carriages over Canal Navigation' at the same time urging Congress to consider railroad construction as a national enterprise. Nothing, however, was done, and in 1815 he revived his plan for securing a charter, New Jersey granting him one to make a railway between Trenton and New Brunswick, but he was unable to get the necessary financing.

In 1819 he tried to get the Pennsylvania State Legislature to build a line from Philadelphia to Pittsburgh, but was here again unsuccessful. By 1826, Stevens decided to prove at his own expense that railways were entirely practical, and he constructed a circular railway as a demonstration at his Hoboken estate, constructing a locomotive as shown in the illustration to run on this track. And this was the first locomotive to be built



1826
DEMONSTRATION LOCO Stevens Design

and operated on rails in America.

This demonstration track and locomotive although not productive of immediate results, nevertheless gave impetus to the railway movement generally. The demonstration track used a toothed rack rail between the two running rails, and was provided with special guides to keep the locomotive on the track.

Finally, in 1830 Colonel Stevens, with his two sons Robert and Edwin were

successful in obtaining a charter for the Camden & Amboy Railroad & Transportation Company, and with the necessary backing proceeded with this undertaking, Robert Stevens becoming its president.

Thus at last this pioneer railroader had the satisfaction of participating in an actual railroad construction undertaking, his ambitions and farsightedness of 1811 being finally realized. (A.J.R.)

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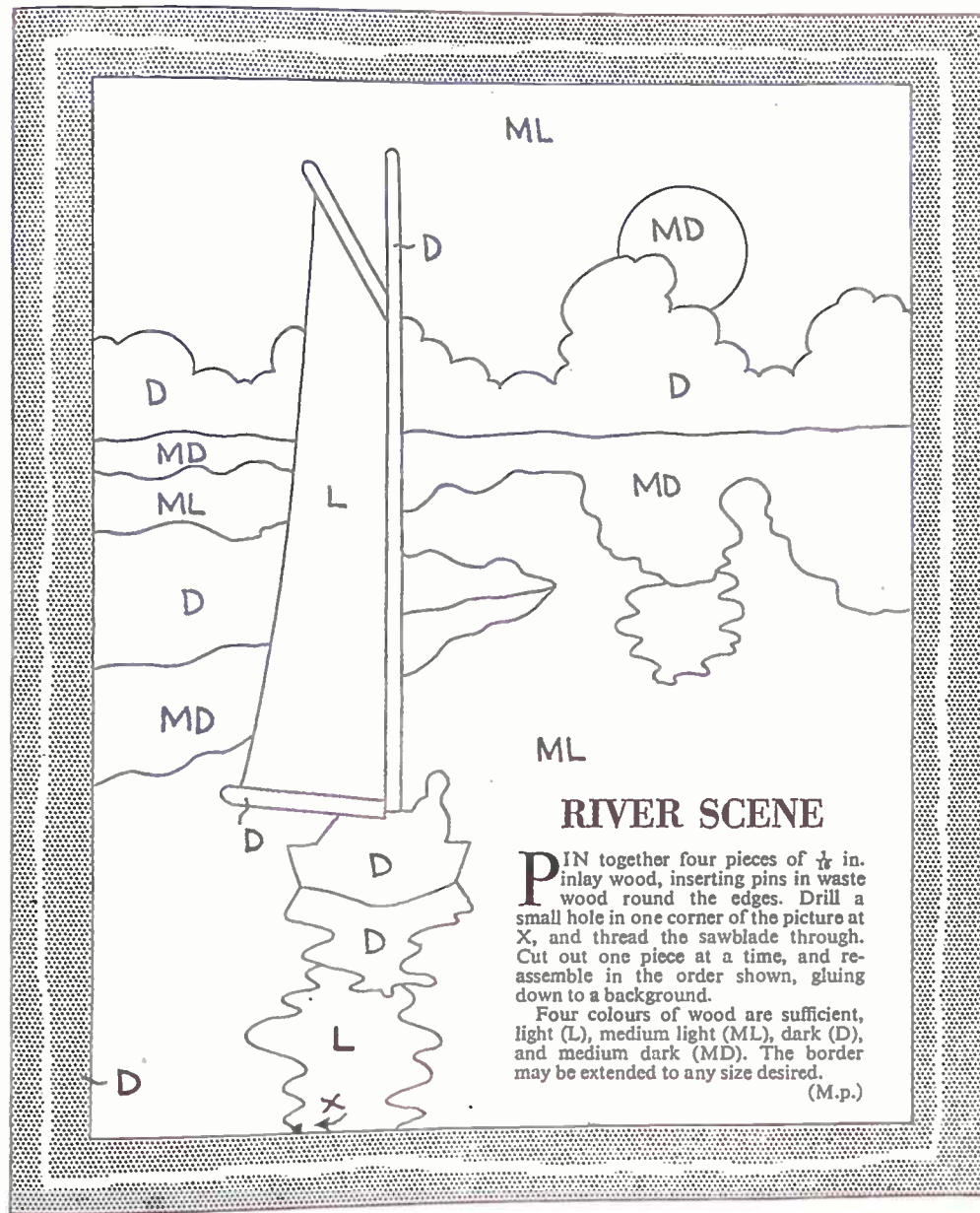
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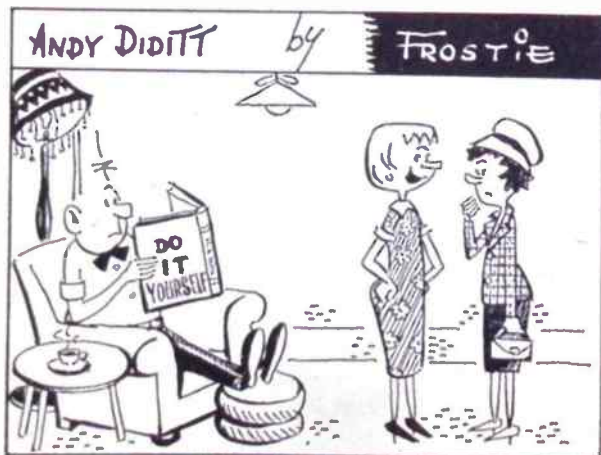
FRETSAW INLAY PICTURE



RIVER SCENE

PIN together four pieces of $\frac{1}{4}$ in. inlay wood, inserting pins in waste wood round the edges. Drill a small hole in one corner of the picture at X, and thread the sawblade through. Cut out one piece at a time, and re-assemble in the order shown, gluing down to a background.

Four colours of wood are sufficient, light (L), medium light (ML), dark (D), and medium dark (MD). The border may be extended to any size desired. (M.p.)



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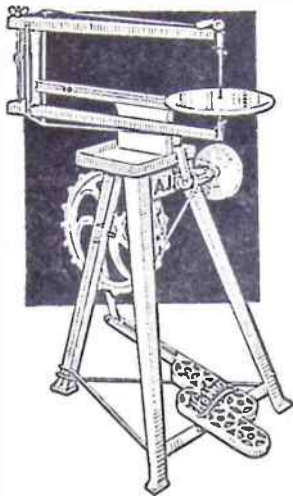


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