

HOBBIES

weekly

30th OCTOBER 1963

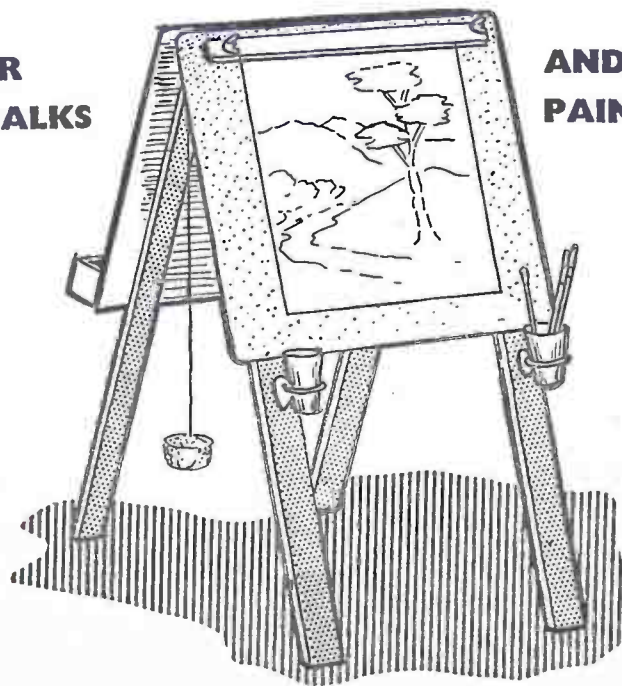
VOL. 137

NUMBER 3542

DUAL-PURPOSE EASEL

**FOR
CHALKS**

**AND
PAINTS**



FOR CRAFTSMEN OF ALL AGES

6^D





HERE is a large list of hobbyists who collect stamps and first day covers. They are all interested in English pen friends.

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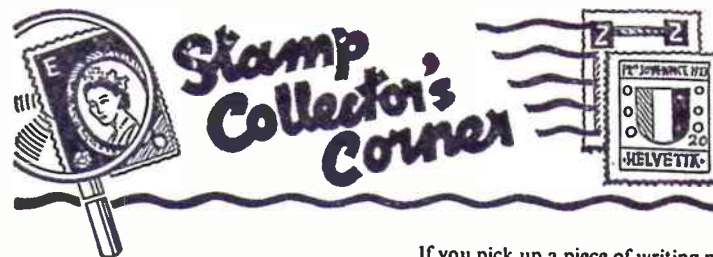
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SOME collectors say that they cannot be bothered with watermarks on stamps and are only concerned with differences of colour and design. That is a very great pity as they miss an easy opportunity of increasing the size of their collection and also they miss the chance of some of the valuable tit bits which come to those in the know.

WATERMARKS TO LOOK FOR By L. P. V. Veale

First of all what is a watermark? It is a pattern which may vary considerably and which is worked into the paper while it is being made — long before the stamp is printed. All stamp collectors should make a serious effort to look round a paper mill so as to see exactly how paper is produced. Very briefly you would see something like this: The material from which the paper is made (esparto grass, rags, wood, etc.) is boiled with caustic soda. Then follows a beating operation, the purpose of which is to separate each fibre and thus convert it into a pulp. The fragments are so small that the pulp is of the consistency of cream which is then bleached.

This pulp is kept stirred or agitated and then passed into a trough as long as the paper is to be wide. The pulp then flows from this trough on to an endless web of wire cloth, which is kept in motion so as to settle the fibres and make them combine. Also it shakes off a lot of the surplus moisture. The product then passes under the dandy roller, on which are soldered or sewn the watermark 'bits' — designs fashioned in wire which will leave their impression in the partially formed paper. The rest of the process consists of drying and sizing.

If you pick up a piece of writing paper and hold it up to the light it is most probable that you will see the name of the paper or the name of the manufacturing firm and its trade mark. It appears as though the words or the design were made of thinner paper.

Now what is the use of this watermark? In the case of writing paper it enables you to check that you have been supplied with the paper you required. In the case of stamp making, it makes it very much more difficult for anyone to forge.

Suppose somebody decided to forge the current British stamps. The first thing would be to get the proper paper. You cannot buy the paper on which stamps are printed, so it would have to be made. For paper making you have to have some very expensive machinery and unless the forger made a very great number of stamps he would lose on the deal and if he did make a large number



The King Edward VII Transvaal with a watermark like that on the right — a cabled anchor — would be worth £50, but with the usual multiple crown C.A. it is only worth 2d.

then he would have great difficulty in getting rid of them. So one can reasonably say that having to make the proper watermarked paper in addition to printing the stamps makes the risk too great to be worth while. That is the use of a watermark.

How can the watermark best be seen? Some people will say, just look at the back of the stamp, holding it up to a bright light, and the watermark will show through. Well, if it was as simple

as that there would be no need for anyone to neglect collecting different watermarks. But it just isn't so. Sometimes you may be lucky but generally you see through the stamp and the design of the watermark mingles with the design of the stamp and the one obscures the other.

Try placing the stamp face downwards on something black. Some boxes of stamp mounts have a jet black bottom especially for this, but a black tile or a black pocket book will do equally well. And frequently it helps if you hold the stamp obliquely to the light.

Of course it is useless to look for a watermark if there is any paper still adhering to the back of the stamp. That must be all removed before searching, and quite often you will find that when you soak the stamp to get the paper off, the watermark shows up reasonably clearly on the wet stamp.

Another more serious blemish is if the stamp is thinned. This is generally caused by trying to tear the paper off the back instead of soaking it off. Some of the substance of the paper has been torn away and interferes with the definition of the watermark and from that point of view the stamp is ruined. This is the chief reason if you see a stamp described as 'thinned' the price has been very much reduced.

This leads us to the use of chemicals but they should only be tried if all else fails and then only with great care. In fact to use them on some stamps, would ruin them. As an experiment put a drop or two of benzine on a British 2d. Queen Elizabeth stamp. Allow to dry and then see if there is any change in colour. Do not forget that if you are using benzine it is very inflammable. It is best used from a proper dropping bottle which allows you to control the flow.

Look at every stamp you have and see if you can decide just what the watermark is. If you can get hold of a suitable old catalogue that should help you no end.

So far we have dealt at some length with the difficulties and it is possible that some of you may be thinking that it's not worth while bothering with watermarks.

But as you can guess, paper for stamps is made and stored until it is wanted. Well, in 1905 Transvaal wanted some more penny stamps and when the order was executed, by some mischance the paper meant for the Cape of Good Hope stamps was used. So the 1905 1d. Transvaal stamp has a watermark of a cabled anchor instead of a crown and the letters C.A. If you can find one of these then the stamp is worth about £50 instead of 2d.

Now is it worth looking for watermarks?

DECORATING BY TARSO

TARSO is the name given to a method of separating coloured sections of a design or picture on wood, ultimately producing an effect like inlaid work or marquetry. The slight incision into the surface of the wood is sufficient to prevent the spreading of the dyes and stains into adjoining areas, but the entire process is confined to marking out the pattern with a knife, and staining appropriately.

Such things as trays, occasional tables, chair backs, and the like may be decorated by these means, as well as small wooden boxes. In fact, the method is applicable to all flat wooden surfaces where there is room for a design. Children's furniture can be decorated in this fashion to good effect.

The only tool, required is a cutting knife with a thin keen blade. The edge must be kept keen to enable clean cuts where the design is across the grain of the wood. If the edge is not sharp enough it will tear rather than cut. Other requirements are dyes, stains, polish or transparent varnish. Remember that while we may use any colour of dye we choose, if we are to maintain the illusion of inlaid wood the colours should not be too garish. Brilliant colours will make the tarso work look an obvious painted picture,

consequently you should use some discrimination in the choice of stains.

The working surface of the wood must be flat and perfectly clean. Do not rely on machine-finished surfaces being smooth, since it is possible there may be surface marks which would be revealed with the final polishing. Make sure that the surface is really smooth by treating with fine grade glasspaper.

By S. H. Longbottom

A design is now traced on to the wood. A tray or table may require a central decoration and the position must be determined by careful measurement. The same applies to, say, a border which is to surround the lid of a box. Designs may be obtained by copying pictures, photographs or stencils. They may be free or geometrical, and transferred to the surface of the work by means of carbon paper, tracing outlines of the shapes with a pencil.

In Fig. 1 we show some suitable motifs for a child's chair, and a flower motif for a box, both of which will be

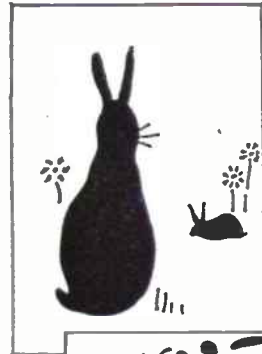


FIG 1



quite easy to work. Fig. 2 is a more elaborate design in the form of a sketch requiring careful attention, and more suitable for a tray or occasional table.

When the design has been traced on to the wood, the outlines of the various sections have to be cut with the knife. You will find it distinctly easier to equip yourself with a firm support for your wrist, so that the knife will not slip. Try a few practice cuts on a spare piece of wood, using your other wrist as support, or a pad of some description.

Make a vertical cut into the wood around the outlines not more than

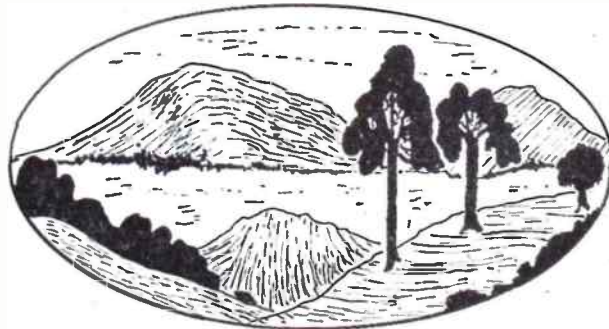


FIG 2

Fig. 2, we may use dark green for the foliage of trees and bushes, and dark brown for the trunks, while the hills may be of slate blue or dark grey, and the lake blue. Some parts may be left entirely untreated to produce an effect, or stained a little darker than the wood itself. Do not hesitate to mix dyes if you think you can obtain more appropriate colours.

The staining is allowed to dry naturally, and our next objective is the polishing. A high glaze is advisable,

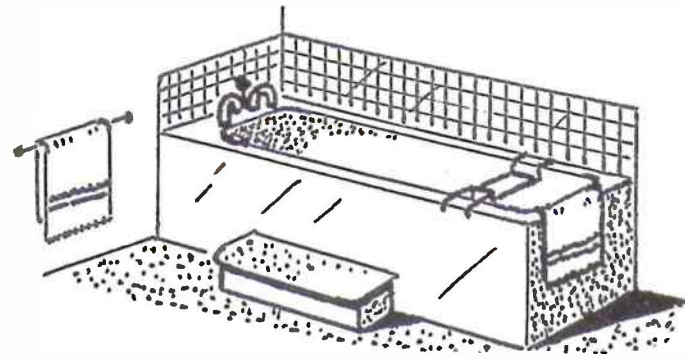
• Continued on page 69

$\frac{3}{4}$ in. deep. A heavy pressure is not required unless the wood is very hard and normally the cut is little more than a good impression. Yet with a keen knife it should be sufficient to sever the grain to the depth indicated and separate the different sections of the design. This is the most important part of the work, so proceed steadily, aiming for a clean, vertical cut.

You should carefully examine to verify that every outline has been cut, for it is possible to miss tiny portions here and there. Finish with a further glasspapering to remove slight burrs, which may have been made by the knife. Every trace of dust must be removed, and it is advisable to go round the cuts with a soft paint brush.

Use a soft brush for the staining, and prepare the colours you have selected for the job. Note that a drop or two of ammonia mixed with the dye will prevent spreading into adjoining areas. Apply the dye close to the cut, noting that there must be no apparent gap — however fine — between the colours. The object is to give the work the appearance of inlay, and on no account must colours overrun the cut or overlap.

For the treatment of a design like



VERY few houses nowadays have a bath that is not panelled, thus concealing the ugly stump legs. Yet, the unpanelled bath had one advantage — if you can call it that. The space underneath was a convenient spot in which to store cleaning utensils.

By E. Capper

Where, then, do you now store all these necessary utensils and cleaners. Most of them find a convenient, if unsightly, place on the window sill. Here then, is a step hold-all that will store all these things out of sight and also provide a step-up into the bath.

Construction is simple. It consists merely of a bottomless rectangular box with a hinged lid covered with foam rubber. The space inside will comfortably hold all your cleaners, your disinfectants, spare soap and what have you. Timber used is 9 in. by 1 in. planed deal. The length is 2 ft. and the breadth, 9 in. The pieces should be screwed together, using non-rusting brass screws.

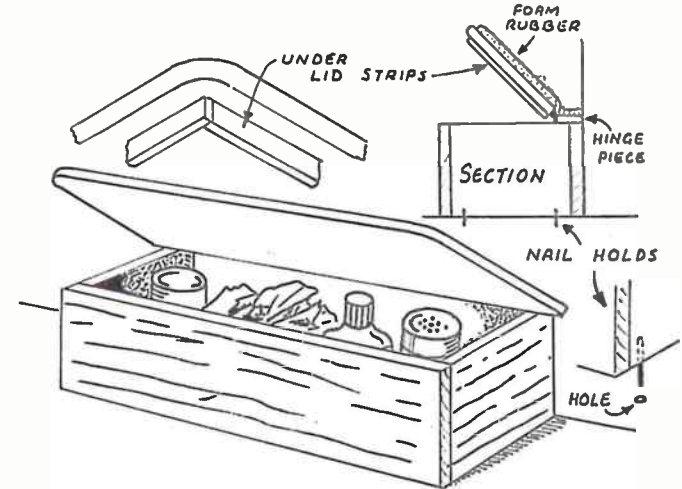
As shown in the drawing (section) a hinge piece of $1\frac{1}{2}$ in. by 1 in. thick timber is fitted to the back edges of the box and to this the lid is hinged. The lid, of 9 in. by 1 in. timber, is cut 2 ft. 2 in. in length to allow it to overhang the box sides. Its front edges should be rounded.

An optional addition to the lid, but a decided advantage, is to fit strip pieces near its outside edges and to its underside. These strips will prevent any water from getting inside the box. They should be of $\frac{3}{4}$ in. by $\frac{1}{2}$ in. timber and fitted so that when the lid is closed, they abut around the outside edges of the box sides. They are best held with glue but if you must nail them, use brass or galvanized nails.

When the lid is fitted it is covered all over with thin foam rubber, held by an adhesive. This will also give further protection against water getting into the box

A Bathroom Holdall and Step

driven up to half of their length into the underside of the box side pieces. Then the nail heads are cut off. Holes are drilled into the floor and into which the nail ends will locate, thus holding the box



and of course, stops wet feet from slipping on the step.

There is no need to fit a bottom to the box; the bathroom floor serving this purpose. It is necessary however, to anchor the box. Make it removable as shown in the diagram. Nails are first

firmly in one place. The box can, of course, be lifted at any time for cleaning purposes.

The best finished treatment is to match with the finish of the bath paneling or a gay patterned plastic adhesive sheeting would look well.

• Continued from page 68

DECORATING BY TARSO

otherwise the work will look like dyed wood, and the effect ruined. It may be advisable to fill the pores of the wood with a filler, as when French polishing. A good glaze polish can be made from 3 oz. gum benzoin dissolved in $\frac{1}{2}$ pint of methylated spirits. Shake the mixture well, and allow to stand for at least seven days to ensure that it has dissolved. Note that it is best to apply this

polish in a warm dust-free room. You will find that tarso work is just as intriguing as marquetry, but it has the advantage that we can apply the method to many articles, and is not restricted to pictures. Several items of furniture may be decorated by this method but you may find it desirable to make a few experiments on odd pieces of wood before embarking on larger pieces.

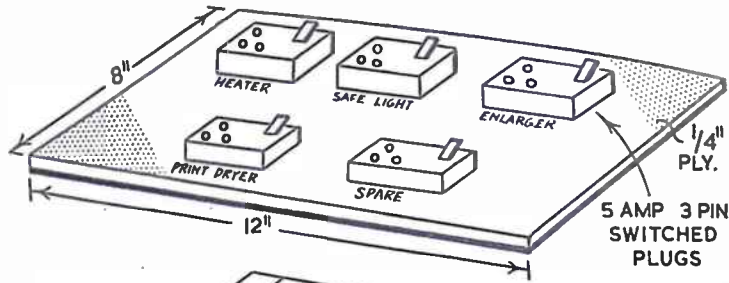
Make printing easier with . . .

A DARKROOM SWITCHBOARD

TEMPORARY darkrooms for printing have one big snag — you spend as much time setting them up as you do working in them.

Anything you can do to reduce this setting up time means more time on the job; more time spent printing.

One of the greatest time wasters is getting supplies to your various items of electrical equipment. Even a modest winter set-up calls for supplies to enlarger, dish heater, safe light and print



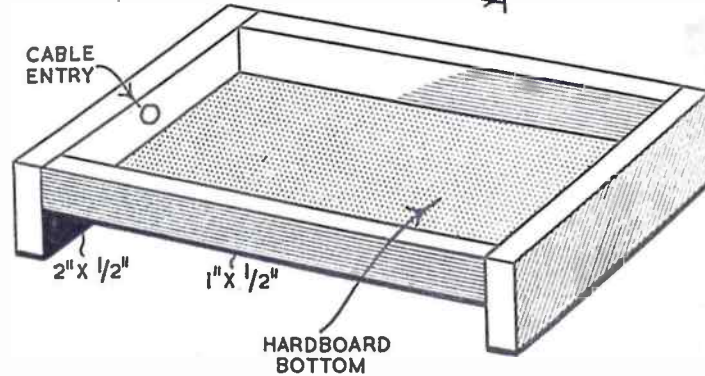
By C. Taylor

dryer. Four separate supplies, each calling for some sort of control so that it can be used singly or together with the other three.

If you provide these supplies through a knotted mass of flex and light fittings you will lose precious printing time sorting out the mess. There will be plugging and un-plugging as you grope for the various supplies. Make do with a tangle of worn cable and taped up joints and you not only waste time — you risk your life.

For less than thirty shillings and an afternoon's work you can make a simple switchboard that will cut your electrical setting-up time to seconds, give you greater control over any circuit, and give you maximum protection from electric shock.

The main switchboard is made from a piece of 3/4 in. ply while the supporting framework can be made from odd pieces of scrap material.



You will require four or more 5 amp. 3 pin plugs and sockets with switches incorporated. The length of 15 amp. 3 core cable will depend on the position of the nearest 15 amp. house socket into which is fitted a 15 amp. plug.

Make sure that all earth pins are securely linked to the earth cable of your mains lead. Remember that with the 3 cored cable, the red lead is always

connected to the pin (or socket terminal) marked 'L', the black lead to the point marked 'N', and the green lead to the point marked 'E'.

The board can be laid flat or stood up vertically when in use . . . but whichever way you use it you will find yourself with more time for printing, less frustration and more control over your darkroom installation.

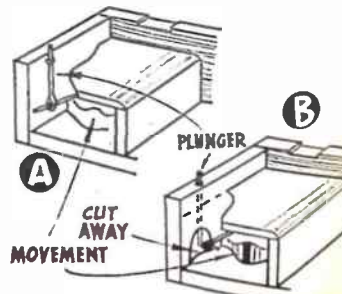
FITTING MUSICAL MOVEMENTS

IN Hobbies models in which a No. 1 musical movement is incorporated we usually advocate the fixing as shown in Fig. A. The movement is worked by a wire plunger which is depressed or raised by closing or lifting the lid of the model.

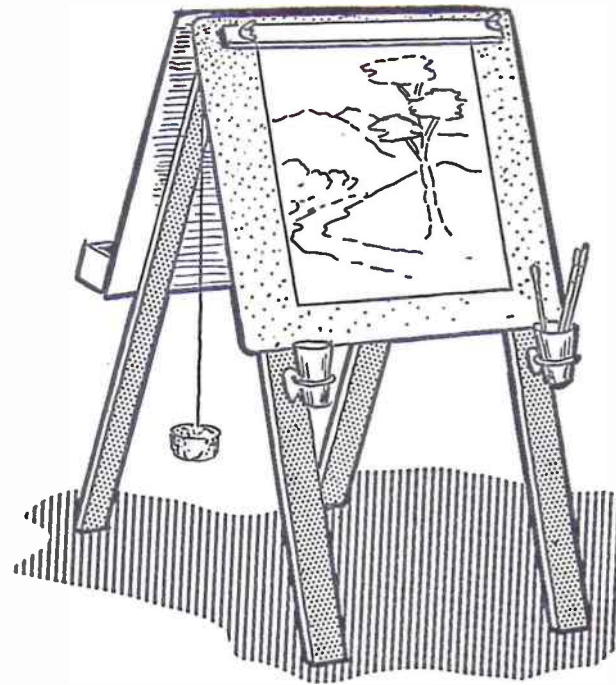
The plunger is held in an upright position and guided in its up and down action by means of a staple in the side and a notch in the false bottom. This is a simple method which has always been found satisfactory.

Another way of locating the plunger

and thereby concealing it is shown in Fig. B. It calls for drilling a hole down the side of the model to allow the plunger to work freely. Mr W. H. Stebbings, a Middlesbrough reader, drills this hole by using a thicker wire than the plunger, the surface being 'roughened' to give a cut. Care has to be taken to keep the drill upright, of course. The inside wall of the model, below the false bottom, is cut away as shown, and the plunger bent so as to take the wire arm of the movement.



AN EASEL FOR CHALKS AND PAINTS



2 in. by 1/2 in. wood, is screwed in place below the plywood, and strengthened by two metal angle-brackets screwed to the legs.

The blackboard is painted blackboard black, which gives a jet black surface free from shine, and the plywood sheet on the other side is finished in a light grey emulsion paint or flat oil paint. All other woodwork looks best enamelled in white or in a bright colour. If desired, an attractive coloured border may easily be added to the blackboard by using adhesive tape as masking tape.

A cleaner for each side of the board is simply a plastic sponge, fastened to one upright with a length of cord. A flexible plastic detergent container, enamelled white and filled with water, is one of the less messy ways of dampening the board for cleaning.

Reward Blackboard Black costs 1s. 3d. a jar (carriage and packing 9d.), from Hobbies Ltd, Dereham, Norfolk.

By
A. Liston

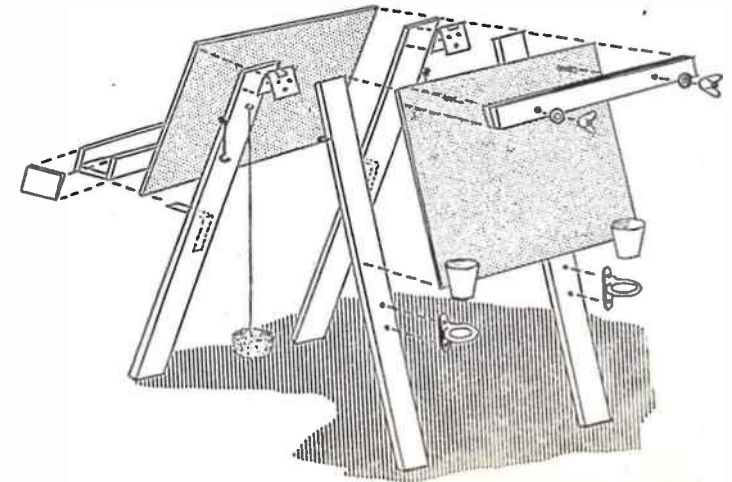
A COMBINED blackboard and painting easel makes an impressively large but inexpensive toy for children which is both entertaining and educational.

The method of construction is very simple. Four 42 in. lengths of 2 in. by 1 in. wood are hinged as shown with two backflap hinges, then pinned and glued to two 21 in. squares of plywood. Two metal hook-and-eye fastenings are screwed to the sides of the uprights to hold the board in the open position. When not being used, it can be folded flat for storage purposes.

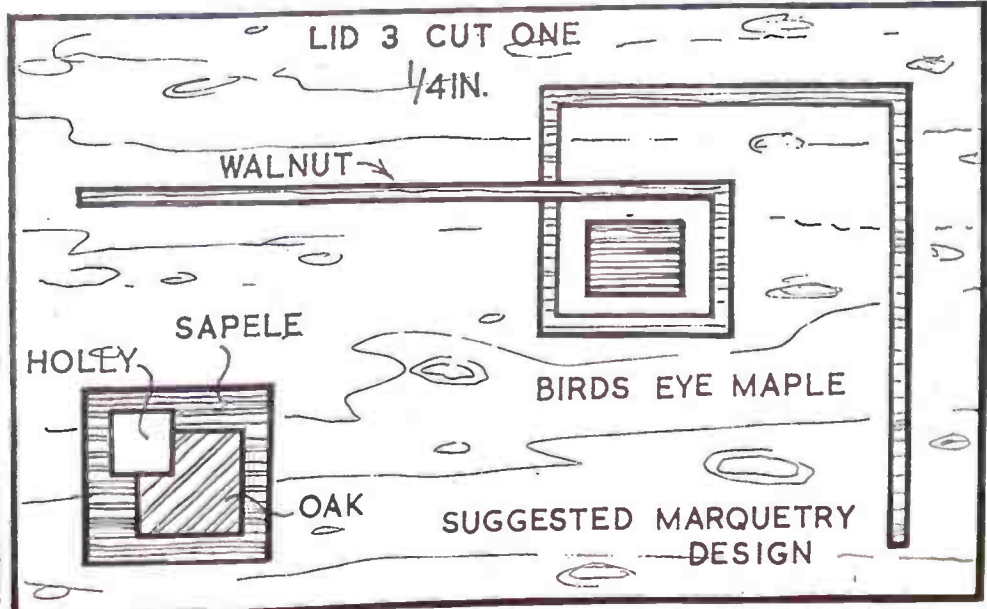
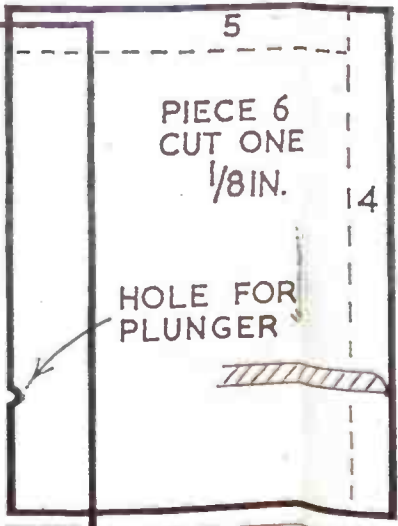
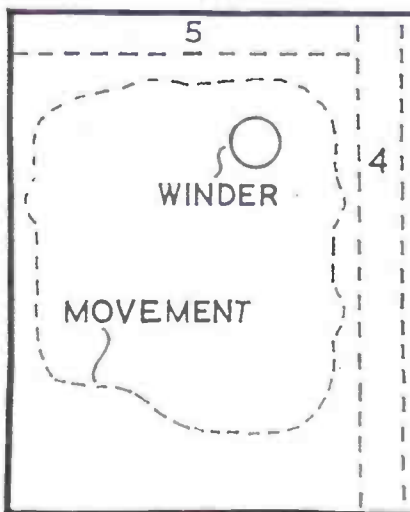
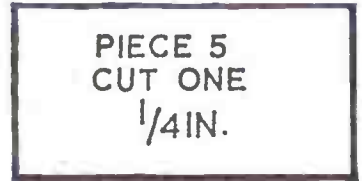
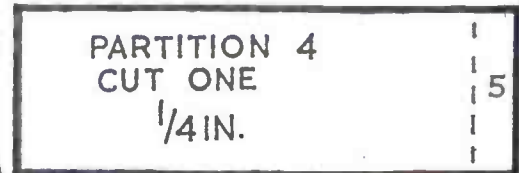
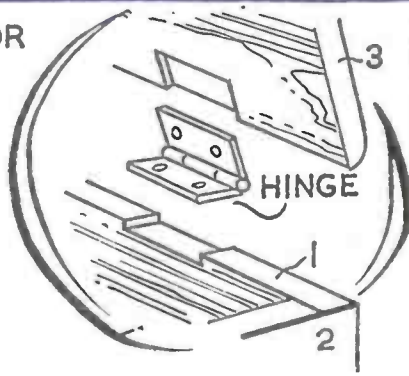
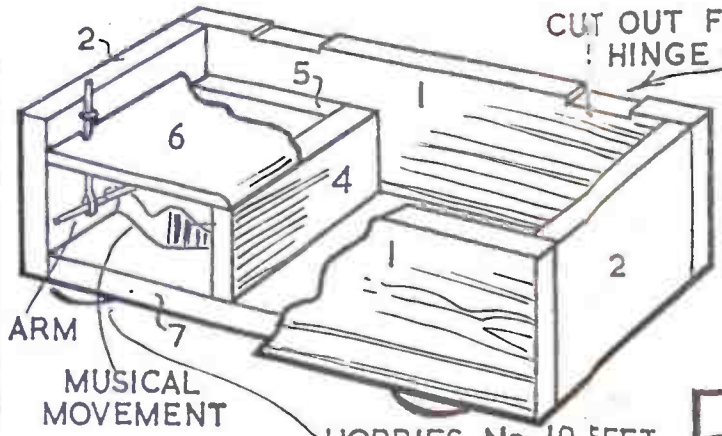
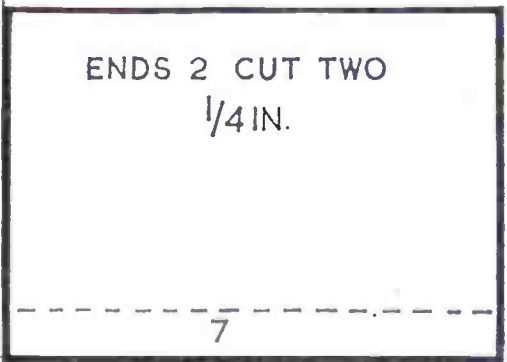
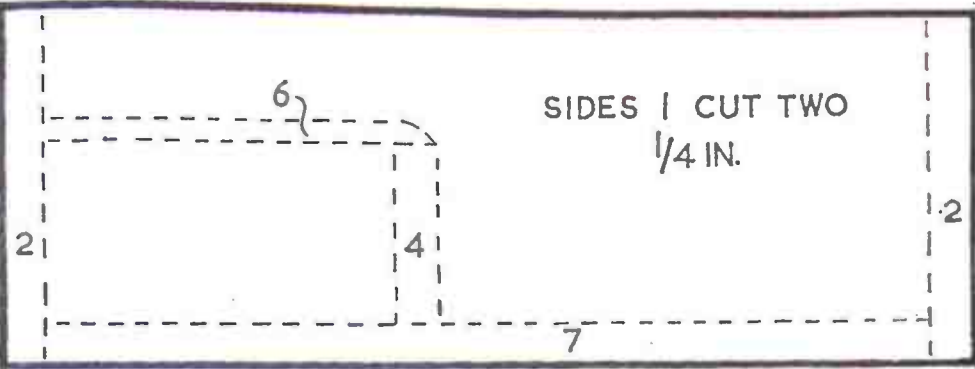
On the side to be used for painting, a 20 in. long bar of 1 in. by 1/2 in. wood is fastened along the upper edge of the plywood by two bolts with wing nuts. This bar is backed with a strip of foam plastic glued in place, and is used to hold the drawing paper in position, obviating the need for drawing pins, which young children find difficult to handle.

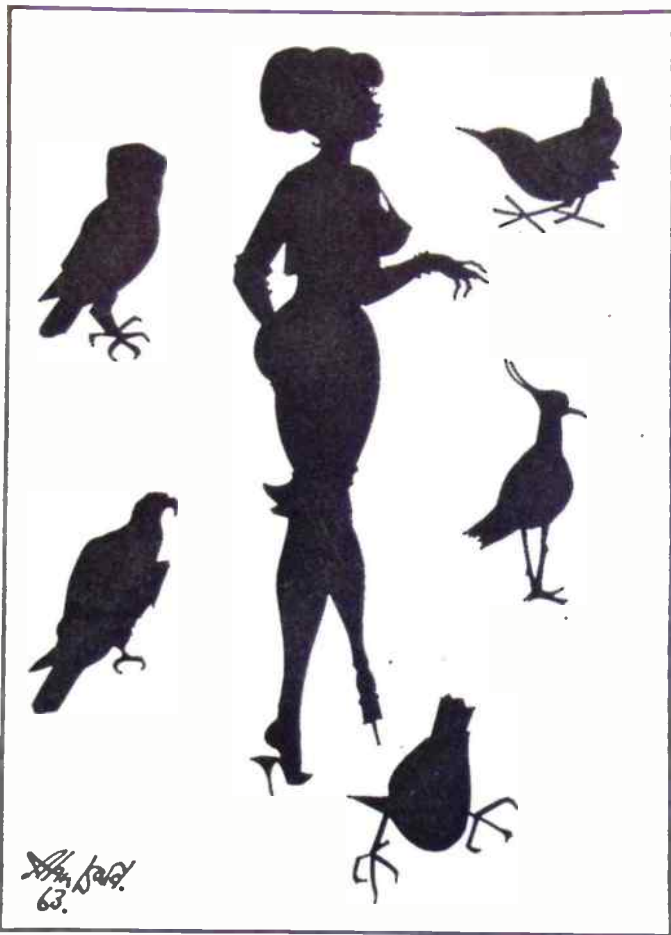
On the same side of the board, two tumbler-holders are screwed to the legs below the plywood sheet. These are fitted with plastic tumblers to form safe containers for water and brushes.

On the blackboard side of the easel, a shallow box, with sides and bottom of



MUSICAL TRINKET BOX WITH MARQUETRY LID





A Bird Fancier's Quiz

By A. E. Ward

CAN you identify the five British wild birds surrounding the pretty girl? If your observations are correct, you will be able to rearrange the initial letters of the five bird names to spell the name of the young lady. Try and work it out for yourself before read-

ing on.

Going clockwise from the upper right of the picture, the names of the five birds are: Wren, Lapwing, Nuthatch, Eagle, and Owl. Then, WLNEO may be rearranged to provide the girl's name, which is: OLWEN.

PAT Ella upon her Knee' is a vivid phrase; easier to remember than 'The knee cap bone is named the patella' — and a much likelier thought to commit to your memory. And if you wish to remember the seven rainbow colours in their correct order, it may be easier to memorize the phrase: 'Richard Of York Gave Battle In Vain', where the initial letters of the seven respective words give you: red, orange, yellow, green, blue, indigo and violet.

MNEMONICS JOG YOUR MEMORY

By A. E. Ward

Such memory aids or 'mnemonics' are usually fun in themselves and they certainly take the sting out of learning hard-to-remember facts. If you are studying mathematics, it may be an advantage to remember the value of pi to seven decimal places; so why not memorize 'May I have a large container of coffee?' where the numbers of letters in the consecutive words provide the value 3.1415926.

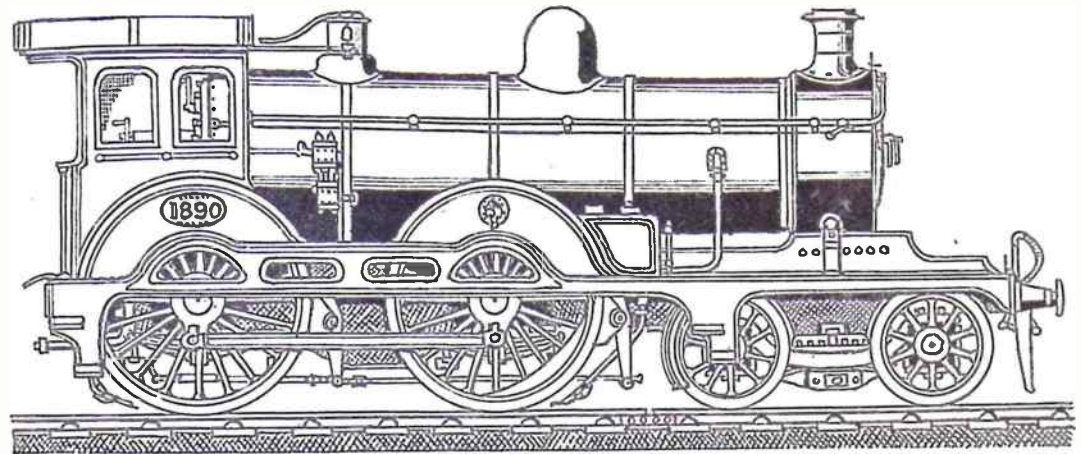
And did you know that stalactites stick TIGHT to cavern ceilings, whilst stalagmites arise from the ground? Or you could remember that the 'C' in stalaCtite stands for 'ceiling' and that there is a 'G' or 'ground' in stalaGmite. The five Great Lakes of North America can be recalled to mind with the aid of a 'cue' word 'HOMES', which provides the Lakes: Huron, Ontario, Michigan, Erie and Superior.

Heights of mountains would be easy to remember if they were all like Fujiyama in Japan, which is 12,365 feet high: an interesting number because a year possesses twelve months or 365 days! Then the port side of a ship is easily remembered because there are four letters in the word 'left' and, if you are facing the bows, the port side of the vessel will be on your left. Also port side lights on ships and aeroplanes at night are red, like port wine.

By now you will see how cue words and 'key' phrases may be invented in order to make learning and remembering easier, and you will see how usefully ideas (e.g. 'port' and 'wine') may be associated in your mind to prompt the recall of memorized facts.

Interesting Locos — No 65

'CLAUD HAMILTON' CLASS



No. 1890, James Holden's coupled bogie express passenger locomotive, G.E.Rly. 1900

OF the British 4-4-0 type Express locomotives, among the more notable examples were the handsome 'Claud Hamilton' class designed by Mr James Holden, the Locomotive Superintendent for the Great Eastern Railway.

The first engine No. 1900, was named Claud Hamilton in honour of the chairman of the Company, and when newly built in 1900 at the Company's Stratford (London) Works was sent to France where it was displayed at the Paris Exhibition of that year. After the exhibition, it was desired to run the engine in France, but unfortunately it was found too heavy at the time for the French lines.

The class were designed for working the heaviest and fastest passenger traffic of the line, and remained the principal main line engine until 1911 when they were gradually displaced by the more powerful '1500' class of 4-6-0 engines. 'Claud Hamilton' was specially given the number 1900 to mark the year built and also the date of the Paris Exhibition, but further construction of the class were given running Nos. from 1899, progressing backwards to 1791 the class totalling 111 engines.

The chief particulars as first built were: cylinders, 19 in. diameter and 26 in. stroke with steam chest below. Wheel diameters; bogie, 3 ft. 9 in., Coupled, 7 ft. 0 in. (these being the last 7 ft. wheels on the G.E.R.). The boiler was made in two rings, the larger having an outside diameter of 4 ft. 9 in., the

plates being $\frac{1}{2}$ in. thick. The barrel was 12 ft. 1 in. long between tubeplates and centre line 8 ft. 3 in. above rails. This large boiler was a distinguishing feature at the time, and although today it would of course appear rather small, at the turn of the century it was a totally new idea, used on only one class of engine before.

The grate area was 21.3 sq. ft. and Working Pressure 180 lb. per sq. in. Heating surface: tubes 1516.5 sq. ft., firebox 114 sq. ft., total 1630.5 sq. ft. Engine wheelbase, 6 ft. 6 in. + 7 ft. 0 in. + 9 ft. 0 in., total 22 ft. 6 in. Weight in working order on bogie 17 tons 4 cwt, on driving wheels 16 tons 12½ cwt, on trailing coupled wheels 16 ton 12½ cwt, total 50 tons 8½ cwt.

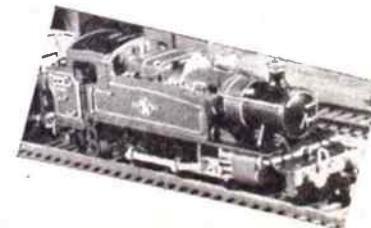
The tender ran on six 4 ft. 1 in. diameter wheels having a wheelbase of 12 ft. 0 in. equally divided. It carried

2,790 gallons of water and 750 gallons of oil fuel, the engines being oil-fired on Mr Holden's patent, this 'Holden's Patent' being marked on the engine nameplates. The tender weighed 35 tons 1 cwt. when full, giving a total for engine and tender of 85 tons 9½ cwt. In the later series a Belpaire firebox was provided, this increasing the heating surface to 1,706 sq. ft., and bringing the engine weight to 51 tons 14 cwt.

All the class have now been withdrawn, the last example, B.R. No. 62613 being withdrawn in November 1960: When taken over by the L.&N.E.R. in 1923, Mr H. N. Gresley made many alterations and modifications, including the provision of his round top superheater boiler and various other details and classifying them D16/3 in the L.&N.E.R. list.

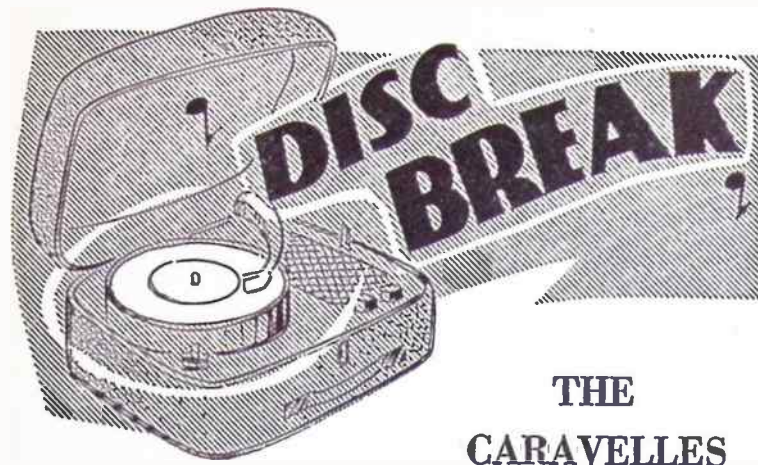
(A.J.R.)

FOR YOUR LAYOUT



Famous all-purpose loco used widely for mixed passenger and general traffic on the Western Region of British Railways — the well-known 6100 class 2-6-2 *Prairie Tank* — has just been brought into service in the Airfix OO scale rolling stock range of plastic construction kits. In kit form the *Prairie Tank* consists of some 40 accurately moulded parts, and costs only 4s. 6d.

Also released by Airfix is a boxed set of 46 figures of a company of U.S. Marines in various battle poses. In HO and OO scale, the set costs 2s. 0d.



THE CARAVELLES

TWO young girls going places are the Caravelles, Lois Wilkinson (18) and Andrea Simpson (17). They both come from musical families, both come from Barnet near London, and both have an interest in music. Lois plays the guitar, and Andrea the clarinet.

So when they met at work not so long ago, it seemed a natural next step to team up as a vocal duo. They practised hard in the evenings, and eventually decided they were proficient enough to try professional work. They played local concerts, then they decided to try for the big time, made a tape of 'You Don't Have To Be a Baby To Cry', and sent it up to some friends in the business.

The tape came to the notice of agent Chris Pears, who immediately travelled to Barnet, signed them to a management contract, and rushed them to a studio to record *You Don't Have To Be a Baby To Cry*. The outcome was their first disc, one on which the girls illustrate their rare vocal quality described by a listener as 'So many Peggy Lees singing at the same time'. It's a haunting sound, which has quickly appealed to disc buyers.

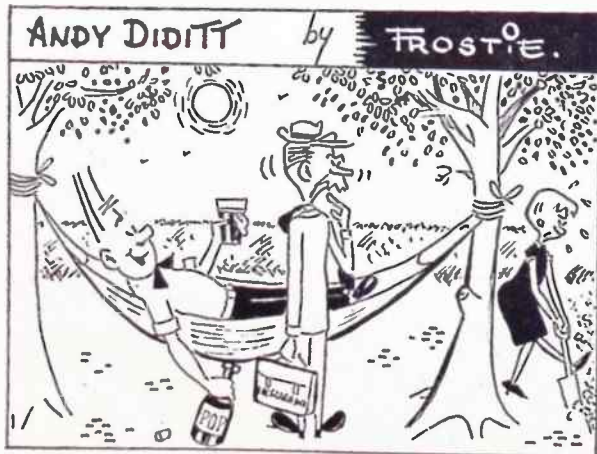
Lois Wilkinson was an only child. Her father was a leading jazz guitarist before the war, so it was natural that his daughter should learn the instrument. By 16 she was playing with such folk



artists as Steve Benbow, and has played many of London's leading folk clubs.

Andrea Simpson is the youngest of four children. Her eldest sister, Diana, sang with Bobby Mickleborough's jazz band, and another sister Carol, is at present in New York with the Establishment. Carol sings jazz, and has appeared with Teddy Wilson over there. Andrea, who learned the clarinet as a child, has always been keen on music, and jumped at the chance of teaming up with Lois.

Now the Caravelles have already landed a singing role in the musical film *Swingin' Safari*.



"I LOOK AT IT THIS WAY, IN CASE ANYTHING HAPPENS TO ME, I WANT TO BE SURE MA CAN CARRY ON."

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Miscellaneous Advertisements

UNDER 21? Penfriends anywhere — details free. Teenage Club, Falcon House, Burnley.

PENFRIENDS home and abroad, all ages. S.a.c. for details. European Friendship Society, Olney, Bucks.

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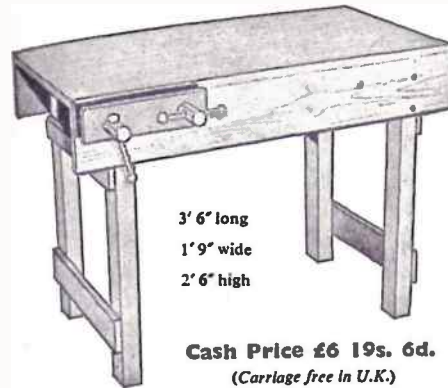
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TOOLS FOR THE HANDYMAN

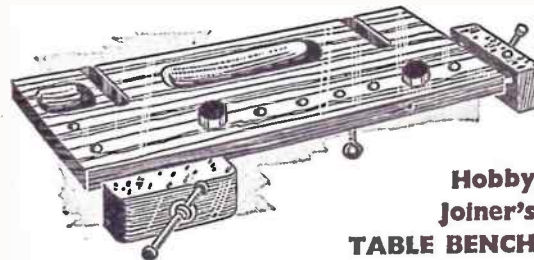


With a bench like this you can work to your heart's content. Perfectly rigid, but can be easily taken apart if space is required. Best selected timber, complete with hardwood vice with twin screws. Easy payments £2 down and 6 monthly payments of 18s. 3d. Ask for agreement form.



3' 6" long
1' 9" wide
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Cash Price £6 19s. 6d.
(Carriage free in U.K.)

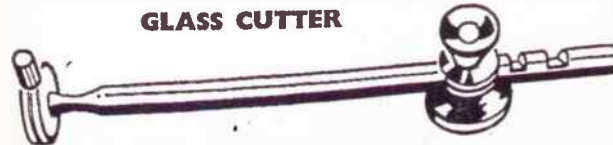


Hobby Joiner's TABLE BENCH

Cramps to kitchen table to provide an ideal working surface for cutting, shaping and assembling small parts. The spaced holes and pegs permit work to be held for planing. Two sturdy vices, two metal cramps. Size 37/6 30 in. long. Made of seasoned hardwood for years' of service.

(post 2/9)

GLASS CUTTER

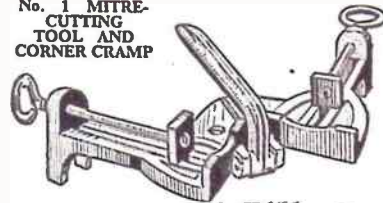


Cuts circles 1½ in. to 10 in. diameter. Can also be used for straight cuts. The tool is housed in a pivot, the top of which serves as a thumb rest and adjuster nut lock. It has three cutting wheels.

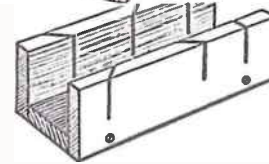
PRICE 8/6, postage 6d.

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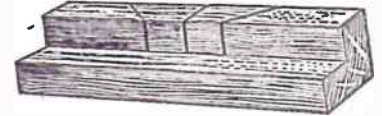


Will cut mitres on moulding and similar work up to 4 ins. wide (post 3/-) **55/-**



WOOD MITRE BOX
Made of selected hardwood
Size 9 ins. long. (postage 2/-) **5/6**

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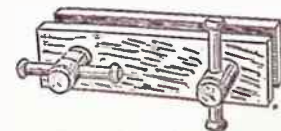


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GUARANTEED BRITISH MADE



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The all-steel corner cramp will take work up to 2½ in. wide. (post 1/3) **13/-**

WOOD BENCH VICE



A strong hardwood vice which can be screwed to the work bench. A real serviceable tool, well made and fitted with hardwood screws. 12 ins. long.

PRICE 9/-, postage 2/-

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USING YOUR TAPE RECORDER

GETTING READY FOR CHRISTMAS

By G. E. Gompers

IN an age when people are encouraged to think about their summer holidays at Christmas time, it is by no means illogical that they should be encouraged to think about Christmas as soon as the summer holidays are well and truly over. At least start *thinking* about your Christmas tapes now.

Of course, there are two types of Christmas tape — apart from tapes designed for some particular game. And one of these, the taping from suitable wireless programmes, can only be done during the festive season when such suitable programmes are broadcast. One yearly programme I do recommend for Christmas taping is — the carol singing from King's College, Cambridge.

What can be done now, is the building up of a special Christmas tape from old recordings, tape or disc, that may come to hand. Upon the use of old tape recordings, I recommend the use of two recorders. Tape should only be spliced when it is a necessity. Let us be craftsmen, not butchers! Since I have always advocated collaboration between tape recordists, I am not necessarily advocating the purchase of another machine.

Concerning discs, all speeds can have an equal standard of reproduction from their appropriate sapphire stylus, providing there has been proper attention to their cleanliness, storage and maintenance. The obvious exception to this would be standard pre-electric.

Recording essentials

Now presuming that you have access to another tape recorder and a record player; and that you belong to a record library, have friends prepared to lend you discs, as well as having a little money to buy a few. Let us consider

L.P. recording of Albert Schweitzer's organ playing. I have only the third volume, devoted to Bach and Mendelssohn. However, I am confident the other discs of this series are as adaptable. I think any of the 'light' symphonies would be suitable, i.e., Beethoven's 6th (Pastoral), Brahms' 4th, Schubert's 8th (Unfinished), and the bulk of Mozart's.

Apart from carols, the choice of easily available recorded music appropriate to Christmas is so vast that there is more of a problem of deciding what to reject than what to choose. There is, of course, the Christmas music appertaining to *The Messiah*. Operatic sources do not offer a great deal, but much of the music from Humperdinck's *Hansel and Gretel* is quite delightful, popular and appropriate.

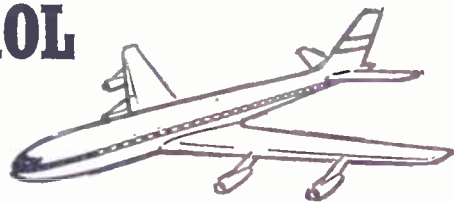
There are, however, two special recommendations I would like to make. You might well want to conclude your pot-pourri with 'Home Sweet Home'. If you do, the recording I recommend is from RCA Camden CDN-1004, 30, THE ART OF GALLI-CURCI. The other recording is for an interlude of quietude half-way through the tape. Phyllis Sellick and Cyril Smith playing *Sheep May Safely Graze* on two pianos, EMI SCD 2105, 45.

One piece of technical advice. Do not start recording from a disc by pressing the start tab on the recorder simultaneously with starting the record. Press the start tab first, keep the tape still with the temporary stop tab, and then start the record with the free hand.

some of the ingredients needed for a popular Christmas pot-pourri.

First let us consider some good 'linking' discs. One that I have used often with success — and for more than just Christmas pot-pourri — is Columbia's

HUMBROL really brings your models to life!



Make the most of your models and give them a really authentic finish with HUMBROL Enamel. Humbrol comes in a wide range of glorious colours and is not spoilt by water, oil or diesel fuels. Ask for one-hour-dry Humbrol, the paint that'll give your models a super-smooth finish without any brushmarks. It's recommended by all the leading kit manufacturers. Get it at your local model or Hobbies shop. ½ oz. tin only 9d. Humbrol complies with Safety Code B.S.3443:1961.

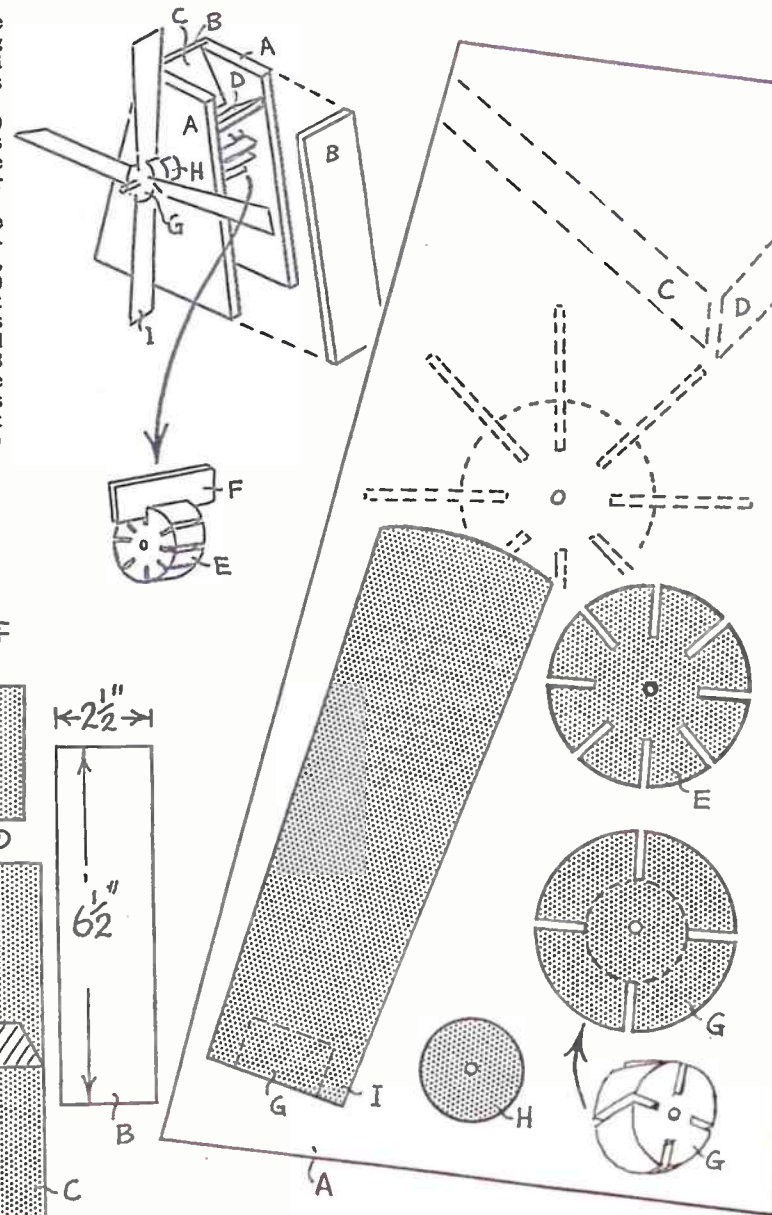
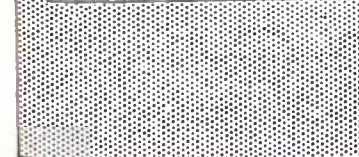
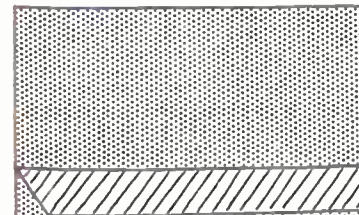
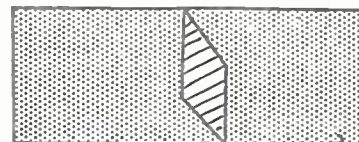
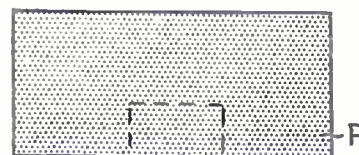
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AN EASY-TO-MAKE WORKING MODEL

USE your fretsaw to cut out the various parts of this working model sandmill. Sand is poured in the top and turns the sails as it runs on to the fins F.

Cut two of A ($\frac{1}{2}$ in.) two of B ($\frac{1}{2}$ in.) and one each of C and D ($\frac{1}{2}$ in.). Pieces C and D are shaped to fit as shown by the shaded section. Glue the pieces together as shown by the small diagram.

The wheel E ($\frac{1}{2}$ in.) is cut to take the fins F and the wheel G ($\frac{1}{2}$ in.) is similarly cut, but slantwise instead of straight, to take the sails I. The sails (four required) and the fins F (eight required) are cut from thin card or plywood. The wheels E and G, also the washer H ($\frac{1}{2}$ in.) are all assembled on a piece of wire about 18 gauge. It should be a tight fit on the wheels and revolve freely in the pieces A. To keep the axle in place it is bent over at the back. (M.p.)

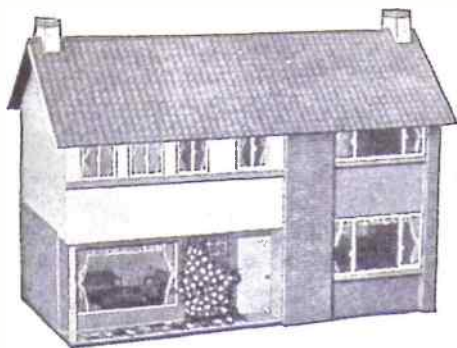


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READER'S REPLY
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GRAND READY-TO-ASSEMBLE KITS

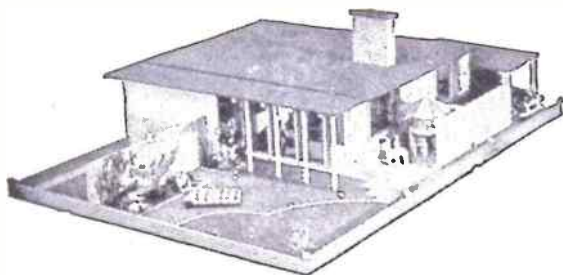


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MAKE
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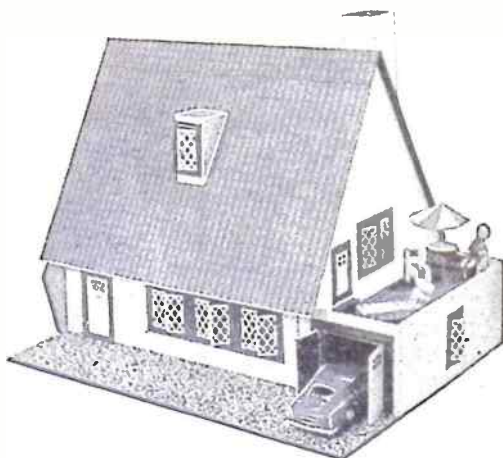
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