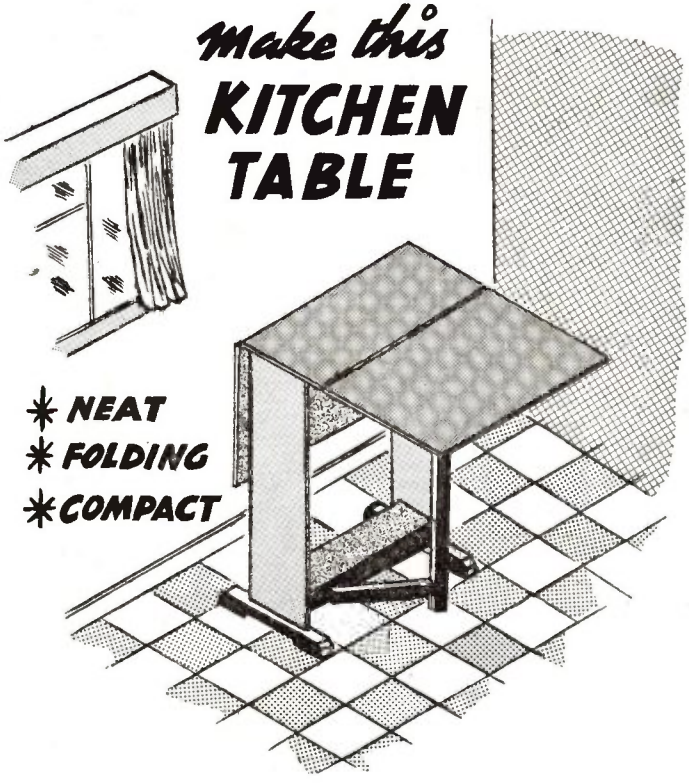
HOBBIES weekly

22nd APRIL 1964 VOL. 138 NUMBER 3567

Make this KITCHEN TABLE



* NEAT
* FOLDING
* COMPACT

Hobbies

FOR CRAFTSMEN OF ALL AGES

6D

TOMORROW (April 23rd) the Post Office is to issue five denominations commemorating the 400th anniversary of the birth of William Shakespeare. How many readers would be able to say 'That's not the first time that Shakespeare has appeared on stamps?' However, there are quite a number of English men of letters who have been seen on stamps, but not one has been previously depicted on a British stamp.

LITERATURE PERSONALITIES

By L. P. V. Veale

Shakespeare was shown first on the 1948 set of writers from Hungary. He appeared on the 1 filler and Byron was shown on the 5 filler. The set was issued for air mail use and portrayed ten internationally known writers, the other eight being Voltaire, Goethe, Victor Hugo, Edgar Allen Poe, Petofi, Mark Twain, Tolstoy and Gorki.

The stamp picturing Shakespeare (see illustration) is the lowest value and alongside the portrait of the bard is shown the balcony scene from *Romeo and Juliet*.

Shakespeare's father was a merchant at Stratford and William was at the Free Grammar School until about 1577. At the age of 18 he married Anne Hathaway. Not unnaturally, at this distance of time exact records of his life are doubtful. It is said that he had to leave Stratford on account of his poaching activities! By 1594 he was an established actor and in 1596 he returned to Stratford to help his father, who was in debt. The bard then bought the largest house in Stratford, to which he retired in 1611. He died in 1616 on his birthday.

It is generally agreed that Shakespeare's works were written in four periods. During the first (1590–1597) his works included *Romeo and Juliet*, *The Merchant of Venice*, and *Midsummer Night's Dream*. During the second (1597–1601) he wrote *Henry IV*, *Henry V*, *Julius Caesar*, *Hamlet*, *Much Ado about Nothing*, *As You Like It*, *Twelfth Night* and *The Merry Wives of Windsor*. From 1601 to 1607 came the tragedies — *Macbeth*, *Othello*, *King Lear* — and during 1607–1612 he wrote *Cymbeline*, *Winters Tale*, and *The Tempest*.

Lord Byron also appeared on the Greek stamp in 1924 to commemorate the centenary of his death. Two stamps were issued, the 80 lepta (illustrated) and the 2d. showing Byron at Missolonghi.

Byron was born in London in 1788. He was educated at Harrow and Trinity College, Cambridge. In 1798 he became Lord Byron and in 1809 he began his travels in Asia Minor and South Europe which are described in *Childe Harold's Pilgrimage*. He became a society figure and in 1815 married Miss Anne Milbanke. But the union lasted only a year and the ensuing scandal drove him on fresh travels to Switzerland and Italy, during which time he wrote much of Don Juan. In 1823 Byron accepted an invitation to take an active part in the Greek War of Independence, but his health gave way and he died on 19th April 1824.

Russia's portrait gallery

Now we can turn to one particular country to give us a real portrait gallery of literary people. Russia started with three stamps to the memory of Karl Marx, issued in 1933 on the 50th anniversary of his death. They showed his birth place (Trier), his grave in Highgate Cemetery, and his portrait. Other Russian 'portrait' stamps are of great writers such as Robert Burns, John Milton, Blake, Henry Fielding and George Bernard Shaw.

Suppose we have a few words about each in turn.

Robert Burns, the son of a small farmer, was born in 1759. In 1784 his father died and he was left with the task of supporting the family. In 1786 the first volume of his works was published — *The Cottar's Saturday Night*, *To a Mouse*, *To a Daisy*. As a result he became popular in Edinburgh society. *Auld Lang Syne* was written in 1788 and he continued writing many poems until his death on 21st July 1796.

In 1958 Russia had a stamp commemorating the 350th anniversary of the birth of Milton which indicates that he was born in 1608. He was educated at St Paul's School and then Christ's College, Cambridge. After leaving Cambridge he wrote three of his most famous works, *L'Allegro*, *Il Penseroso* and *Lycidas*. In 1643 he married but his wife, who was only 17, left him within a month. In 1651 blindness overtook him and in 1660 the Restoration caused his flight and imprisonment but he was released and settled at Chalfont St. Giles, where his cottage is now used as a museum.

Russia also issued a stamp in 1958 to commemorate the bi-centenary of the birth of William Blake. He is shown with an artist's palette and brushes so he is honoured not only as a writer but also as an engraver. He is probably best known

● **Continued on page 35**

★★★★★★★★★★★★★★★★★★★★
★ 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. ★
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COWBOY STAMP FROM AMERICA

A CHARLES M. RUSSELL painting of cowboys in action at roundup time is this year's commemorative postage stamp in the 'fine arts' series from America. The Russell oil painting, *Jerked Down*, has

been adapted to a 5-cent multi-colour stamp which was issued on 19th March, the 100th anniversary of the artist's birth. The colours are brown, blue, and yellow.

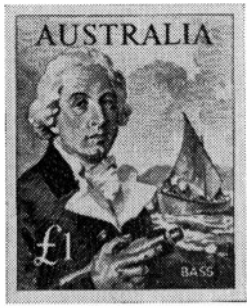
* * *

NEW ISSUES BY AUSTRALIA

AUSTRALIAN birds are depicted on a set of stamps released on 11th March. The magpie, the galah, and the blue wren are shown in natural colours on the 9d., 1s. 6d., and 2s. 5d. values, respectively.

The magpie design features the black and white bird framed by eucalyptus. The galah is shown perched on a dead tree, and the blue wren on a background of bracken fern.

Our illustrations show the new Australian 10s. and £1 postage stamps. The 10s. shows a portrait of Matthew



Flinders with his ship the *Investigator* in the background. The £1 value depicts George Bass with the whale boat in which he entered Bass Strait. These two stamps are part of the *Navigators* series, which began with the recent 4s. Tasman issue.

The simultaneous issue of stamps honouring Bass and Flinders recalls their voyage together in 1796 in the *Tom Thumb*, and their later separate explorations. It is also appropriate that the Flinders stamp is appearing this year, the 150th anniversary of his death.

* * *

NYASALAND

The current definitive issue is to be reprinted with the territorial designation changed from Nyasaland to MALAWI. A 9d. duty will be added to the set and this will feature TUNG. This issue is expected in August.

● **Continued from page 34**

Personalities in Literature

for his *Songs of Innocence* which was the first of the books that he wrote, printed and illustrated himself. His famous composition is of course *Jerusalem*.

In 1957 there was another stamp, this time on account of the 250th anniversary of the birth of Henry Fielding, mainly noted for his *Tom Jones*, who died in 1754.

Bernard Shaw

Our third illustration shows that wonderful writer George Bernard Shaw, also on a Russian stamp issued in 1957. Really it should have been issued a year earlier to celebrate the 100th anniversary of his birth. Shaw was born in Dublin and came to London at the age of 20, becoming a book reviewer, music and dramatic critic. He began to write plays himself in 1885, some of his most notable being *John Bull's Other Island*, *The Doctor's Dilemma*, *Man and Superman*, *Back to Methuselah*, *St. Joan*, *Arms and the Man* and *The Apple Cart*. He died in 1950.

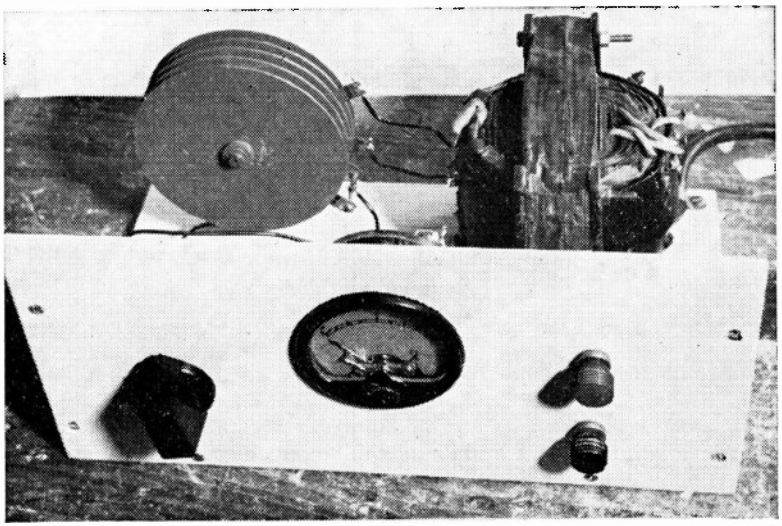
The fourth illustration (from W. Samoa) is of another very well known writer, Robert Louis Stevenson. Born in 1850, he studied law and engineering but ill health intervened and he travelled widely, describing his voyages in *An Inland Voyage* and *Travels with a Donkey*. Better known to readers will be his *Treasure Island*, *Kidnapped* and *Catriona*. His *Dr. Jekyll and Mr Hyde* is also a classic. In 1889 he sailed for the South Seas and lived in Samoa until his death in 1894.

Well, although there are so many British authors appearing on stamps from other countries Shakespeare is the first to be shown on a British issue. Rather an interesting time may be spent in finding out all the other British people who have appeared on stamps and learning the reason.

Easy to make

CHARGER AND D/C SUPPLY

THIS unit runs from A.C. house mains, and gives a direct current output which can be used for accumulator charging, or to run model trains, motors, and other low voltage D.C. equipment. As a charger, it should be useful to keep a motor cycle, car, or other vehicle battery in good condition, or to charge at home an accumulator which is used to run models.



By 'Modeller'

The circuit is shown in Fig. 1. The transformer reduces the 200/250V. house mains to a low voltage, which is changed to direct current by the rectifier. The variable resistor allows output to be adjusted, to suit the accumulator or model, or to act as a motor speed controller. The O-2 ampere meter indicates the current, and is useful when charging small accumulators.

Output

Exactly the same circuit can be used for almost any output, the voltage and current obtained depending on the transformer and rectifier. However, an output which will charge a 12V. accumulator at up to 2 amperes is satisfactory for many purposes. This is enough current to charge a vehicle accumulator, and the current can be reduced, for smaller batteries, by means of the resistance. Many trains and other similar models require 12V., so this will do for such purposes as well.

The actual voltage needed to charge a 12V. accumulator is more than 12V., because the voltage of each cell rises above 2V., on charge. For this reason, the output voltage of the unit is over 12V. when the variable resistance is adjusted so that no resistance is in circuit. When the resistance is increased the output voltage falls.

A transformer intended for 12V. charging will have a secondary which delivers about 16V. to 18V. The transformer is rated at 2 amperes. This means that up to 2A. may be drawn. The rectifier is of similar rating. That is, 16V. to 18V., 2A. Less than 2 amperes may be drawn, if required.

Similar transformers are obtainable with a number of secondary tappings. These may deliver 4V., 6V., 8V., 10V., 12V. and 16V., or so. This type of transformer is quite useful, if a wide range of output voltages will be needed. The same rectifier can be used, so a 16V. rectifier will do for 4V. to 16V. The rectifier should be a 'Full-Wave Bridge' type, and has five plates.

Construction

The parts are assembled on a small wooden baseboard and panel. Dimensions are not very important, but a baseboard about 5½ in. by 9½ in. will do, with a panel about 5 in. by 9½ in. Fig. 2 shows the layout of transformer, rectifier, etc. Brackets help to hold the panel.

Wiring is very straightforward, but details are as follows:-

Mains Lead. This is 3-core flex with red, black and green leads. Current is drawn from a 13A. 3-pin plug, fitted with a 2A. or 3A. fuse. Take green to the earth pin. One small pin will be marked 'N' and the black lead is connected to this. The red lead is taken to the plug fuse, which goes to the 'L' pin.

A clip screwed to the baseboard anchors the flexible cord. The green lead goes to the transformer core, and one secondary tag. Red and black leads go to the transformer primary.

Some transformers have tags for 200V., 220V., and 240V., or other voltages. If so, take the leads to the appropriate tags, according to the mains voltage (usually 240V.)

Secondary. Two leads go from the transformer secondary, to the 'AC' tags of the rectifier. These tags may be coloured green, or marked 'AC', or may have a symbol resembling 'S' as in Fig. 1. All wiring in the charger can be with single insulated flex, or with solid 20SWG or 18SWG wire.

Rectifier Output. The rectifier has two joined tags, marked black or negative, and these are connected to the negative terminal on the panel. Positive, or red, on the rectifier is connected to the variable resistance.

Variable Resistance. This is wire-wound, and is screwed to the panel, or held with a nut on its bush. Its second terminal or tag is joined to meter positive.

Meter. This shows how much current is flowing, and can be 0-2A, 0-3A, or 0-5A. Most such meters have positive and negative terminals, which must be wired as in Fig. 2. If connections are reversed, the pointer will try to move backwards.

Some meters, specially intended for charging, have zero in the middle, and read 'charge' in one direction and 'discharge' in the other direction. A 2-0-2A., or 5-0-5A., or similar meter of this kind is satisfactory. If the meter reads 'discharge' when current from the unit is lighting a lamp or driving a model, reverse connections to the meter.

Meters intended to read very large currents, such as 0-10A or 0-20A, are not satisfactory, because the pointer will not move very far, and a low current cannot be read accurately.

Terminals. The remaining meter ter-

minal is wired to the positive terminal on the panel. These two panel terminals must be clearly marked positive and negative.

Testing

No mains on/off switch is provided, because the unit can be disconnected by withdrawing the mains plug, or switching off at the mains outlet.

Output can be checked with a 12V. 24 watt or similar lamp. This should light at full brilliance with the meter showing about 2A.

The finished unit is best enclosed in a wooden box, to protect it against damage, and avoid any danger of touching mains leads. A few rows of ⅜ in. diameter holes are drilled in the box, for ventilation.

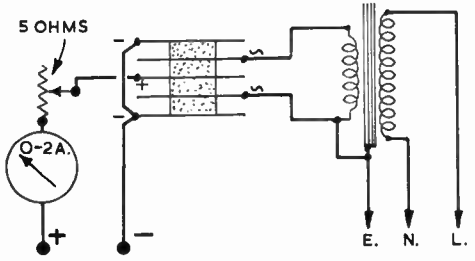


Fig. 1—Circuit of the charger

Working a model

The 5 ohm variable resistance will drop 10 volts, when the current drawn is 2 amperes, so about 6V. will then be available. If this is not enough for the model, the resistance is reduced until the model runs normally.

If the equipment is to be used for models only, the meter can be omitted, though this item is useful when charging batteries.

If necessary, D.C. type motors can be reversed by changing the leads on the positive and negative terminals.

For very small motors, which draw only a little current, the output voltage may be too high. This can be overcome by using a transformer with secondary tappings, giving lower voltages. Or the value of the wire-wound variable resistance can be increased. For very low voltages, a transformer with one or more tappings, giving a low output, is most convenient.

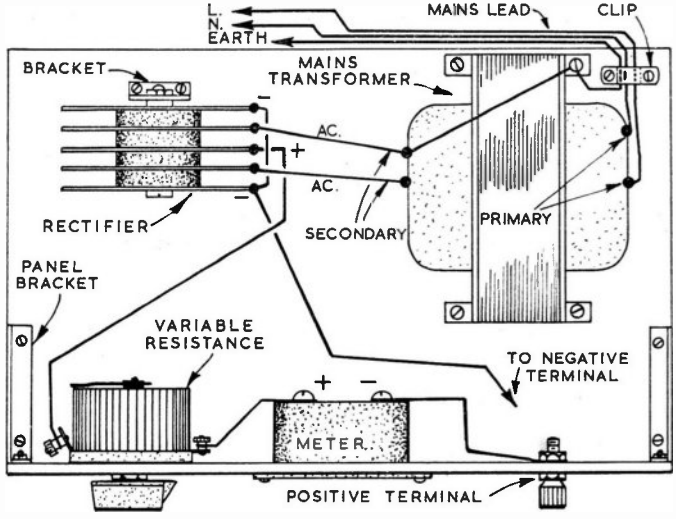


Fig. 2—Complete wiring plan of the charger

The unit can drive any model or layout which does not require more than 2 amperes. For example, two 12V. 1A. trains may be run together.

Accumulators

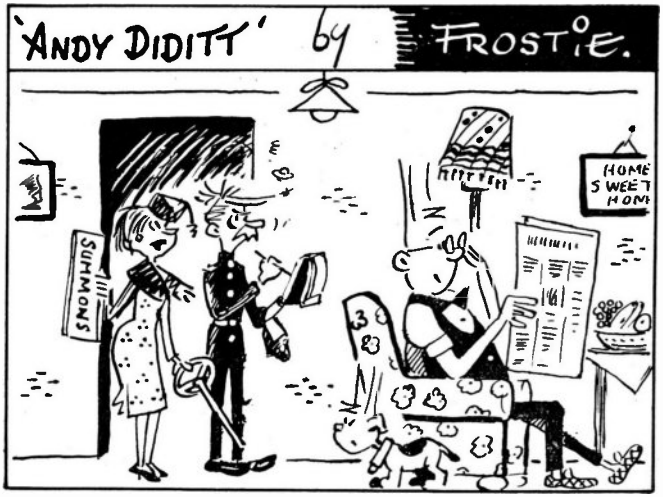
Accumulator positive is connected to positive on the charger, and accumulator negative, to negative terminal on the charger. If the battery is in a vehicle, it is handy to have leads with clips, to attach to the battery, so that it need not be removed. But if the battery is taken out, it must be connected in the correct polarity, when replaced (usually positive to chassis).

Large accumulators are charged at the maximum current which the unit can give. That is, 2 amperes. A 40 ampere hour accumulator would need roughly 20 hours, at this rate, to charge it. Charging may begin before the accumulator is discharged. Less time is then needed. Refresher charges can be given at any convenient time, such as through the night.

Smaller batteries will have the charging rate marked. This may be 1 ampere, of even lower, for very small accumulators. The rate is then reduced with the variable resistor.

The 12V. output is too high for single cell batteries (2V.). So if these are to be dealt with, a transformer with a tapped secondary should be used. For 4V. to 6V. batteries, an output of roughly 6V. to 8V. or so will be needed.

The state of charge is usually checked by drawing up some of the acid in a hydrometer. This has a float, which shows the specific gravity of the acid. When the SG has risen to about 1·280 to 1·300, the cell or battery is fully charged.



"GUESS WHO I RAN INTO TODAY, ANDY?"

USING YOUR CINE CAMERA

AT one time, the production of home movies was only for the very wealthy. Today, with the introduction of some excellent cine cameras at less even than the price of still equipment, interest in home movies has grown by leaps and bounds, until it seriously threatens to rival the production of still photographs.

By A. E. Bensusan

Many people have bought cine cameras and, because they have not received any training in their use, have been bitterly disappointed with the results obtained. So, here are a few hints and tips which will permit the owners of such equipment to get full enjoyment from their hobby and make films which are a pleasure to view.

The most common fault lies in the fact that the majority of people are used to taking still photographs and when they buy a cine camera continue to use it in just the same way. This is quite wrong, since both types of equipment have completely different applications if they are to give of their best. The wasted still photograph means the loss of only a few pennies, but an uninteresting cine film can put you several pounds out of pocket.

A motion recorder

The cine camera is essentially a tool for recording motion, and it must be used in this way if it is to give complete satisfaction. There is little point in exposing twenty or thirty feet of movie film on a stationary subject when a simple snapshot would have served the purpose more effectively. So, you must get out of the habit of looking for stationary pictorial subjects, and start concentrating on finding those in which movement is either the most important thing or where movement can be used to enhance the scene.

'Pan' the camera so that moving subjects are held in the centre of the viewfinder

This means that most of the film will be exposed on views containing people either to a greater or lesser degree. It might be that you would wish to take some film in which buildings or other inanimate objects are prominently featured. If so, then you must add a sense of life to the film by including people in appropriate positions, but you must take care how they are added to the scene.

Never site your camera so that people walk across the lens while very near to it. If you do, then you can expect a great deal of blurred and jerky movement which will look quite unnatural and, in fact, spoil your appreciation of the view beyond.

If you cannot arrange for the people to walk where you want them, then you must allow for the camera to be moved so that it is sited in a position at least 15 ft. away from the path that people will take. Since, in this case, the people are not the main theme you should not follow them with the lens but keep it pointed quite still at the principal scene in the background.

Nothing looks worse than to see a film in which some obviously stationary subject is constantly moving up and down on the screen.

It is essential to support the camera properly, if possible by using a tripod, but this of course is not always convenient. A nearby wall, a park bench or

Film making at the fair is a test of correct exposure and accurate camera-work

even the top of a pillar box can be pressed into service as a temporary camera support, and will completely overcome the tendency for the picture to move up and down.

At the Fair

One of the finest places to gain a little real-life experience in movie making is the fairground. There is no shortage here of moving subjects, all at different speeds, and under a vastly different range of lighting effects.

Since most people use colour film these days, it being more readily available in the popular gauges than black and white, all the gaily painted items of fairground gear will stand out well and help to make a colourful and interesting production. You will find that you have no time for leisurely camera-work in such a location, for you must make up your mind which part of the scene you wish to record and act immediately. No-one with any real interest in cine photography could fail here to make a worthwhile film lasting eight minutes or so and using two spools of stock.

Remember that fast motion, which would appear quite blurred in a still photograph, will record perfectly well so long as it does not take place too near to the camera.

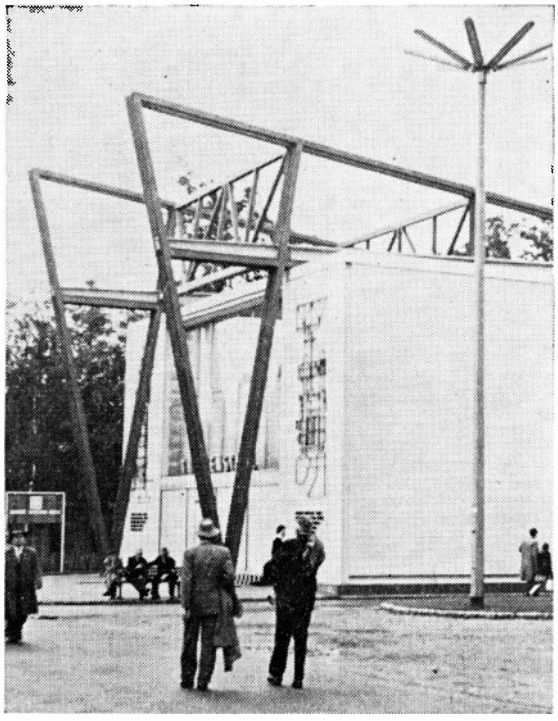
Such outdoor events as gymkhanas, donkey derbies, athletic displays and contests and similar functions give full rein to the cine-user. Additionally, there is the thrill of producing a film which is as near to newsreel type as the average amateur can get.

It is essential to be at these activities early, so that you can obtain a position as near as possible to the area where the events are to take place. Good clear close-ups help to lift a film out of the ordinary and into the expert class.

Let's imagine that you are going to take a film of a donkey derby and that you have taken up a position close to the starting post. This can be on the inside if you wish to show the spectators as well, or on the outside if you prefer to concentrate on the runners alone.

There will be no opportunity to use a tripod here, since flexibility of movement will be vital. Your opening shot can show the runners coming up to the starting post and jockeying for position. Then the starter himself can be included. Try to catch the actual moment when the donkeys are sent away and swing the camera round to follow their movement. This is known as 'panning'. Never cut off the film in the middle of a pan but wait until the action has reached a bend and is turning away in another direction.

Since most of these events use the same spot for the purposes of both starting and finishing, you will still be in an ideal position to catch the winners as they romp home. Don't concentrate on the donkeys alone, for the faces of the riders will often provide amusing studies as they urge their mounts over the last few yards.



Passers-by give 'life' to static subjects

Use a lens hood

Since at some time during the event the camera will be facing almost directly into the light, you will find it necessary to use a deep lens hood to prevent sunshine striking the lens and giving the film a foggy effect. You will find the lens hood doubly useful should it start to rain, and it often seems to do just that when you start filming and you will not have a spare hand to shield the lens from raindrops.

Exposure will need to be worked out on an average basis as when you are facing away from the light the actual exposure needed will be something like one half that required when you are filming into it. This will not make very much difference provided that you choose a mean setting half way between those two extremes.

There can be no set rule about the duration of any scene for much will depend upon the type of action you are showing. In general, however, it is unwise to limit a scene to less than five seconds running time or it will flash on and off the screen too fast for the audience to appreciate its nature. Similarly do not dwell too long on a subject which does not have very much movement in it. Apart from wasting film, a scene of this type will rapidly become boring.

When you receive you film back from the processing station, examine it critically to find its faults and to decide how you can prevent them in the future.

If funds will run to it, the acquisition of an inexpensive titling set will enable you to give professional polish to the production by adding suitable titles and end-pieces.

A cine camera can provide a great deal of amusement throughout the year, but bear in mind that it is a piece of precision equipment and needs treating with respect if it is to continue to function properly and to produce sharp, well-exposed 'movies'.

Neat and compact

DROP-LEAF KITCHEN TABLE

DROP-LEAF tables are always useful in the home and the one described here would be ideal for the family breakfast in a small kitchen. Its plastic surfaced top makes it impervious to stains and the table will fold away neatly in a corner when not in use.

It is best to begin the construction with the main frame which supports the table top. The sides of this frame are made from two pieces of ½ in. thick ply 8 in. wide and 2 ft. 4 in. long. The long edges are given a chamfer to the dimensions shown in section 'A-A' or, as an alternative, they could be rounded.

The two bases on which these side pieces rest are fashioned from pieces of wood 1½ in. square and 12 in. long. They should be shaped as shown in the sketch and then attached to the two sides already made.

The next step is to join these two separate sides together so that they form a rigid unit to support the table top and the drop-leaves. This is done by strutting across with four pieces of 1 in. by 2 in. wood, each 1 ft. 8 in. long. These are spaced as shown in the drawing and are glued and screwed in position. At the top the cross-members are flush with the underside of the table top and level with the top of the side frames. At the bottom the 1 in. by 2 in. members ledge on the top side of the supporting feet and they can be screwed to these for extra security. The complete frame is given further rigidity by gluing and pinning pieces of ¼ in. ply to the underside of the top cross-members and to the top side of the lower ones. A glance at the diagram should make this point clear.

By S. Martin

Once the main frame of the table has been completed we can turn our attention to the two folding legs. These are hinged on either side of the main frame and support the leaves of the table when it is in use.

The legs are made from 1 in. by 1½ in. material throughout. And remember, these legs are to support the underside of the table top, so the vertical members should be cut ½ in. shorter than the overall height of the table, i.e. 2 ft. 5½ in. long.

The top and bottom rails of the legs are cut to length (1 ft. 3 in.) and attached to the uprights by means of a simple halved joint which may be dowelled for extra strength. The ends of the horizontal rails should then be radiused as shown.

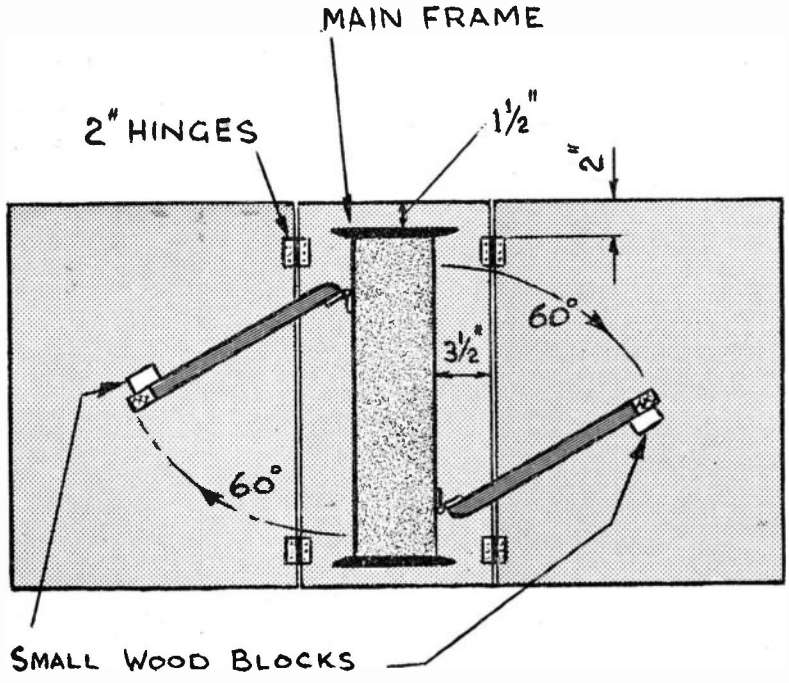
The legs are now ready for hinging to the main frame. A point to watch here is that the legs are hinged on opposite corners. Once again the diagram should make this point quite clear. The hinges used should be 1½ in. long and about 1½ in. wide so that there will be several screws making the attachment. The hinges are positioned at a point not more than 3 in. from side pieces of the main frame.

We now come to the table top itself and to the two drop-leaves. ½ in. ply is used in their construction and the main top consists of a piece of this material measuring 1 ft. wide and 2 ft. long. Each drop-leaf is cut from the same material and the measurements for these two units are identical — 1 ft. 6 in. wide and 2 ft. long. Those edges which will be on the outside when the table is assembled are chamfered to the section shown in 'A-A'.

Before construction is taken any further the working surface of the table should be covered with one of the plastic laminates now available. These come in a wide range of attractive colours and designs which you can blend into your own colour scheme. And be sure to buy your plastic sheet just a little larger than the piece of wood on which it is to fit. This will allow for trimming the edges before final assembly.

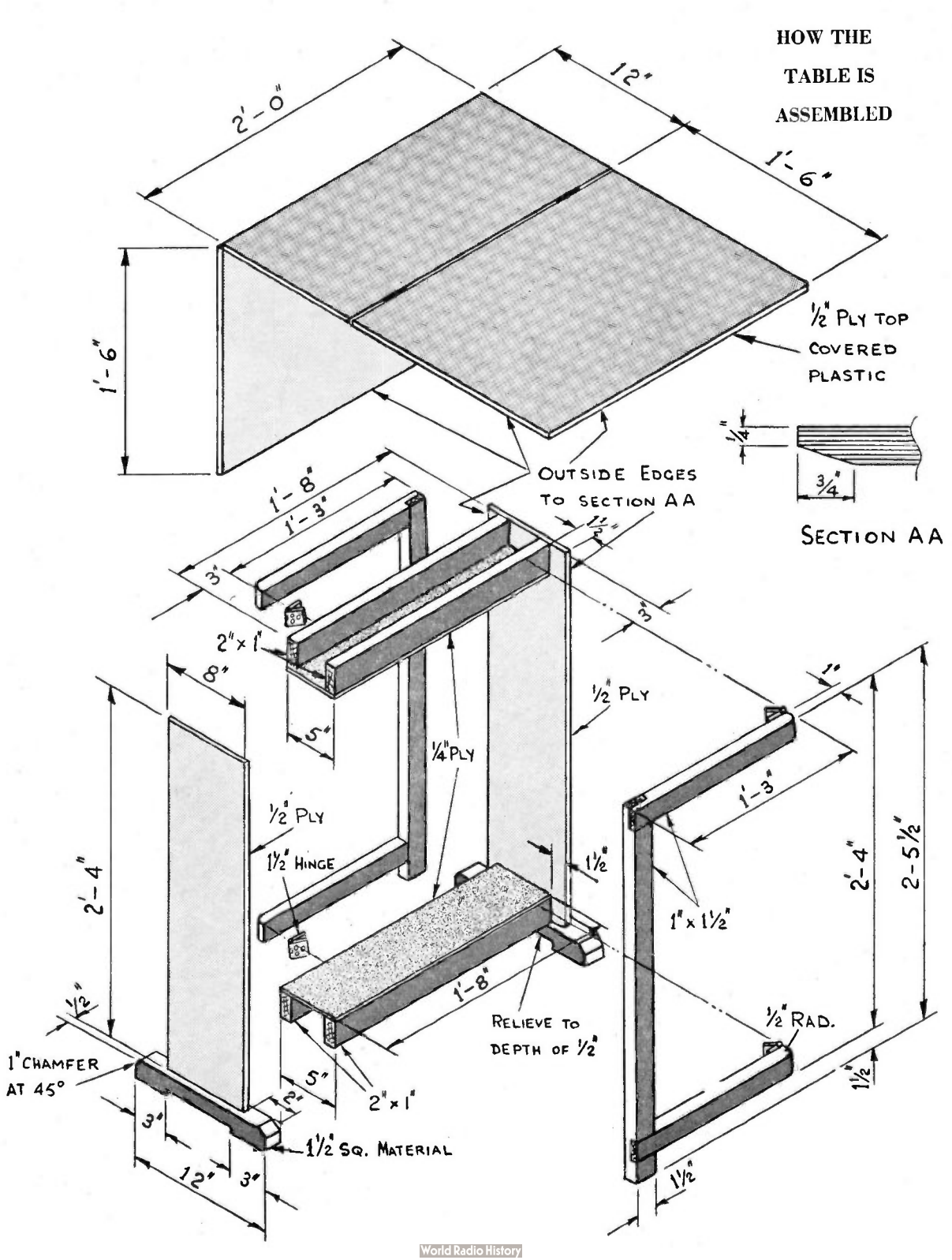
When gluing the plastic sheets to the components of the table use the type of adhesive recommended by the material's manufacturer. Generally, a synthetic resin glue is to be preferred. With this the glue itself is spread on the plastic sheet and the hardener (in a separate container) is applied to the wood. Contact adhesives may also be used but there is a much greater need for accuracy in placing as the surfaces bond together immediately.

With the plastic sheets correctly applied the three components of the table top can now be assembled. The centre piece should be fixed first, fastened by screws driven through the top 1 in. by 2 in. members of the main frame. When this item has been secured the complete



Underside of table

● Continued on page 42



Fascinating 'Combing' Designs

MAKING patterns by 'combing' is not only an interesting pastime but the resulting designs can be of decorative use.

The first step will be to produce some cardboard combs. They can be of any size but if you cut some about 2 in. by 2½ in. they should be quite suitable unless you plan to work on a rather large sheet of paper. Illustrated are examples of some shapes which will be satisfactory. The number of teeth, their shape and distance apart can be varied to suit yourself.

The next step is to mix up sufficient powder paint to cover the sheet of paper you intend using. After a few attempts you will be able to gauge the amount fairly easily. Into this paint pour some clear paste (any of the powder pastes mixed up will do) and stir the whole lot thoroughly. Continue stirring and adding the paste until the eventual mixture has the consistency of thin cream. Make sure it is not too watery.

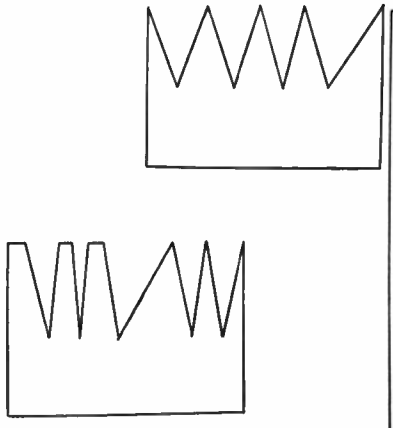


Fig. 1

With a large paint brush, cover the sheet of paper with long steady strokes until an even layer of paint lies on the paper.

Using one of the cardboard combs, draw it down the paper several times as illustrated in Fig. 2. The results will be both interesting and effective, and you can experiment with different shaped combs, using them in different directions. Should you make a mistake or not be satisfied with the resulting design you can easily brush over the paper with a little more paint and start again.

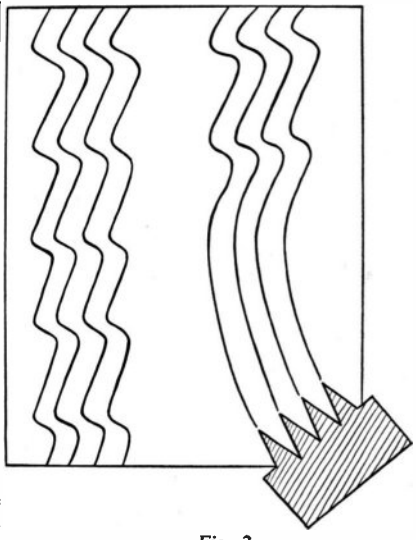


Fig. 2

Leave the paper to dry thoroughly. You may find it desirable to pin down the corners to avoid curling.

When the paint has dried completely the paper can be cut to a suitable size and used for the re-covering of an old book which has become rather worn and thumb-marked. (A.R.W.)

● **Continued from page 40**

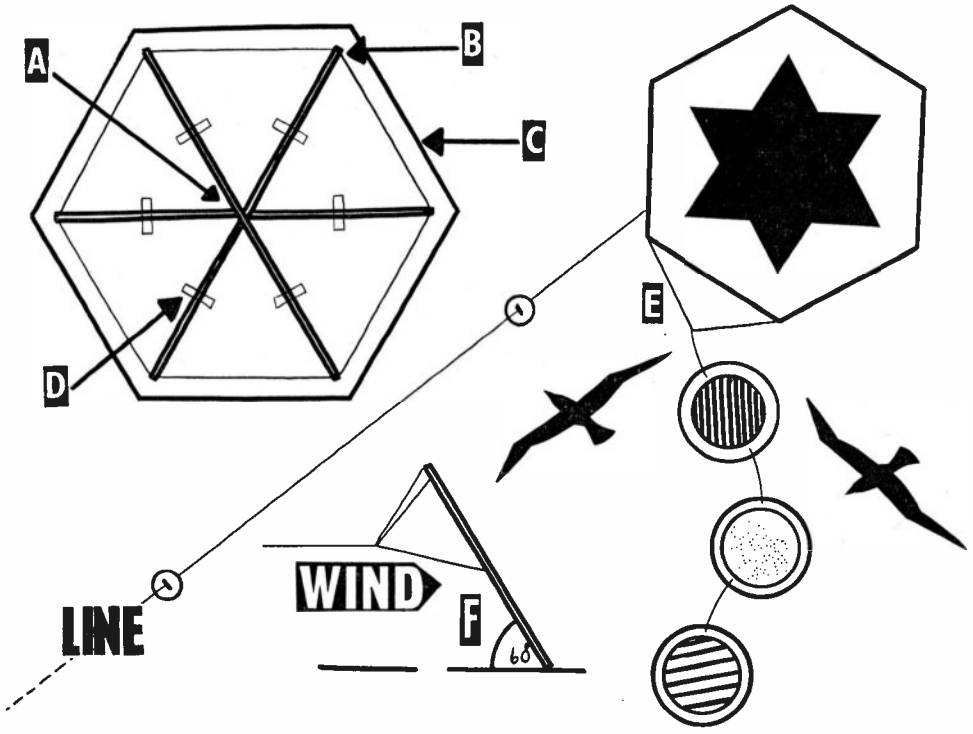
KITCHEN TABLE

table can be turned upside-down and the two leaves attached to the centre portion of the table top.

Each leaf is fastened with two pairs of 2 in. hinges, each spaced as shown in the sketch of the underside of the table. Care should be taken to see that the screws fastening the hinges are not so long that they protrude through to the surface of the plastic.

With the table still in the same position glue two small wood blocks to the underside of each leaf. These will serve as stops for the folding legs when the table is in use. Their positions can be gauged by opening each leg until it is at an angle of 60 degrees to the main frame and then securing the blocks in position.

All that remains to be done is the final finishing and painting. All wood surfaces should be well filled and rubbed down with glasspaper before being given priming, under and finishing coats of paint or enamel. The colour should be chosen to blend with the colour and design of the plastic surface used and to harmonize with the general colour scheme of your kitchen.



Easy to make

HEXAGONAL KITE

Easy to fly

TO make a smart hexagonal (six-sided) kite, that will virtually launch itself and fly well, without trouble, in a stiff breeze, you will need three 36 in. lengths of ¼ in. square stripwood. Find the middle of the sticks and bind them (not too tightly) together at these points, using strong thread.

Open out the sticks to form a star shape with equal arms making six angles of sixty degrees A. Cut little slits in the stick ends B and secure the star shape by fixing a light string all around, to produce the outline of a regular hexagon.

Where the string is fixed to a stick, loop it once or twice in and around the slit, to hold it fast and to prevent the kite's skeleton from losing shape.

Next, spread out a square yard of greaseproof or patterned shelf-paper and rest the skeleton of wood and string upon it. You might have to paste two narrow strips of paper together, side by side. Use scissors to cut out a large hexagonal piece of paper, up to 2 in. wider than the string outline, all around C. Fold the paper 'hem' across the string and paste down the borders — doing one side at a time.

Secure the sticks to the paper with strips of cellulose tape placed across the sticks at points mid-way between their ends and where they cross in the middle D. Also use strips of the sticky tape to strengthen the kite's corners.

By A. E. Ward

Then, to make the kite's tail, fasten a loop of string E between two adjacent sticks, at their ends — and tie on a series of paper plates. Three plates should be enough, and these can be painted in their middles with bright contrasting poster colours.

When the kite is finished, you must take some care fitting it with an effective bridle. To do this, join a 20 in. string to the stick ends at the top two corners, and fix a third similar string to the crossed sticks in the middle.

Take the kite out-of-doors in a light breeze and, while gripping the strings, let the kite go. Adjust the string lengths until they permit the kite to lean against the wind at about sixty degrees F. Knot the strings together to preserve this adjusted bridle. But be prepared to experiment later on to obtain a bridle that is entirely satisfactory.

Fly your kite in a stiff breeze upon a line of strong button thread, or light string. To launch the toy, merely let it go with the wind, while you hold a yard or more of the line free. When the kite shows a tendency to rise, play out more line rather quickly.

If the tail is too weighty, remove one of the plates. And, of course, add another plate or a scrap of cloth, if the tail is not heavy enough. When the kite is airborne you can thread 2 in. diameter paper discs and paper bands upon the line and let the wind blow these little 'messengers' up to the kite itself.

A twin-purpose plaything

ALPHABET AND BLACKBOARD

THIS novelty for a child has double play value. One side is used as a normal chalking board and on the other side provision is made for word building.

Cut two triangular pieces A, ¼ in. wood, to the dimensions given. Two hardboard (or 3-ply) panels B and C, each 14 in. by 10 in. are cut, then glued and nailed to the sides.

By T. S. Richmond

On one board glue the three ¼ in. square strips D as shown. Paint the other board black. Another strip of wood may be fixed along the bottom edge of the blackboard as a ledge for chalks.

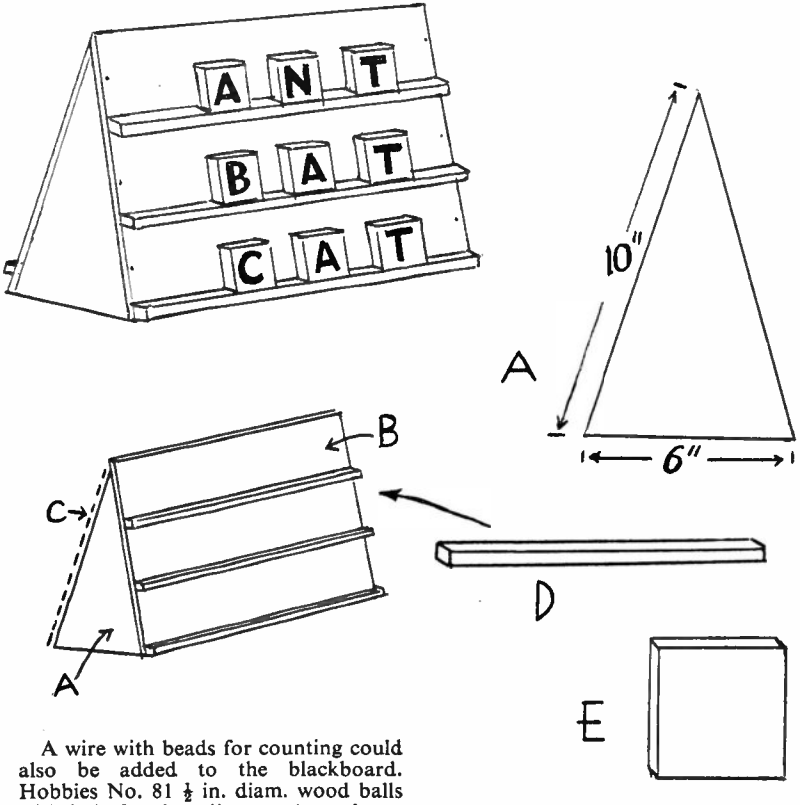
Paint or varnish stain will give a pleasing finish to the rest of the woodwork.

Rule ½ in. apart lines on a sheet of paper and draw in the squared letters and figures, following the reduced graph example.

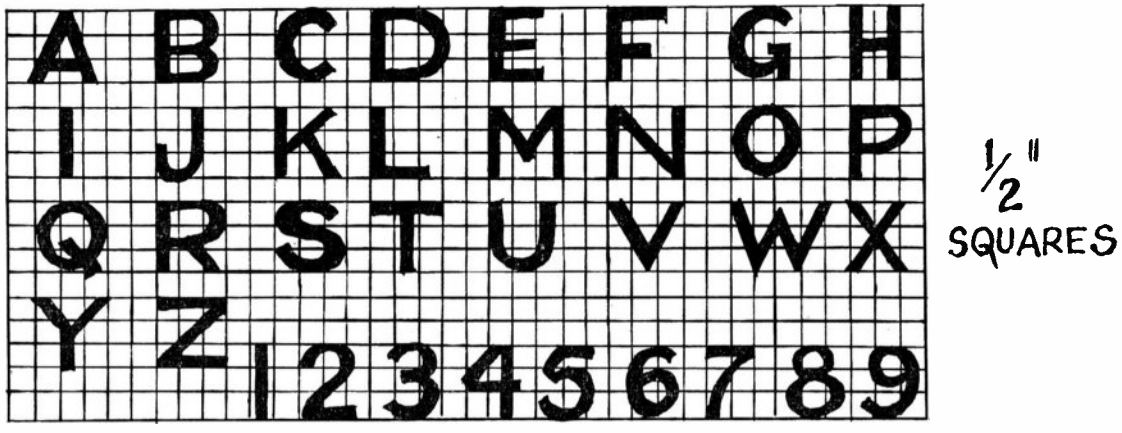
Cut a sufficient number of 2 in. squares E of thick cardboard (or plywood) for the figures, and three or four complete alphabets.

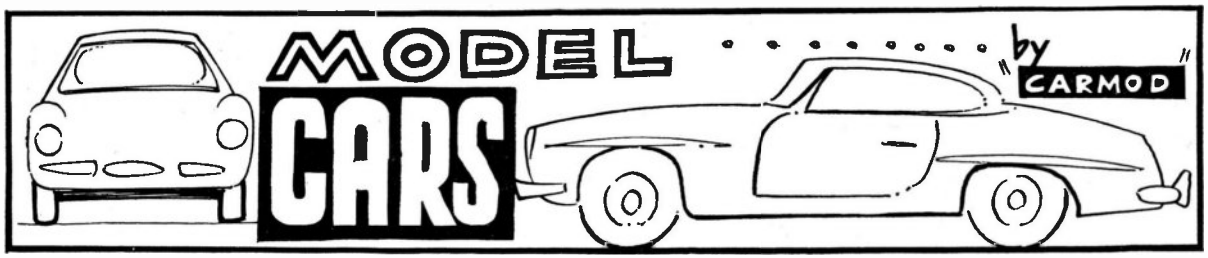
Transfer the letters and numerals to the squares then fill them in with Indian ink (or paint if on wood).

An alphabet stencil set is another way of quickly printing on the letters. The child is taught to build up simple words, and to count by placing the squares on the ledges of the board.



A wire with beads for counting could also be added to the blackboard. Hobbies No. 81 ½ in. diam. wood balls with hole for threading are 1s. a dozen (post 6d.).





THE growth of interest in the model car hobby in recent years has been phenomenal. Die-cast miniatures are bought in their thousands by collectors, both young and old. Plastic kits, some demanding considerable model-making skill, are on sale from Omsk to Ormskirk. Electric slot racing has protagonists everywhere, and clubs spring up like mushrooms after the rain.

CONVERSIONS BY 'CHOPPING'

One of the most recent developments in the hobby is the art of 'chopping', that is to say, the modification of die-cast miniatures and plastic construction kits. Started by only a handful of enthusiasts very few years ago, this interest has now gained a following which almost equals the number of collectors of plain basic models.

Broadly speaking, chopping can be divided into three aspects: the super-detailing of models, the making of racing versions of a car by the removal of bumper bars, grille, etc, or the converting of saloons into pick-ups, estate cars, and vans. Then there is the building of an entirely different make of car by using modified production parts of other models. Finally, there are the fanciful, the 'one-off' creations reflecting the styling ideas of the 'chopping' artist.

Conversions must depend on the ingenuity and skill of the 'chopper'. The practising 'chopper' needs no advice. He knows his skills and limitations, and adopts techniques accordingly. On the other hand there are many who have not yet experienced the pleasures of this self-expressive form of modelling, and it is principally for potential 'choppers' that this series of examples on conversion are intended. Those already enjoying the gentle art may, nevertheless, also find some useful hints and short cuts to greater realism.

An attraction of the 'chopping' hobby is the small number of tools needed. In fact, the only basic requirements are two miniature files (one flat and one round), a fine-toothed hack-saw blade and one of the several metal-to-metal adhesives.

It is advisable to get the 'feel' of tools, and to become aware of one's limitations of skill (an entirely separate thing to lack of practice) and a few *minor* conversions of inexpensive models, such as the superb-value Matchbox range, should be attempted first.

Changing of bodies on equally scaled commercial vehicles makes a good start. The cars also offer some interesting potential: the Ford Anglia into production racing car form by filing off the bumpers, and modifying the radiator grille; the Rolls Royce can be transformed into a James Young Sedanca de Ville; the E Type Jaguar Coupe is 'choppable' into a roadster by reshaping the back end with putty or plastic metal, or it can be made into a respectable replica of the Briggs Cunningham Le Mans entry of 1962, by filing off the bumpers, and painting the car in white, with two parallel narrow blue stripes down the centre, and by the adding of racing numbers '10'. The 3·8-litre Jaguar can be made into John Coombs and Equipe Endeavour cars, which have dominated saloon car racing in Britain for several years.

In a following article I shall describe how to 'chop' the Lesney Model of Yesteryear Mercedes 36/220 into the 1929 competition version, SSK, which Caracciola drove to tremendous victory in the Tourist Trophy despite pouring rain.

DEKE ARLON AND THE OFF-BEATS

A YOUNG singer with a big reputation and following in the South of England makes his disc debut on the Columbia label. He is Deke Arlon, who with his group, The Off-Beats, has recorded *I'm Just a Boy*, under the supervision of independent record producer, Joe Meek (DB7194).

With fair hair and blue eyes, Deke plays the guitar, likes art galleries, and meeting people. The name Deke comes from an Elvis Presley film character, and Arlon from the telephone directory.

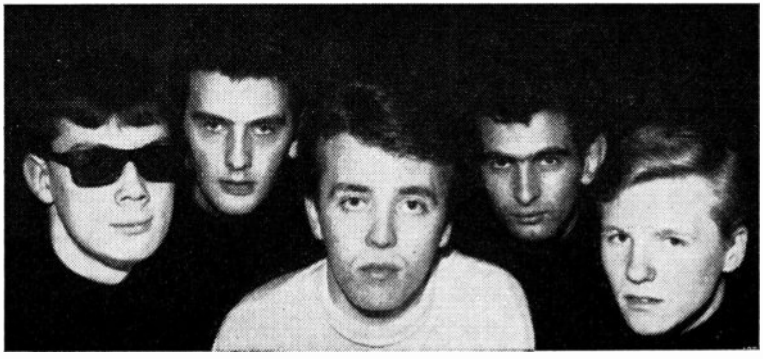
Other members of the Off-Beats are:

Bobby Ross, 21 (bass guitar and vocals).

Ray Mills, 21 (lead guitar and vocals).

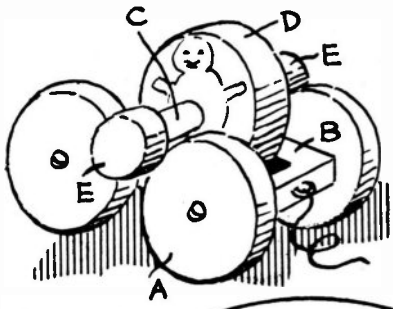
Brian Tyrell, 22 (rhythm guitar).

Alan Simon Edwards, 21 (drums).



Fretsaw Project

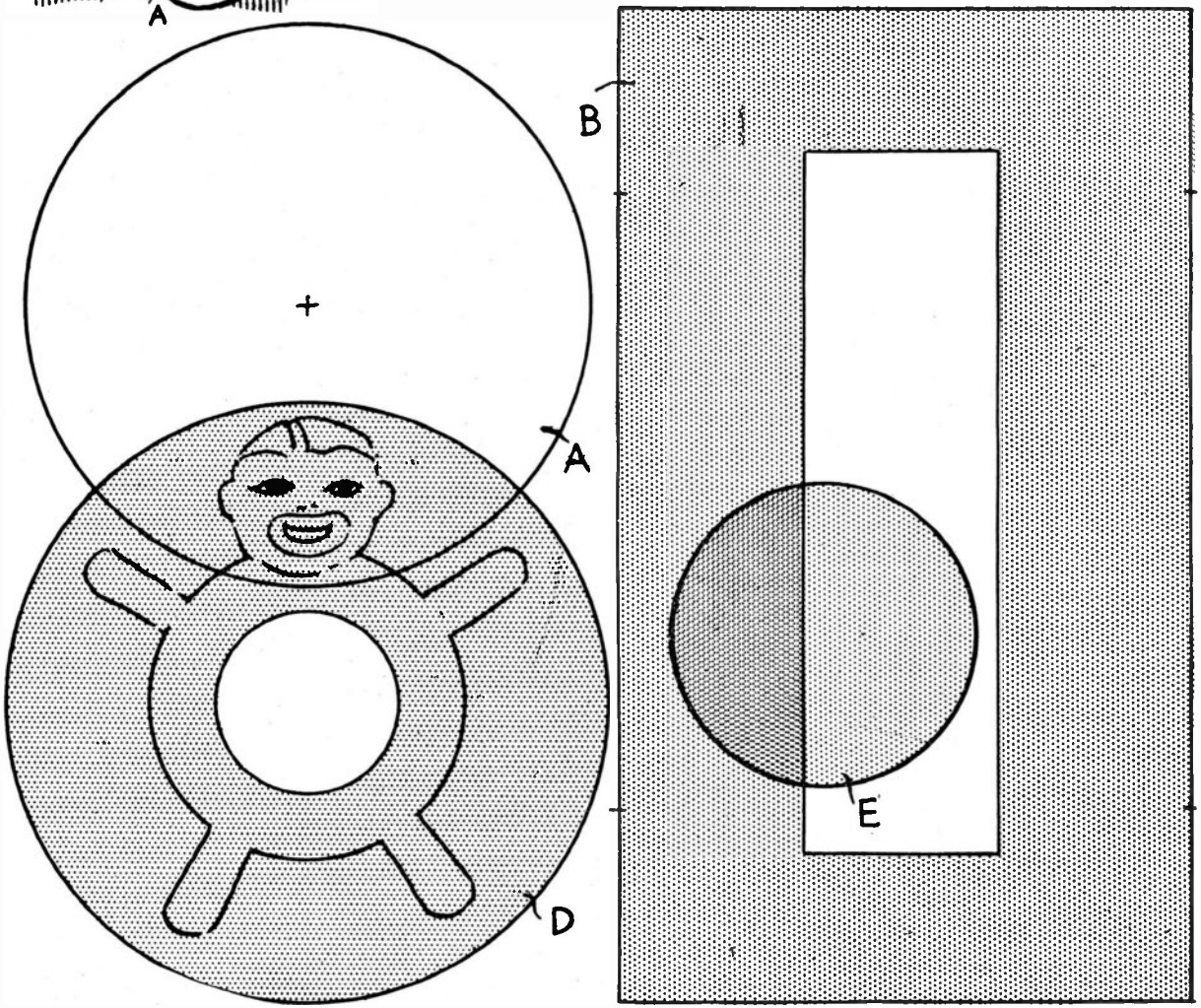
TUMBLING CLOWN



THIS novel pull-along toy can be quickly made and painted. The parts are cut out with a fretsaw, and can be assembled in a few minutes.

Cut four of piece A, one of B, one of D, and two of E, from ½ in. wood. Cut one of piece C from 1 in. diameter round rod, 4½ in. long. Assemble as indicated in the small sketch pivoting the wheels to the base B, and finishing off by painting in bright colours.

The figure should be a rough representation of a clown, and can be painted on both sides. The 'tumbling' part of the toy is not fixed in any way, it simply rests on the wheels A, and revolves as the toy is pulled along. (M.p.)



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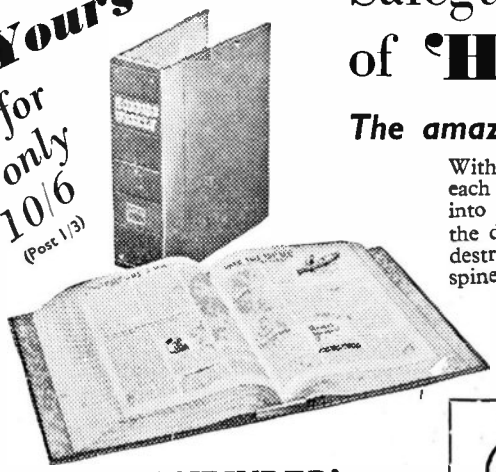

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