

HOBBIES *weekly*

1st JULY 1964

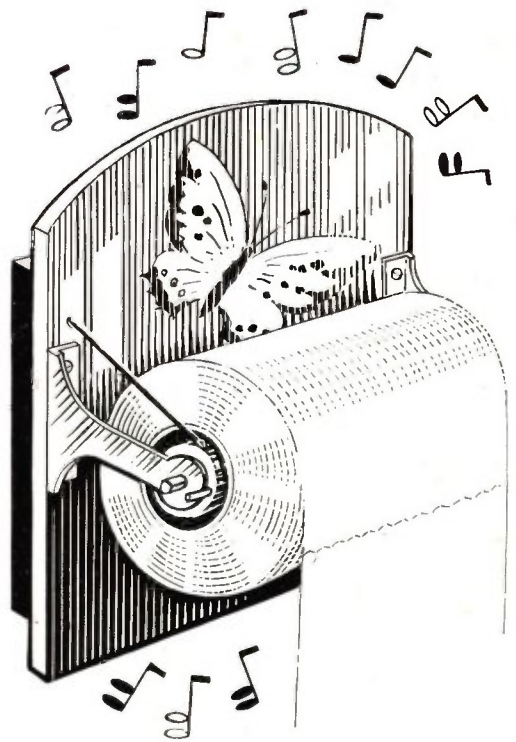
VOL. 138

NUMBER 3577

★ *Free Design*

MUSICAL TOILET ROLL HOLDER

A novelty
for the
'small room'



FOR CRAFTSMEN OF ALL AGES

6^p

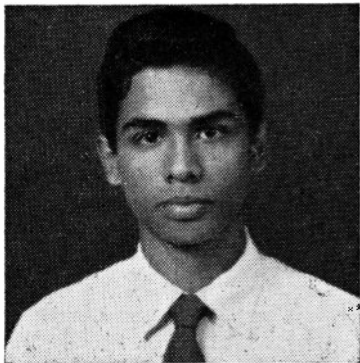




★★★★★★★★★★★★★★
 ★ NOTE TO ★
 ★ CORRESPONDENTS ★
 ★ All correspondence on any sub- ★
 ★ ject covered in this magazine ★
 ★ must be addressed to: The Editor ★
 ★ Hobbies Weekly, Dereham, Nor- ★
 ★ folk. If a reply is required, queries ★
 ★ should be accompanied by a ★
 ★ stamped addressed envelope and ★
 ★ reply coupon inside back cover. ★
 ★★★★★★★★★★★★★★

PEN FRIENDS

PETER AMERASINGHE of 15 Jail Road, Galli, Ceylon, collects stamps and postcards. He has been a reader of 'Hobbies Weekly' for many years and would like to hear from other readers throughout the world.



Peter Amerasinghe Gallie, Ceylon

MOHAMED SHAHEED AHAMED of 'Athireege,' Diyamigiley, Tha. Kolumadulu Atoll, Maldive Islands, is a keen sportsman and collects stamps and postcards.



Mohamed Shaheed Ahamed

'My hobbies are swimming, judo, cricket and stamps,' says **L. N. A. PEIRIS** of Hirana Ferry Service, Ferry, Panadura, Ceylon, 'I would like to have pen pals from any country'.

'My sister and I would like pen friends,' writes **SWAPEN MULCHERYA** of 8 R.N. Dass Road, Calcutta 31, India. 'We are interested in music, cards and stamps'.

CHRISTINE BARNETT of 'Franber,' Silver Street, Stoford, Yeovil, Somerset, particularly wants a friend from Europe or Japan for herself and a friend.

'I like drawing and painting and making various models sold by 'Hobbies' such as musical boxes', says **C. HOPKINS** of 119 Seymour Road South, Clayton, Manchester, 11. 'I live in the country at weekends when I enjoy painting the scenery and clay modelling. I would like a friend aged about 17 who has similar hobbies'.

PETER TRIPP writes to say that he has made friends with scores of hobbyists in every country through the magazine. 'I now have a wonderful collection of stamps and labels. The enclosed photograph will give some idea of the vastness of my collection.' If you would like to write to Peter send your letter to 28 Northgate Way, Terrington St Clement, King's Lynn, Norfolk.



Peter Tripp with his collection

For further friends contact any of the following:

NICHOLAS F. YEE, P.O. Box 228, Miri, Sarawak, Malaysia. Stamp collecting.

MIKE KENSILL, 176 Los Angeles, Elkhart, Indiana, U.S.A. Stamps. Coins. Match Folders.

JOHN OTTAWAY, Maple House, Beaux Aires, Stockbury, Sittingbourne, Kent. Stamps, matchlabels, models, photography, cycling, camping.

DONAL CRONIN, 21 Mary Street, Cork, Eire. A Roman Catholic. Age 15. Keen on soccer, films, drama, and writing sketches, etc.

* * *

CANADA

A NEW regular issue 7 cent stamp appeared on March 11th. It replaces the famous blue 'Canada Goose' design which has been in use since 1952. The design shows a modern



inter-city jet aircraft taking off from a Canadian airport. The 'Blue Goose', a very popular stamp among collectors, is being retired because of the introduction last autumn of a new 15 cent stamp which also shows Canadian geese in flight

* * *

IRAQ

A 'Red Cross' commemorative set appeared on December 31st, 1963. The Iraqi Red-Crescent or Red Cross Society was established in 1932, after Iraq was proclaimed an independent State and accepted as a member of the League of Nations. The Society has a women's branch which in peaceful times provide help wherever needed. In times of emergency they participate in relief work.

Uses for Expanded Polystyrene

EXPANDED polystyrene, either in the form of $\frac{1}{2}$ in. thick sheets or square tiles to cover ceilings, can be used in various ways to produce charming and novel effects in the home.

A decorated ceiling can be an attractive feature in a child's bedroom A. The chosen motifs, which should reflect the interests of the child, are cut from a sheet of $\frac{1}{2}$ in. thick polystyrene. First, the

shapes are drawn on the sheet in pencil, then a razor blade or sharp knife is used to cut them out. The feather-light pieces are easily stuck on the ceiling with dabs of special adhesive, preferably in positions where they will be seen to the greatest advantage from the bed. They can be left white, or may be coloured with emulsion paint.

One point to watch is that the shapes

are kept large and simple; small highly-detailed shapes look merely annoying when in place. If in doubt, a paper template can be made first, and tried in position to check the effect.

A large and expensive-looking lampshade, B, whose translucent panels give out a pearly glow when it is lit, consists basically of nothing more than four polystyrene ceiling tiles on a wire frame. The method of construction is shown at C. This can be used for differing sizes of shade, although the one shown here uses 12 in. square ceiling tiles.

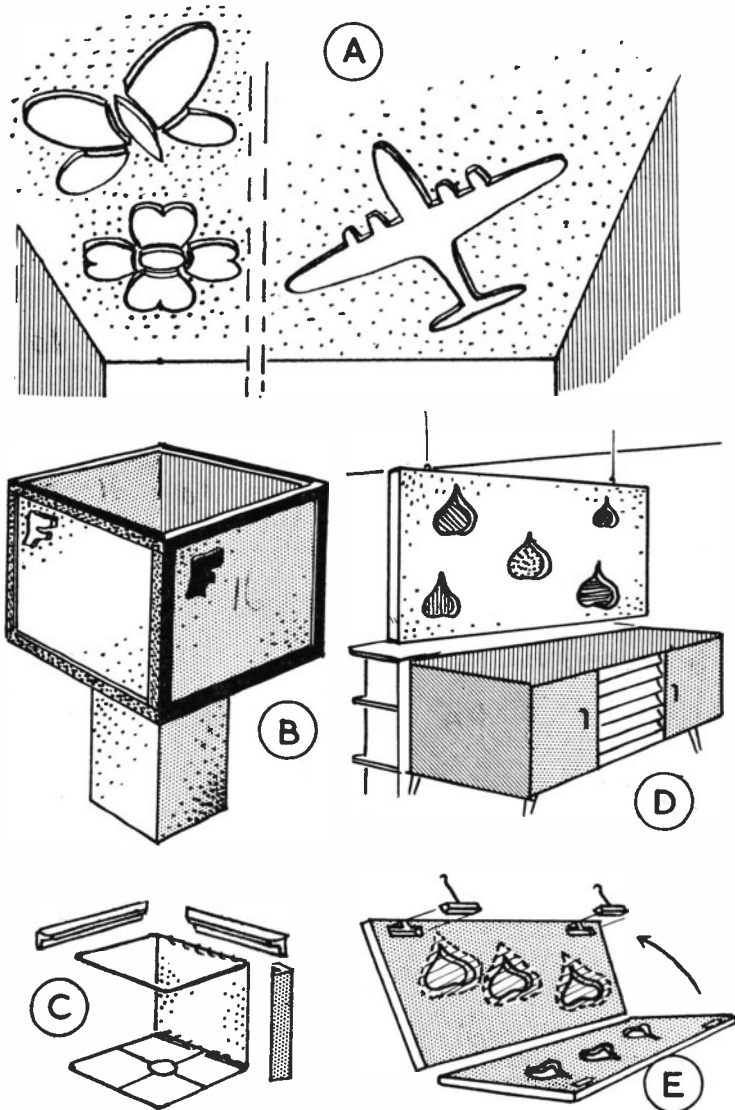
First, two 12 in. squares are made from lampshade frame wire, the lower one incorporating the ring which holds the shade in place. The four tiles are secured to the frame by being 'sewn' to the upper and lower shapes with thin wire or white cotton. The 'sewing' and the bevelled edges of the tiles are concealed beneath a frame made from L-section wooden beading. This is stained or waxed, or finished in matt black paint, before it is fixed in place with adhesive round the upper and lower edges of the lampshade, and up the corners on each side.

As a finishing touch, a decorative shape, cut from $\frac{1}{4}$ in. thick wood, and finished to match the wooden beading, is fixed to each panel, preferably off-centre. This motif might be the initial of the family surname or a stylized flying bird or leaf design.

The extreme lightness of polystyrene makes it very suitable for a room-dividing screen which is suspended from the ceiling. It is particularly useful in situations such as the one shown at D, where a low sideboard and bookshelves, placed back to back, are not high enough to divide the room effectively.

An intriguing effect is obtained by using two $\frac{1}{2}$ in. thick sheets of polystyrene which are later glued together. Construction is shown at E. A series of random shapes is cut in both sheets. Coloured transparent sheeting is then gummed over each aperture on the inner face of one of the sheets, which are then glued together.

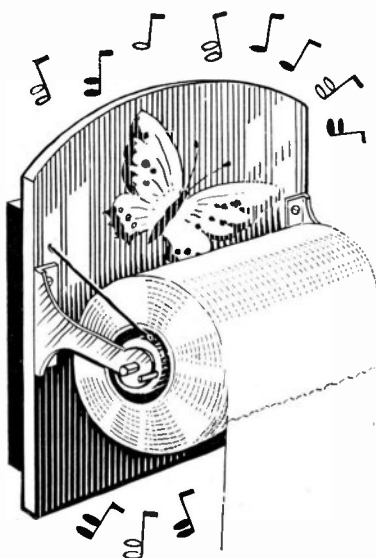
For hanging the screen, two 3 in. lengths of $\frac{1}{2}$ in. square stripwood are drilled to take hooks of stiff wire. The inner faces of the plastic sheets are cut away near each top corner to take the blocks, which are glued in place before the sheets are stuck together. The finished panel is then hung in place on hooks screwed into the ceiling. The finished effect of the white plastic and the jewel-like 'windows' is most attractive. (A.L.)



Instructions for making

MUSICAL TOILET ROLL HOLDER

ROLL HOLDER



but also allow it to slip after the roller has started the musical movement.

All parts are cut from $\frac{1}{4}$ in. wood, and each piece is shown full size on the design. Trace and transfer them to the wood, making sure that all parts are accounted for. Cut them out with a fine grade fretsaw and clean up preparatory to assembling.

Make up the box as shown in Fig. 1, gluing the various parts in position as indicated by the dotted lines on piece 1 on the design sheet.

Next make the roller as shown on the design sheet. A roundhead screw is inserted in each end and the head cut

THIS amusing, but nevertheless useful holder is sure to please those who are keen on practical novelties. The roll, when pulled, starts off a musical movement in the back which plays a tune and stops automatically.

It is quite simple to make, no particular adaptations of the movement being necessary beyond fixing a small spring to help return the striking plate after being tripped. A Hobbies No. 2 movement is used, and is placed upside down in the back as shown in the diagrams. A length of plastic thonging from the roller to a wire plunger ensures that the movement is 'tripped' when the roll is pulled. The springy pieces 5 serve to hold the toilet roll in position,

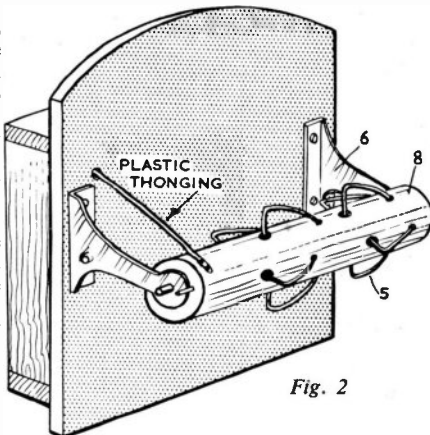


Fig. 2

off neatly. The roller is drilled in the appropriate positions, making four $\frac{3}{8}$ in. and four $\frac{1}{8}$ in. diameter holes. Note that the holes are drilled in pairs, and at right angles to each other. Bend pieces of 20 gauge piano wire 5 to the shape shown, after inserting through the $\frac{1}{8}$ in. holes.

Cut the two brackets 6 from brass, and bend at right angles at the dotted line. Screw the brackets to piece 1, and insert the roller piece 8, Fig. 2.

The movement is now screwed to the back of piece 1 in the position shown by the back view on the design sheet. Insert two screw eyes as shown, ready to receive the plunger. Make the loop in the plunger and insert in the $\frac{3}{8}$ in. screw eye. Bend the plunger at A and insert through the $\frac{1}{4}$ in. screw eye. This can be done by twisting both screw eyes. Now

★★★★★★★★★★★★★★★★★★★★★
 ★ Hobbies Kit No. 3577 for making ★
 ★ this novelty Toilet Roll Holder ★
 ★ contains all the necessary wood, ★
 ★ wire, spring, etc. Kits from all ★
 ★ branches price 7/6 or direct from ★
 ★ Hobbies Ltd., Dereham, Norfolk ★
 ★ (post 1/3 extra). A Hobbies No. 2 ★
 ★ Musical Movement is 15/11 extra ★
 ★ (post 6d.). Tunes available are: ★
 ★ Happy Wanderer, Teddy Bear's ★
 ★ Picnic, Oranges and Lemons, ★
 ★ Bells of St Mary's. ★
 ★★★★★★★★★★★★★★★★★★★★★★

bend the plunger at B. Alternatively, the small screw eye can be opened before inserting, and then nipped tight with pliers after the plunger is in place.

Pin or screw a piece of plastic thonging to the roller and lead it through the hole C in piece 1. Pass the thonging through the loop in the plunger, double back and bind tightly. It should go over a pin in the side as shown in Fig. 3 the movement being removed for clarity. You will now find that as the roller is turned forward the plastic thonging

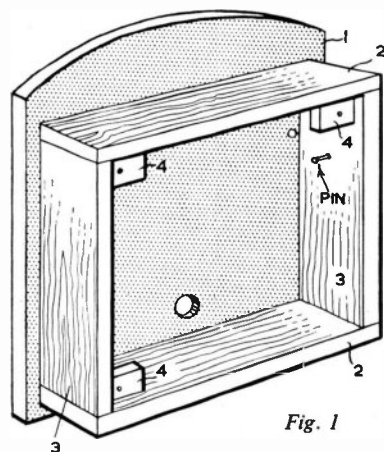


Fig. 1

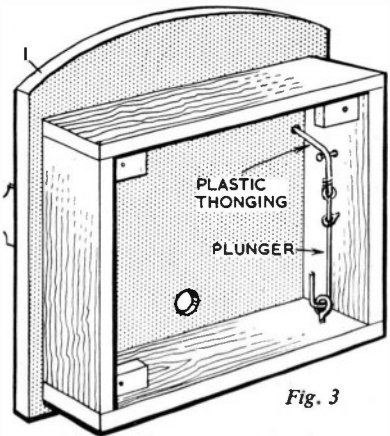


Fig. 3

will lift the plunger which will strike the plate and start the movement. It will be an advantage to insert an extra spring as indicated.

Fig. 4 shows the completed mechanism.

● Continued on page 198

A Photo-Diary Will Add Interest

ALTHOUGH the keen amateur photographer usually pursues his hobby all the year round, the holiday season always seems to be the time when most of the year's photographic activity takes place. And a spell with a camera during the annual holiday has recruited many a newcomer to the fascinating hobby of photography.

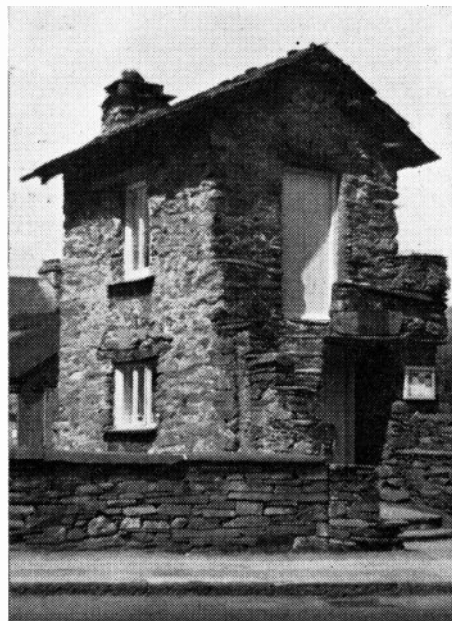
Whether you spend your holiday by the sea, in the country, in the highways and byways, rambling, scrambling or just plain lazing, there are subjects in plenty waiting to be recorded on your film.

Why not keep a photo-diary this year, making a complete record of your holiday from start to finish? This is much more fun than taking haphazard snaps at your destination and completely ignoring the excitement of the journey there, and of the long trek home. This is particularly true now that people are travelling further afield for their holidays, and some of the shots which you can obtain in transit at the airport or on the boat can be as interesting and dramatic as those you get when you arrive. And they will all go to make your photo-diary a record of lasting value.

By S. Martin

Use your camera as an artist would use his sketch pad, recording those little moments which go to make a holiday and which serve as talking points long after you have returned home. The first view of a foreign quay-side from the rail of the steamer; one of the family struggling with the language as he asks a gendarme for directions; the magnificent continental train in which you made your journey; all these are things which you should look for and which will give continuity to your diary. But don't forget to record brief details in a notebook, so that you can get your photographs in the right order when you return home.

Of course not all holidays are spent abroad, but exactly the same sort of thing can be done for any type of holiday. Even the conventional seaside vacation can yield diary-type photographs. Record the progress of the family's suntan (assuming that the weather is kind to



Quaint buildings always make good subjects. This is the Bridge House at Amble-side

you) from the whiter than white appearance at the beginning, to the golden bronze of the final days. A white towel in the vicinity will emphasize their new colouring. And if you are photographing your subjects in deck-chairs remember to set these on the top rung, otherwise your models will look all knees.

At the seaside too you should be able to get some wonderful photographs of the younger members of the family. Children are always absorbed by paddling, building sand castles, and by the general excitement of the sea; so you should be able to use your camera on them unnoticed — and with the best results. Do watch how you use your camera near the water's edge though. A lens hood will guard against spray and, whatever you do, don't put your camera down on the sand. Another point to watch is that you get the horizon perfectly level. There's usually plenty of it showing at the seaside, so make sure that you don't tilt the camera and spoil what otherwise would have been a good photograph.

Away from the seaside, in both town and country, there will still be plenty of subjects for your photo-diary. Tend to shun the general view of a town. Go instead for those facets which give it character — the markets, quaint costumes and buildings of historic interest. There is much to occupy your camera in this respect both at home and abroad. In



The loveliness of the Lake District at early morning

rural areas you may find examples of old crafts which have almost disappeared. As well as being of natural interest to readers of *Hobbies Weekly*, they form an ideal subject for photography. You can obtain information about such subjects and about various ceremonies and festivals from travel and information centres. Failing that, your landlady or hotel management will usually be very helpful and, if they are 'locals', they will probably be able to give you some useful background information and tell you the best way to approach your subject.

When you are making a photo-diary of your holiday always keep your camera handy for you never know what you may stumble on. In Paris the author came unexpectedly on a film being made in the streets complete with actors, camera crews, director and continuity girl—but unfortunately that was the one occasion when the camera had been left in the hotel bedroom.

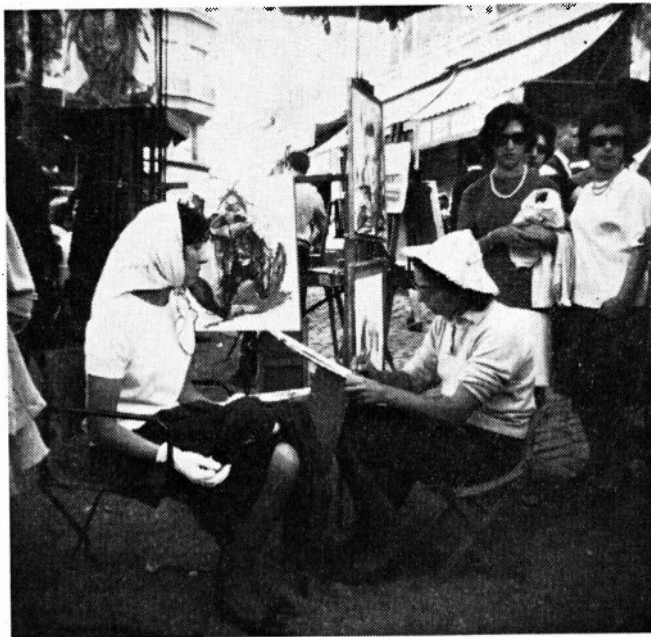
Although it was mentioned earlier that general views (particularly of towns) are not always the best, there can be an exception to this rule. This is the panoramic view in which several photographs are taken from the same spot, the camera being swung round in stages to include a wider arc of vision than it is normally capable of covering. But don't forget to overlap each exposure slightly so that you can cut and match the prints when you come to mount the finished results.

Even if you are unlucky enough to have bad weather on your holiday, you can still obtain material for your diary. The advent of flash and high-speed film means that, with care, you can take photographs at any time. Include a few shots of the family writing their post-cards in the lounge of the hotel, or of your companions doing the bad weather

chores around the camp or hostel.

Another shot which would be well worth striving for would be that of the younger members of the family looking wistfully at the rain through the hotel window, their noses flat against the glass. And when the rain has stopped, go out and take some photographs in the wet streets. There is scope there for some really dramatic reflection shots, particularly at night or late evening.

These then are some ideas which you can use to record your holiday. Mix atmosphere shots with those of a more personal nature, discarding repetitive pictures and editing the remainder in a presentation which will most dramatically tell the story of your holiday. In a later issue of *Hobbies Weekly* we will show you how to make an attractive album suitable for displaying your photo-diary.



Moments like these can be captured for your diary. A visitor to Paris has her likeness drawn by one of the city's many artists

● Continued from page 196

TOILET NOVELTY

ism. A pin should also be inserted in the roller to act as a stop, preventing damage to the mechanism.

The remaining piece 4 is now glued in place in the corner and the back is screwed in position. The back is provided with a hole for hanging. The completed holder is cleaned up and stained and varnished or painted. The holder may be left plain or may be decorated with Decorette transfers. The butterfly shown in the illustration was taken from sheet No. 173; these are not supplied in the kit. The toilet roll is inserted by springing the brackets apart, so allowing the roll to be pushed on at one end.

(M.h.)

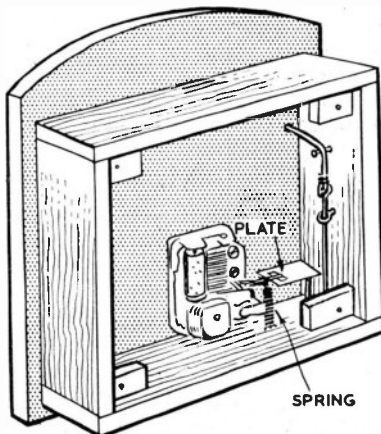


Fig. 4

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The First Book of Glass

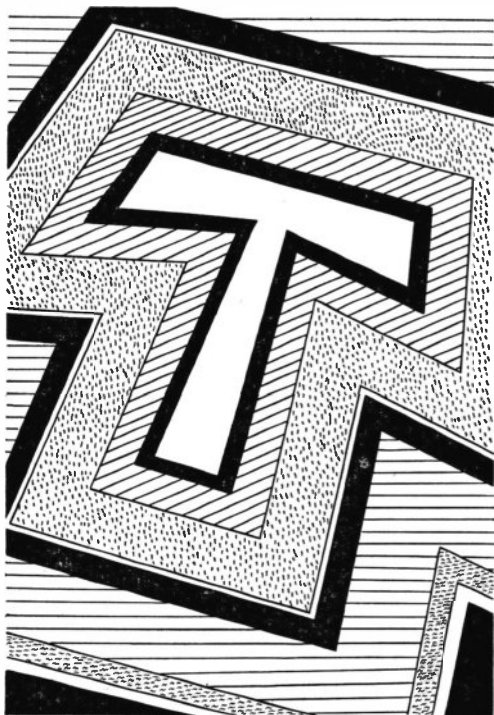
By Sam and Beryl Epstein

THE history of glass goes back many centuries, probably beginning 10,000 years ago in Asia.

This book not only delves into the past history of glass, which in itself is a fascinating subject, but describes how this was made in the past, and brings the subject right up to the present method of manufacture.

The types of glass are many and varied, as are the uses to which this material is put. All are described in this book, in a clear and interesting manner. Published by Edmund Ward, 194-200 Bishopsgate, London, E.C.2. — Price 10s. 6d.

EFFECTIVE SHADOW LETTERS



The letter 'T' lends itself to use of the ruler and straight lines



A numeral, showing how the curved outline is repeated

By
A. R.
Watts

THIS method of producing a design is not only fairly simple but is extremely effective as long as sufficient neatness is employed.

If the design is to be carried out on paper then use something fairly substantial such as cartridge paper, for anything too thin will be too frail and will soon be torn.

The first step will be to choose a figure or letter, perhaps you may select one of your own initials. This letter should be drawn tilted, rather than in a vertical position, otherwise the design will be too prosaic in its presentation. Following the lines of the figure, and at varying distances away, further lines should be drawn. If the lines are meant to be straight then a ruler or straight-edge of some sort should be employed, for neatness and accuracy is essential. These points are illustrated in the accompanying illustrations.

The success of the finished design will depend a great deal upon the varying intervals of the successive figures or numbers. These distances will have to be decided on by experimenting.

The painting of the design should be carried out in powder or poster paints for brightness. The colours chosen may either be primitive and contrasting or subdued and blending harmoniously.

One suggestion is that the original and smallest letter is painted in the lightest colour, and as the letters get bigger so they are painted darker. This will give a shadow effect to the whole design.

Striking results can also be obtained by the use of black and white only.

The accompanying illustrations show how the technique can be applied to numbers as well as letters. Actually it can be used with practically any silhouette.

There are several ways in which these designs can be used in a novel way. The designs could be painted on many objects, such as book covers or boxes. Some shapes may be suitable for framing and hanging up, or they could be ideal for rug designs.

You may also like to try making some wall plaques by using enamels and painting them on wood.

The Amateur Astronomer and his Telescope

By Gunter D. Roth

THE author has had much to do with organizing astronomical societies in Germany. Fully aware of the sort of problems which confront the would-be observer, he writes in the light of experience of both professional and amateur astronomers in all walks of life.

He advises what is involved in choosing basic equipment; how to set up a telescope correctly and test it. The author outlines some of the fields of activity, ranging from visual observation of the Sun, Moon and planets to stellar photometry and photography.

Published by Faber & Faber, 24 Russell Square, London W.C.1. Price 25/-.

RADIO CONTROL OF MODELS



BOATS
AIRCRAFT
GROUND MODELS

valves, such as the 3D6, 3S4, 3V4, and similar types can be used. Pin connections for the 3V4 are given in Fig. 1.

The choke in the anode circuit has a centre tap CT. This choke is actually a loudspeaker output transformer, the secondary being ignored. The transformer must have the centre tap on its primary, and is the type used with mains valves, so that it can carry a current of 30-50mA. If only a moderate HT voltage is used, a fairly large battery valve type transformer is satisfactory, but not a miniature transformer, which is only for small currents.

Each of the three potentiometers is adjusted to give a separate tone. Switches S1, S2 and S3 are spring-loaded push-buttons. To control the model, the required button is pressed, according to the tone wanted. The potentiometers can each be 500k. One potentiometer will need setting to a fairly low value (for a high tone) and one will be at roughly half value, while the third will be at high value (for a low tone). So potentiometers of other value can be used, if to hand. Nor need they all be of the same value. It is convenient for S1 to be the low tone, S2 the middle tone, and S3 the high tone switches.

The modulator or tone generator is connected to the transmitter as described for Fig. 1. A check should be made with the monitor in Fig. 3, to make sure tones are produced.

To avoid separate switching of the HT circuit, it is best to use 2-pole push-buttons. S1 has the second set of con-

tacts S4, S5 is similarly part of S2, and S6 is included with S3, S4, S5 and S6 are all wired in parallel, and in the HT circuit. Pressing any of the buttons then switches on the HT supply, and also gives the tone needed. Bulgin S.423 switches have two separate poles, and spring off when released, so may be used. Multi-way push-button switches sometimes available as surplus work in a similar manner, if the holding catch is removed.

As the frequency depends to some extent on the choke (speaker transformer) it may be necessary to connect a fixed capacitor across its primary. This will lower the frequency. Values from about 0.001 μ F to 0.01 μ F are usual. The larger the capacity, the lower will the frequency become.

The HT supply is best obtained from a cell type HT battery (not miniature battery) because changes in voltage will modify the tones. Each potentiometer has a knob, for easy adjustment.

Reed relay

Any valve or transistor receiver may be used, provided it is sufficiently sensitive for the range wanted. The receiver in Fig. 4 may be used, by connecting the reed relay to the second transistor.

A reed unit is shown in Fig. 6. This has a bobbin, with core, and three springy tuned reeds. When the audio tone to which a reed is tuned is received, the reed vibrates, completing the circuit to the reed contact.

With the equipment set up and tested as described earlier, S1 is closed, and its potentiometer slowly adjusted until the long reed vibrates. S2 is then closed, and its potentiometer is adjusted to produce the frequency for the centre reed. Finally, S3 is closed, and its potentiometer is adjusted until the high tone reed vibrates.

When doing adjustments of this kind, it is helpful to listen with the monitor in Fig. 3. The audio tone produced will then be heard, and it can be brought into tune with the required reed. The reeds respond to some extent when the tone generator is producing harmonics (multiples) of the correct frequency. This can be avoided by noting if the tone heard in the headphones sounds the same as that from the reed.

A TUNED reed relay is often used in commercially made model control equipment. These relays may be purchased separately, and a 3-reed unit will give three control channels between the transmitter and the model. These separate channels can be used for various purposes, such as speed control, steering, reversing, and so on.

TUNED REED RELAY CONTROL

A modulator (tone generator) is added to the transmitter, when employing the reed relay. The previous article showed a suitable 1-valve transmitter circuit (Fig. 2). If a crystal controlled transmitter is preferred, the one shown in the 12th Feb. 1964 issue is satisfactory.

Tone Generation

To control a 3-reed unit, three audio tones have to be produced. The circuit in Fig. 5 is one of the simplest which can be used for this purpose. Various output

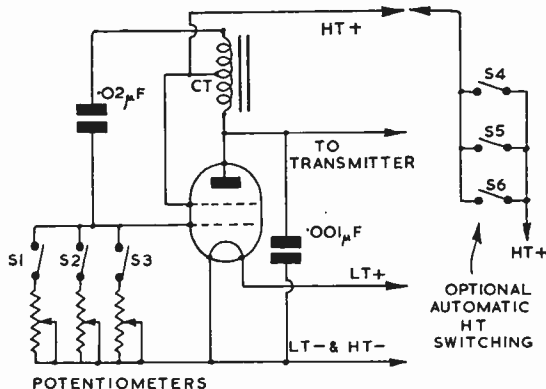


Fig. 5—3-tone generator

Some units have reeds which can be adjusted to respond to fixed frequencies. But it is generally better to change the tone generator frequency, until the required reed responds.

When the equipment is adjusted, pressing switch S1 causes reed 1 to vibrate. S2 vibrates reed 2, and S3 controls reed 3.

Controlled circuits

The high speed contact between vibrating reeds and the reed contacts is

Fig. 6—A tuned reed relay

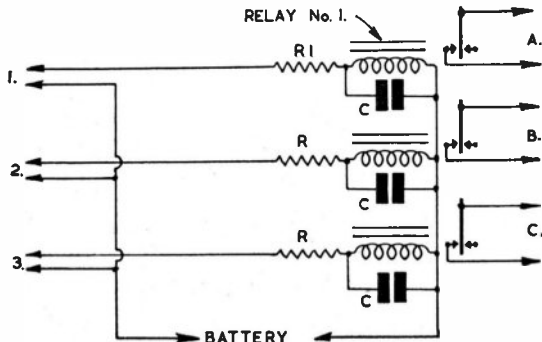
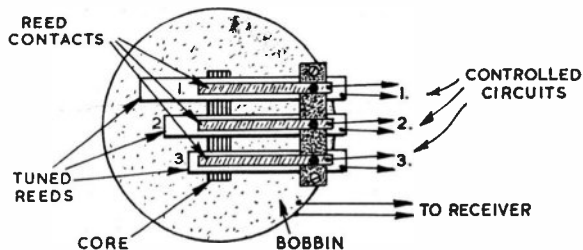


Fig. 7—3-Channel control system

not suitable for controlling a motor, or anything which draws a heavy current. So it is necessary to have one high-resistance relay, for each reed. Relays are covered in the 25th March 1964 issue.

A 3-channel circuit, for the 3-reed relay, is shown in Fig. 7. When reed 1 vibrates, current passes through R1 and relay No. 1, closing the relay contacts, and thus switching on circuit A. The capacitor across the relay winding merely prevents the relay armature vibrating.

The circuit is duplicated for the middle tone, 2. This tone closes the circuit B. In the same way, reed 3 causes circuit C to be switched on.

High resistance model control relays are most suitable, and they operate with a small current. The three resistors can then be about 10k (10,000 ohms) each,

and current may be drawn from a small HT battery, or from the receiver battery. Capacitors C can be 0.5μF. For long periods of use, the reed contact current and voltage should not be unnecessarily high. This means that the relays should be adjusted to operate with a small current, and that the battery voltage should not be very great. Alternatively, the resistors can be made as large in value as possible, provided the relays still work reliably.

Actuators

Any of the steering and other control actuators previously described (15th Jan. 1964) can be used. To take advantage of the three channels, fully variable steering may be fitted. One method of doing this, and using control channels A and B, is shown in Fig. 8.

The steering motor is a small permanent magnet one, and it turns the rudder through worm or other reduction gearing. Current for the motor is drawn from two 3V dry batteries.

When both circuits A and B are open, the motor (and rudder) remains stationary. If S1 is pushed, closing circuit A, the motor runs to turn the model to the right. Pressing S2 turns the model to the left. It is thus possible to move the rudder backwards and forwards in any required way, giving complete control over sailing.

The third circuit C is used to control the boat propulsion

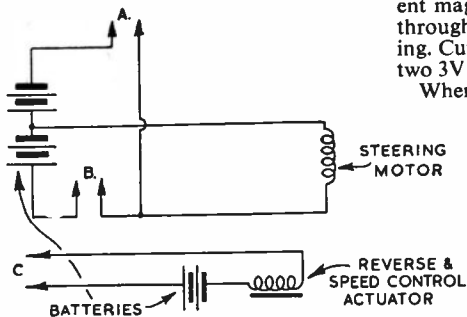


Fig. 8—Steering and motor control circuit

motor. It could simply switch the motor on and off. However, it is better to use one of the circuits which will allow the motor speed to be controlled, or reverse the motor. The model can then be sailed at full and half speed, or may be taken astern. A 4-position actuator will give an off position for the propulsion motor, with sailing half-speed ahead, full-speed ahead, and half-speed astern. The 25th Dec. 1963 issue showed reversing and speed control circuits. The actuator would have 4 positions, wired as follows:

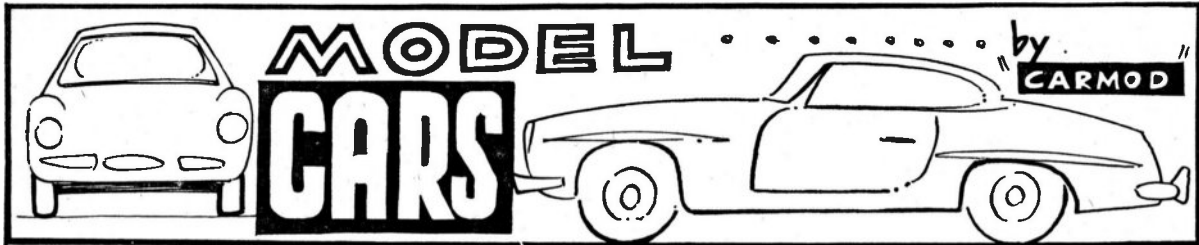
1. Full ahead.
2. Half ahead.
3. Half astern.
4. Stop.

By pressing S3, the actuator is turned to either of its four positions, so the four control settings can be obtained, and left in operation, while the rudder is moved to right or left, by means of switch buttons S1 or S2.

When working the equipment, only one tone is produced at a time. So only one control button should be depressed, as required. The equipment cannot work if more than one button is pressed at the same time.

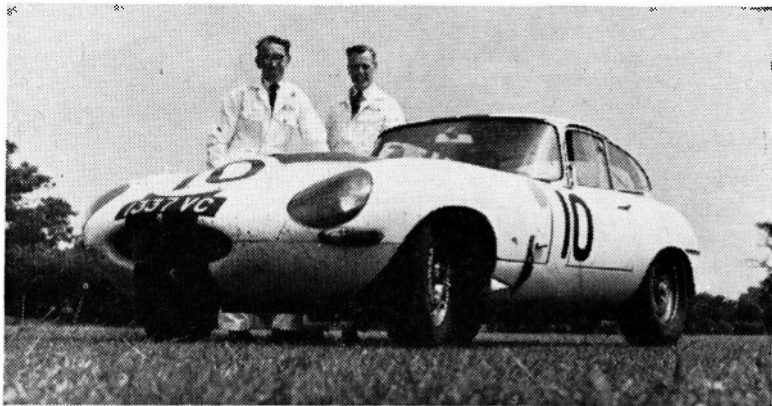
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ONE of the most consistent competitors in the Le Mans 24-hour race over the years has been the American millionaire Briggs Cunningham who, as a driver and entrant, has raced cars of his own design and construction as well as vehicles from other manufacturers in Europe and the States.

Briggs Cunningham has probably raced cars of greater variety than any other private team operator and visitors



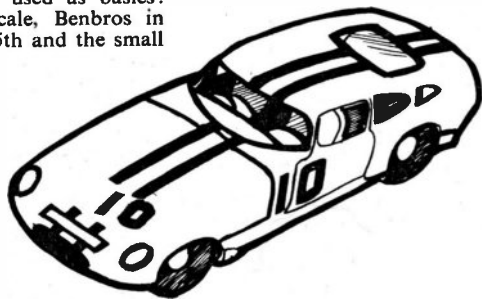
Jaguar E-type Le Mans

Photo: Jaguar Cars

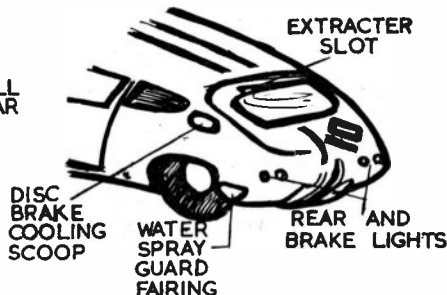
E-TYPE LE MANS JAGUAR

to the Circuit Of The Sarthe never quite know what to expect to see in the familiar blue and white livery.

I chose the Cunningham E-Type Jaguar of 1962 as the subject of this chopping as there are a number of very fine models which can be used as basics: Spot-On in 1/42nd scale, Benbros in 1/43rd, Aurora in 1/25th and the small Matchbox miniature.



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COOLING
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WATER
SPRAY
GUARD
FAIRING

EXTRACTOR
SLOT

REAR AND
BRAKE
LIGHTS

The particular model taken for this conversion was the Spot-On die-cast miniature. It is necessary to strip the model down to its individual components and this can be done by drilling out the three button-ended rivets under the car, two at the front and one at the rear. When the parts are free, the front and rear bumper bars can be removed.

Before reassembling the body parts an anti-roll crash bar can be made from wire and fixed in position behind the seats. The window on the driver's side can be cut from the clear plastic material. Cement the body parts back in their original position and fill in the gaps caused by the removal of the bumper bars with either plastic metal or one of the self-hardening modelling materials such as King Rose (Winsor and Newton) or Plastone (Harbutts).

It is a good idea to cement the bonnet down, thereby eliminating the lift-up gimmick which exposes the dummy engine in the original model; although this is not absolutely necessary it does remove the chance of the filling material cracking or breaking through lifting up and closing the bonnet.

A ventilation extractor slot can be formed from balsa wood and cemented in position over the rear window, and two rear disc-brake cooling scoops, also

● Continued on page 203



Gardener's Notebook

CARROTS FOR WINTER USE

Seeds to sow at this time are an early sowing of schizanthus, and a final sowing of primula malacoids. It is a good plan to sow a few annuals such as clarkia for flowering under glass.

In a spare corner of the vegetable garden, an outdoor sowing can be made of winter flowering pansies. If lifted during the autumn and transplanted into beds, these will give a glorious display in the spring.

A sowing of carrots can be made early in the month to provide tender young roots for winter use. Sow an intermediate variety for best results. Make use of ground that has been used for a previous crop such as lettuces or radishes. Fork the soil over well, breaking down the lumps and raking to produce a fine seed bed. With the corner of the draw hoe mark out drills one foot apart and about 2 in. deep. Water the drills generously but do not allow the water to stop over the edges of the drills. Mix the seed with a little fine dry sand and sow thinly along the rows. The seed must now be covered lightly

with dry soil from the edges of the rows. This can be done by gently 'tamping' along the rows with the back of the rake. The seeds will quickly germinate and should be thinned out at the earliest opportunity. This is of the utmost importance if the roots are to make any size by the autumn. Thin them to about 2 in. apart, watering well with a sprinkler before and after thinning. If you can choose a showery day for the job so much the better. The first week in July is an ideal time for sowing and you will find that the roots have reached a usable size by the end of Oct. before the cold weather sets in. One advantage of a July sowing is that they are seldom attacked by the carrot fly. One point to remember is that slugs will be active in the autumn and it is a wise precaution to lay down slug bait or pellets regularly. As soon as cold weather threatens, cover the rows with 2 or 3 in. of soil, drawing it up from between the rows to form ridges. (M.h.)

● Continued from page 202

E-TYPE JAGUAR

cut from balsa, should be fixed in position just rear of the side windows. The full-sized car had water spray guard fairings rear of each of the wheel arches and these can also be cut from balsa wood.

The model is coloured white and two parallel blue stripes are painted from front to rear of the car. These stripes, 2 mm. in width, are cut from transfer sheets available from most model shops. Racing numbers '10' are worn fore and aft and on both sides. These numbers are of blue, 7 mm. high, and the fore and aft numbers are carried on white discs; although the colour does not show on the white background, it does break the blue stripes and if the modeller does not use actual discs it must be remembered to paint out these blue stripes in such a way as to represent the circles.

The front number is set at 20 degrees towards the nearside from the straight position, and the rear number, well over to the offside, is at a similar angle in the opposite direction. The side numbers are carried with one figure on the door and one on the scuttle.

Bonnet straps can be represented with Sellotape X. Number plates '1337 VC' can be made by using small transfer letters and numbers on previously black painted rectangles at front and rear of the car. The painting of the exhaust pipes in black and the adding of red rear and brake lights completes this model of a Le Mans car.

THE keen gardener will be relaxing somewhat this month since the main work is keeping the beds and borders clean by hoeing. It is wise to bear in mind that a little work now with the hoe will save hours of backaching weeding later.

Remember to clean up the strawberry bed this month. Cut off old leaves and clear up the straw, burning them both as soon as practicable. A light dressing of sulphate of potash will assist the plants at this time of year.

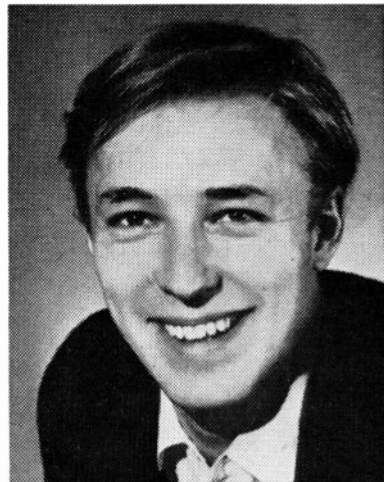
Other small jobs to attend to are pinching back cucumbers regularly and taking any cuttings of hydrangeas you may require for next season. They will root readily just now.



"ANDY'S TRYING TO CROSS A BEETROOT WITH A POTATO TO GET POTATOES WITH BLOODSHOT EYES."



MIKE SARNE



MIKE Sarne one of the most controversial artistes on the British pop scene, was born in Paddington, London on 6th August, 1940. His father is an Art Historian. The family lived in London for two years until they were evacuated to Balham and then Shrewsbury to avoid the bombing of London. Shortly after the war, the family returned to their home country Czechoslovakia to try to retrieve some of their property.

They stayed in Prague for a year (during which time Michael learnt fluent Czech and German) before they realized that a Communist regime was imminent and fled, leaving all their possessions, to France where the family stayed for six months — enough time for the now eight year old Michael to learn fluent French.

Mike won an L.C.C. Travel Scholarship to study German in Austria and Germany for three months. The L.C.C. allowed him £100 for the trip, but two weeks after he arrived in Austria Mike hadn't a penny left. Being something of a musician he took his guitar and played in cabarets at night and studied during the day.

Whilst singing the early Tommy Steele and Elvis Presley hits in English and German, Mike was spotted by a German film director who gave him an introduction to the foremost Dramatic Academy in Europe — the Max Rheinhardt School in Vienna. But Mike had to return to finish his studies. He returned to pass three 'A' level exams, with distinctions in two, and also to become the Junior Medley Swimming Champion of South London.

At 18 Mike had a place in University, but had to wait to enter and so, armed with his introduction, he returned to

Vienna and won a scholarship to the Max Rheinhardt School. A very apt pupil he soon found himself in German, French and Italian films whilst still studying.

Mike's interest in 'pop' music took him to the A.F.N. Station in Vienna where he was given his own D.J. programme 'Bumble Jamboree' in German and American! After completing his course with the Rheinhardt School he returned to England, stopping off in Paris to visit his mother and make a film in French.

On his return to England, he was chosen for his natural wit to understudy Bob Monkhouse in his pantomime 'Cinderella' at Manchester, and following this study of the 'live' theatre, he went for a short time to Bristol Old Vic Theatre and Worthing Rep., before playing his first big rôle in an English film 'No Kidding' in which he starred with Julia Lockwood.

Since this film, he has played many varying rôles on television and in films, apart from dubbing many films from one language to another.

It was during his TV appearance in 'The Avengers' that he was seen by his present managers, Robert Stigwood Associates, who had been looking for the right dynamic artiste to promote as an off-beat personality.

A natural wit, well-educated and very well travelled, Mike crashed the Hit Parade with his first four records *Come Outside*, *Will I What?*, *Just for Kicks* and *Code of Love*. His first album entitled 'Come Outside With Mike Sarne' was as successful as his singles.

Enthusiastically surveying the current pop scene, Mike decided to add the 'Liverpool' sound to one of his own compositions just to see what happened. The result was *Hello Lover Boy* — the first comedy 'Liverpool' disc. On the

flip side is another of Mike's own compositions, *Baby I'm On My Way*.

Mike now leads a truly double life, for while he continues to climb the popularity ladder of the show business world, he also has his first novel on the stocks. He has written several features for Britain's leading Liberal newspaper 'The Guardian', been film critic for 'The Daily Express' and broadcast to the teenagers in the Soviet Union (in Russian) on the British Teenage World!

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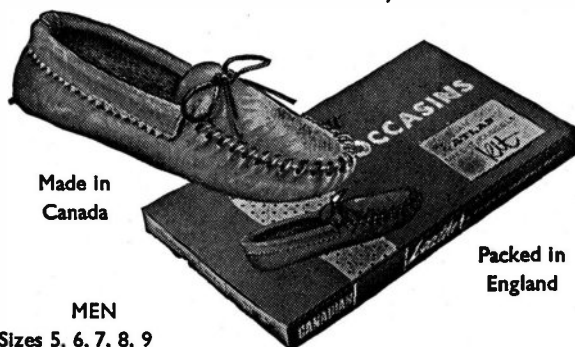
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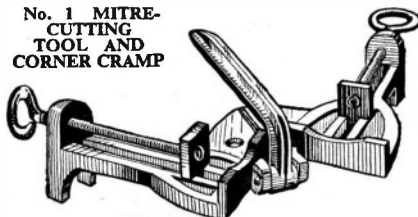
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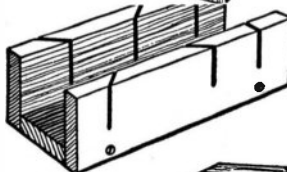
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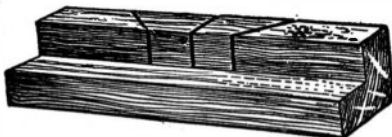
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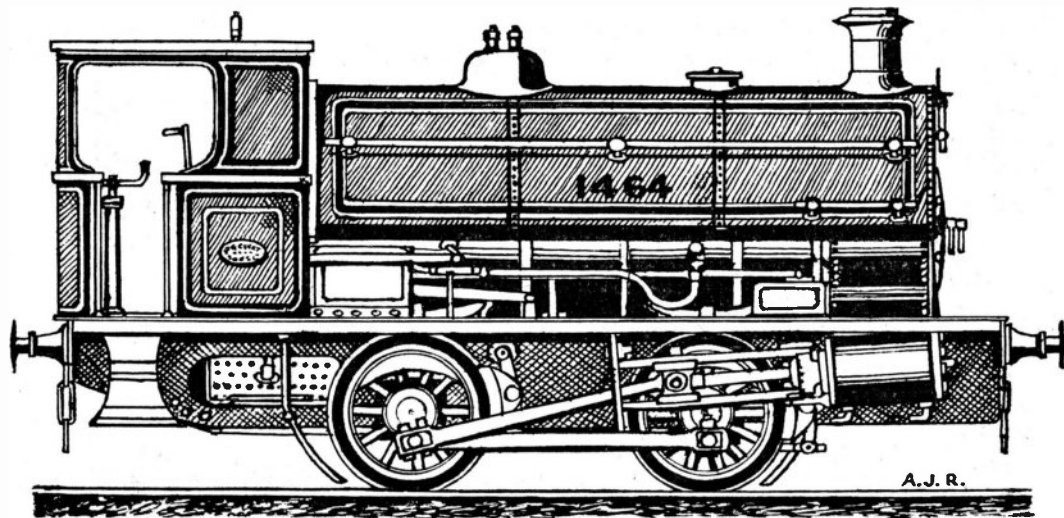
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Four wheels coupled Saddle Tank locomotive class '1464' by Peckett and Sons Ltd, Bristol

THERE are, of course, many railway enthusiasts to-day who besides being keen followers of the main line railways, also take a keen interest in light railways and industrial and contractors' locomotives. Foremost among these perhaps are members of the Birmingham Locomotive Club who, a little while ago, were successful in their efforts to secure and save from the scrap heap a very interesting industrial locomotive.

This engine, an 0-4-0 tank locomotive now given the name *Secundus*, was made in Birmingham well over seventy years ago by the firm of Belliss & Morcom Ltd, and was the second engine made by them. Unfortunately it is not known what became of the first engine (the *Primus*) as no information is available on this one. The second engine (hence its name *Secundus*) was regularly at work up to some ten years ago when it was withdrawn and finally secured by the Birmingham Club for preservation.

It is now housed in the Birmingham Museum of Science and Industry where it is an interesting exhibit.

Of the firms of British locomotive builders who cater exclusively for industrial and contractors' requirements particularly noteworthy is that of Messrs Peckett & Sons Ltd, of the Atlas Locomotive Works, Bristol.

A wide range of various types of locomotives have been manufactured at

the Atlas Works, many to special requirements but the firm's standard types are chiefly of the 0-4-0 and 0-6-0 Saddle Tank types, both with inside or outside cylinders. In 1897 and 1899 two of the 0-6-0 inside cylinder type were supplied to the Metropolitan Railway becoming their Nos. 101 and 102 respectively. They were later acquired by London Transport and renumbered L53 and L54 respectively. No. L53 was withdrawn from service some time ago and replaced in London transport stock by the acquisition of a G.W.R. 0-6-0 Pannier Tank.

One of the most popular, and indeed numerous, of the Peckett designs is the 1464 class engine. This is an 0-4-0 Saddle Tank, a *Peckett Standard*, the leading particulars of which are — Gauge 4 ft. 8½ in., 2 outside cylinders 15 in. diameter by 21 in. stroke, wheels diameter 3 ft. 7 in., wheelbase 6 ft. 6 in., working pressure 160 lb. per sq. in., tractive force 14,950 lb. and weight in working order 33½ tons. These busy little engines can still be seen at work at collieries and various industrial plants throughout the country.

In 1907 two engines of this type were supplied to the contractors — Messrs Powlesland & Mason. They were taken over by the G.W.R. in 1923 and numbered 1151 and 1152 in the G.W. list. They were acquired by B.R. on nationalization, still retaining their G.W.

numbers. The G.W.R. made a few modifications including the provision of a Swindon chimney and safety valves in place of the Peckett fittings. They were stationed at Danygraig and provided with a warning bell for dock shunting duties.

A 1464 class engine was also supplied to the Ystalyfera Iron & Tinplate Co., Swansea in 1900. This engine named *Hercules*, (Peckett No. 810) was acquired by B.R. Western Region in 1948 who gave it the number 1. It was eventually broken up in 1954. These three Peckett engines are probably the only contractors' locomotives to be taken over by British Railways. (A.J.R.)

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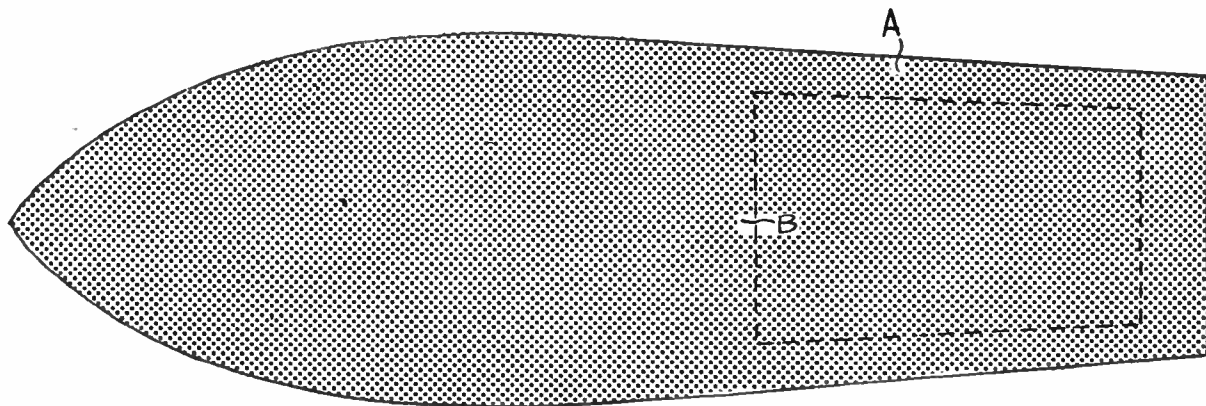
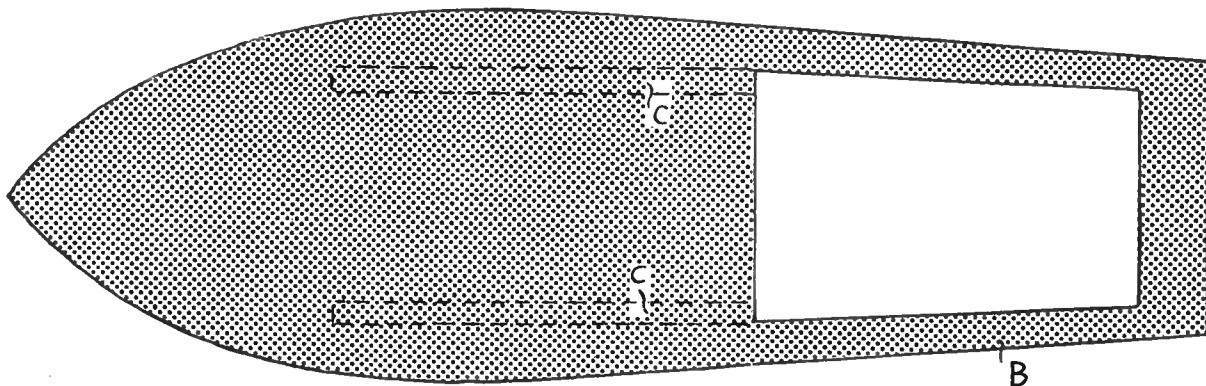
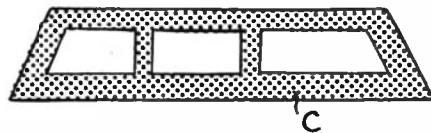
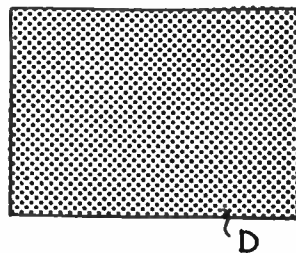
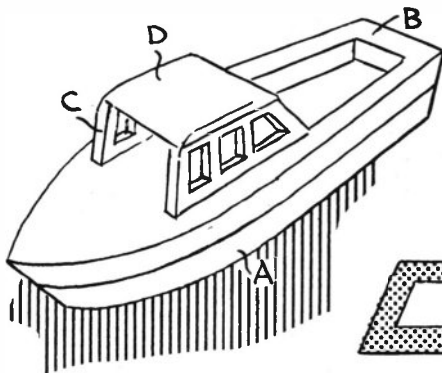
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Clean up and give two or three coats of paint, preferably using an undercoat first. (M.p.)





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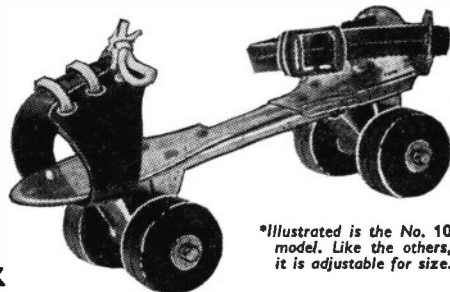
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