

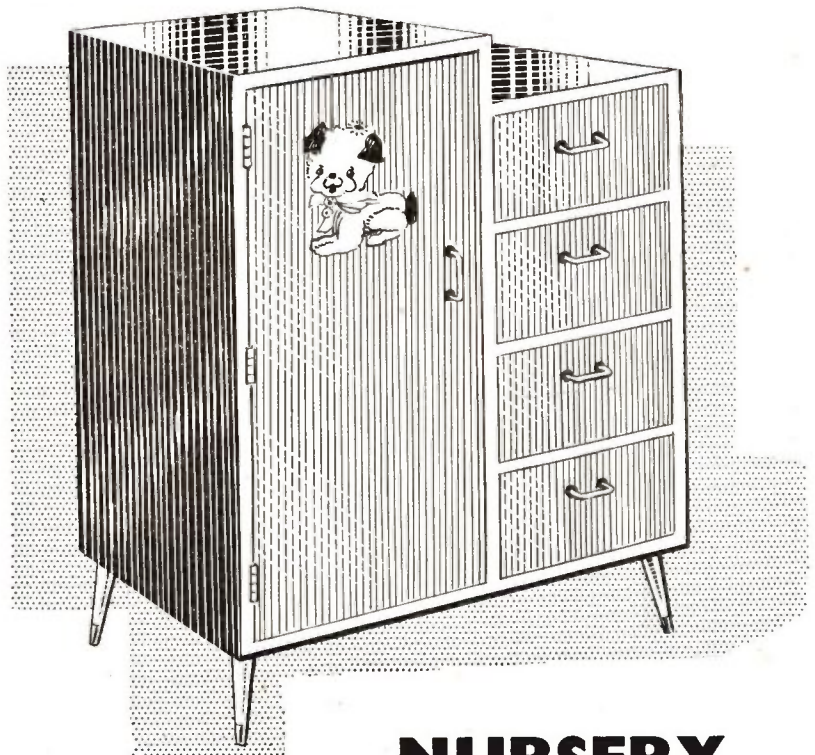
HOBBIES

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29th JULY 1964

VOL. 138

NUMBER 3581



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6^p





RUSSIA

A new cosmic set of 7 values described as 'The Way to the Stars' was released by Russia on 10th April. This is the first of a new series which will mark all major space events in Russia throughout the year.

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STAMPS FROM ALL QUARTERS By R. L. Cantwell

SURINAME

A special set of 5 pictorials devoted to 'Aviation and Space Flight' appeared on 15th April. The values, pictures, and colours are:



Design of the 3c and 15c Suriname stamps

- 3 cents + 2 cents: American Plane X-15. Red and Black.
- 8 cents + 4 cents: Flag of the Aerial and Space Navigation Foundation. Blue.
- 10 cents + 5 cents: Agena B-Ranger Rocket. Green and Black.
- 15 cents + 7 cents: Design as 3 cents. Brown and black.
- 20 cents + 10 cents: Design as 10 cents. Violet and Black.

* * *

CANADA

Two offset printings have been combined with one intaglio printing to produce the commemorative stamp Canada issued on 8th April. The three colours used in the design are white, blue and gold. It is felt that the design of the stamp, together with its reflection of current thought, will make it an interesting addition to the list of Canadian stamps.



Examples of the new cosmic set from Russia

'Peace on Earth' is the theme of the stamp; peace among men and among nations. The universality of the appeal is expressed in the Latin words 'Pacem in Terris' surrounding the world. It is thought that this design may be produced in different ways by other countries who strive for peace.

* * *

MALTA

The F.A.O. Anti-Brucellosis Congress was held in Valetta from the 18th to the 23rd of June. To mark this event Malta issued two stamps; the 2d. value carries portraits of David Bruce and Themistocles Zammit, the two men closely connected with the early research into the disease. The 1s. 6d. value shows a goat and laboratory equipment symbolising the fight against the disease.

* * *

JAPAN

As the first of the Japanese Festival Series for 1964, a stamp with Takayama Festival for its design appeared in April. The annual Festival of Takayama City consists really of two festivals — the vernal Sanno Festival and the autumnal Hachiman Festival. On both occasions, the houses along the streets are decorated with curtains and paper lanterns, through which floats of various designs parade with pomp and music.

The special stamp to mark the Philatelic Week in April had for its design an adaptation form a portrait in the Genji-Monogatari Picture Scroll, the oldest extant scroll dating back to the 12th century.

* * *

AUSTRIA

Vienna commemorates this year the artistic movements which made that city famous at the beginning of the 12th century with a special stamp depicting what may be called the most typical painting of the Austrian 'Jugendstil' period, 'The Kiss', by Gustav Klimt.

* * *

WEST GERMANY

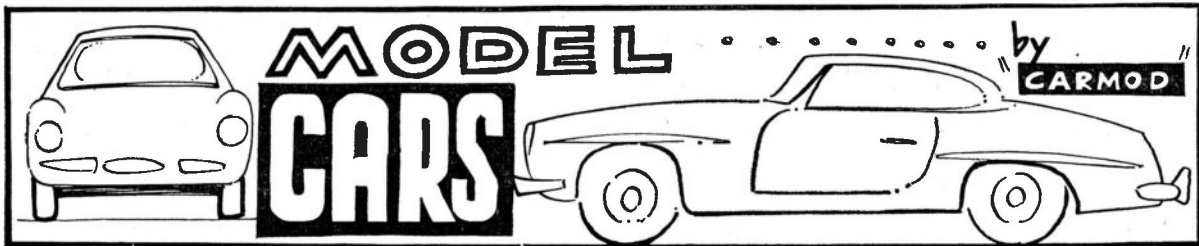
A commemorative was issued on 29th May, to mark the 1200th Anniversary of the Benedictine Abbey Ottoberun. The vignette shows an overall view of the monastery and the inscriptions are in Roman.

* * *

FRANCE



France issued this 25th anniversary of 'Airmail Service' stamp in April.



ONE of my favourite choppings, if not the favourite, is the Type 13 Bugatti using Lesney Models of Yesteryear parts. Although many motoring historians imply there was no French G.P. in 1911, there most certainly was, although it was not the romantic and spectacular affair it had been in earlier years.

By far the most interesting vehicle to start in the race was the Type 13 of Ettore Bugatti driven by his chief

mechanic Ernest Frederick. Compared with the other cars in the race, such as the giant F.I.A.T. of no less than 10½-litre capacity, the 1327 c.c. Bugatti seemed a mere toy, and it was an enormous triumph for it to come second to a F.I.A.T. Starting in 1910 the Type 13 had a long and illustrious racing history and well deserves a place in a model car collection.

This is a fairly expensive chopping involving the use of four Lesney Models

of Yesteryear: two Sunbeam Motor cycles and one each Mercer Raceabout and Bugatti Type 35. This might seem extravagant but many of the unused parts can be employed in other choppings of antique vehicles.

All five wheels should be removed from the Bugatti 35 and the car stripped down by drilling out the two button-ended rivets. The body shell can now be cut to shape with a hacksaw. The bonnet is entirely cut away, down the line immediately forward of the scuttle and by an extended cut from the base of the radiator. The rear end of the car is removed by cutting a line vertically behind the rear axle and an angled cut from the cockpit aperture. The front cross member is cut away from between the dumb irons.

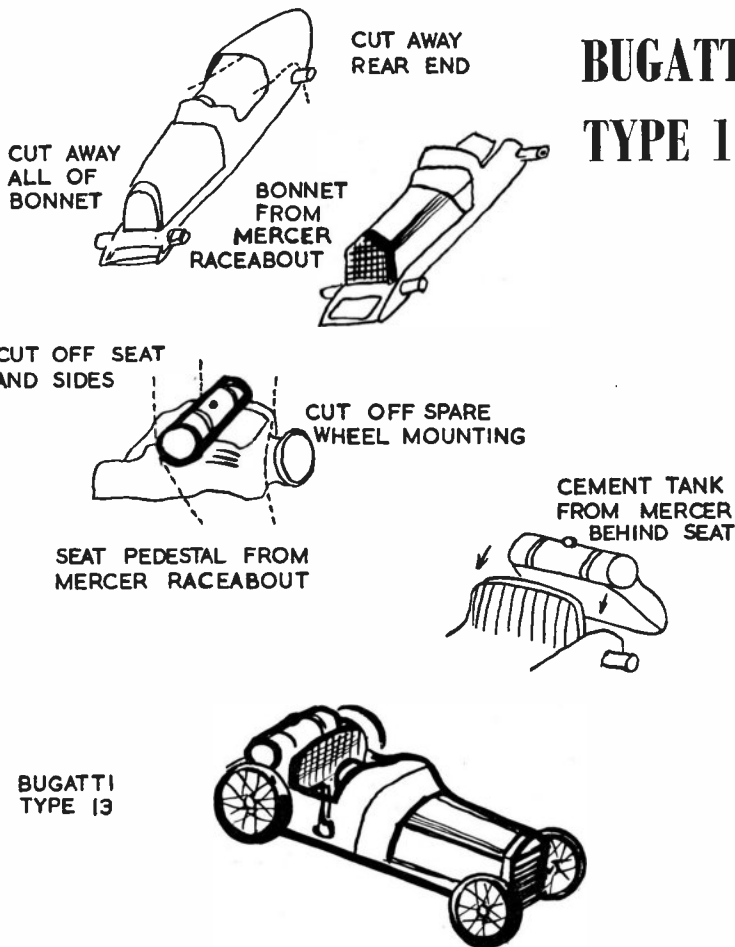
Next strip the Mercer Raceabout by drilling out the button-ended rivets and remove the bonnet and seat pedestal. From the bonnet take off the single headlamp and steering wheel. This bonnet can now be cemented in the place of the original on the Bugatti body. The resulting gap between the new bonnet and the scuttle can be filled with either plastic metal or one of the self-hardening modelling materials.

The cockpit assembly, including the seat, is cemented back into place but some filing is necessary to this part to enable it to fit in place behind the new bonnet. Remove the spare tyres from the Mercer seat pedestal and cut off the tyre mounting. Also cut away and file all the pedestal forward of the petrol tank. The tank and tool box can now be cemented in place on the slanting cut immediately behind the Bugatti seat.

The body of the Type 13 is now complete. It only remains to fit four wire wheels from the Sunbeam motorcycles and these should be given a track width of 29 mm. front and rear. The wheels can be spaced from the body by using washers cut from ball point pen refill tubes.

The model should be finished by painting it in French racing blue and if an actual replica of the 1911 Frederick driven car is required racing numbers '13' (white) should be worn on the radiator front and on either side in front of the cockpit.

BUGATTI TYPE 13



PHOTOS AT THE FAIR

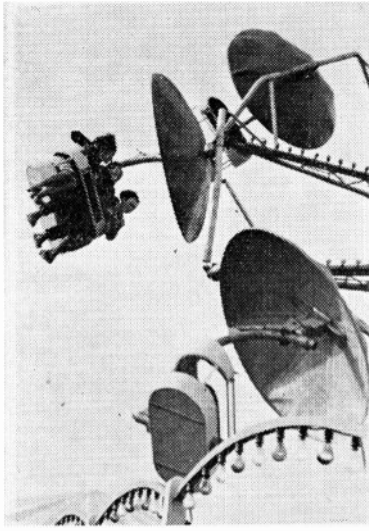


Fig. 1—Look up—there are shots to be taken overhead

EVERY year between spring and late autumn almost every town of any size is visited at least once by a travelling fair. So, it can be truthfully said that large numbers of photographers have an ideal opportunity to take real-life action photographs within easy reach of their homes.

If you intend to do some of this photography, do give a little consideration in advance to the type of film best suited to the subject. Remember that most of the shots will be of moving subjects and, so that you can use the fastest shutter speed of which your camera is capable, you must load up with a film which will enable you to take advantage of all the light that there is.

This means that your film must be of one of the faster types. Probably the best known are the Ilford products HP3 and HPS, together with Kodak Tri-X. These are not so fast that they give you a grainy picture, which spoils quality but they will cope adequately with almost any type of daylight, however dim it may be.

As far as possible, keep your shutter set to its highest speed all the time you are on the fairground. This will permit you to take advantage of any photographic opportunity which presents itself, without having to fiddle about with the adjustments. For the same reason, set the lens aperture to an average outdoor value, dependent on the light, and keep it there unless special circumstances dictate a change.

As well as speed in the film material, and in the shutter setting, a quick trigger finger is essential. Pictures appear and disappear again in only a matter of a few moments, so you must make the exposure without hesitation and then wind the film on to the next position so that you are all ready for another shot.

By A. E. Bensusan

When you first enter the fairground, don't start taking photographs immediately. Have a good look around first and see where the best subjects are most likely to occur. Never confine this survey to ground level, for so many of the interesting pictures can be had by pointing the camera upwards.

There are many 'rides' in which the chairs are swept right up off the ground and in a huge arc, and these offer excellent chances of out of the ordinary photography. Try to include a little foreground, at or near ground level, in order to show the height of the chairs.



Fig. 2—The end of the helter-skelter is a good photo position

helter skelter, two to three yards is an ideal distance, and have the lens already focused at the point where the people

Fig. 3—The moment of contact is the time to take shots of dodgems



People's expressions are always well worth recording at the fair, but you must include some of the surroundings to establish where the shot was taken. Extreme close ups are out, for they simply become portraits and not true location pictures. A good position for facial expressions is at the bottom of the helter skelter where people rush around the last bend and then come to a sudden stop on the mat below.

Take particular note of the children taking part as their expressions are generally the most revealing. Get up reasonably close to the bottom of the

land. In this way, you will be entirely ready to press the button at the precise moment when an opportunity occurs.

The various rides which take place under cover require somewhat different treatment, for they are generally rather badly lit so far as photography is concerned. However, with one of the fast films previously mentioned you should have no difficulty in obtaining well-exposed negatives.

Such subjects as the dodgems, where the action takes place over a fairly

● Continued on page 261



SHRUBS FROM CUTTINGS

the junipers, cypresses and thujas will take longer, but will root eventually.

A good rooting medium is sharp washed river sand, used by builders for making concrete. With subjects which root quickly, such as laurel, fuchsias etc, the sand can be placed on top of 1 in. or so of garden soil, which will provide immediate nourishment as the cuttings root.

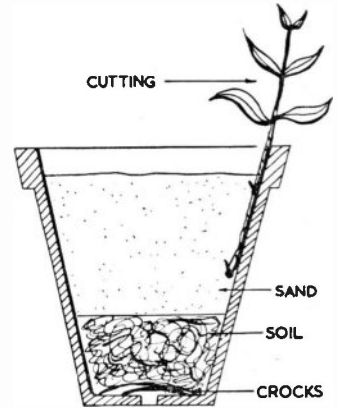
For a small number of cuttings, pots may be used, but for hedging plants it is advisable to use boxes. Give the boxes a coat of green Cuprinol preservative and leave for a few days before using.

When choosing material for cuttings, select young growth, cutting them off just below a leaf joint. Incidentally, fuchsias will root better if cut halfway between the joints. With evergreens such as junipers, cypresses etc, select young growths about 4 in. to 6 in. long and pull them off with a heel. Space them about 1½ in. to 2 in. apart in the boxes, or space about six round the edge of a 4 in.

pot. They should be pressed close to the edge as shown in the diagram.

The cuttings are then placed in a cold frame, preferably in light shade for most of the day. They should be sprayed overhead every day during warm weather, the sand being kept moist and never being allowed to dry out.

Within a few weeks some will have rooted and will show obvious signs of new growth. These can be potted off and kept in the cold frame. Others will not show any sign of new growth until the following spring or even summer.



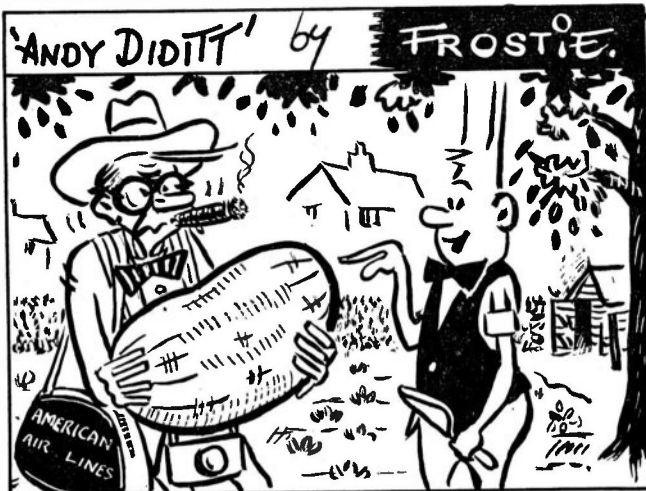
They should not be disturbed until it is obvious that they are growing.

If the cuttings can be brought into a cool greenhouse, where frost is excluded, for the winter so much the better. If not they will stand the winter quite well in the shelter of a cold frame if a little covering is provided during extreme cold. (M.h.)

ALTHOUGH August will no doubt be a busy month for many, with holidays taking at least a week or fortnight, an effort should be made now to take cuttings of shrubs which will not always stand a rigorous winter.

Subjects such as fuchsias, Senecio greyi, Santolina chaemacyparissus (lavender-cotton) and even lavender itself will not always come through a hard winter unscathed and it is a safeguard to take a few cuttings in case of losses. Those that are not required can be given away to friends.

Hedging plants too, such as privet, lonicera and laurel, can be increased so easily from cuttings. Evergreens such as



"THE LARGEST CUCUMBER WE CAN GROW IN THIS COUNTRY?"
 "OH! NO! — THAT'S ONLY A RADISH!"

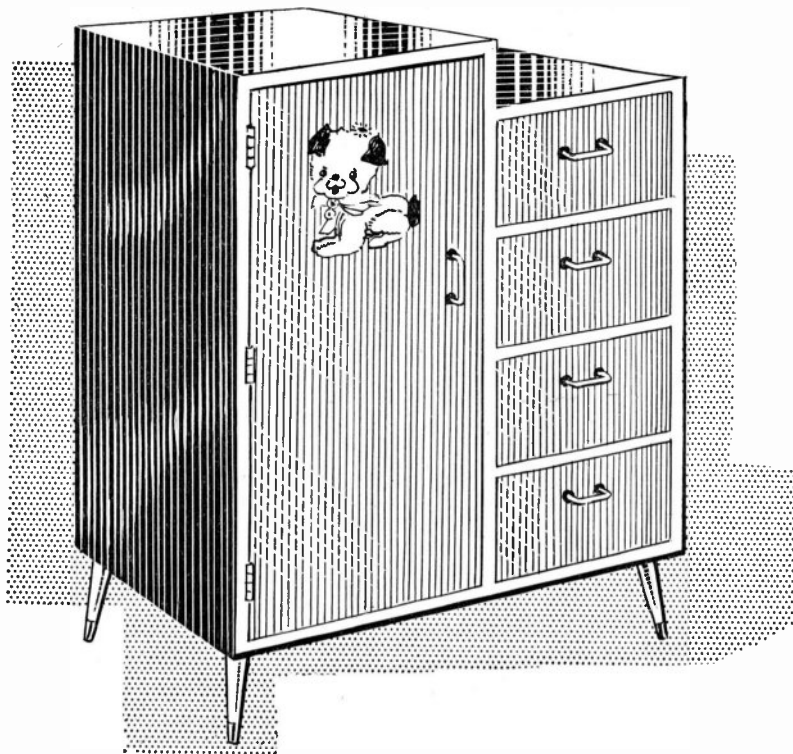
• Continued from page 260

FAIR PHOTOS

large area, require an element of luck in addition to good planning. The only really practical way to deal with pictures of this type is to pre-focus the camera on a spot about four yards away. Then you will just have to wait until a likely bit of action occurs at or near that spot. The best moment is when two or more cars have actually collided and, after all, you should not have to wait very long for this to happen.

Because the action at a fairground takes place so quickly, you may not know what you have actually obtained until the film is developed and printed. Operating the shutter just a fraction of a second too soon or too late will result in a missed shot, and that is one of the risks which will have to be taken and, indeed, it does add a little spice to the business of taking pictures at the fair.

Make this Nursery Wardrobe



A SMALL wardrobe such as that illustrated would cost in the region of £12 to £14, but can be made by the handyman for less than half that amount. It is an extremely useful fitment in the nursery, plenty of storage space being provided in the drawers, and ample hanging space in the wardrobe portion.

The overall size should be about 50 in. high (including 6 in. legs) 35 in. wide and 18 in. deep. The finished wardrobe should be painted with high gloss paint and the door decorated with a suitable transfer.

The diagrams in Fig. 1 show the main dimensions with spacing of partitions and drawers. Note the method of cutting and joining the sides, top and bottom. It would of course be possible to butt these pieces, but the result would definitely be inferior to a properly made joint.

Commence by making up the carcase as shown in Fig. 2 from $\frac{1}{4}$ in. deal. Owing to the width it will not be possible to make the sides etc. from one piece. Make up the width by butting and gluing three pieces together. They should of course be properly cramped together while gluing.

Drill $\frac{3}{4}$ in. holes in the sides of the wardrobe to take the round hanger rod and insert this when assembling. The sides are then rebated to take the top and bottom, the centre partition and top

of the drawer compartment being let into position by means of stopped housing joints. It will also be necessary to make housing joints for the drawer partitions. Use glue and nails throughout.

Fig. 2 also shows the stopped housing grooves ready to receive the drawer partitions. Here again it is possible but not advisable to use butt joints. The partitions will of course come flush with the front.

The drawer partitions are now cut to shape and slid in from the back. They should, of course, be glued and nailed in place as shown in Fig. 3. Cut the back from $\frac{1}{4}$ in. plywood, gluing and nailing it to the completed carcase.

Make up four drawers as detailed in Fig. 4. The front of the drawer is $\frac{1}{2}$ in. and the sides and back $\frac{1}{4}$ in. The floor will be of $\frac{1}{4}$ in. plywood. Note that the front is rebated to take the sides, and the sides are grooved to take the floor and

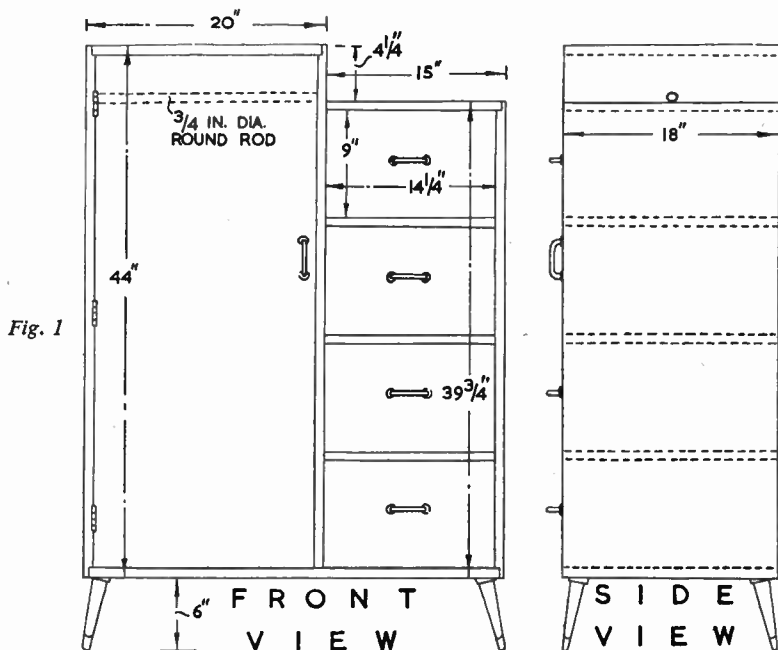


Fig. 1

the back. The grooves for floor and back need not be stopped; they can be run right through. Strengthen the corners at the front with pieces of triangular fillet glued in place.

The sides of the drawers will of course act as runners. The door consists of a piece of $\frac{3}{4}$ in. plywood hinged in place. Recess the hinges to make a neat job. Provide a stop and a ball catch to finish off.

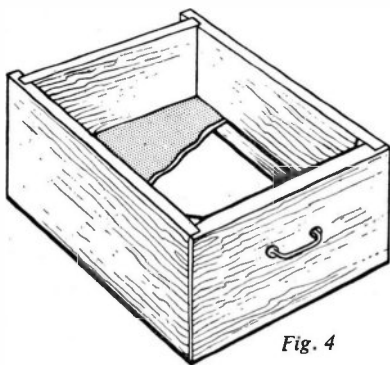


Fig. 4

All nails should now be punched slightly below surface and the holes filled with plastic wood and rubbed down smooth when dry. Clean up all round with glasspaper, paying particular attention to end grain. Fill the grain now with wood filler, again paying particular attention to end grain. Rub

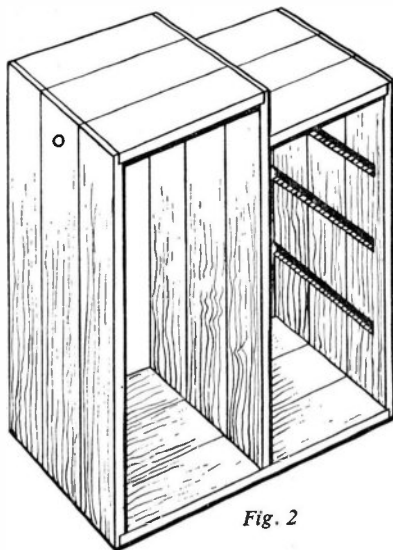


Fig. 2

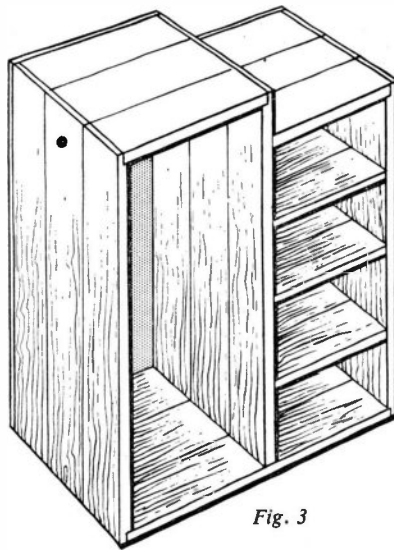


Fig. 3

down with glasspaper and give two undercoats.

Again rub down and give the final coat of high gloss. A large transfer such as Decorette No. 244 should be added to the door. Hobbies No. 703 chromium plated handles are fixed to door and drawers.

Plain ferruled beech legs (No. 601) size 6 in., are 8s. 3d. a set of 4 (postage 2s. 0d.) Handles cost 1s. 9d. each (postage 6d. extra on five), and the transfers 2s. 3d. (postage 3d.) from Hobbies Ltd., Dereham, Norfolk or from any Hobbies branch or stockist.

(M.h.)

SHOWING THE FLIGHT OF A BOOMERANG

upwards and forwards, after which it will descend upon a nicely curved trajectory back to your feet.

Your boomerang advanced until air resistance and gravity nullified the pencil blow, but all the while it was actually spinning 'backwards'.

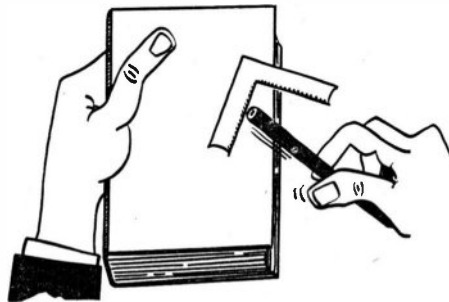
The toy ascended owing to the effects

of aerodynamic lift (a combination of 'suction' above the 'wing' and pressure from below). The backward rotation brought the boomerang back to your feet and the gyroscopic principle (tending to maintain the plane of rotation) kept the spinning toy steady throughout its flight. (A.E.W.)

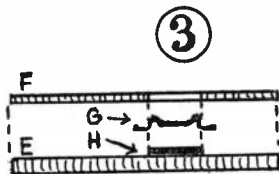
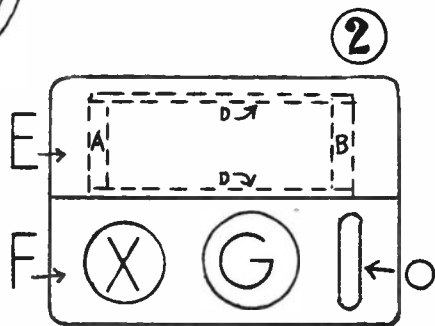
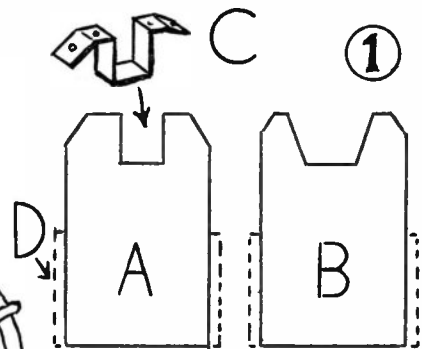
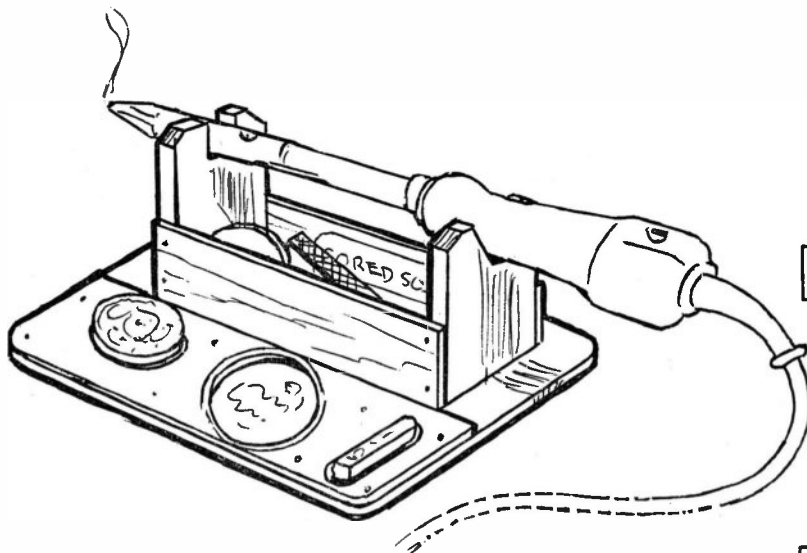
CUT out a right-angle shape in stout cardboard, having equal 'arms' measuring $3\frac{1}{2}$ in. by $\frac{3}{4}$ in. Put a convex curve upon the 'upper' side of the figure by rolling the arms longitudinally across a pencil. You will have made a primitive airfoil such as the Aborigines of Australia learnt to carve in wood centuries ago.

Rest one arm of the 'boomerang' upon a book, with the supported arm pointing back at you and the other arm pointing sideways over the book.

Aim your instrument, chest high, slightly upwards, then give the projecting arm a quick forward blow with a pencil. The boomerang will spin sharply



Stand for a Soldering Iron



THE soldering companion illustrated will be found most useful when doing work with the electric iron, and is much safer than putting the hot iron on a piece of tin or wood where it is liable to roll onto the table or bench and make unsightly burn marks.

In addition to the stand for the iron there are handy compartments in which to keep the solder and Fluxite, and a little well in which the copper bit may be tinned.

By T. S. Richmond

The handyman can easily make the stand (which is also suitable for an ordinary hand iron) using odd pieces of wood, in the following manner.

From $\frac{1}{2}$ in. soft wood cut two pieces 4 in. long by about 3 in. wide for the supports. The support for the iron A has an opening cut 1 in. square and a strip of light tin (it can be cut off a cycle-repair kit tin lid) is bent to shape C to fit into this recess to take the hot copper bit. It is nailed to the tapered edges of the wood. Fig. 1.

The other support B has a 1 in. deep slot tapering from $1\frac{1}{2}$ in. at the top to 1 in. at the bottom to hold the handle of the iron. The corners are cut off as at A but the tin plate lining is not required.

Two strips of $\frac{1}{4}$ in. plywood, 2 in. wide D are needed for the sides of the box. The length of these is about 7 in. but is determined by positioning the iron on the supports. Nail them to the upright supports A and B to form the storage box, as illustrated.

The baseboard E is a piece of $\frac{1}{4}$ in. ply measuring 9 in. by 7 in. with the corners rounded off. On another piece of ply, of the same length but $\frac{1}{8}$ in. thickness and only $3\frac{1}{2}$ in. wide, F mark the position of the well G. The diameter of this recess depends on the size of tin lid used (syrup or paint tin lid).

Draw round the inside rim of the lid, and cut the hole with a fretsaw. Cut-out compartments can also be provided in F for holding the solder O and Fluxite tin X. Fit a piece of asbestos H under the lid, then nail piece F to the base to hold the lid, in the well by its outer rim (section, Fig. 3).

The front of the box stands against the back edge of F and the supports A and B are secured to the base with panel pins driven through from the underside. The metal bracket and any projecting

nail points should be filed smooth and the rest of the woodwork cleaned up with glasspaper.

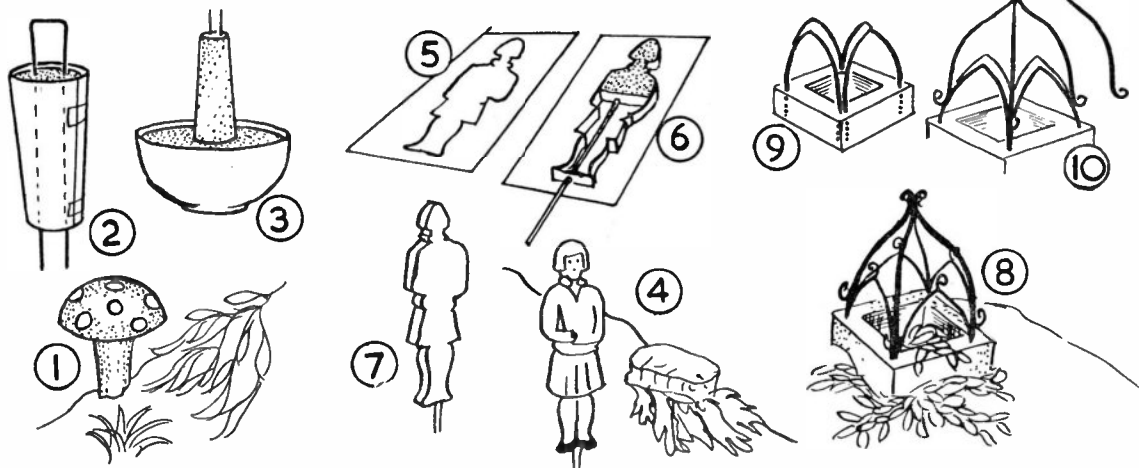
Home Electrics

By A. T. Collins

A VERY handy little book with well over 100 pages dealing with electricity in the home and domestic appliances. Simply written and profusely illustrated, making it easy for even the novice in electrical matters to follow. Wiring methods, both old and modern, are described. Safety precautions in the form of earthing is given at length.

Modernisation of existing old wiring, fluorescent lighting, cookers, immersion heaters, off-peak water heating, under-floor heating, warm air central heating, and many other subjects are covered in this valuable little book.

Published by *George Newnes Ltd, Tower House, Southampton Street, London, W.C.2.* — Price 3s. 6d.



ATTRACTIVE little ornaments to nestle among the plants in the rockery are easily and inexpensively made from concrete. They can be left in their natural grey finish, or painted with emulsion paints to brighten the garden when the flowers are past.

Concrete toadstools, 1, look very effective, and are among the simplest shapes to make. Each toadstool is made in two sections, and the moulds for these are an old plastic tumbler and a small plastic bowl. The tumbler is split lengthwise by sawing a groove down the outside on each side. The two halves are then easily split apart. A small hole is drilled in the base of each half and the sections are then taped together. An inverted U-shaped length of stiff wire such as lampshade frame wire is inserted in the tumbler so that it projects above the tumbler for 1-2 in., and below it for 3-4 in. The tumbler is then propped up between two bricks so that it stands steadily, and filled with concrete, 2. Ready-mixed bags of concrete can be used for this, or a 2:1 sand and cement mixture can be made.

The cement is left for at least 48 hours before the two halves of the mould are untaped and slid downwards from the concrete.

The plastic bowl is lightly oiled or greased and filled with a fairly stiff concrete mixture, the concrete stem inverted and placed in it, 3. After a further 48 hours, the casting is carefully removed from the bowl. One attractive finish is a white-painted stem, with a bright red dome decorated with white spots. The wire prongs which serve to steady the toadstool in the ground should be given a coat of enamel before the ornament is placed in position.

A statuette in concrete for each member of the family is an amusing novelty, 4.

Concrete Novelties

By A. Liston

This is made by drawing the outline of the subject, copied from a photograph, on to a piece of hardboard, 5. Strips of tinfoil, 2 in. wide, are cut from empty cans and taped or soldered together. These are bent round the outline with pliers, and a hole in the base allows the reinforcing wire to pass through, 6. The shape is then filled with concrete and left for 48 hours or more. The strips are then removed — greasing them before the cement is poured will make this easier — and the blank figure shown at 7 results. If this is distinctive enough to be instantly recognisable, it should be left as it is. Otherwise, an old file or rasp is used to round off the figure. The tool used must be old, for the concrete will blunt it hopelessly for other work. Dress and face details are incised with the point of a nail, and the figure can be painted with emulsion paint in colours typical of the dress of the person portrayed.

A miniature Gothic well, typical of those found in Germany, 8, makes a charming decoration when small climbing plants are allowed to entwine themselves round it. For this, a stout cardboard box lid is used as a mould. A suggested size is 6 in. square and 2 in. deep. A smaller box or block of wood about 2 in. square is placed in the centre

of this, and the space between it and the outer lid is filled with concrete. Four wire arches, pointed at the top, are inserted in the wet cement, 9. Lampshade frame wire is ideal here, too.

After two days, the casting is removed, and four curved wire sections, with a scroll at each end, are soldered between the arches to form a canopy, 10. Additional scrolls can be soldered to the tops of the arches also, if desired. The wire is painted black or white, and the piece placed in the rockery, allowing a small plant to grow up through the centre of it.

Miscellaneous Advertisements

SOUVENIR MAKERS DECORATIVE TRANSFERS. Town Names, Crests, Mottoes, Floral and National Designs. List free. (Dept. H.) Axon Harrison Ltd., Jersey, England.

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

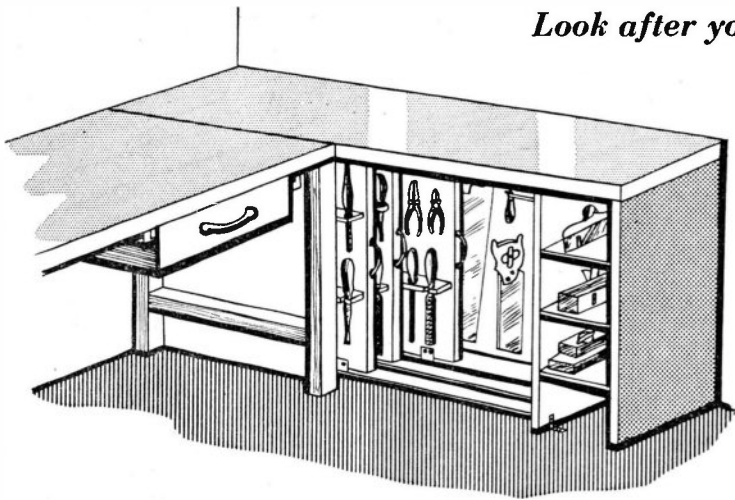
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Look after your equipment with this

SPACE- SAVING TOOL UNIT



IT is surprising the number of tools amassed by the average do-it-yourself householder over the years, and space can become quite a problem. All too often, even if you are fortunate enough to possess a fair sized shed, the available space is shared with garden implements, car spares, paint cans and a host of other oddments. So tools unfortunately, often get heaped together in one drawer, or are scattered around the walls on odd racks and shelves, with the odd nail knocked in here and there holding yet more tools.

By C. A. Guy

Most sheds do at least boast a workbench, even if it is only an old table or sideboard given a new lease of life, and often there is a small space left at the end between the wall and bench which, more often than not, becomes a 'junk' corner, being too small to serve any useful purpose.

It was just such a situation that prompted me to design the fitting described in this article, thus killing two birds with one stone, by filling in the spare corner and providing a home for most of the lighter tools, as well as giving an additional working surface.

Every tool has its own clip or rack, ensuring that the tool for the job is immediately to hand without a lot of rummaging around, and the edges of chisels and other cutting tools are protected against coming into contact with other tools.

Fig. 1 shows details of the main frame. Measurements are included but are intended mainly as a guide as they can obviously be adjusted to suit the

available space. A 5 ft. by 14 in. length of good sturdy timber about 2 in. thick should be used for the top, as this has to carry the weight of the sliding partitions with tools. Three uprights are required 2 ft. 8 in. by 14 in. by 1 in. thick. These should preferably be of good hardwood.

The three 14 in. by 9 in. shelves can be cut from $\frac{3}{8}$ in. or $\frac{1}{2}$ in. plywood or other suitable wood, and are supported on strips of $\frac{1}{2}$ in. quadrant beading nailed to the inner sides of the uprights as shown in Fig. 1. When assembling the frame, the quadrant should be nailed in place first: uprights are then secured to the top piece with sturdy angle brackets two to each upright. The

shelves are tacked or glued in place last of all.

Angle brackets are also used to secure the whole unit to the floor. If it is impracticable to do this owing to the nature of the floor, or if the unit is desired to be portable to some extent, then a length of say $\frac{1}{2}$ in. timber, the same overall size as the top piece, could be fixed to the bottom with the angle brackets.

The 3 sliding partitions (Fig. 2) can next be tackled. A simple frame is first constructed from $1\frac{1}{2}$ in. by $\frac{3}{8}$ in. timber, using simple half-lap joints at the four corners. The frame is then covered with a piece of hardboard on the front and if desired, 4 small triangular pieces of hardboard can be cut to fit the corners on the back to further reinforce the structure.

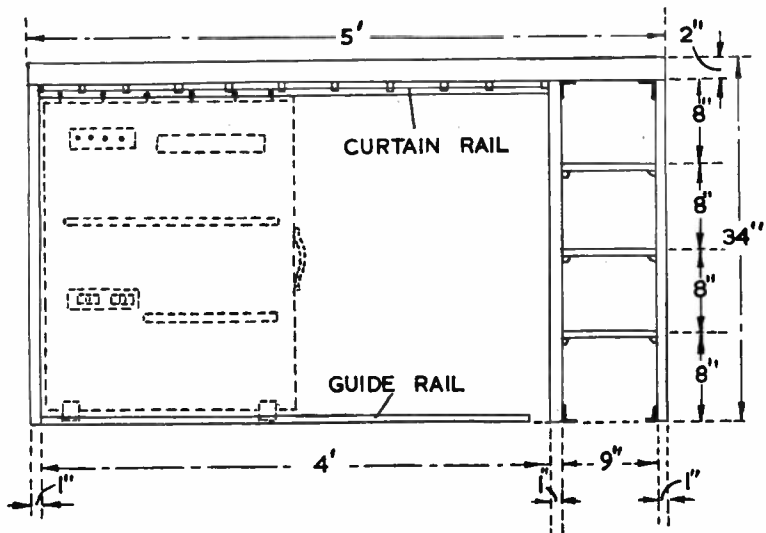


Fig. 1—Details of main frame

Two 1½ in. by 2½ in. guide plates are cut from ¼ in. thick sheet steel. Two holes are drilled in each plate for screwing to the frame. The plates should be a good ⅛ in. clear of the floor when fitted in place and should be kept in about 3 in. from the edges of the frame. A small drawer type handle is screwed to the edge of the frame as shown.

The top edge of the frame can now be drilled to take the runners. Starting 2 in. from one edge, six ⅜ in. diameter holes are drilled 4 in. apart, to a depth of ½ in. A small hole is drilled crossways through each of the larger holes to take a panel-pin, which will pass through the link of the runner as shown in Fig. 4. It is advisable to try a runner in place first to determine the position of this hole, but note that the runners are not pinned in place at this stage.

Before proceeding further, it should be decided just what tools are going where. If the partitions are laid face up on the floor, the various tools can be tried in different positions to make the most of the available space. The best result is obtained by arranging tools neatly in sets — chisels in one, screwdrivers in another. Turning tools can form another set, working on through pliers, cutters, shaping tools, files and so on.

Simple racks to hold the tools are cut from ½ in. to ¾ in. wood in various lengths about 1½ in. to 2 in. wide. These are drilled with different sized holes to suit the tools they will hold as shown in Fig. 5. A few screws through the back of the hardboard into the racks will hold them securely in place. Single screws are ideal for holding tools such as pliers, callipers and that type of thing. These can be screwed into ½ in. blocks of wood which have previously been nailed on the back of the hardboard, Fig. 5. Terry clips can be fitted in the same way to hold individual tools.

When everything has been arranged to satisfaction and all racks and clips secured in place, the partitions are now ready for hanging. As will be seen from

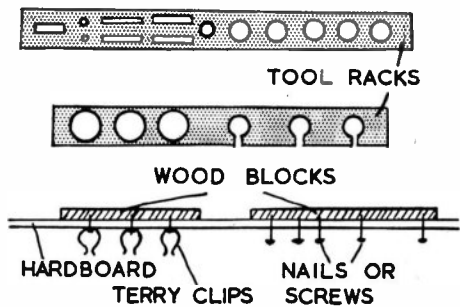


Fig. 5—Tool racks and fittings

Fig. 2—Sliding partitions

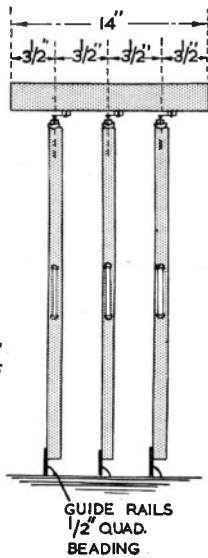
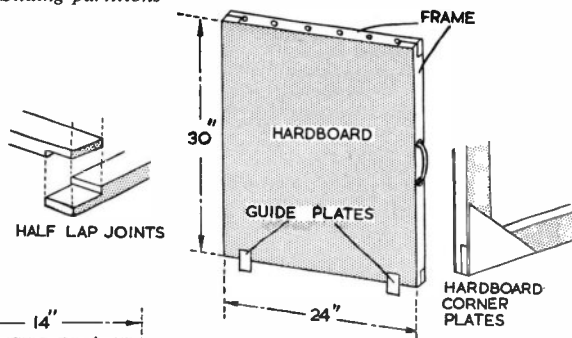


Fig. 3—End view of partitions

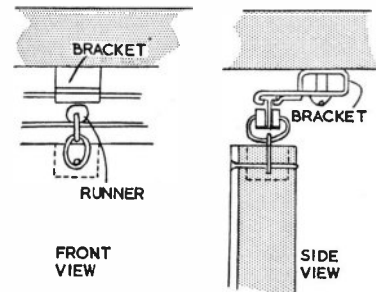


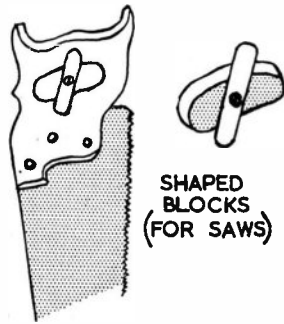
Fig. 4—Details of runners and brackets

Fig. 4 the partitions run on ordinary brass curtain rail, of which three 4 ft. lengths will be required. Fixing brackets should be purchased to suit the rail — 11 being required for each 4 ft length. One bracket should be fitted each end with the remainder spaced out along the rail, which works out at near enough 4¼ in. apart.

The three rails are fitted to the underside of the top piece of the main frame, 3½ in. apart. (See Figs. 1 and 3). Before attaching the rails to the timber, six runners should be slipped on to each rail as it will not be possible to attach these once the rail is in position.

Three lengths of ½ in. quadrant beading are screwed to the floor as guide rails. These can be left about 2 in. short at the right hand end to facilitate cleaning: sawdust and shavings can then be easily brushed along between the rails and out of the end. It is for this reason that the partitions have guide plates attached to one side only. This allows them to be swung forward a little out of the way.

Working from the back, the partitions can now be fitted into place by positioning the runners over the ⅜ in. holes, then tapping a panel-pin through the small pilot holes provided for them. These pins should pass through the link of the runners, anchoring them securely in place.



Some quickly-made Toys

SIMPLE toys are easy to make from odds and ends and in Fig. 1 you will see how we have fashioned some soldiers from clothes pegs. The figure on the left is a private while the one on the right is an officer. The pegs do not need to be cut and the only preparation is smoothing with fine glasspaper. Select those with rounded heads.

By S. H. Longbottom

A soldier may be mounted on a square of plywood or hardboard as shown in the sketch in which case it will be necessary to trim away the leg ends of the peg since these may be slightly curved. A rasp will quickly do this job. Cut a pair of slots in the plywood base to accept the legs and glue into position to finish. Alternatively, a quick way is to prepare small mounds of crack filler, shaping into circles about $1\frac{1}{2}$ in. in diameter. Prepare to a fairly stiff consistency, insert the peg in the centre and allow to dry. The filler may be coloured when dry.

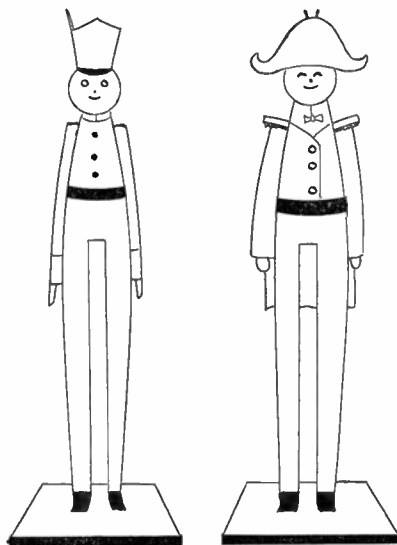


FIG 1

Decoration of the pegs may follow and you may give any treatment you like although the following suggestions may be appropriate. Use poster paints for the colouring work.

The private may be given a red tunic and dark blue trousers with buttons, belt and boots in black. It may be best to

fabric. All the other decorations may be treated as previously described although he should be given a different style of hat. You could also add a sword to the belt, made from a piece of thin wire.

With a little modification of the colouring you will be able to make a few sailors from the same designs.

Scissor Sammy

This is another easily made toy which extends with the opening of the scissors and retracts on closing.

You will require 10 or 12 pieces of $\frac{3}{8}$ in. wide stripwood 4 in. long although the pair for the handles is best made from thin plywood. The circle at the end should be shaped to $1\frac{1}{2}$ in. in diameter with a $\frac{1}{2}$ in. hole removed. Add a further 4 in. on to each to make a suitable pair. If two pieces of plywood are cramped together you will quickly shape these handles.

Round off the ends of the 4 in. strips after drilling small holes in the centres and at both ends. Fasten the pairs together at the centres with short pins and rivet. To complete, rivet the pairs together as shown in the sketch.

Now prepare two cardboard discs each $1\frac{1}{2}$ in. in diameter, painting in the facial details as shown and then gluing to the ends of the arms.

If the scissors end is held by the finger and thumb of both hands and a scissors movement used Sammy will grow taller or smaller.

● Continued from page 267

TOOL UNIT

It will be seen that apart from the three partitions, tools can also be hung on the back wall, and this is an ideal place for items such as saws, which can be hung on shaped blocks, with a securing button screwed in the centre. The tools on this back wall are the only ones actually on view once the partitions are slid back to their normal position at the left-hand side of the unit.

The three shelves are intended for heavier tools such as planes or electric drill attachments.

Although this unit has been designed to fit into a recess as stated, it will be obvious that it could be used as a separate unit in its own right. If used in this manner extra refinements could be added in the form of a covered back and doors on the front.

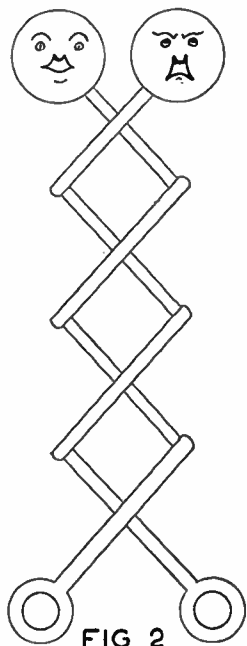


FIG 2

first colour the head in white then add the facial details and hair in Indian ink with a fine paint brush. Cut out suitably sized arms from strips of cardboard, colour to match the tunic and pin to the peg where the shoulders are. You may need several of these soldiers and all should be prepared alike.

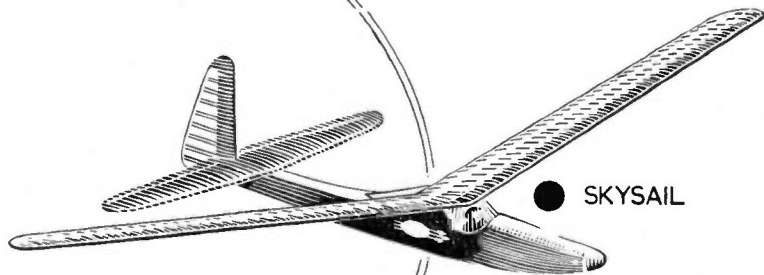
The cap is made from a piece of stiff paper fashioned into a tube and glued to the head. Have the joint at the back and colour black.

The officer wears a coat and this may be made from stiff paper or a piece of

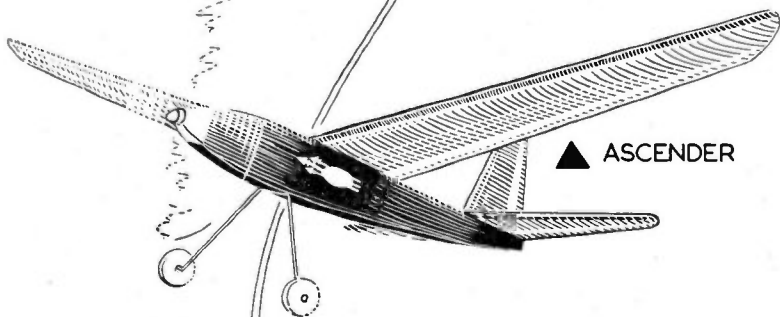


OUT of the BLUE

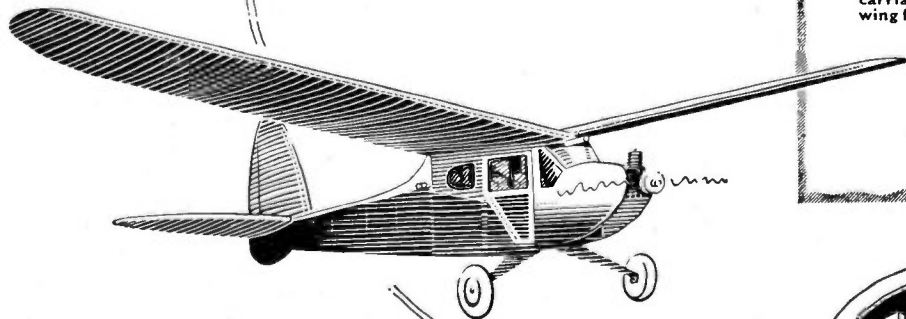
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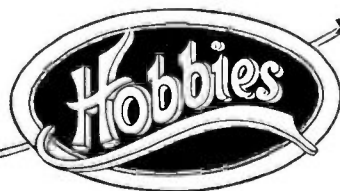
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I GET numbers of letters from readers asking me why they often miss fish when ledgering. Of course, it's impossible for me to tell them without watching them fish but I've got my own opinions on ledgering methods and found what may well be the answer over two years ago.

LEDGERING FOR RESULTS

By 'Kingfisher'

Ledgering calls for a tight line between the bait and the rod top whether a swing tip (I don't like them) is used or not. Now it seems fairly obvious that with a tight line the fish must feel the resistance of the rod top immediately it takes hold of the bait. If a swing tip is in use then it has to exert enough pull to lift the tip up which again is pulling against resistance.

However, a couple of years ago I came across a bite detector which sells under the name of the Ledgermaster and this has proved excellent. It coincides too with my theory of giving fish a little slack line when it first takes the bait.

As I see it there must be some slack so that the fish feels no resistance when it turns away with the bait between its lips, and with no resistance it is encouraged to take the bait really into its mouth when hooking is then simplified.

This Ledgermaster consists of a sort of clip which you can fix to the rod with some adhesive material or if you prefer you can do as I did and fix it on with whipping silk, making it a permanent fixture. Supplied with the outfit are three rubber bushes of different strengths due to the way they are shaped. One is for still waters, the second for slow waters and the third for fast-flowing rivers. This gives three strengths, as it were, and these are doubled by two wire hooks, a short one and a longer one.

The appropriate rubber bush is used in accordance with the type of water in which you are fishing and one of the wire hooks is put in the end of the bush.

The line is then pulled between the butt ring and the first ring up the rod and brought back in a loop over the end of the wire hook. This is done after you've got your line taut between rod and bait.

When a fish takes the bait and due to the resiliency of the rubber bush the hook is pulled forward slightly and very easily by the pull of the fish. The line slips off and in so doing it gives about a couple of yards of slack line which enables the fish to move off without

having felt the slightest resistance. This will encourage it to take the bait into its mouth, when you can tighten and pull home the hook.

After two years of using it whenever I ledger I can honestly say that I've missed far fewer fish than I did before. Without it I feel that the fish take the bait and pull the rod top down or the swing tip up and the resistance of this pulls the bait from between the lips of the fish. I think this is done far more often than the fish actually dropping the bait. But the result is the same — the fish won't take it up again.

Of course as soon as the rod top dips you take up your rod and strike, but the bait is already back on the bed of the lake or river and you've no fish to show for that bite.

If any of you are interested in this Ledgermaster and you care to send me a stamped addressed envelope I'll send you the name and address of the maker. It costs six shillings post free and in my opinion is a good investment.

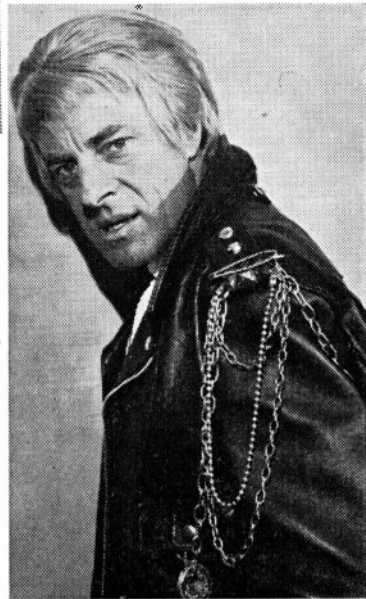


RICKY LIVID

THAT very colourful character Ricky Livid is, in fact, well-known actor Hugh Paddick. The character of Ricky Livid was created about two years ago for the top BBC radio show 'Beyond Our Ken' by scriptwriter Eric Merriman, and became one of the most popular in the show. However, although Ricky, the rather 'moronic' pop singer was heard expressing his views every week — he never sang.

So Eric Merriman decided to do a special edition and write a 'special' song for Ricky Livid to sing. Some time after, Kenneth Horne was appearing on a TV show when he happened to mention this song. The producer was so tickled by the idea that he invited Hugh Paddick to appear on the show in a typical Ricky Livid 'get-up' and mime to the recording.

Eric Merriman went one step further. He suggested to Hugh that he should make a real record of the number and approached EMI recording manager Ron Richards. The result was *Tomorrow*

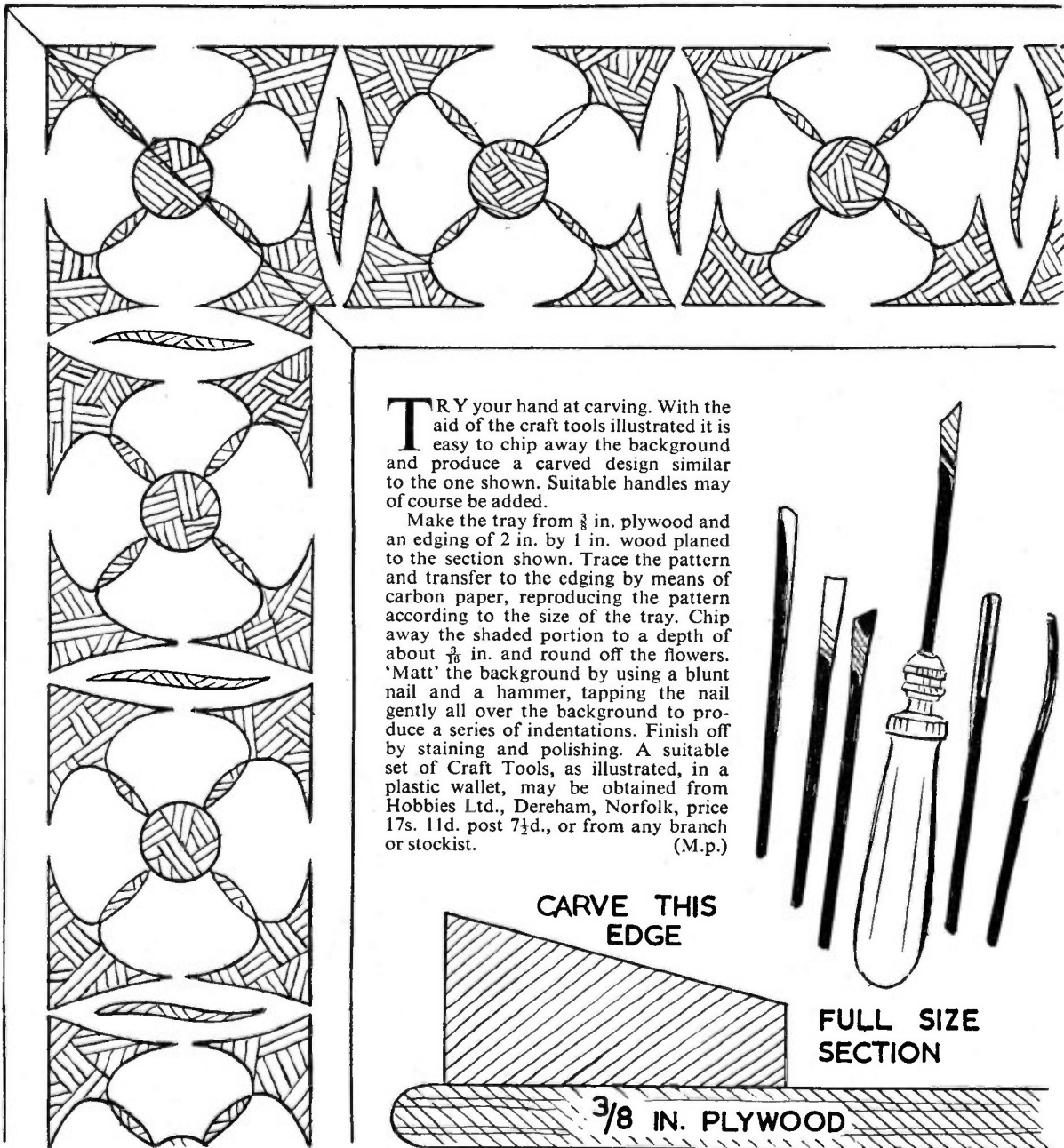


Nuts and Bolts by Ricky Livid and the Tone Deafs on Parlophone R 5136.

What does Hugh Paddick think about it all? 'Well, it's all still a bit of a giggle,' he says, 'and I think if it ever became a hit I'd laugh my head off. That doesn't mean that I'm not enjoying it all very much, for I'd love to make another record.'

His own taste in music? Hugh Paddick confesses with a grin, 'I'm afraid I'm rather a Bach fan!'

Try Your Hand at Carving



TRY your hand at carving. With the aid of the craft tools illustrated it is easy to chip away the background and produce a carved design similar to the one shown. Suitable handles may of course be added.

Make the tray from $\frac{3}{8}$ in. plywood and an edging of 2 in. by 1 in. wood planed to the section shown. Trace the pattern and transfer to the edging by means of carbon paper, reproducing the pattern according to the size of the tray. Chip away the shaded portion to a depth of about $\frac{1}{8}$ in. and round off the flowers. 'Matt' the background by using a blunt nail and a hammer, tapping the nail gently all over the background to produce a series of indentations. Finish off by staining and polishing. A suitable set of Craft Tools, as illustrated, in a plastic wallet, may be obtained from Hobbies Ltd., Dereham, Norfolk, price 17s. 11d. post 7 $\frac{1}{2}$ d., or from any branch or stockist. (M.p.)

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