

HOBBIES *weekly*

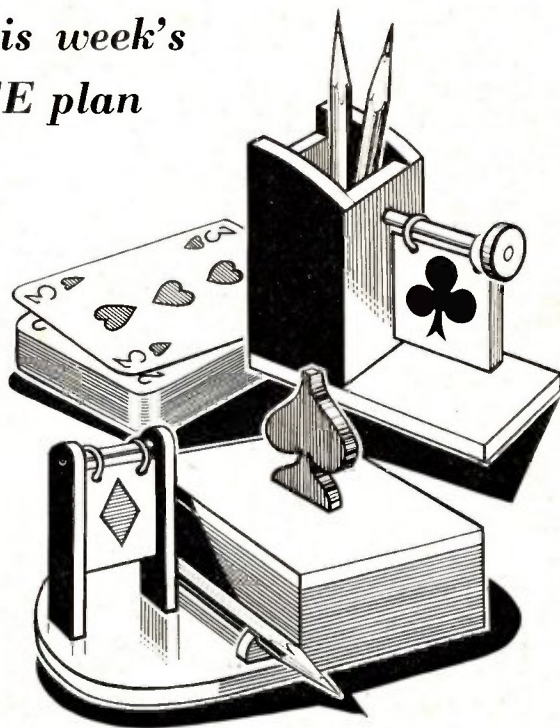
2nd SEPTEMBER 1964

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★ *This week's
FREE plan*

**Novel
projects
for
card
players**



TRUMP INDICATORS

FOR CRAFTSMEN OF ALL AGES

6^p





 * NOTE TO *
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 * ject covered in this magazine *
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CIVILISED man is, perhaps, not so far removed from the savage as he sometimes likes to think. In all of us there are the remains of the savage, and it is interesting to note these traces of survival in ourselves and in those about us. Many of the things we feel, think, and do today are the made-over feelings, thoughts, and actions of our primitive forefathers.

In domesticated animals we notice these tendencies very frequently. For instance, when a dog lies down to sleep on a hearthrug by the fire you will often see it turn round and round, before it finally settles to rest.

Why does it do this?
 The dog is, of course, a made-over wolf. The wolf, in its wild state, makes a sort of den or 'form' in the long grasses where it can sleep hidden from view. It treads down the grass to make a bed for itself. It is the old bed-making process of the wolf, and the dog goes through the same preliminaries although there is no need to do so.

As a rule dogs bark, but now and then they express themselves in a strange howl. The bark is a result of domestication, but the howl is the old wolf instinct.

Every year there comes a time when human beings feel they must 'get away'. It is a sort of restlessness, sometimes called the 'wanderlust'. It is this urge or feeling which makes us want to go off for long walks over the hills and far away.

What makes them go?
 They could rest from business worries

THE SAVAGE WITHIN US

By R. L. Cantwell

very comfortably in some hotel. No need to put on old slacks, a slouch hat, and an open shirt, and make a 'get-away' from the city. But there is a very real need. Again, it is the call of the wild — and this 'call' is an instinct of the savage to go off on the hunting trail, to fend for himself, to struggle with the forces of Nature at first hand; to be right 'on the earth' and

close to the wild things of forest, river and hills.

Most men like to carry a stick in the right hand. It may be an ash plant or a cane of some sort. Now the use of a stick is either as a weapon to hit with or as a help in going uphill or over rough ground. Civilized human beings do not hit each other with sticks, and very seldom need the help of a stick for walking because the roads are smooth, and there are vehicles to carry them long distances. Nevertheless a man feels more complete, somehow, with a stick in his right hand. This is a reminder of the primitive days when a man had to go about armed with a club or cudgel in order to protect himself from other men armed in the same way. It is a remnant of savagery.

Along with this there is another instinctive habit. When walking by the side of a woman a man keeps on her right.

Do you know why?

It is so that the right hand which holds the stick (the remains of the savage club) shall have free play. It is the protective instinct of the male. He will be able to shield the woman from danger and will have the 'fighting hand' (the right) free for any sudden action.

To some extent we have lost the idea that a stranger must be an enemy. For primitive man any and every stranger was a potential enemy, and therefore he went armed ready for any emergency. But even today we often feel that strangers are unwelcome. We hold ourselves aloof; we are on our guard, until we find that the stranger has ideas in common with our own or which we understand.

Here again, is the remains of a savage mistrust of someone who is not of our 'clan' or 'tribe', and as we ourselves appear as strangers to the stranger it's not at all strange that both sides are estranged.

When primitive man entered a cave there were real dangers — at any moment some wild beast might spring upon him; some enemy might brain him with a stone axe round the next corner. With us there are no such dangers, nevertheless, we retain this fear of the dark from our primitive cave-folk ancestry.



These labels from Sweden illustrate our savage instincts

Sudden bursts of temper, what is called getting into 'a regular paddy', is also one of our savage remains. Getting into a 'paddy' never solved a problem, nor overcame a difficulty. But we are all liable to these sudden bursts of temper. Prehistoric man was probably given to sudden rages. Perhaps he had spent weeks and weeks in flaking a flint spearhead. Then, just as it was almost done, he might give it one more tap to get it really smooth and — 'snap' — it split to pieces. At that, we can well imagine, he might rage with anger, like a child with a broken toy. He would stand up and beat

his great hairy chest with clenched fists — just as babies do to this day when they get into a 'paddy' — and shout with rage.

Then there is the urge to 'show off', to strut about and swank. Civilized man has still a great deal of this acting-the-brave-man habit in him. A savage loved to dress up in all sorts of beads, feathers and war-paint, and then swagger about as 'cock of the walk.'

We all retain a certain horror of snakes and spiders, thunder and lightning, solitude, strangers and darkness. All these fears are derived from a primitive

source. However much we may imagine that we have overcome them we shall find that they frequently break out afresh.

Probably the most useful savage survival for us is the instinct to get away from the towns, to get bodily exercise and to breathe fresh air in the sunlight of the open spaces. But for this urge we might become a poor weak race of town-dwellers, unable to walk a mile, round-shouldered, dim-eyed, and lost without a policeman to show us the way.

Here's a theme which may well be depicted in stamps, labels and cards.



William Shakespeare was honoured on the March issue of 'World Culture' stamps from Czechoslovakia which depicted scenes from 'A Midsummer Night's Dream'. This very fine official cover contained the set of three stamps

CUBA

A set to commemorate the 50th anniversary of the National Museum went on sale on 19th March. The various objects of art on these lovely



Two of the latest from Cuba

stamps will be of interest to most people. The famous painting 'El Zapateo' (tipic dance) by Patricio de Landaluze is shown on the 2 cents. The 'Mulattas Abduccion' print by Carlos Enriquez appears on the 3 cents. Greek pottery is depicted on the 9 cents and a sculpture by Houdon on the 13 cents.

'Halas Lace' Set from Hungary

STAMPS depicting Halas laces were issued by Hungary in February. The laces are pictured in white engraving against a tinted background.

The stamps show the following subjects in lace: 20 fillers: two swans. 30 fillers: peacocks. 40 fillers: two pigeons. 60 fillers: peacock. 1 forint: deer. 1.40 forint: fisherman. 2 forints: pigeon in the form of a heart. 2.60 forints: butterfly.

Halas lace is made at Kiskunhalas on the Great Hungarian Plain. The work is organized on a cooperative basis. The Halas Lace is made by hand, of excellent material, using many beautiful old and



new designs of Hungarian patterns. Because of the exquisite patterns and careful handiwork, the lace has won many national and international prizes.

Some of the delicacy of this exquisite lace work has been captured on this set

of Hungarian stamps, of which we show three examples.

Many people collect old laces. The hobby is very popular in India, and could well be an interesting collecting theme for our readers.

A PICTURE COPYING BOX

A COPYING box is a useful gadget to have for making copies of pictures, with the aid of the enlarger. And if it is reasonably well made it can always be used as a stool in the darkroom. The main advantage of such an accessory is that we can illuminate the subject satisfactorily without any stray light leaking to the negative material. It is also an automatic guide to focusing.

You will need a box measuring 22 in. long by 14 in. wide and 9½ in. deep. A top is not required and when made the ends become top and bottom of our copying box. You may be able to obtain a suitable box from an obliging grocer which will only require a little modification, otherwise hardboard and ¼ in. material will suffice.

Reference to the diagram will reveal that we have cut a hole in one end to accept the enlarger lens. This hole should be a little larger than the diameter of the lens barrel and perfectly centred by drawing diagonals from each corner.

No other treatment is required for the other end if the box which has now become the bottom.

The original bottom of the box has become the back and we fix a pair of batten lampholders to this approximately 9½ in. from the base, one on each side as shown. At this distance the lamps should be just out of the rays of the image but it is possible to make your own tests. Ultimately the holders are for

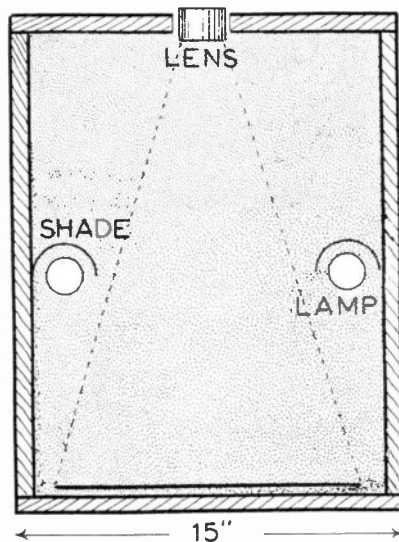
holding 100 watt opal lamps but we must also fit protective shades, otherwise the light would be accepted by the lens. You may either use white cardboard or, better still, a round cocoa tin cut in half will make two shades. Fasten to the sides with tacks or screws. Every endeavour should be made to fully screen the lights since any leakage would cause fogging of the negative.

Although some tests are always advisable it has been found that when using Commercial Ortho cut film with the two lamps prescribed and the lens stopped down to *f*/22 the average exposure is two seconds. Subjects vary of course and I recommend a few tests.

How to use

The method of using the enlarger for copying is very simple with an accessory of this kind. You may lay a picture on the floor of the box then cover with a piece of white paper. Place a processed negative in the carrier and focus for sharpness in the usual manner, after which the negative is removed along with the paper used for focusing.

Working under the safelight we now insert a piece of negative material in the carrier, switch on the lights for two seconds and develop as usual. We should warn you that if there is any danger of light straying to the negative carrier it is best to plug the surrounding slot with pieces of thick foam rubber. Alternatively, you may cover the open



front of the box with opaque fabric, like black lining, or make a loose lid.

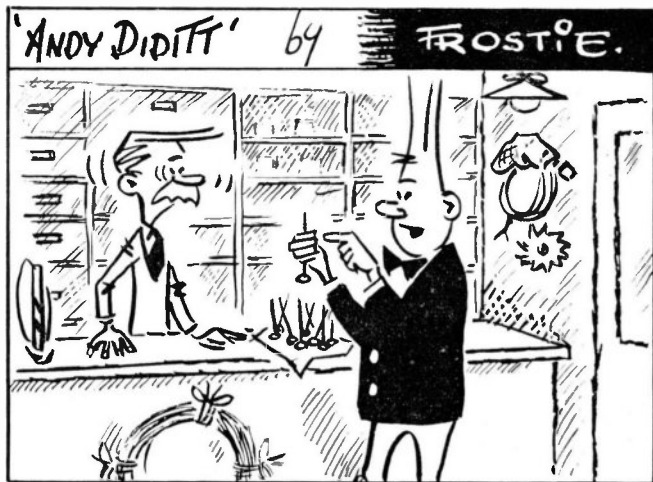
You may copy any picture up to 14 in. by 9 in. by this method or articles from magazines or books you wish to preserve for reference. In the case of the latter you will appreciate that it becomes necessary to adjust the focus to the plane of the open pages as mentioned earlier and with the aid of an ordinary negative.

Improving the image

Sometimes you may wish to copy an old stained or faded print and your new negative will be greatly improved by the use of filters placed over the lens. For example, some pictures yellow with age and this can be countered by using a yellow filter, which not only eliminates the tone but also greatly improves the contrast. Even a blot of red ink can be absorbed by using a red filter and panchromatic negative material but it will be necessary to increase the exposure accordingly.

You will find that the cheap gelatine filters are most useful for this purpose and can be easily fitted over the lens by means of a small cardboard box. The latter should have the bottom partially removed so that the filter will rest inside while the top is cut in half and folded back to make tabs. Pin the tabs to the top of the box so that the filter is over the lens.

(S.H.L.)



"HAVE YOU ANY NAILS WITH THE HEADS ON TOP — I WANTED THEM FOR KNOCKING INTO FLOORBOARDS!"

Instructions for making

Trump Indicators

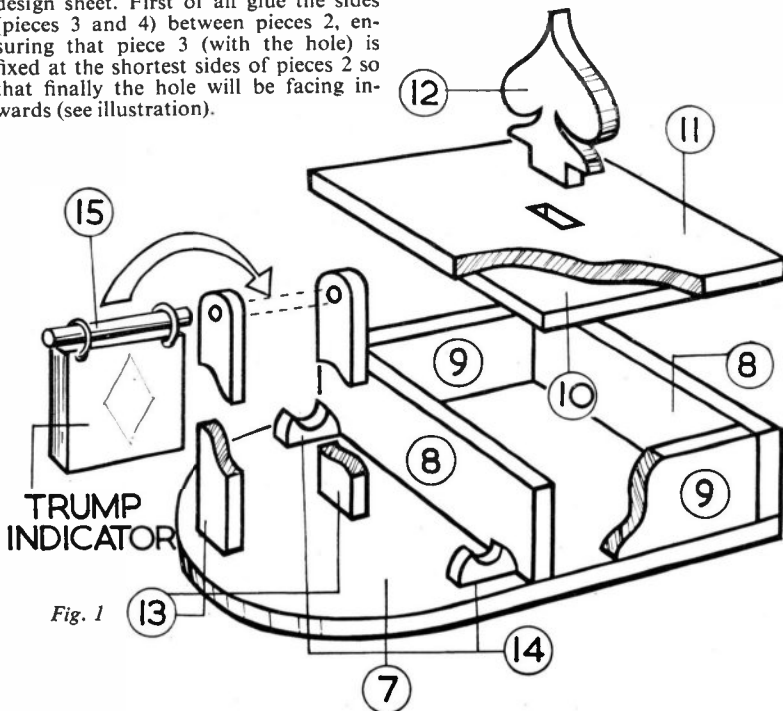
TWO neat set-ups are given here for use by card players. They both carry sets of trump indicators and have other added attractions. Design A, for instance, also has a container for storing pencils, which could also be used to hold cigarettes for smoking during the game. Design B has a handy parking spot for a pencil and also includes a neat box for storing a pack of playing cards, but here again this could be used for a cigarette box.

Hobbies kit of materials contains sufficient wood for making either of the two designs and if other trump indicator sets are required these can be obtained separately from Hobbies Limited, Dereham, Norfolk.

The make-up in each instance is quite simple. All parts are shown full size on the design sheet. These should be traced and transferred by means of carbon paper on to the appropriate thicknesses of wood. Cut out all parts neatly with a fretsaw and clean up thoroughly with glasspaper before assembly.

DESIGN A

The make-up for the trump indicator shown as Design A can be seen on the design sheet. First of all glue the sides (pieces 3 and 4) between pieces 2, ensuring that piece 3 (with the hole) is fixed at the shortest sides of pieces 2 so that finally the hole will be facing inwards (see illustration).



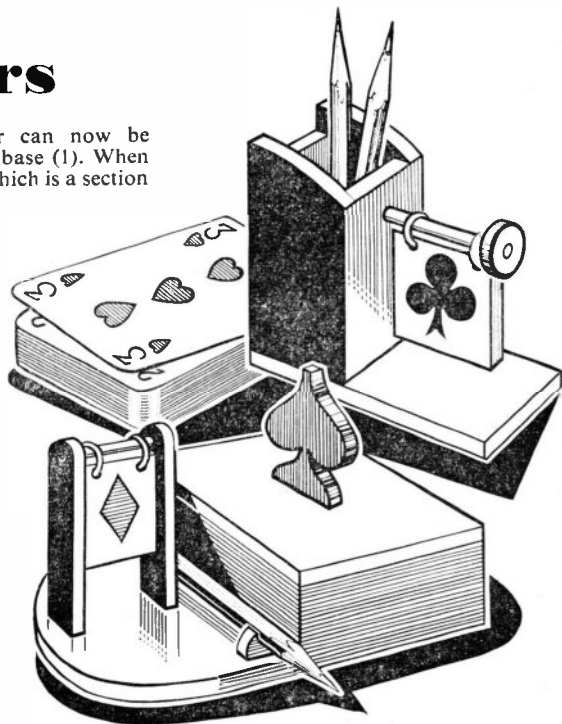
This pencil container can now be glued at one end of the base (1). When the glue is dry, piece 5, which is a section of $\frac{3}{16}$ in. diameter round rod, is glued in the hole provided in piece 3.

The finish should now be added to the project before finally fixing the trump indicator in place. Clean up thoroughly all the wood and apply the finish desired which can be either by painting following an undercoat or by staining and giving a finish of varnish.

When the finish is thoroughly dry, slide the trump indicator rings on to piece 5 and glue the capping piece 6 to the end of the rod.

DESIGN B

The assembly for the make-up shown in Design B is seen in Fig. 1.



Glue the sides and ends of the box (8 and 9) to the base (piece 7). Note that pieces 9 are positioned between pieces 8. Pieces 14 which form the pencil rest are glued in position as shown. The trump indicator uprights (13) are then glued in the tenons cut in piece 7.

Next make up the lid of the box. This consists of piece 10 being glued centrally underneath piece 11 and leaving a $\frac{1}{4}$ in. space all round. The handle (12) is tenoned into the lid top (11). Make sure the lid is a good fit to the container.

Now apply the desired finish as suggested for Design A before gluing the hanging dowel rod (15) in the holes in pieces 13. The trump indicator pad will, of course, be placed on the dowel rod before it is glued in position.

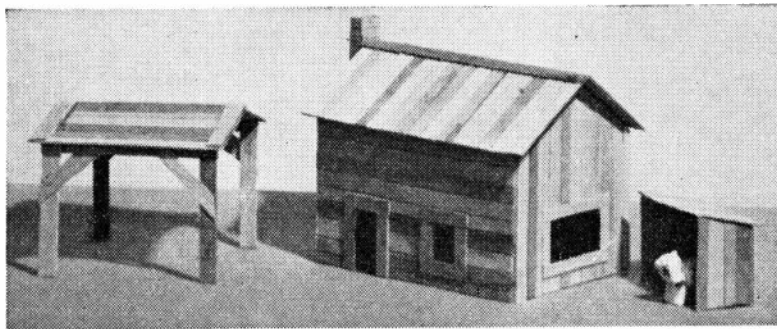
Hobbies Kit No. 3586 for making a Trump Indicator contains sufficient wood, round rod, and trump indicator set. Kits price 5/- from branches and Hobbies Ltd., Dereham, Norfolk (post 6d. extra).

MODELS MADE WITH SPILLS

PLAIN and dyed spills, normally used for lighting pipes or cigarettes, can be used most effectively for making toy buildings. They cost only a few pence per bundle, and may be used in a variety of ways. The plain type is best for log cabins, huts, and sheds, although if you wish to introduce a gay appearance, you can make stripe effects by mixing dyed spills.

A farmhouse, complete with out-buildings such as barns, sheds or styes may be made or you may proceed to make a small village using the spills as the material for the outer walls.

First of all we must prepare our simple material, so that we can cut to any desired shape or size. This is done by sticking the spills alongside each other on to a sheet of thin card. Lay the card on the table, spread a coating of adhesive about 2 in. wide, then add the spills side by side. Continue adding more adhesive and spills until you have a reasonable amount prepared, place a stiff card on top, applying pressure with a heavy weight. Note that you may either lay the spills side by side or slightly overlap to produce a weather-board effect.



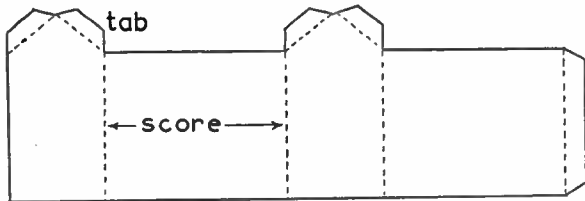
You may wonder whether the 'boarding' should be laid in any particular direction. In practice this is immaterial, and you are entitled to use your own judgment. In some cases the strips may be laid horizontally, in others vertically, and this economizes in the use of material.

We would mention, however, that our models have been prepared to illustrate this point, and you will see that the house has a roof with vertical strips, while we

desired to make the slope of the roof. It is then a simple matter to add the supporting posts if these are specially prepared. Details of this method are shown in Fig. 2.

When making posts for such purposes, glue two spills together with the exception of $\frac{1}{2}$ in. at one end. The adhesive will set, leaving the end free, and you can then slot the prepared post on to the angle bracket after applying a little adhesive. This same method is useful for

FIG 1



When sufficient basic material has been prepared you will find that it is best to first score with a sharp knife to the required shape, and size, then cut out with scissors.

A cabin is prepared by cutting out a piece of thin card to the shape required, that is the four walls with the gable ends all in one piece, as shown in Fig. 1.

The size may be made as convenient, but for your guidance we would mention that the one shown in our photograph has a front measuring 4 in. by $2\frac{1}{2}$ in., while the gable ends are 3 in. wide and $3\frac{1}{2}$ in. to the apex. A roof, which should overhang a little both at the front and sides, is cut out separately. The prepared material is now cut out to fit the cardboard model, each wall separately, and glued to the shape, which can be joined together later.

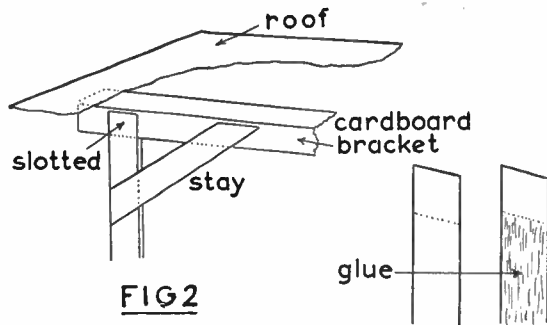


FIG 2

have used horizontal ones for the shed. We have also made the gable ends of the house in vertical strips, although they could well be horizontal. A detail to note is that the house roof has been given a ridgeboard across the top, while side-pieces have been added to the shed.

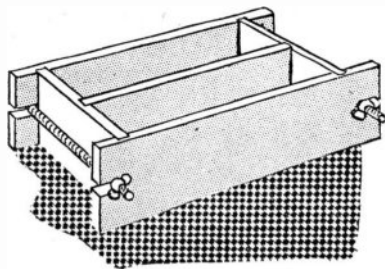
In the basic shape of the house we have allowed for tabs to enable the sides to be joined together, and the roof to be added, but this is impossible when making simple sheds. In such circumstances it is better to make tiny angle bracketing by scoring a $\frac{1}{8}$ in. strip of cardboard down the centre, folding and attaching on the inside of the roof. Glue a strip underneath the sides of the roof for the full length, and you will discover that the angle can be adjusted as

fence making; that is the posts are not glued for the top $\frac{1}{2}$ in., and cross members can then be slotted in between the two spills.

You will want to know something about details such as windows and doors. These may be cut out from basic material before gluing to the shape, or you may paint black. Doors can be made to open if a length of Sellotape is fixed like a hinge at the back, but this must be done before assembly. In both cases we suggest that the windows and doors are framed by gluing thin strips of spills around. Gates are quickly made by gluing together a few spills, introducing

● Continued on page 343

A Mould for Home-Made Sweets



THE making of sweets at home is not only an interesting pastime, but a highly economic proposition if the cost of the material is compared with the shop price. Some confections do not need a mould but for many, especially of the candy variety it is beneficial.

The mould described here is expressly designed for coconut ice, a highly popular sweet and one of the easiest to make, but it would be equally suitable for either coconut candy, or fudge.

The mould is composed of $\frac{1}{4}$ in. thick wood. It will be noted that it is a double mould, and there are two reasons for this. Firstly, two blocks can be made at one operation. Secondly, if making a sweet of two layers, such as coconut ice which usually has one white and one red layer, the coloured one can be made first, by pouring half in each mould, the white being added when the red is set hard.

Groove the sides

The sides of the mould A in Fig. 1, are grooved across where indicated by dotted lines, the grooves being $\frac{1}{4}$ in. wide and $\frac{1}{4}$ in. deep for the ends of the mould B to fit in. The slots at the ends of A are cut midway to suit the screw bolts C which hold all parts firmly together. The ends are grooved across at the dotted lines, as for parts A and hold in place a central division (not included in Fig. 1). The nominal length, however, is $6\frac{1}{2}$ in. The screw bolts should be $5\frac{1}{2}$ in. to 6 in. long and provided with wing nuts for rapid adjustment.

Clean up all parts and fit together. As it is essential for all the top and bottom edges to be level, plane up as may be necessary to ensure this, as any gap between mould and the flat board it stands upon may cause the molten sweet to seep out and spoil the shape, or even spread out over the table with subsequent loss.

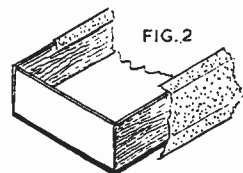
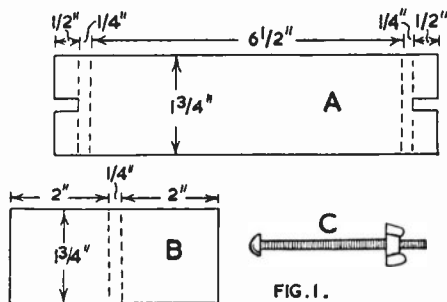
The mould should be well greased with margarine or lard and laid upon a greased paper, and when the sweet is ready, the mould should be pressed down to the table while the hot mass is poured into it. Take care the sweet is really set before freeing the screws and taking the mould to pieces.

Many readers are possibly aware of the method of making coconut ice, but to those who are not, the following instructions on making may be welcome. For one bar or mould: 1lb. white sugar; 2 oz. desiccated coconut, and 1 small teacupful of milk will be required.

Mix these ingredients in a pan of suitable size and place over gentle heat for a few minutes to melt the sugar. Then raise the heat, and when the contents begin to rise and boiling is imminent,

The molten sweet will thicken, and crystallize round the sides of the pan after 5 minutes of stirring, then pour into the mould. It soon sets, but leave it for a hour or so before releasing it from the mould.

If you intend a block as a little gift, it is a good plan to make up a simple holder for it. Such a holder is partly shown in Fig. 2 and is easy to make. Lay the block of coconut ice on a small sheet of thin cardboard — the material



note the time and boil for 10 minutes. Stir as little as possible, only enough to prevent any burning.

Remove from the heat and stir the sweet for 5 to 6 minutes. As you stir, scrape the pan round with the spoon at frequent intervals, also add a few drops of cochineal (if a pink colour is desired) and any flavouring agent required. The flavouring is optional, but a few drops of almond or vanilla make for improvement.

generally used for drapery boxes is quite suitable. Run a pencil round the block, as it stands on the cardboard, then remove and, allowing 1 in. extra all round for the sides of the case, cut out. Bend up the sides, then paste a $1\frac{1}{2}$ in. wide strip of fancy paper round the sides to hold all together. Paste surplus paper at top and bottom and press over to the inside and over the case bottom. Wrap the block in cellophane and place inside the case to complete. (E.)

● Continued from page 342

MODELS MADE WITH SPILLS

cross members for strength, and these may also be hinged with Sellotape.

Chimney stacks should not be made from the spill material. Here we suggest a stack outside the gable end made from cardboard, and decorated with indian ink to resemble stone or brickwork.

Trees can be made from twigs if their bases are stuck into small dabs of Plasticine or crack filler. The latter should be prepared to a stiff consistency, and made into a small mound.

Lots of tiny buildings can be fashioned in this manner at very small cost, and

you will find the project most entertaining. As the models are assembled you can make your farmyard, or ranch, on a tray or large piece of hardboard.

There is no need to stain or polish or treat the spills in any way, since these look better in their natural colours. Small sheds are easy to prepare, while most other buildings can be prepared similarly as the basic pattern of the house. Remember to provide tabs for sticking the sides and roof in position, and you can have lots of fun in designing all manner of buildings. (H.M.)

HANDY WALL UNIT

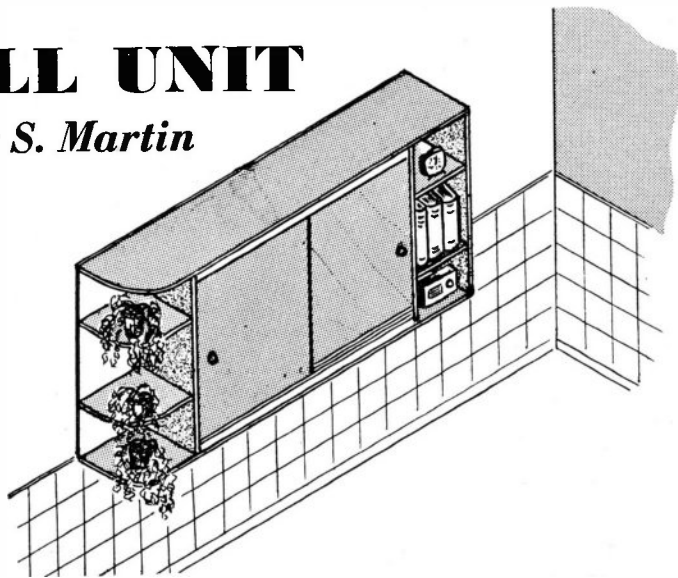
By S. Martin

THE wall unit described here is extremely simple to make and it would be a useful item in any kitchen. Storage space is provided at one end for cookery books and the space above and below may be used for essential kitchen items such as a clock, egg-timer or even a transistor radio. At the opposite end are shelves which would be ideal for pots containing those small indoor plants which are now so popular.

The complete unit is built up on a back-board which consists of a piece of hard-board measuring 4 ft. by 2 ft. All other parts are made from either $\frac{1}{2}$ in. thick plywood or from ordinary $\frac{1}{2}$ in. thick timber if this can be obtained in the correct width.

The first step in the construction is to cut the top and bottom members of the unit. These should each be 4 ft. long and 8 in. wide with a 6 in. radius shaped at one end.

Next the three vertical members are cut to length. These are 1 ft. 11 in. long



forms the cupboard end has an additional rebate to house the cupboard shelf. I should be noted that this rebate is only 7 in. long and so does not extend for the full width of the vertical member. This is because the cupboard shelf is cut back 1 in. to allow the sliding doors to operate.

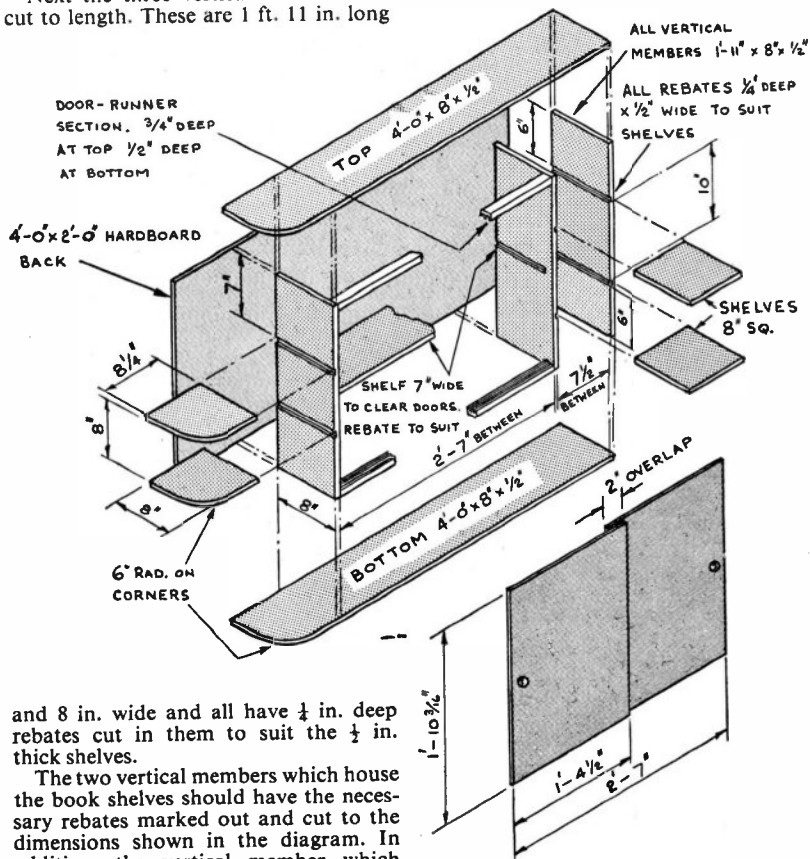
The vertical member at the other end of the unit has a similar rebate for the cupboard shelf and, in addition, two rebates in the opposite face for the two plant shelves.

Now for the shelves. There are five altogether including the main cupboard shelf which is only 7 in. wide. A glance at the diagram will give all the dimensions required.

When the construction has reached the stage where all the shelves are complete they should be assembled in their respective rebates. In addition to using nails (which should be punched well below the surface) the shelves should also be glued for extra security. This stage of the assembly is then concluded by the addition of the top and bottom members which are glued and nailed in place.

Next comes the back. This is a sheet of hardboard measuring 4 ft. by 2 ft. Make sure that the unit is correctly squared-up with the shelves and sides in true alignment and then glue and pin the hardboard back in position, smooth side inwards.

Now your kitchen unit is nearing completion and the sliding doors and their runners are the next requirement. The doors themselves are made from two pieces of hardboard cut to the dimensions shown. This material may be plain or reeded according to taste and



and 8 in. wide and all have $\frac{1}{4}$ in. deep rebates cut in them to suit the $\frac{1}{2}$ in. thick shelves.

The two vertical members which house the book shelves should have the necessary rebates marked out and cut to the dimensions shown in the diagram. In addition, the vertical member which

each door should be fitted with a small, neat handle. This may be either a brass flush pull or a wood or plastic knob and your Hobbies Annual will give a suitable selection.

For the door runners standard wood runner section in two sizes is used. This is $\frac{3}{4}$ in. deep at the top and $\frac{1}{2}$ in. deep at the bottom. A piece of each size is cut 2 ft. 7 in. long and these are then glued along the top and bottom front edges of the cabinet.

Each of the runners is double tracked and to assemble the doors one of them is taken and pushed up into the rear track of the top runner. When the door has been pushed up as far as it will go the bottom edge can be pushed over so that it drops into the rear track of the

bottom runner. The fact that the top runner is deeper than the bottom one ensures that the door does not fall out. The other door is assembled in the front track in a similar manner.

Before the doors are finally assembled however the unit must be prepared and painted. All wood surfaces should be thoroughly prepared by filling all nail holes and surface grain with a suitable filler. This should be followed by a good rubbing down with several grades of glasspaper.

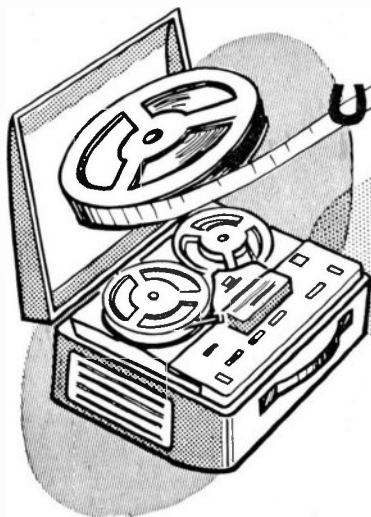
The unit should then be given a coat of primer and an undercoat before receiving a coat of gloss enamel to tone in with your kitchen colour scheme. And remember, the more trouble you take with the preparation and painting the

more pleased you will be with the finished results.

Finally, fixing the unit to the wall. This can be done with four round-headed screws and these are fastened through the cupboard portion of the unit. The necessary holes are drilled in the hardboard back, two above the shelf, two below and all as near the corners of the cupboard as practical.

Corresponding holes should then be made in the kitchen wall and well plugged so that they will safely carry the weight.

When the unit is fixed to the wall large 'penny' washers should be placed under the heads of the screws so that the latter can pull down on these and not on the hardboard back.



USING YOUR TAPE RECORDER

WHY NOT 'DO' YOUR OWN TOWN

By G. E. Gompers

A FEW years ago the B.B.C. broadcast a sound picture of Bermondsey, and caused a sensation. Yet Bermondsey is not regarded as a particularly interesting locality. If any of you think that your particular part of the globe is more fascinating why not set out to capture the charm, spirit, pace and moods of the place in sound.

Whether you live in a town, a London suburb, or in a remote country village the community centres will be much the same only scaled down accordingly. The first thing to do is to write to the town clerk or parish council for a comprehensive list of suitable establishments and recording permission, seek advice on whom to apply for such permission and the best people to interview. This would cover such establishments as schools, hospitals and public libraries. Hospitals have always made good audio, schools (especially for very young children) even better. The public libraries are generally venues for literary and other

cultural meetings, and with luck a tape 'snap' of a heated debate might help to give the impression that your town has a 'soul'.

The churches of your area should not be ignored, but sometimes opportunities for choral recording can come from amazing quarters. One of the best I have heard came from the choir composed of inmates of an institution for mentally subnormal children.

Most local libraries can supply a fairly comprehensive list of the various small groups that represent a reasonable cross-section of the artistic, dramatic and athletic life of the locality. With luck this could include a few skiffle groups. With even better luck you might stumble on a motor-cycle or go-kart track, and try and capture the unique spirit that makes speedway such a prominent feature of teenage interest.

Most activities of the younger generation make good audio. It is generally regarded good documentary technique to present sharp contrast. An interview with a group of tearaways could be contrasted with a discussion among young church workers. Here would be a good opportunity to do some effective cutting. To take an extreme case a thug's description on how he coshed an old lady for her hand bag could cut repeatedly across a very genteel young lady's description of how she did out an old age pensioner's bedsitter.

If your home is in a remote country village then the accent must be more on interviewing characters rather than recording social gatherings and group activity.

Even in a very small village life does seem to congregate around the local pub. These places offer two distinct potential recording opportunities. One is the recording of typical conversation, preferably with an 'invisible' tape recorder and microphone rigged up by connivance with the landlord. The other unique opportunity for colourful recording at the local is talent nights. It is a fact that folk in less sophisticated communities, unable to look to the cinema or live theatres for their amusements, frequently tend to develop their own talents with which to amuse each other.

It is possible that some sounds of your home town are so familiar that you would only notice them if for some reason they were taken away. Yet can any of us capture a true sound picture of our locality, and ignore such sounds that are always going on? So let the trains go by or cows moo occasionally.

With the ever increasing likelihood of local radio stations being established in the United Kingdom, this kind of documentary would be easy to dispose of. Meanwhile it is pretty good entertainment in its own right. (G.E.G.)



SHIRLEY AND JOHNNY

LIFE, maintains Richard Bagnall, High Wycombe, Bucks, definitely begins at 39. For at 39, Mr. Bagnall has suddenly found a whole new career opening up before his delighted eyes. And it is all happening for him because of his 17-year-old daughter, Shirley, and her boyfriend, Johnny Francis, who is 19.

Shirley and Johnny met when he was the lead guitarist in a group, and she was one of the fans. Shirley decided she would like to have a go at singing herself, and together they formed a new group. Then in September, 1963, they decided to form a cabaret-type double act.

This is where Mr Bagnall came in. He thought it would be a good idea to

try and write some songs to suit the style being developed by the youngsters.

So he did — so successfully that he is the composer of both sides of their first record. Moreover, a dozen other songs he has written have been accepted by a firm of music publishers — and he has been contracted by the same company as a songwriter.

Professional stamp

Of 'I don't want to know' and 'It must be love' — the Shirley and Johnny debut disc on Parlophone R5149, — recording manager Ron Richards says: 'These songs have a truly professional stamp about them. You would think they had been written by someone who had been doing it for many, many years'.



A YOUNGSTER AMONG THE YOUNG ONES

'Too young to go steady' sings Hackney, London, schoolgirl Andee Silver on H.M.V. POP1297 — and she should know, for Andee, just 12 years old when she made the record, must be one of the Hit Parade's youngest-ever contenders. 'Another Brenda Lee', confidently predicts composer and music publisher Hal Shaper, who discovered Andee on a demo disc submitted by an aspiring songwriter. In this picture Andee gets down to her homework.



All this — and Richard Bagnall cannot play a musical instrument of any sort, cannot read a note of music. He teaches the melody to Shirley, who passes it on to Johnny so that he can work out the guitar part. Then the three of them get together and agree on the harmony.

Richard Bagnall — he is a Glenn Miller fan, an ex-postman and now works on the administrative side of the Post Office in High Wycombe — takes just half-an-hour to compose one of his songs. The nearest he got to show business himself was several years ago at a Butlin's Holiday Camp. He entered a talent contest as a comedian — and managed to get through the first round.

Life, says Mr Bagnall again, definitely starts at 39. Who can argue with him?

Model Fire Alarm shows you how

YOU can make a model fire alarm that will be activated by heat from a candle flame. The 'trigger' is merely a pair of clean metal knitting needles held fast, in line, between pairs of heavy bricks. Leave a gap the thickness of a sheet of paper between the needles.

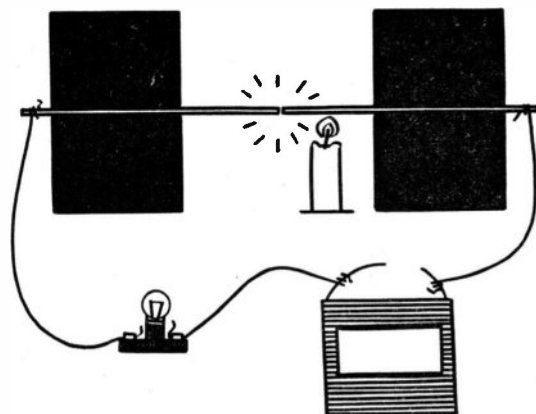
By A. E. Ward

Connect one needle with a flashlamp bulb holder, using thin copper wire. Join the 'free' screw of the holder with a 4½ volt torch battery and join the battery's opposite terminal to the other needle. Bare all wire ends before making connections. Insert a suitable bulb into the holder.

Heat from a candle put just underneath a needle will cause the metal to

expand and complete a circuit to light the bulb. Remove the candle and note what happens.

Your experiment will illustrate the



essential principle of more practical fire alarms and thermostats, which regulate the temperatures of ovens, incubators and tropical aquaria.

THESE TRICKY TRIANGLES

WILL TEST YOUR FRIENDS

SHOW your friend how to form a triangle by laying out three matches on the table, as seen in Fig. 1. Then pick up these matches, add two more and give them to your friend, with the request that he use them to form two triangles like yours. Very soon he should produce the arrangement shown in Fig. 2.

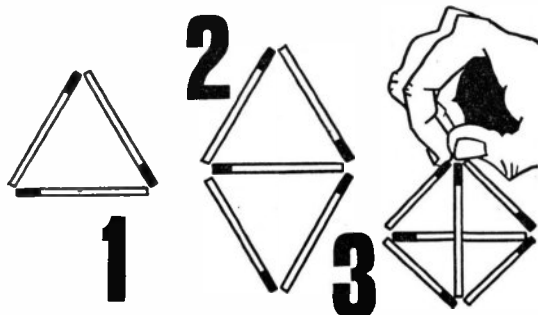
However, this very easy puzzle is only intended to be misdirection to divert your friend's thinking from the correct solution to the tougher problem which follows. Give your friend one more

matchstick and ask him to make four such triangles with the six matches he will then have.

He will probably fail, because the required triangles cannot be made by laying out six matches on the table. Your friend needs to think in 3D!

Fig. 3 illustrates the proper solution, where you begin by forming a triangle as base, then you hold up the remaining three matches, to produce the framework of a pyramid — that will enclose four identical triangles.

(A.E.W.)



Holt Products Ltd., of New Addington, Surrey, have lately put on the market new productions which should considerably ease the lot of motorists, particularly those who like to keep their cars in top trim and performance.

In the well known aerosol can comes Damp Start which is sprayed over the ignition system to give a complete waterproof coating and ensuring instant starting under all wet weather conditions. The price is 5s. 6d.

FOR THE MOTORIST

Engine Clean is a king-sized aerosol costing 5s. 6d. which keeps the car's engine compartment spick and span, cleaning away grease, oil, dirt, etc.

Chrome Wax, again using the spray-on treatment, protects all plated parts with a hard, invisible coating and is invaluable against the ravages of road salt, rain, and other rust-inducing elements. This is 5s. 6d. a tin, and for the same price you can get a ½ pint squeeze bottle of Car Wash which self dries to a hard gloss finish.

The latest motorist's aid is Holts Zinc Plate which you can actually spray on to rust to act as a perfect primer for repainting. A special feature is its heat resistance which makes it particularly suitable for rust-protecting the exhaust system. Aerosols are in 6s. 6d. and 10s. 9d. sizes

SUCCESSFUL VENEERING

VENEERING is not a means of covering up faulty workmanship or for the camouflaging of inferior wood used on a job. Veneering needs as good a surface as for other finishes.

You can buy veneering hammers, but they are quite easy to make yourself (see Fig. 1). It is simply a length of $\frac{1}{4}$ in. thick strip brass inset into a hardwood handle. The working edge of the brass blade is then rounded off.

Preparing wood

The surface of the wood to be veneered should be roughened to provide a key for the glue. This is best done with a toothing plane. Use the plane in all directions over the wood surface; this will prevent 'waves'. Remember to dust-off the scrapings. A metal scraper can be used in the same way as the plane.

ing hard. This will remove most of the excess glue and any air bubbles.

Ironing

By this time the glue you have applied will be almost cold, and it will be impossible to squeeze out any more excess.

By E. Capper

It must, therefore, be reheated. An ordinary flat iron is used, the heavier the better. It should be heated so that you can feel heat when it is placed within few inches of the cheek. Too much heat will scorch the veneer, so work on the safe side.

To ensure that the iron slides over the veneer, moisten the surface with a

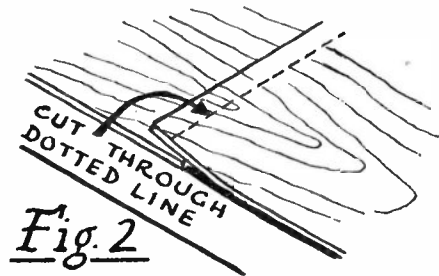
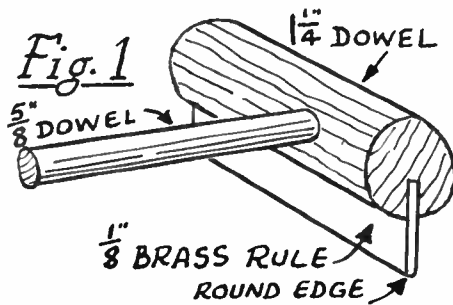
surface or panel with one sheet of veneer. If this is not possible choose abutting panels with the same or near grain pattern. The best join is made by overlapping the edges, and then cutting through both sheets with a sharp knife (see Fig. 2).

There is a tendency for the joins to shrink apart when dry, and this can be avoided by anchoring the edges with a length of cellulose tape, which can be removed later.

Cleaning up

The veneering should be left to really dry hard for at least forty-eight hours. Don't hurry the cleaning up process. If you do find any shrinkage, fill in carefully with plaster of paris. Again, leave for at least two days.

Clean over the surface with a metal scraper. Remember veneer is only wafer



If the wood being used is a hardwood (oak, mahogany, etc) it is now ready for the veneer. If it is a softwood apply size or glue, for veneer will soak in too much. After applying, and when dry, clean up the surface with rough glasspaper. Watch the end grains; they really need a liberal coating of size.

Gluing

Glue both the wood surface and the veneer. There is no need to rush this operation, as you will be reheating the glue later on. The glue should flow easy, and be free of any grit, etc. Apply with a good brush from which bristles do not come out. Keep the glue thick for later on the veneering is dampened, and some moisture may seep through the surface, and make the glue even thinner.

The sheet of veneer should be cut $\frac{1}{2}$ in. larger all round than the surface it is to cover. Lay it in position, and press on with the hands. Now draw the hammer over the surface, press-

slightly damp cloth. Pass the iron over rapidly, then immediately use your hammer. Hold the handle with right hand, and press down hard with your left hand. Draw it over in zig-zag strokes towards the edges of the veneering to draw out the remaining excess glue.

Take care at the edges where the veneer will tend to curl. And remove all blisters, for if they set hard they are impossible to remove. To test whether the veneer is stuck at all points, tap it gently with the hammer handle. A hollow sound will indicate that a part is not stuck, or the presence of an air bubble. If application of pressure does not effect a cure, reheat the surface, and rub down well with the hammer. Often, this is not necessary, however, for placing under a heavy weight or clamping down the unstuck part overnight will be successful.

Joining

It is only common sense to cover the

thick, but all traces of glue must be removed or the subsequent stain you apply before french polishing will not penetrate.

Finish off with medium No. 2 glasspaper, followed by No. 1. For cross-grained work or very fine veneer such as burr walnut use No. 1 only. Use a sanding block, and follow the line of grain except with burr, figuring when the strokes are best made with circular movements.

Finally, trim off any excess edges you allowed for on the veneer.

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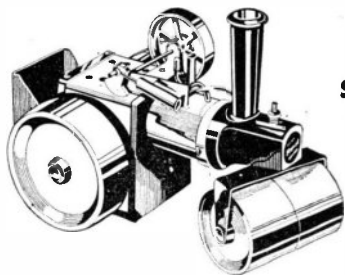
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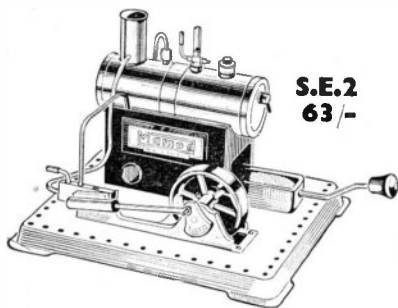
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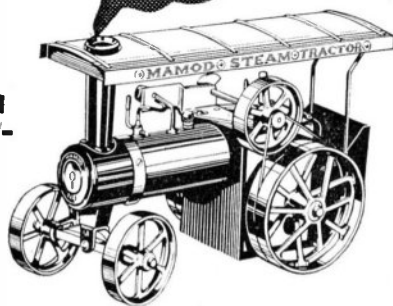
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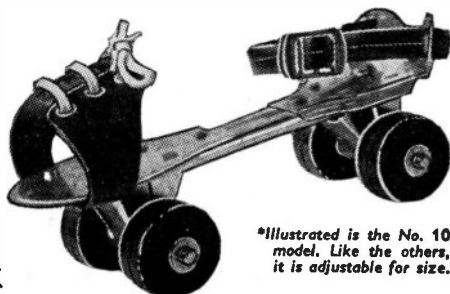
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Creative Pictures

THE chief function of a picture is that it should be decorative and pleasant to look at; the way in which it was created matters little, so long as it achieves this purpose. This fact is recognized to-day, and many attractive modern pictures have been produced in ways that would have been considered outrageous a century ago.

By A. Liston

Taking advantage of this trend, the home craftsman can create attractive panels, pictures and wall decorations without being a skilled draughtsman and painter in oil colours.

One example of this is that an unusual but very effective style of picture can be made by using a plywood or hardboard sheet, with the main outlines of the subject constructed from scraps of basketry cane. This method gives an attractive effect of depth, and only one or two flat areas of colour need be applied.

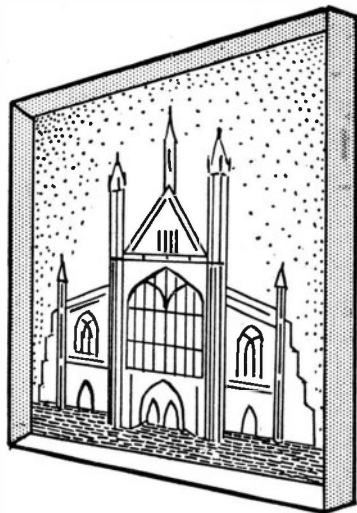
The illustration shows the picture of a cathedral executed in this style. Although the size of the panel on which the picture is made can vary greatly, a suggested average size is 18 in. by 24 in. The outline of the subject chosen is drawn on

the panel in pencil, and when this is completed, the pencil lines are covered over by lengths of cane pinned in place.

The most suitable sizes of basketry cane to use are those between 2 mm. and 3 mm. in diameter. The pieces may be soaked to make them pliable and take up the desired shape. Very thin panel pins, of the variety known as toymakers' panel pins, are best, as they have small flat heads. Care should be taken to see that the ends of the canes join neatly as at A, as this affects the appearance of the finished picture greatly. A razor blade or sharp knife can be used to trim the end of each piece after it has been pinned in place.

The completed picture must be left until the cane is perfectly dry before it is painted. This is done by painting over the whole panel, including the cane, in the chosen background colour, such as deep blue for example, using emulsion, flat or gloss paint. The canework is then painted white, using a water-colour brush. This basic scheme can be elaborated by painting the foreground in another colour, and the stonework of the building in a different shade, probably dark grey.

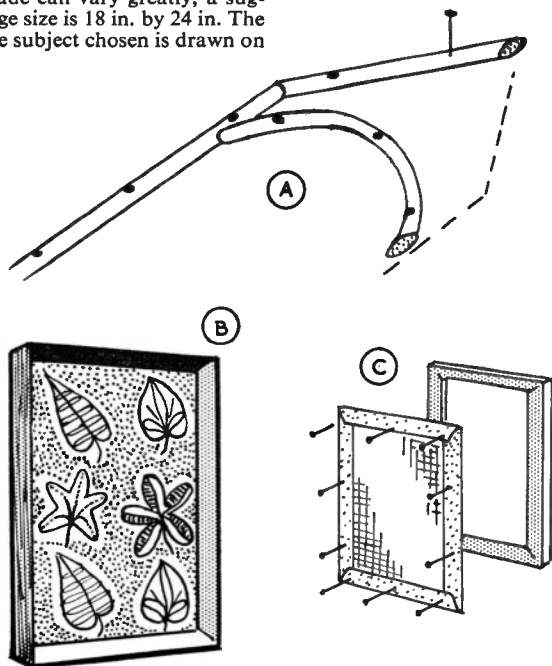
One unusual touch is to mix a little



dry sand with the paint used for the building, to give a rough, granular, stone like effect. Although the actual painting can vary from simple, flat areas of colour to a detailed representation, the canework produces the same effect of depth throughout.

Lastly, a simple frame is added. This can be a mitred frame into which the picture is fitted, or lengths of stripwood pinned and glued to the borders of the panel.

Another unusual wall panel B, which is simple to make uses a hardboard or plywood sheet, covered with a piece of curtain fabric, preferably a scrap of material in a bold, colourful design. This is glued or tacked with drawing pins to the back of the panel (C), and the panel is then pinned to the frame from behind. The advantage of this simple mural is that it can be easily changed — one to match the curtains can be hung every time they are changed!



Miscellaneous

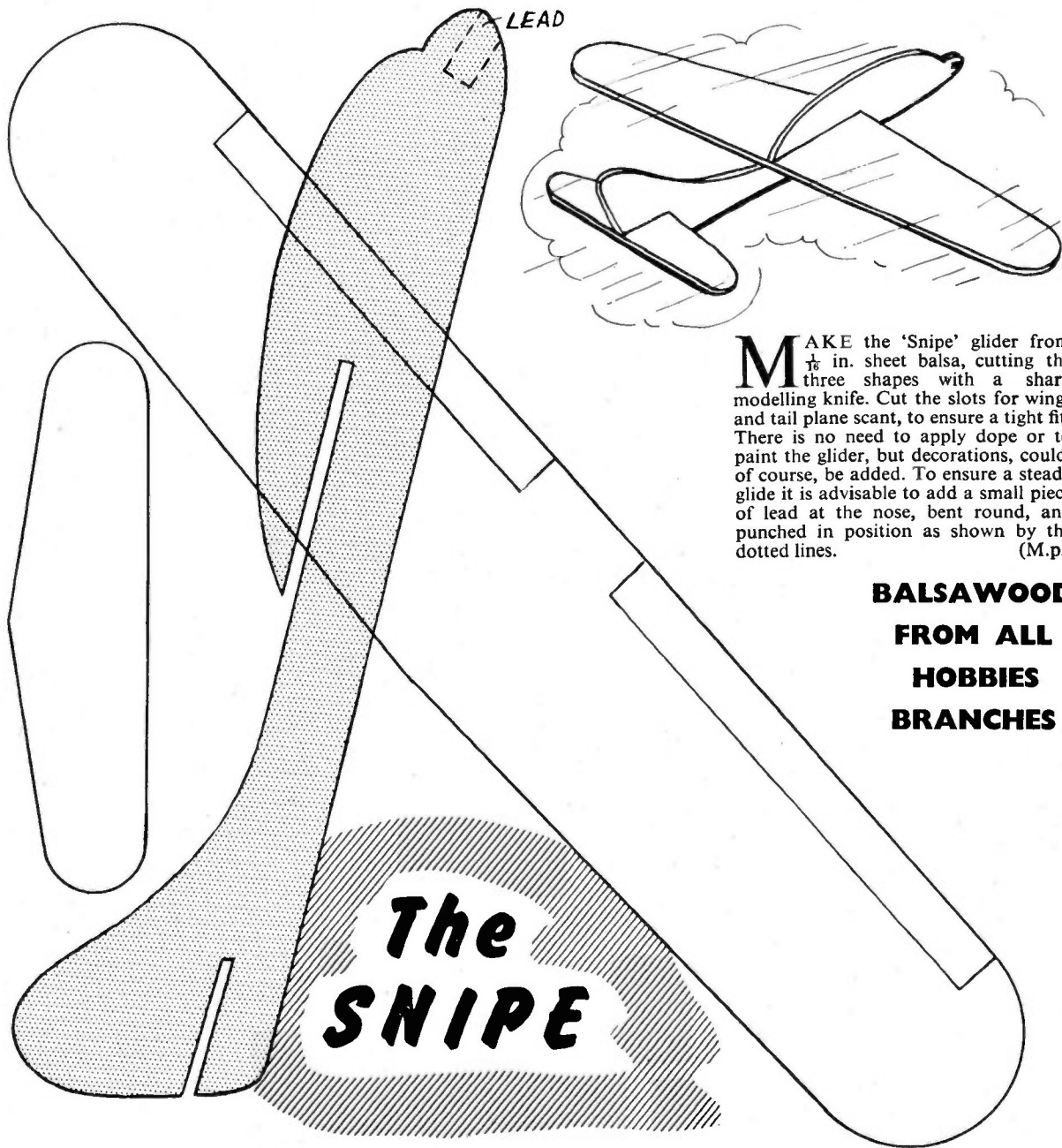
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MAKE the 'Snipe' glider from $\frac{1}{8}$ in. sheet balsa, cutting the three shapes with a sharp modelling knife. Cut the slots for wings and tail plane scant, to ensure a tight fit. There is no need to apply dope or to paint the glider, but decorations, could, of course, be added. To ensure a steady glide it is advisable to add a small piece of lead at the nose, bent round, and punched in position as shown by the dotted lines. (M.p.)

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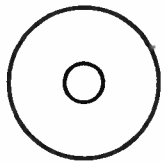
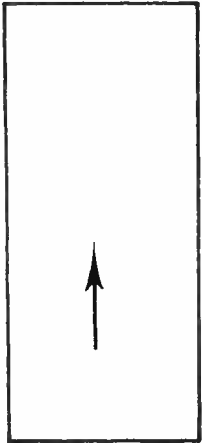
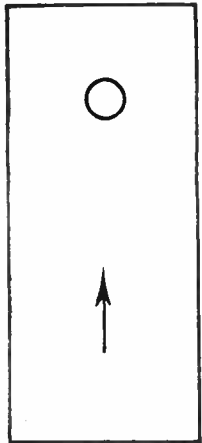
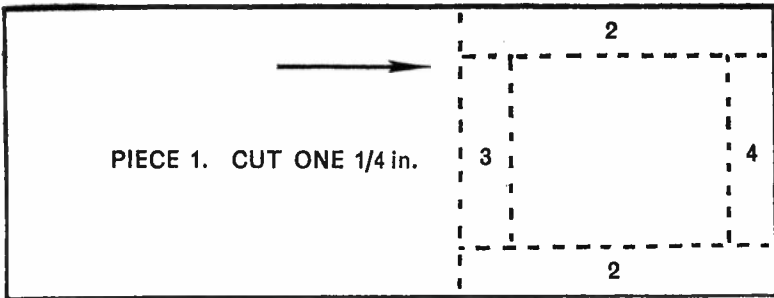
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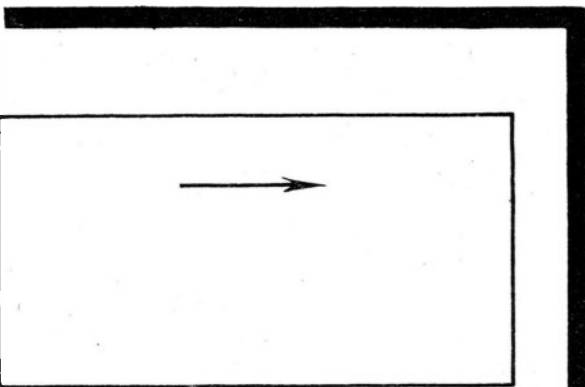
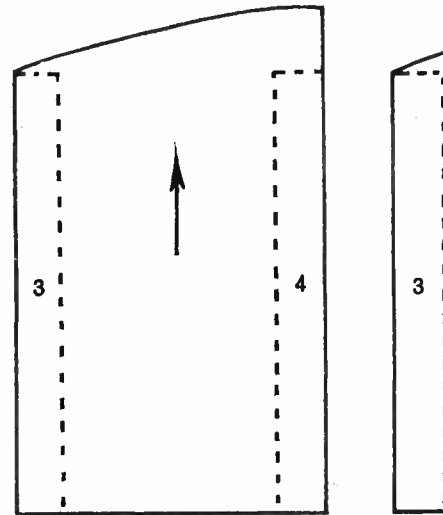
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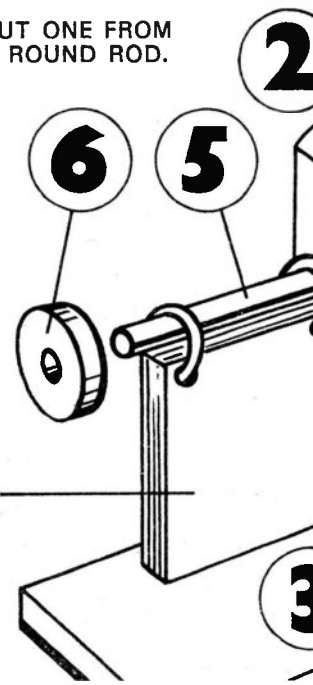


THE ARROWS INDICATE DIRECTION OF GRAIN OF WOOD.



DESIGN A

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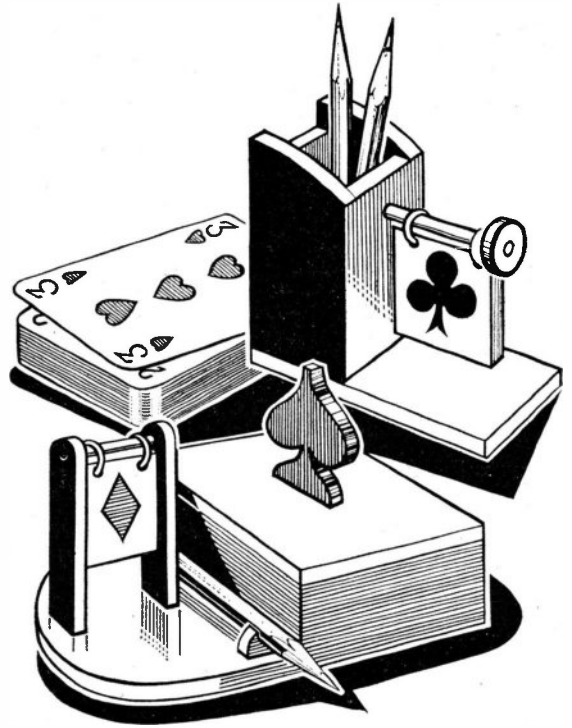




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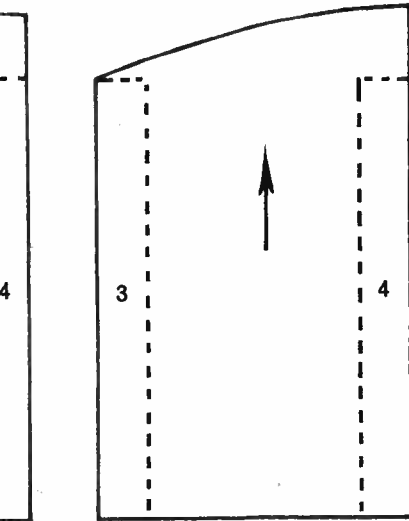


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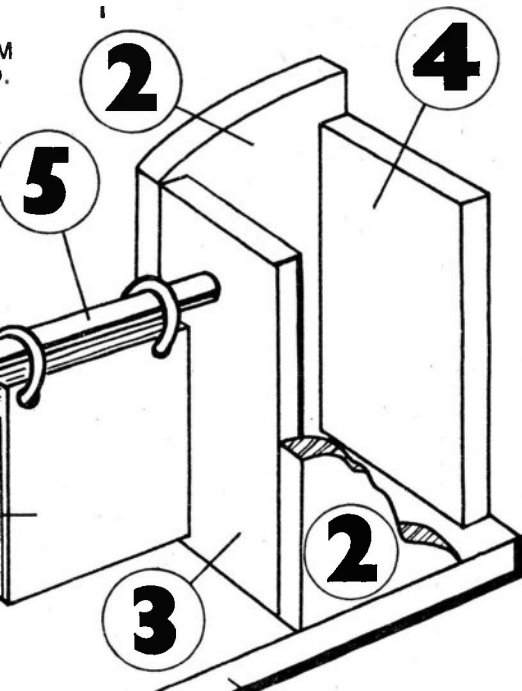
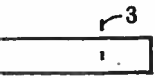
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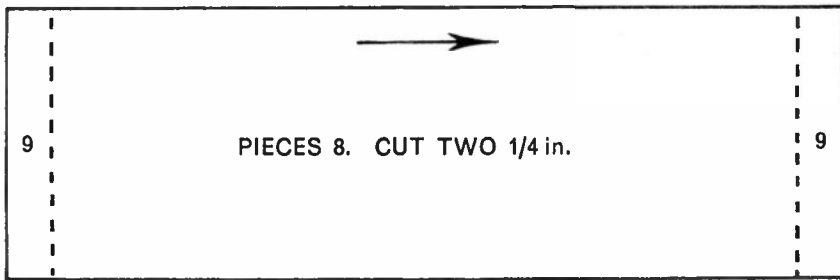
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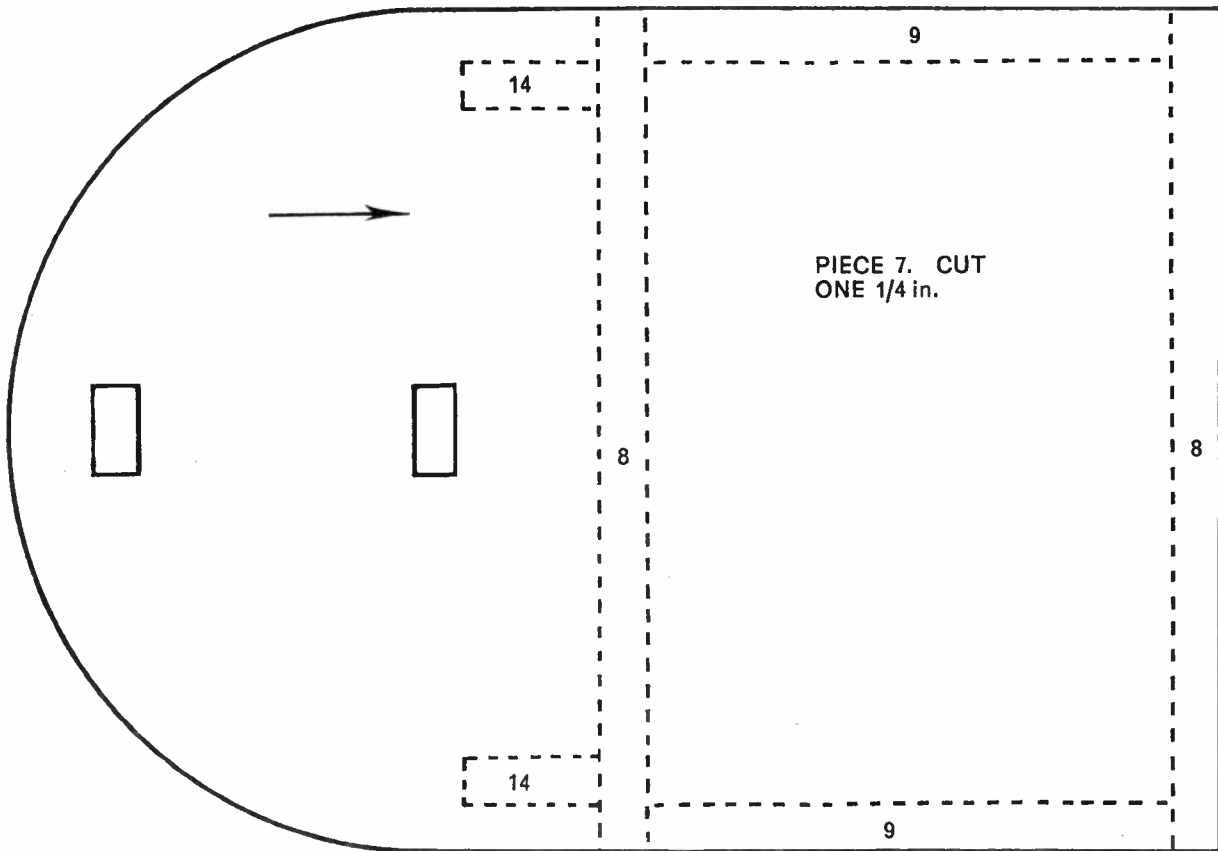
**DESIGN
B**



PIECES 14. CUT ONE OF EACH 1/4 in.



PIECE 15. CUT FROM 3/16 in. ROUND ROD.

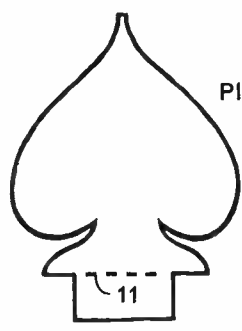
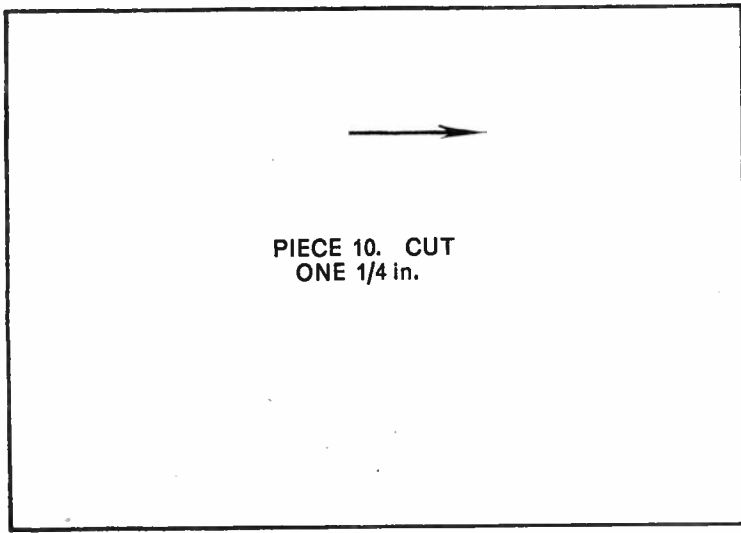




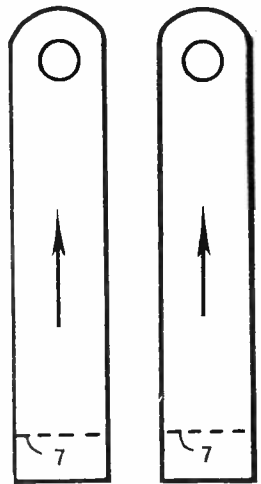
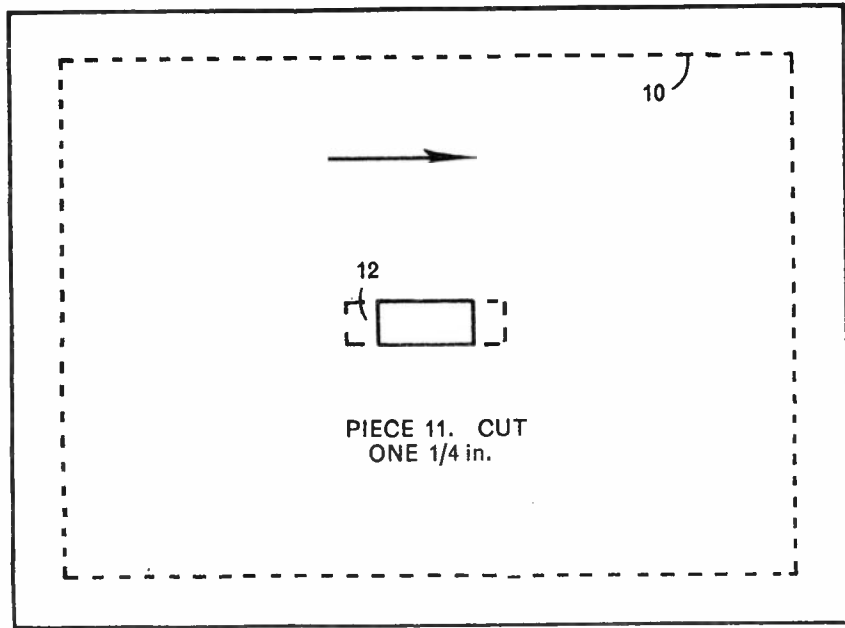
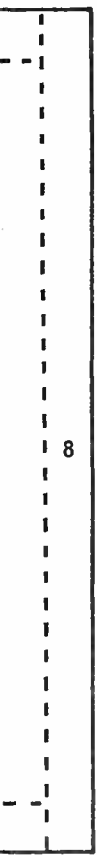
In addition, there is an extensive editorial section full of 'now-to-make' articles, large FREE Designs, and a comprehensive catalogue of tools and materials.

The Annual is published each year, and is obtainable from newsagents or Hobbies stockists and Branches, or by post from Hobbies Ltd., Dereham, Norfolk.

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PIECE 12.
CUT ONE
1/4 in.



PIECES 13. CUT
ONE OF EACH
1/4 in.