

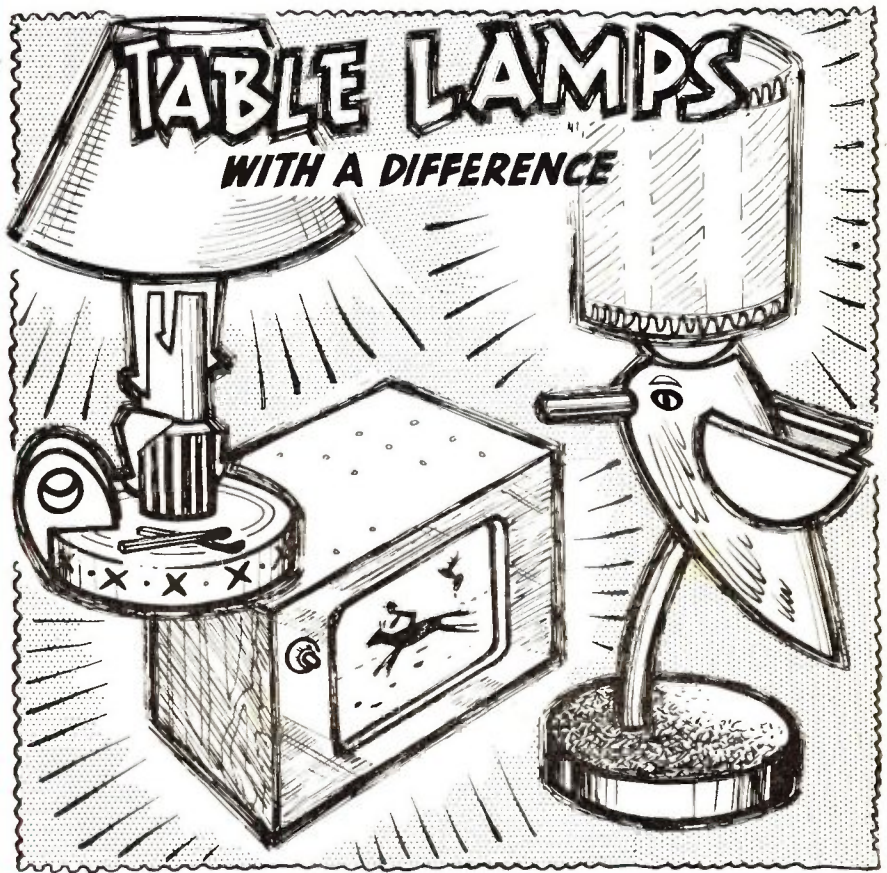
# HOBBIES

## *weekly*

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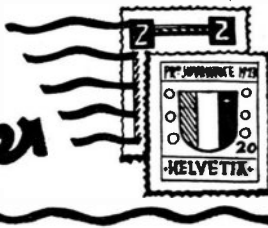
**FOR CRAFTSMEN OF ALL AGES**

**6<sup>p</sup>**





# Stamp Collector's Corner



**T**HIS week we want to discuss the difficult subject of currency — difficult, that is, to make it into an interesting account. It would be so easy just to write down the name of the country and its type of currency, but that would simply be making a list and leaving it at that. Such a list would be very valuable, but one would hardly dare to call it interesting.

There are, however, some items of interest to be found, for instance the way in which colour comes into currency. Think for a moment of the number of different types of money. How is the ordinary postman to know if the right amount has been paid for the particular postal service required. An attempt to simplify the question was made at Washington in 1898, when it was suggested that all countries which were

members of the Universal Postal Union should use the same named colours for the most necessary values. These would be for postcard, the inland letter, and the foreign letter.

## CURRENCY

By L. P. V. Veale

In England the first was  $\frac{1}{4}$ d, coloured green. The 1d. for the inland letter it was proposed should be red, and the  $2\frac{1}{4}$ d., was to be blue. In 1898 these colours were adopted and as we can see from our collections the U.S.A. used green for the 1c., red for the 2c., and blue for the 5c. In the case of France the 5 centimes was green, the 10 centimes red and the 25 centimes blue.

That was admirable for those days but since then there have been some very considerable changes in world money values and postal rates now are very different. For example the  $\frac{1}{4}$ d. stamp is not much good to us except to augment other values.

It is now almost impossible for countries to continue with the U.P.U. recommendations for colour. Take for instance Eire and Great Britain. The postage from Eire to Great Britain is 4d. but from Great Britain to Eire it is only 3d., but to register a letter from Eire to Great Britain the cost is 1s. 1d. and from Britain to Eire the cost is 2s. 0d. Of course another difficulty would arise if a country ran out of the stamps of a particular value and had to surcharge other stamps with a new value so as to overcome the temporary shortage.

Obviously any major change in postal rates will entail a change in stamp colours, that is if the U.P.U. requirements are to be satisfied. The last important change in this country was on the 2nd October 1950 when the 4d. stamp was issued ultramarine, which is another name for blue, naturally due to the foreign rate going up from  $2\frac{1}{4}$ d. to 4d. Now of course the foreign rate is 6d. for the first ounce and 4d. for each ounce after, and the colour of the 6d. stamp is claret. Now the foreign postcard

rate is 4d. so you can see what a difficult matter it would be for us to keep the colours of our stamps as they should be if they were to conform to pre-war standards.

The next difficult question is best dealt with by illustrations, although these are in black and white the true colours of the stamps is as stated. The stamps are German and the difficulty is that of inflation. In 1923 Germany suffered a severe financial blow in that the value of the mark fell rapidly and the cost of everything, including postage, rose at an alarming rate. It was quite impossible to print new stamps quickly enough to keep pace with the cost of sending letters. Even if a new set of stamps had been ordered by the time they were designed and printed the cost of sending a letter would have risen so much that the new stamps would be useless. Therefore the only thing that could be done was to surcharge the existing stamps and not to worry about the difference in colours.

The first philatelic example showing that all was not well was the issue in the Spring of 1923 when charity stamps were made to provide money for the relief of sufferers from the occupation of the Rhine and Ruhr districts. The 5 mark stamps were surcharged to 100 marks and the 25 surcharged to 500 marks, and 20 mark going to 1,000 marks. The first illustration shows the 25 m. + 500 m with the colour olive bistre, that is olive brown. During August — October 1923 surcharges varying from five thousand marks to 2 million marks were applied, the latter



South Africa  
Same design for the  $2\frac{1}{2}$ c as for the 3d.  
India  
Annas to naye paise



Germany  
1. Relief surcharge 500 m on 25 marks  
2. Inflation 5,000,000 marks

on the 500 m, the colour of which was dull rose. Then in October-November of the same year, the surcharges were up to the milliards — that is a thousand million. The specimen illustrated is the 5 milliard and the colour is yellow.

If now we look at the face values of some of the stamps we shall note that there has in many cases been quite a complete change of currency. The reason for this in many cases is that the

country concerned has gone over to the metric system. There are of course many advantages of this and we are contemplating the change ourselves. The first instance of a country making this change was Canada in 1859. It is very understandable that they should have made such a change. The boundary of their country for many miles is that of the United States of America. They use the cents and dollars and what more natural than that Canada should find it more sensible to do the same.

During the last few years many of the islands of the West Indies have changed to the metric system. Trinidad at one time used pounds shillings and pence but in 1935 went over to cents and dollars.

In 1949 St. Lucia and Dominica both changed from pounds to dollars and one year later Barbados changed too.

A rather unusual case is that of Kenya. Under the name of British East Africa, stamps for the region were issued in 1890. Stamps of Great Britain were surcharged in annas and rupees and later in the year there was an issue of stamps in such values. Then in 1907 the currency was changed to 100 cents to 1 rupee while in 1922 came a fresh change, this time 100 cents equals 1 shilling and 20 shillings one pound.

The Union of South Africa used English currency from the proclamation of the Union in 1911 until 1961 when the change was made to 100 cents

equals one rand (approximately 10s. 0d.). As can well be understood Swaziland, Basutoland and Tristan da Cunha have also changed. India had just as difficult a currency as Gt. Britain, namely 16 annas in 1 rupee with 4 pice equalling 1 anna. A pice was divided into 3 pies, but in 1956 there was a change and now 100 naye paise equal 1 rupee. If you look at the illustration then you see 15 np meaning 15 n(aye) p(aise). Kuwait has the same currency.

There you have an introduction to the study of currency and enough to enable you to see why countries have to change. Later we will develop this theme and discuss some of the less known stamp values.

**A**n amusing set of labels has just been issued by West Germany. Many match covers depicting funny situations have appeared and an album devoted to these would make an interesting collection.

'Linsen' is the German word for 'Lentils' and the grocer depicted in this cover (top left) is selling them off cheap. But the customer mistakes the word for 'Lens' and brings his camera for a new lens to be fitted at a cheap rate.

## LABELS OF GERMANY

*By R. L. Cantwell*

The salesman in the top centre label is selling 'Cool Lemonade' and decides that the best way to make it cool is to stand in the fountain.

The lady in dressing gown and slippers (top right) goes to the bathroom to weigh herself but is very hefty and realising this at the last minute she puts her photograph on the scales instead to avoid breaking them with her great weight.

The trapeze artiste flies through the air with the greatest of ease and is about to grab the bar when she sees a mouse sitting there. What does she do — your guess is as good as mine? A funny situation this and shown to good effect on label bottom left.

Following a car crash we see a lady off to hospital (bottom right) but on the way she decides to put her make-up in order and we see her with powder-puff and mirror concentrating on her beauty rather than her injured leg.

I often receive letters from West Germans asking for English pen pals.



All those who have written so far have proved reliable. So for those who need them, here is a list of German friends.

Heinz Rakow, Jupiterstr 24, 1 Berlin 44, Germany. Collects stamps, labels and all cards. More interested in mint items, but will exchange used material.

Wolfgang Gebigke, Bauer Landstr, 98, 2390 Flensburg, Germany. Wishes to exchange worldwide match labels, especially with Australia. Prefers sets rather than singles.

Herman Hedenus, Finlioh, Dmselolforferstr 25, Germany. Worldwide match

covers in sets. Very interested in Chinese issues. Will send most hobby items in exchange for good value labels.

A. Holzmuller, 78 Freiburg, Unterlinden 14, Karlsruhe, Nr. 1211.16. Germany. Match covers and stamps in sets. Has a very large collection.

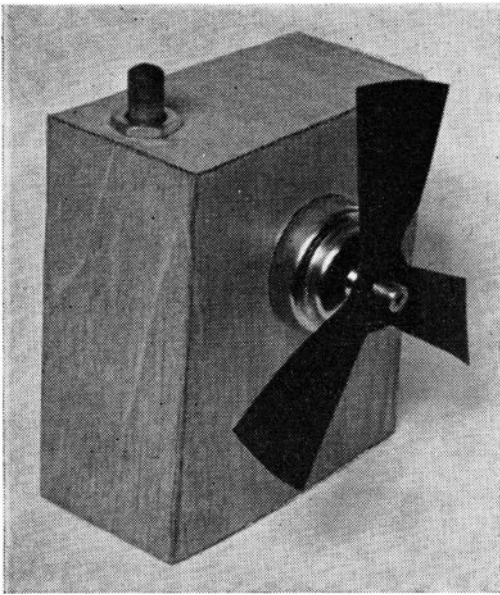
Rudolph Wageck, Kreisstr 24, 6684, Landsweller — Reden, Saar, BRD, Germany. Match labels and stamps from anywhere. Has a large collection.

Remember, the cost of a letter to Germany is 6d. Good Hunting.

# A MINIATURE ELECTRIC FAN

## SECOND OF TWO PROJECTS USING SMALL MODEL MOTORS

By  
**A. E. Bensusan**



As in a previous article which described the making of a portable whisk, this project entails the use of a miniature 1½ volt electric motor and a LPU2 battery (or U2). In addition, a press switch of the same type is required. Apart from its more obvious use in providing local cooling during hot weather, especially when away from home, this little fan is excellent for encouraging air circulation round photographic films clipped up to dry after developing.

The parts of the body are cut from  $\frac{3}{8}$  or  $\frac{1}{2}$  in. thick plywood. The front panel, in which the motor is mounted, needs to have an appropriately sized hole cut in it before assembly. It is advisable to glue the motor block in place before the hole is made and this is simply an odd square of  $\frac{3}{8}$  or  $\frac{1}{2}$  in. thick wood.

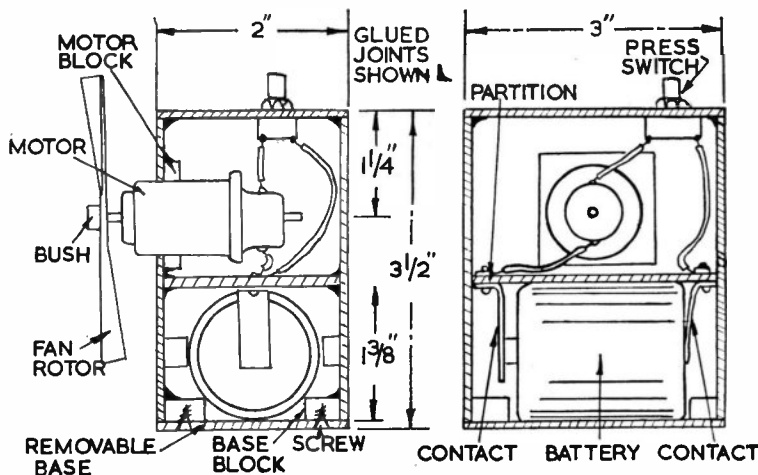
When the two parts have been firmly glued together, and the adhesive is dry, mark out the position and size of the hole so that the motor will be a tight fit

in it. Then, drill a starting hole and cut out the fitting hole for the motor with the fretsaw.

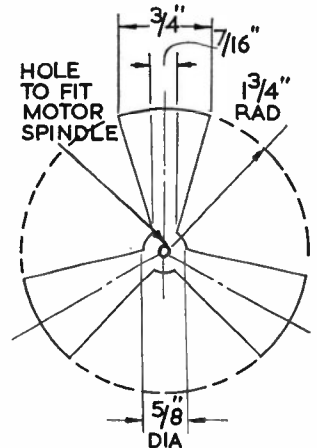
The top panel needs to have a hole drilled in it to accept the boss of the press switch and this, too, must be done before assembly. Part of the way down the body, a partition separates the motor compartment from the battery compartment and this should be cut to size before the other parts are glued together. The completed fan is shown in the main illustration while constructional details of the body are given in the diagram.

Two strips of springy brass are required for the end contacts which draw power from the battery and, as can be seen from the diagram, these must either be screwed or riveted lightly to the centre partition. The exact spacing apart is not important, so long as it is greater than the length of the battery. These contacts can always be bent in to suit at a later stage. Before riveting or screwing them in place, attach a short length of insulated wire under the washer of each.

● Continued on page 357



Constructional details of the body



Fan blades



WITH rhythm and blues gradually taking a firmer grip on the British pop music scene, many groups — previously considered definitely uncommercial — are now getting the chance to display their talents on disc.

## DOWNLINERS SECT

One of the latest to do this are Downliners Sect which was formed a year ago from members of other groups who preferred playing R & B material to pops.

The group is led by Don Craine. Be-



sides being vocalist, Don plays guitar, harmonica, maracas, and tambourine. Rest of the group consists of Keith Grant, who sings and plays bass guitar, Gerry Gibson who plays lead guitar and rhythm, Johnny Sutton on drums, and Ray Sone who sings and blows har-

monica. All the boys are from the London area, and are resident group at the Studio '51 Club and Eel Pie Island.

They are on the Columbia label with a Jimmy Reed composition *Baby What's Wrong* which is coupled with *Be A Sekt Maniac* on DB7300.

• Continued from page 356

## ELECTRIC FAN

The free end of either lead goes to one terminal of the press switch, while the other goes to one of the terminals on the motor. The circuit is completed by wiring together the other terminal on the press switch and the motor.

Press the motor through the mounting hole, from the inside of the panel, and insert the press switch through the hole in the top panel, locking it with the collar supplied. Then, glue together the top, back, sides and the interior partition. When the joints are completely dry, set the contact blades so that they grip the battery firmly and glue two small blocks inside the compartment to stop it moving sideways and so coming out of the contacts.

In each of the four corners of the open base glue a small block of wood, sufficiently large to take a countersunk head screw, but not large enough to prevent the battery from being withdrawn. The base itself is a rectangle of plywood which is simply screwed in place.

If the fan rotor is cut from a piece of flexible plastic, such as the bottom of a discarded plastic bowl, no guard will be

required around it, for the blades will merely deflect should anyone put a finger too close. If a metal rotor is made, then some form of wire guard will need to be attached.

Mark out the rotor as shown and cut it out with the aid of a steel rule and sharp knife or with the fretsaw. Drill a centre hole to be a tight fit on the motor spindle and then attach the rotor to the

spindle with Araldite or some similar high-strength adhesive. The addition of a small plastic or metal bush on the spindle, to the outside of the rotor, will further strengthen the joint.

The unit is now complete and can be painted or stained and polished as required. The single battery will be found to give ample power over a comparatively long period.



"WHAT SUPERB HANDCRAFTSMANSHIP — BACK IN ENGLAND EVERYTHING IS MADE WITH POWER TOOLS!"

# GADGETS FOR PHOTOGRAPHY

PHOTOGRAPHY calls for lots of gadgets, most of which are expensive to buy, so the following tips should be of valuable assistance.

In Fig. 1 we show an easily constructed lighting standard made from  $\frac{3}{4}$  in. electric conduit tubing and slip tees. These should be readily obtainable from any electrical dealer, and you will only require a measure, hacksaw, and screwdriver as tools.

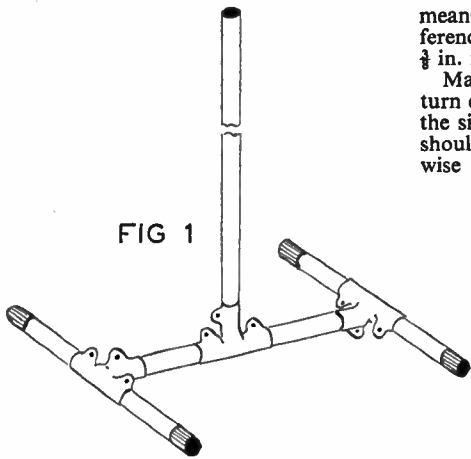


FIG 1

Take three pieces of tubing 1 ft. 3 in. long to make the base and you will also require three slip tees to fit on same. This base will support a vertical column of 6 ft., although it may be of any desired height.

Arrange the base in the form of a letter H, as shown, with a slip tee in the centre of each to make the joints. Note that short pieces of rubber hose piping have been slipped over the ends of the outside tubes. These will not only prevent slipping, but also protect polished surfaces, e.g. if the stand has to be placed on a table.

The slip tees are tightened with the screws, but note that the stand will fold flat for storage if the centre one is released after use. Should you require to add more weight to the base, fill the tubes with sand, and drive a wooden bung into the ends.

## Lenshoods

A lenshood is essential if you wish to take shots against the light, and protect

glare from falling on the lens, so Fig. 2 shows a simple specimen made from a strip of light tin obtained from an empty container.

The length of your strip will depend on the circumference of your lens, and this will be the diameter measurement multiplied by  $3\frac{1}{2}$ , or you may measure by

*By S. H. Longbottom*

means of a tape. When the circumference has been determined, add another  $\frac{3}{4}$  in. for joining together.

Make a narrow margin on each side, turn over, and hammer flat, thus making the sides smooth and strong. This strip should not be wider than 1 in., otherwise you may cut off some of the

## Filtering gadget

Fig. 3 shows an easy method of holding a glass funnel for filtering solutions directly into a dish. This is a simple gadget, yet one with decided advantages. All you require are three pieces of wood,  $\frac{1}{2}$  in. thick, and approximately 4 in. wide. The top piece has a large hole drilled to accommodate the funnel. The exact measurements will have to be determined from the size of your funnel and dishes, but you will see that a solution may be filtering while you are about some other work.

Incidentally, I always place a shirt button in the funnel neck with a small swab of cotton wool on top. The button prevents the cotton wool from entering the tube and thus stopping the flow. With the button across the top of the tube the wool remains in position, and filtering is quite speedy.

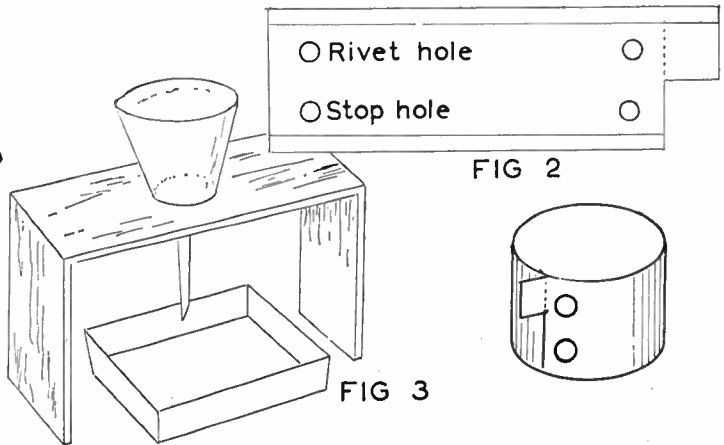


FIG 2

FIG 3

picture. Holes are drilled or punched at suitable points to permit the hood to fit on the infinity stop. The straight strip is then rounded by placing it over a piece of iron tubing, and tapping with a mallet. You may then make another pair of holes directly above the others, and rivet together. Note that we have allowed a further surplus for a small handle, but this can be omitted if desired.

When the hood has been shaped and riveted, it is advisable to apply a generous coating of matt black paint, since shiny metal would be worse than no filter at all.

## Lens brush

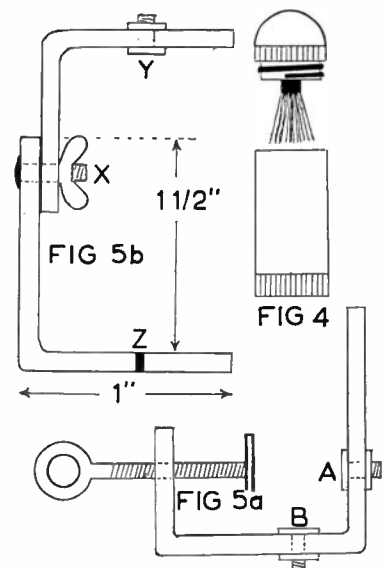
You may have seen pocket lens brushes for cleaning your camera or enlarger lenses, and the one shown in Fig. 4 is easy to make.

You will need a camel hair brush and a small pocket container. A lipstick case or nasal inhaler will be ideal. Cut off the brush handle, but leave sufficient for insertion in the lid. Mix a small quantity of proprietary crack filler (plaster) into the lid, and insert the short handled brush. Alternatively, sealing wax may be used. Once the filling has set, the pocket brush is complete, but remember that the main body of the container must be clean inside. The brush will then remain

completely dust free, and can be carried in the pocket or holdall.

### Anti-shake cramp

A steady camera is essential for really sharp photographs, and a tripod is always recommended. There are times when a tripod cannot be carried, and we must use other means to avoid camera shake. In Fig. 5a we show a small gadget made from a cramp. There are different sizes available at Hobbies depots, and the  $3\frac{1}{2}$  in. size, costing 2s. 3d. is recommended.



If you will now refer to Fig. 5a you will see that we drill a hole at point A to accept a  $\frac{1}{4}$  in. Whitworth bolt which has the standard thread for tripod bushes of our cameras. The bolt will then have to be cut down to the length of an ordinary tripod one after fixing a locking nut in position. Another bolt may be fixed at point B. This will enable you to cramp the gadget to a fence, chair or table, although you will need protective material for the latter.

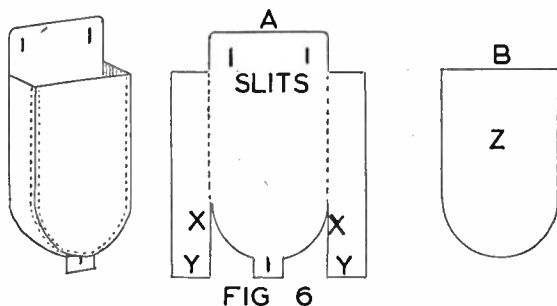
### Angle cramp

In Fig. 5b we show another piece of equipment. Use two pieces of heavy gauge brass  $2\frac{1}{2}$  in. by 1 in. bent at right angles as shown. Drill two of the ends so that they may be fastened together with a wing nut at point X. Another hole is drilled at point Y for a  $\frac{1}{4}$  in. Whitworth bolt which is fastened to the strip with a nut. The hole at Z is tapped with a  $\frac{1}{4}$  in. Whitworth thread. When properly adjusted and screwed to the cramp (Fig.

5a) this gadget then permits the camera to be held at practically any angle. When both gadgets are used in combination they will be as effective as a ball and socket head on a tripod, and will fasten to a gate, fence or similar support. And both are easy to carry.

There may be occasions when you wish to make a big enlargement but the enlarger column is not long enough, so we may overcome this difficulty in either of the following ways.

You may turn the enlarger head round



to permit projection on the floor, which should enable you to make the required degree of enlargement. A weight must be placed on the baseboard to avoid the possibility of overbalancing.

If you have any supplementary lenses you may try adapting these to fit temporarily over the enlarger lens. For example, a 2 dioptr supplementary lens will give a 50 per cent increase of size without adjusting the head. The only difficulty you may experience is that the sides of the enlargement could be a little unsharp, but this can usually be obviated by stopping down the enlarger lens.

Those round shaving mirrors having a flat side and a concave side can be especially useful for close-up work both in and out of doors. If you have one of these it is wise to include in your gadget bag. Outdoors it may be used for reflecting light on to flowers or birds' nests. Indoors, it can solve the difficulties of lighting small objects. Those who like to take photographs inside churches will also find a mirror useful for directing light on to the darker parts.

### Meter case

In Fig. 6 we show how to make an ever-ready case for an exposure meter. This particular pattern is for a Weston meter, but you will be able to modify to your own requirements, so no dimensions are quoted.

Chamois leather is ideal for the purpose, since it is soft and may be sewn with ordinary needle and thread, al-

though a double thickness of the latter is preferable. Cut out paper patterns of the two parts A and B, using these for marking out the leather.

Sew the edges marked X, and join the ends Y to finish the base of the pocket. Piece Z is then added to complete. Three small buttons, corresponding to the slits, are now sewn on the inside of your jacket, and these will hold the case in position. Note that the bottom one is essential to keep the case firm when removing the meter.

All the foregoing gadgets are easy to make from inexpensive materials, but they will be helpful for your hobby. Should you be unable to tap the Whitworth thread for the adjustable tripod head as described (Fig. 5b), we would suggest that you approach a garage where working repairs are done.

## HOW TO ENSURE EVEN LIGHTING

WHEN copying a print or picture it is essential to have an even lighting over the whole area.

When two artificial light sources are used, a simple test can be made to ensure even lighting by the use of a pencil. The light sources are directed on to the print from each side. A pencil is then placed at one corner at an angle. This will cast two shadows. The lights are then adjusted so that the two shadows are even in tone.

This test is repeated in each corner to ensure even lighting over the complete area. (C.D.)

# Table Lamps - With A Difference

THE designs suggested here are certainly 'lamps with a difference' for you will not be able to buy them in the shops. They are not only original and novel, but of simple construction so that the handyman can make them without difficulty. They are pleasing gifts which can be made up in plenty of time for Christmas.

You will be able to cut all the parts with a fretsaw, but a tenon saw could be used for the straight edges. Interior cuts will of course be drilled ready for inserting the fretsaw blade. Glue can be used throughout, strengthening where necessary with pins or screws.

Wood should be soft to allow for ease of shaping. Obechi is ideal for this purpose, being soft enough to shape with a penknife or modelling knife and yet having a close grain which is easy to prepare for painting. If the lamps are to be left in the natural wood then a pleasing grain is an advantage. Oak, chestnut or mahogany can be finished with stain or polish, or varnish to give a professional appearance.

Inexpensive lamp shades can be purchased in most large departmental stores and you can use the type that fits the holder, or those that clip on to the bulb. Nipples, switches and lampholders may also be purchased locally.

The design at A shows a symbolic bird, typical of the modern trend. The body is about 5 in. long and 1½ in. wide and is made from four pieces of obechi glued together to give the required thickness. The shape can be taken from the squared diagram at D. When the glue is dry the body is rounded off to give the 'carrot' shape indicated in A.

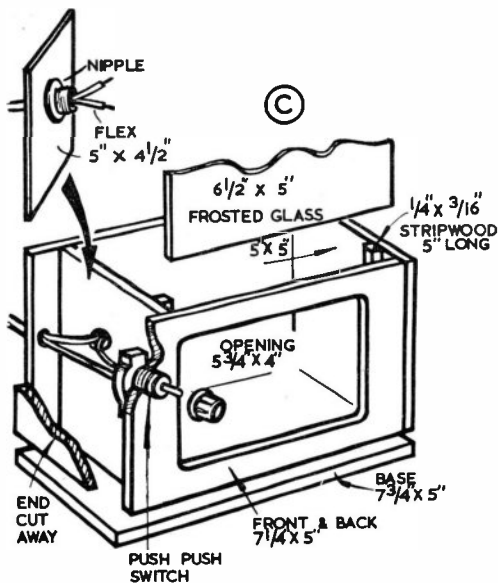
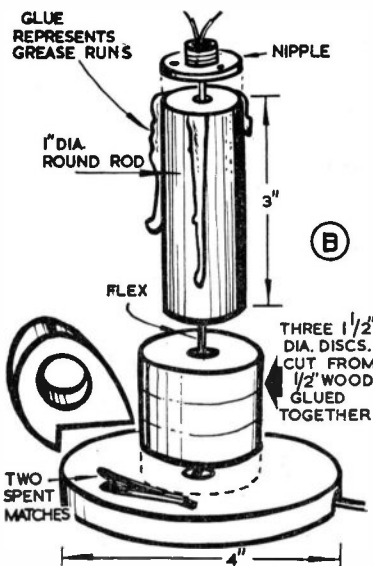
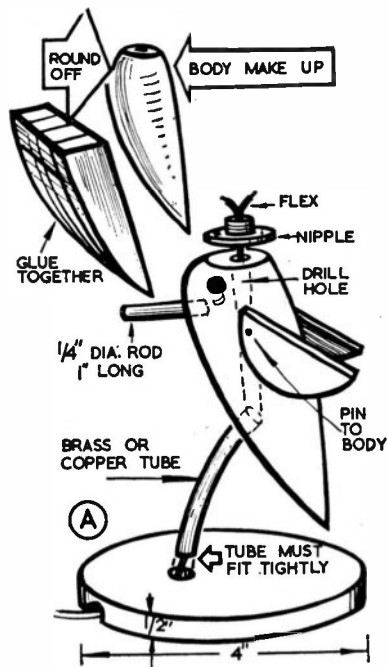
The body is drilled from the top and bottom to accommodate the flex and the copper 'leg'. The leg must be a tight fit in the body and vase and should be inserted after the flex has been threaded through. The base should be grooved on the underside to take the flex. The addition of a circle of thin plywood will hold the flex if this is required.

The beak consists of a 1 in. length of ¼ in. diameter round rod let into the body whilst the wings are cut from ¼ in. wood and are pinned to the body. Flatten the body at the top to take the nipple, which should be secured with three small countersunk brass screws. A switched lampholder is now screwed to the nipple. Finish off by painting, but polish and clear lacquer the brass tube. Paint in the eyes and any other markings thought necessary.

The design at B is a good replica of a candle stick. The base is a 4 in. diameter circle of wood, drilled and grooved as for A. Upon this are glued three circles of ½ in. wood, drilled to take the flex. The handle is cut from ½ in. wood and is glued to the base.

The 'candle' consists of a 3 in. length of 1 in. diameter round rod which is drilled through the middle. Glue the 'candle' to the top of the three discs. Candle grease can be represented realistically by running glue from a tube down the sides as shown. The nipple is screwed to the top as before. Finish off by painting, and glue two spent matches to the base as indicated.

The third suggestion C is intended to represent a television set. It consists of a simple box made roughly to the correct proportions, with an opening cut in the front. This opening is back-



ed by a piece of frosted glass to represent the tube. Silhouettes cut from black paper and pasted behind the glass will give a picture effect.

Note the push-push switch incorporated in the partition at the end and the nipple which is screwed on the inside of the partition. The end opposite

● Continued on page 361



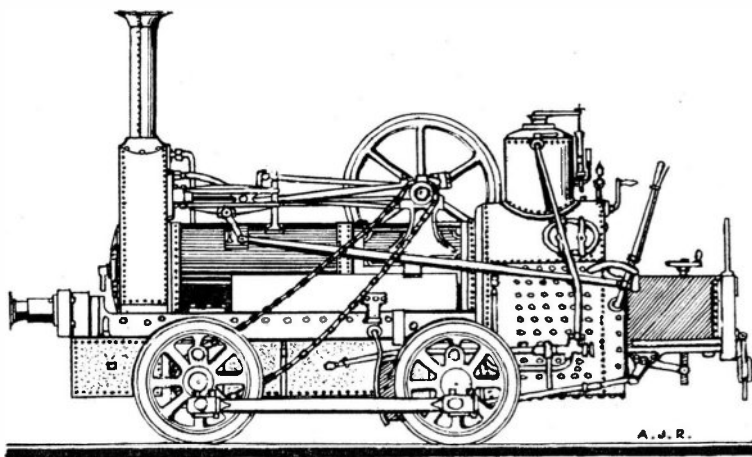
# The First Traction Tram Engine

**T**HE four wheels coupled traction tram engine (known as *Rattlesnake*) shown in our drawing was the first of its kind to be made. It was designed and built by Isaac Watt Boulton at his engineering shop at Ashton-under-Lyne just after 1860.

It had duplex cylinders, both being 8 in. by 12 in., the steam pressure being 60 lb. p.s.i. The wheels were 3 ft. diameter. It was driven by a pitch chain on either side, to the leading axle, as shown, the drive being 2:1. The water supply was carried in two tanks, one under the smokebox, and a larger one under the boiler, and the cylinders were mounted on top of the smokebox.

Whilst this arrangement prevented any undue condensation, it compelled the exhaust nozzle to be unusually high above the tubes, but records show that the engine steamed without difficulty. The pitch chains, however, were subject to unequal wear, and the ever changing curves which they traced when travelling quickly, accompanied by a loud rattling noise, undoubtedly gave the engine the name of *Rattlesnake*, which it was known by throughout its life.

Mr Boulton hired out this little engine on many occasions when the



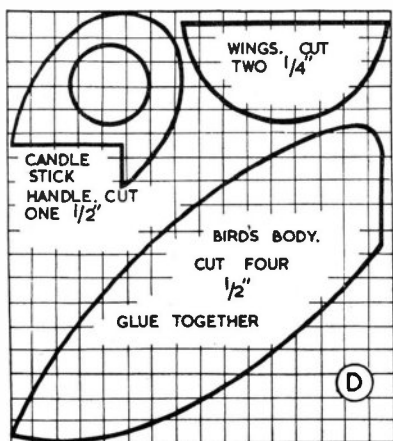
joint line was made between Hyde Junction and Marple in 1865 of the then Midland & Manchester, Sheffield & Lincolnshire Joint line. It was disposed of in 1866, but bought back by Mr. Boulton the following year, and was then hired again from him for a large

contract on the Lincoln & Barnetby Railway for work at Northampton.

After this work was completed the *Rattlesnake* was finally sold to the Trelowel Colliery Co. at Chirk, where she finally ended her days after a very useful life. (A.J.R.)

• Continued from page 360

## TABLE LAMPS



1/4 IN. SQUARES

the switch is screwed in place, being removable to allow access to the bulb. The top should consist of a piece of perforated zinc which will allow ample ventilation.

Finish off by painting or staining and varnishing to simulate as near as possible an actual television set. The addition of legs fashioned from round rod would considerably enhance the appearance.

Use 40 watt bulbs in all these lamps and make sure before commencing work, that the fittings you have obtained are suitable for the sizes indicated in the sketches.

(M.h.)

**Illustrations of the finished projects are shown on front page.**

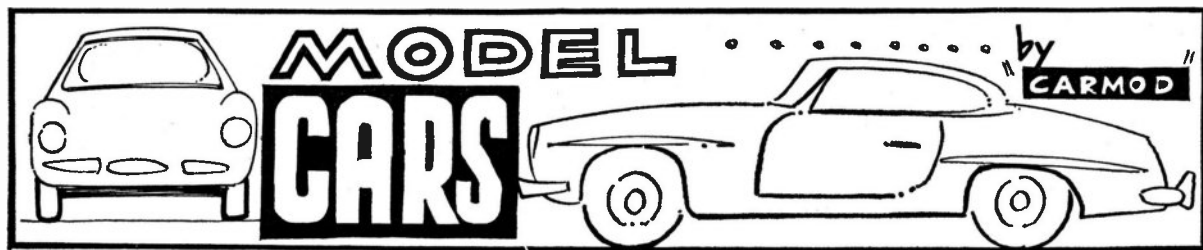
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## Miscellaneous Advertisements

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**E**ACH year the Swiss motoring magazine, *Auto-Universum*, awards a trophy for the 'International Car of the Year'. This year it has been given to the Ford Cortina for 'outstanding performance, reliability, and versatility, in competition around the world'.

The Cortina, since its introduction in 1962, has had more than 140 wins in road races, ice races, hill climbs, slaloms, economy runs, endurance trials and rallies in 23 countries, in addition to many victories in small local events.

I remember being on a test drive for a motoring magazine shortly before the car's debut, when many of its 'bugs' were still to be ironed out. I was rather unimpressed. At that time many people considered the car to be in the 'white elephant' class but we have been forced to change our minds in no uncertain way. This car, which drew laughs from the Americans at Sebring until it was seen in the race, will surely go down as one of the 'little greats', ranking with the old Austin Seven, the Mini series and the Volkswagen.

Such a car well deserves the attention of miniature replica collectors and it is fortunate that a die-cast model is available in the Dinky series.

There are many race and rally forms from which to choose and out of this multitude I have selected a few which have variety in appearance. There is not a great deal of outward difference between the Ford Cortina 2-door G.T. and

## FORD CORTINA — THE CAR OF THE YEAR

the Ford Lotus Cortina and both are suitable to be adapted from the Dinky basic.

### Cortina in rally form

The only cutting involved for this car is the removal of the number plate at the front — as the position of this on the model is too low for rally work. This is best done with a flat file. Generally, works entered rally Fords are painted in standard red as marketed in this country on Anglias, Cortinas, Zephyrs and Corsairs and rally numbers are carried in white on black discs on the doors. However, in the Safari Rally this year the Cortina G.T.s of the winner, Peter Hughs, and that of John Sprinzel, were painted white with the upper surface of the front end matt black to prevent the sun reflecting back into the drivers' eyes. The number plates (KHS 598 for Sprinzel and KHS 599 for Hughs' car) are mounted on to the front bumper and in the conventional position at the rear.

Extra lighting can be made up from press studs, as described in *Hobbies Weekly* dated 20th May. Alternatively,

they can be fashioned from Plastone and cemented in place with Durafix. The spotlight in the case of the Safari Rally Cortinas is mounted on a bracket on the passenger's door, but works entered cars in most rallies are positioned on the roof. The Safari rally plates are mounted centrally on the bonnet and boot.

### Lotus Cortina in racing form

As in the case of the rally Cortinas, the amount of metal cutting involved is minimal. For the Lotus version it is necessary to take out the middle section of the front bumper. I find the best method of doing this is to hacksaw off the whole of the front bumper and number plate from above and then to replace the two bars formed from Plastone leaving a gap of 17 mm. in the middle.

An extra cooling slit is needed for this car under the grille where the bumper bar was originally located. This is best done by filing out from the underside of the car (there is no need to strip off the base-plate as the slit can slope back) and to replace the lower edge with a piece of matchstick.

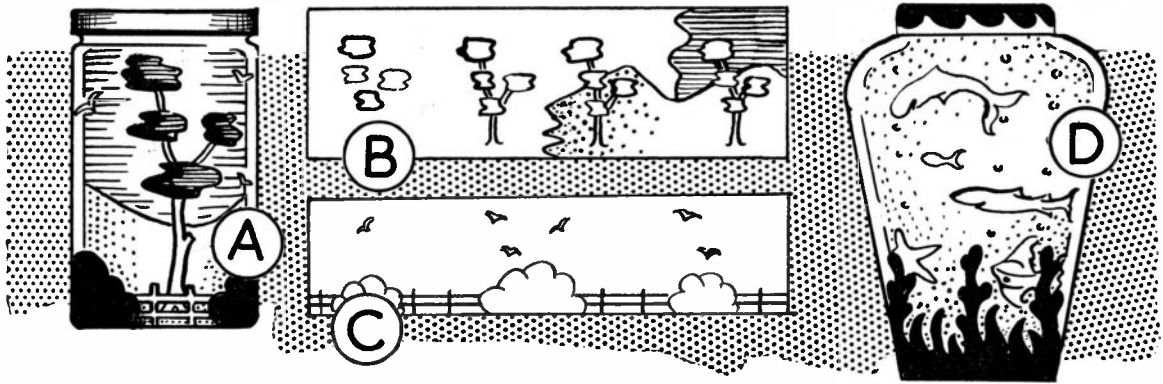
I selected the winning car of the 1964 'Motor' Six-Hour Touring Car Race at Brands Hatch as an example of a racing Cortina. This has an overall coat of white paint with green flashes down each side which are continued to meet around the back panel under the boot lid (the racing colours of Alan Brown Racing, the car's entrant).

Racing numbers of the car were '19' in black, the front number being placed centrally on the bonnet lid facing 45-degrees towards the near side; the rear number is painted on the boot lid well over the near side and also facing 45-degrees in the same direction. The registration number of the car (BTW 297 B) is carried above the grille at the front and in the conventional position at the rear. Lotus Cortinas have black painted radiator grilles.

An alternative colour scheme for the Lotus Cortina can be the Willment Engineering livery. This is again overall white with three parallel red stripes down the centre of the car, the middle one broad with the narrow on either side. One of the Willment cars has a registration number FOO 230.



*Works Cortina in Rally form*



## Decorated Glassware Novelties

**A** FORM of art once very popular in China was the decorating of vases by painting pictures on the inside of them. A modification of this technique, with part of the scene painted inside the counter and part outside, gives an attractive three-dimensional effect which can be achieved quite simply with a little practice.

Glass jars and pots of all shapes and sizes can be decorated in this way. The use to which the finished articles are put may be purely decorative, or they may become bases for table lamps. In the case of the smaller jars, these can make unusual paper-weights when filled with dry sand.

It is best to start with a wide-mouthed jar and a simple scene, such as the one shown at A. Here, a rural scene is easily built up in the following way. On the inside surface of the glass are painted the trees, hills, and sky. This is done as shown at B, using a small water-colour

*By A. Liston*

brush and enamel. First, the patches of leaves for each tree are applied. When these are dry, the tree trunks are painted in. After this, the lower part of the jar is coated with green enamel to form the hills. When it is dry, a little pale blue paint is run round the inside of the jar to cover all the uncoated surfaces, and represent the sky.

The paintwork on the outside of the jar is shown at C. Here, bushes are painted in dark green, with a white fence connecting the clumps round the jar. White V-shaped birds are painted on at intervals above the bushes. The thickness of the glass separating the two layers of paint gives an attractive effect of depth, which is enhanced by careful placing of the objects in the scene. The

bottoms of the tree trunks, for example, should show behind the white rails of the fence.

Lastly, the cap is painted in colours to match those already used, and when all the paintwork is completely dry, is screwed in place.

An underwater scene, such as the one shown at D, is another subject well suited to this type of treatment. Here, small touches of gold or silver lacquer can be introduced to good effect, contrasting with the deep green of the background.

As experience is gained, jars with narrower necks can be used, and at this stage it is advisable to use brushes with their shafts broken off just above the metal ferrule, so that they can be taped to a suitably bent piece of stiff wire. Two points which must be observed are that the glass is quite clean and dry, and that the paint already applied is dry before another colour is added.

## FASCINATING OPTICAL TRICKS

**H**OLD an end of a pencil very loosely between your forefinger and thumb. Now, when you shake your hand gently up and down, the pencil will wobble as if it is made of rubber. If your hand is sufficiently relaxed the 'rubber pencil' illusion will be perfect.

Another illusion of this sort is produced with two pennies which you must rub up and down against each other between opposite forefingers. In this instance you will see a mysterious third coin between and below the others.

*By A. E. Ward*

Both illusions depend upon the 'persistence of vision' whereby impressions of the objects linger in your mind for brief periods after the images have ceased to exist or changed upon the retinas in your eyes. These optical tricks make splendid 'conversation starters.'



A MYSTERIOUS  
THIRD COIN  
APPEARS HERE

...ab evenly on the paper in... to know if you could... wish to make some plans... mitter? (R.P. — Wolverhampton.)  
 ...ht and hang to dry under... to go over the wallpap... on the same... Channel 10... would

# Replies to Readers

...rectly... it is a brush polish... —...  
 ... and 15V... (more.)... to charge a 12V. battery, as... was made by fixing... board over a stou

## Cleaning Marble

**I** RECENTLY acquired a marble clock, the marble having lost its original polish. Can you tell if it is possible for me to polish it, and by what method? (H.P. — London).

**M**ARBLE is polished by an abrasive in the same way as metal. If the surface is very dull or scratched, start with a scouring powder on a damp cloth. When dry, polish with a metal polish intended for brass. For the first polish follow this with a polish intended for silver. An alternative to all this is to use a silicone car polish if the trouble is dirt and grease, rather than actual loss of surface.

## A 'Knotty' Point

**O**N one window sill we have a very large knot; last year I rubbed it down, and saturated it with knotting, then gave it three coats of paint, but it is still working out and spoiling the sill. Could you also advise me on this problem? (J.P. — Reading).

**K**NOTTING is supposed to be the best means of stopping resin coming out of knots. We can only suggest you apply more knotting, preferably followed by a metallic primer before the other paint. The only alternative is to have the knot cut out, and a piece of wood let in.

## Filling Plaster Cracks

**C**OULD you please advise me on the best method for filling cracks in a plaster ceiling? I have used Alabastine and Polyfiller, but after a few months the whitewash began to flake off. Also could you tell me how to deal with stains that work through the whitewash in the kitchen? I do not know what causes the stain, but it is where a gas pipe has been removed (M.S. — Salisbury).

**Y**OU could try plaster of Paris which has more affinity for the plaster of the ceiling than the materials you have tried. Coating the repaired area with size might prevent flaking, but it would be liable to affect the colour. If the material used was not absolutely dry when the ceiling white was applied, flaking is possible. The cause of the wall stain may be the accumulation of dirt from behind the pipe. A scrub followed by a gloss paint may be the answer.

## Formula for hand cleaner

**C**OULD you please supply a formula for a clear gel like hand cleaner, suitable for removing motor car grime, paint, etc.? (J.R. — Surrey).

**T**O make a gel hand cleaner of this type dissolve 1½ ounces of triethanolamine stearate in 4 fluid ounces of hot kerosene. Add slowly with high speed stirring 11½ fluid ounces of boiling water. Finally stir in ¼ ounce of cresylic acid, and allow to cool.

## Musical box tone

**H**OW can I produce a louder tone from any musical movement fitted in a box? (W.B. — London).

**T**HE tone and volume from a musical movement will depend upon the box used, and the resonance obtained thereby. Try standing the movement on different materials, and you will notice the effect. For instance, there is a definitely louder volume from a hollow surface as distinct from a solid bench top.

## Finish for a door

**I** HAVE recently moved into a new house where the timber at the foot of the front door is left in its natural state. With the rest of the door and frame painted in pastel colours it looks out of place. I want to treat it with something to make it waterproof with a nice gloss finish if possible. I think the timber is elm. What do you suggest I do? (W.H. — Staffs.).

**W**E presume that you wish to leave this unpainted, and we would suggest that in this case you first give it a good rub down with glasspaper, using fine grade paper at the last. A good coat of linseed oil should then be applied and, when dry, another light rub down with fine glasspaper, and a further coat of linseed oil applied. When this is thoroughly dry, a clear wax polish can then be applied, and should give the result you desire. If you require a gloss paint finish, then the remarks regarding original glasspapering apply, followed by a coat of wood primer, which in turn is followed by two coats of flat paint and a coat of high gloss external type of paint. For a very good finish, this last coat of gloss paint can be lightly glasspapered, and a second coat of gloss paint applied.

## A HOLE IN YOUR HAND

**W**HEN you have read these instructions you will be able to look at objects and people through a hole in your hand! Begin by rolling up a newspaper to form a tube.

Hold up the tube in your left hand and look through the tube with your left eye. Also hold up your right hand beside the middle of the tube. (See illustration.) While you are looking through the tube

with your left eye, look at the palm of your right hand with your right eye. You will then think you see a hole in your hand!

Here is the explanation of this weird optical illusion. Your brain puts together the different impressions received by your separate eyes, to form one fantastic picture in your mind. (A.E.W.)



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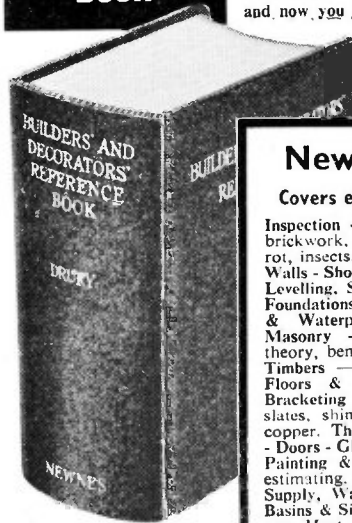


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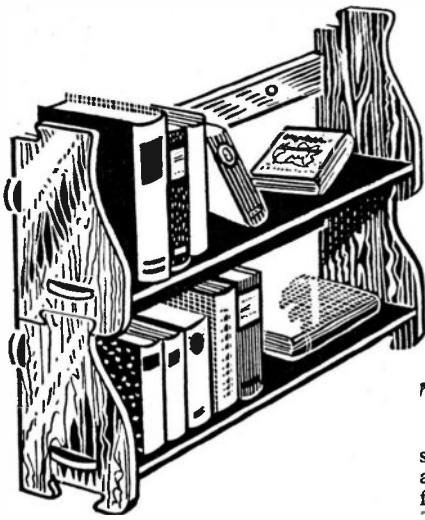
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# Practical Shelves That Interlock

*You can always  
add to their number  
if required*



THESE shelves will serve several purposes, but are most suitable for books. Each unit may be used separately, either hanging or standing, and two or more units may be joined to form a bookcase of almost any size. There is the advantage that the shelves may always be re-arranged to suit new schemes, and it is always possible to add another unit if greater accommodation is needed.

All of the parts are made from  $\frac{3}{4}$  in. wood. This may be chosen to match the surrounding furniture, or if a painted finish is intended, plywood will make a sound job. The shelves may be any reasonable length, depending on their purpose. Of course, care is needed to make all of the ends match and the backs and shelves should be marked to length between shoulders together.

Fig. 1 shows the shape of one end. Enlarge this to  $\frac{1}{4}$  in. squares and cut it out. Let the rear edge be the straight edge of the wood and cut the ends square across with a tenon saw. Use a fretsaw to complete the outline, and clean up the edges with a file or Surform tool and glasspaper. Use this first end as a template for marking out the others. For the greatest accuracy, mark the slots together, using a try-square and rule. The ends may be decorated by a fretsawn badge, as shown.

When cutting the backs and shelves to the measurements shown in Fig. 2, it will probably be best to match up the parts in sets, fitting each joint independently and numbering it so that it will finally be assembled in the right place. After the final sanding of all parts, glue them together. For additional strength two nails or thin screws may be driven into each side through the back, Drill the back for screws or hooks if the shelves are to hang from the top unit.

To prevent the assembled units from separating, little turnbuttons are fixed under all but the bottom unit shelves Fig. 1. These may be made from  $\frac{3}{4}$  in. hardwood or little metal ones may be bought. (E.)

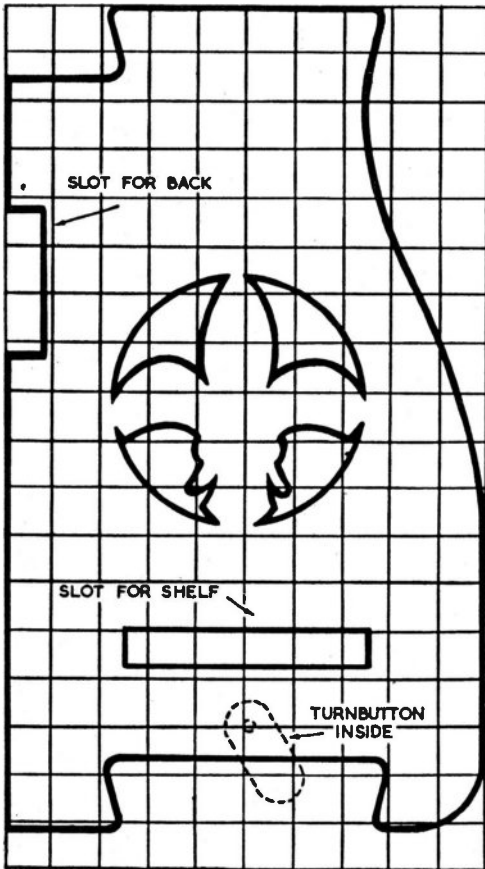
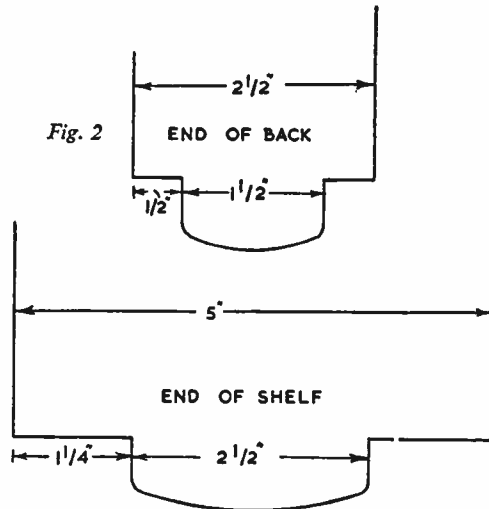


Fig. 1—Enlarge these squares to  $\frac{1}{4}$  in. for the full-size shape of the ends

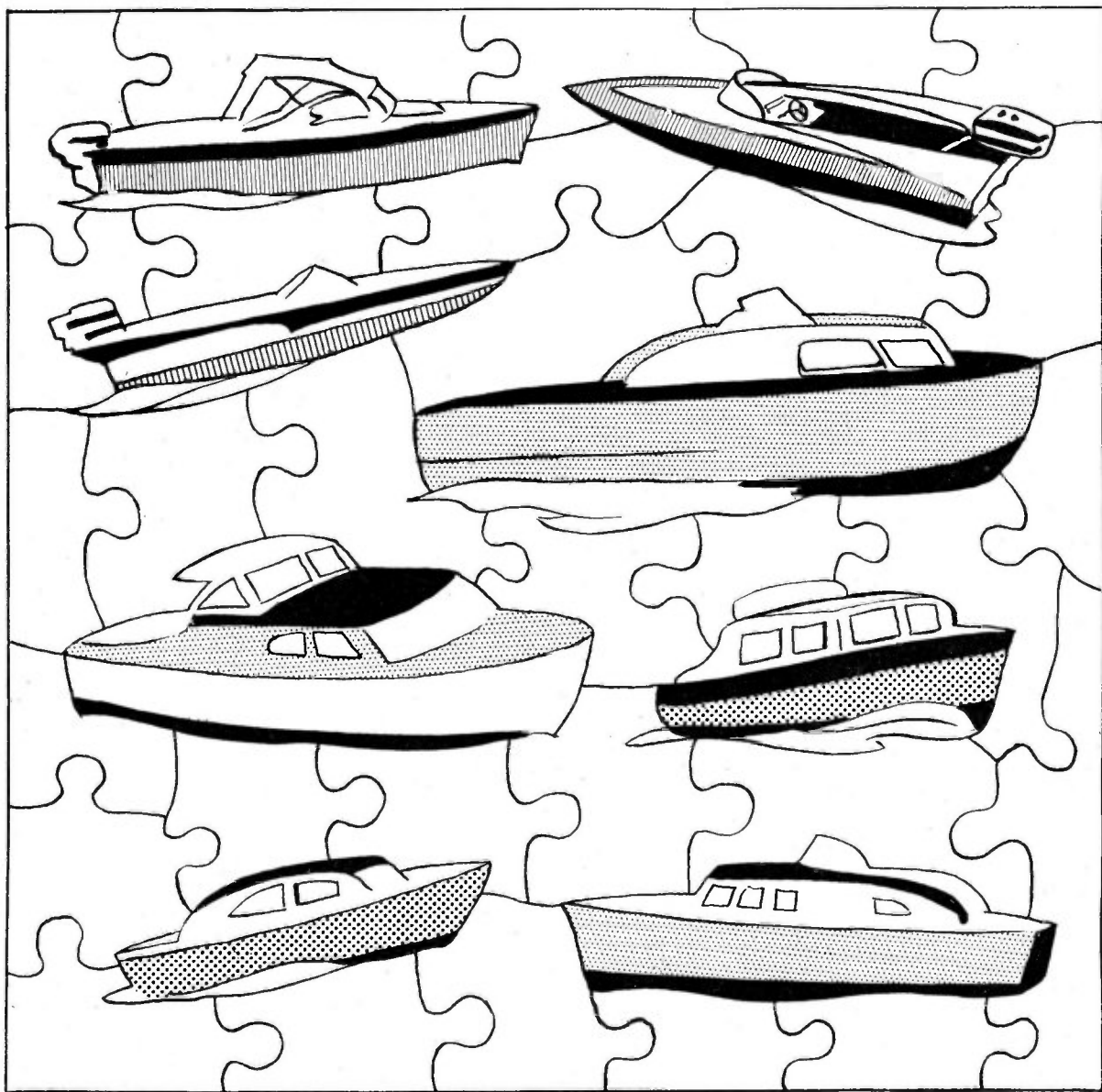


# A NOVEL 'BOAT' JIGSAW

**T**RACE and transfer the pattern to  $\frac{1}{4}$  in. plywood, using carbon paper. Cut out the shapes with a fine fret-saw, cutting round the outline of the

boats, leaving the detail to be painted on with poster colours. The background pieces should be light blue, and the boat

colours should contrast as much as possible. Finish off by giving a coat of clear varnish over all. (M.p.)



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**READER'S REPLY**  
**HW** SEPT.  
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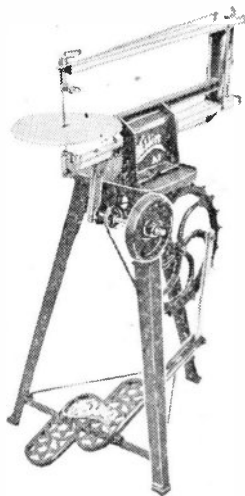
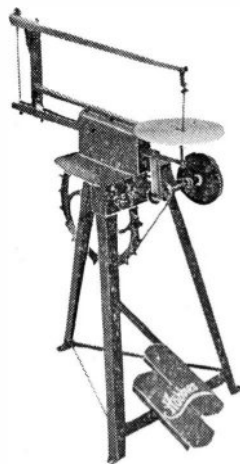
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