

HOBBIES

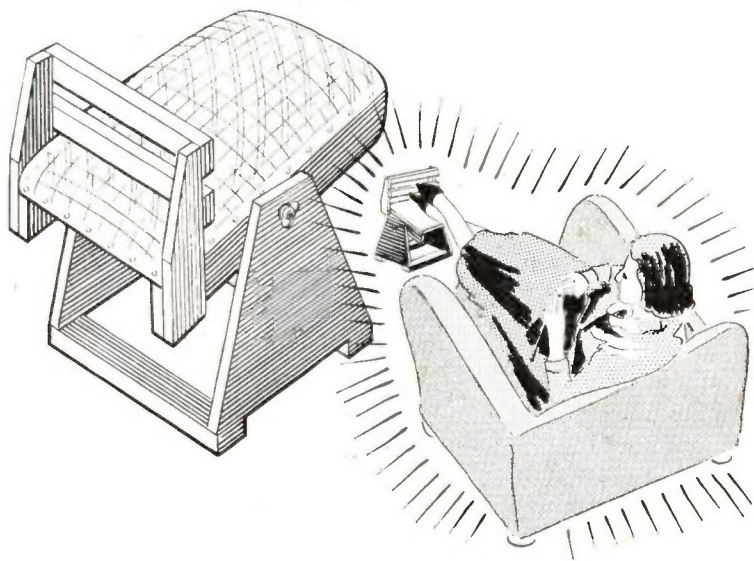
weekly

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NUMBER 3588

AN ADJUSTABLE FOOTREST



GET YOUR FEET UP IN COMFORT!

FOR CRAFTSMEN OF ALL AGES

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

THE assassination of President Kennedy, undoubtedly started many thousands of people throughout the world becoming journalologists, the name by which collectors of newspapers are known. For they will hand down to future generations copies of newspapers recording that fateful day in American history. The death of Nehru was also world news, which will be preserved in newspaper form for posterity.

Mr E. J. Frost of 9B Cat Hill, East Barnet, Herts, will undoubtedly have these issues in his collection, which is claimed to be the largest private historical newspaper collection in Britain. He collects newspapers not haphazardly but critically, and selectively. He chooses them for their headlines, and their record of major events, and adds them to his ever-growing pile.

As a specialist, Mr Frost has achieved more or less 'blanket' coverage of this century's headline news with records of wars, political upheavals, and such major events as the rise and fall of Hitler and Mussolini. The coverage includes foreign papers sent to Mr Frost by enthusiastic friends all over the world.

His files on that great leader Churchill go back to Omdurman in 1898, when the young Lieut. Churchill gets a mention. And as Churchill has been front page news for over 60 years, this file has reached large proportions.

Mr Frost's editions recording momentous events now number over 3,500, and date from the year 1660. They include the Coronation and death of every British monarch since 1921, and also the deaths of famous people such as Nelson, Lincoln, Edith Cavell, Gladstone, Kitchener, Marie Lloyd, etc. Major disasters such as the Titanic, Lusitania, R101, and the East Coast Floods are also recorded, together with famous aircraft flights, and momentous events in the space field.

This fascinating hobby is shared by many other enthusiasts throughout the world, who are well catered for by their own publication entitled *Sincere Times*, which is printed and produced by a Dutchman, a Belgian, and Mr Frost. In spite of the magazine's amateur status, it has many eminent subscribers in the journalistic world.

HEADLINES ARE HIS HOBBY

Young Peter Frost is obviously taking an early interest in dad's hobby — or maybe he is merely enjoying a bedtime story read from a 1792 London newspaper!

The annual subscription is only 10s. Published six times a year, its British representative is Mr Frost who contributes an interesting report on his collection in the May/June number. This also shows on its front page a reproduction of the *Los Angeles Times*, dated 6th June 1944, with the screaming headline **INVASION!**, and reporting the Allied landings in France, together with a huge map of the French and English coasts.

Mr Frost's interest in collecting newspapers started as a schoolboy, and for such a cheap price he considers this hobby well repays with widespread information and interest. He often gives talks and exhibitions of his hobby, and copies from his collection have been used in two films.



He has a copy of the world's smallest newspaper printed specially for the Queen's Doll's House. Another from Tristan da Cunha was produced by the Royal Navy when serving on the island in 1943. Its price, in the absence of currency, was—'3 cigarettes or 4 big potatoes'. (E.)

BYZANTINE ART ON GREEK STAMPS

A set of 5 pictorials appeared on 10th June, commemorating 'Byzantine Art'. Designs include: 1 drachma — 'A gold coin used during the reign of Emperor Basil II'. 2 drachma — 'Two military saints'. 3 drachma — 'Archangel Michael'. 4 drachma — 'A young lady from the frēscō — The Birth of the Holy Virgin'. 5 drachma — 'An Angel'.



AN ADJUSTABLE FOOTREST

YOU can 'get your feet up' in real comfort with this easy-to-make footrest. It is adjustable for angle, and can also be padded to provide an extra soft surface for extra comfort. A useful article such as this is sure to be appreciated in the home.

It is not intended to be used as a stool and, therefore, soft wood such as deal will be quite suitable. In fact, use could be made of almost any oddments of wood available. The stand and 'rest' should be made in two parts, allowing sufficient clearance for washers when assembling. If the 'rest' is to be padded it will be necessary to allow for the material and upholstery pins by inserting extra washers between the 'rest' and the stand.

Some useful measurements are given in Fig. 1. The stand will be 12 in. by 12 in., and the two sides should be 10½ in. apart, giving an overall width of 12 in. This will, of course, govern the size of the 'rest' which fits between the sides.

Make up the stand first, as shown in Fig. 2, using ¾ in. wood for the sides, and 1 in. by 1½ in. stripwood for the feet. Drill through the feet, and countersink to take two screws in each corner. Use glue when fixing, and allow the glue

to dry thoroughly before fitting the 'rest'.

An alternative method of fixing is to screw and glue the sides on the outside of the strips, making them correspondingly shorter. In this case ½ in. wood could be used instead of ¾ in.

The 'rest' portion is seen in Fig. 3. Use ½ in. wood, and 1 in. by 1½ in. stripwood.

If the seat is to be padded this should be done before fitting the uprights and cross rails and after painting. The material should be drawn neatly down round the edges, and secured by upholstery pins, leaving a gap where the uprights are fixed. Now fix the uprights, gluing and pinning them in place.

The rest is pivoted between the two sides of the stand by means of bolts and wing nuts or with two large roundhead

screws. In either case washers should be used on the outside, and also between rest and stand. Wing nuts are more convenient than screws, since they can be adjusted in a moment.

Clean up all parts with glasspaper, and fill the grain with woodfiller. The end grain of the stripwood should be filled to prevent the paint soaking in.

Give two undercoats, and finish off with a top coat of gloss. A stain and varnish finish will give a particularly good result, especially if one of the new polyurethane finishes is used. (M.h.)

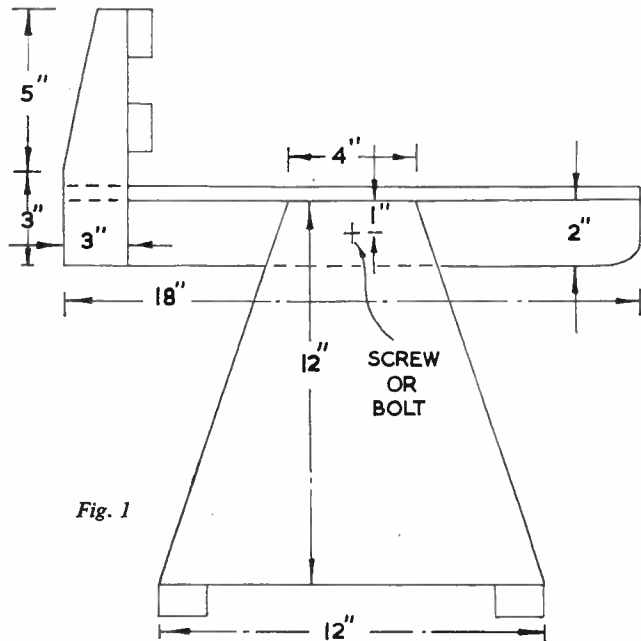


Fig. 2

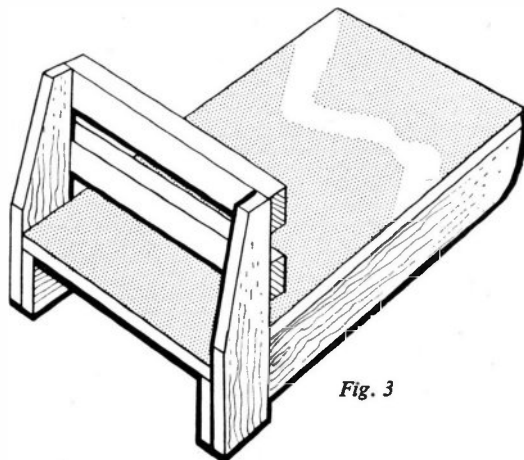
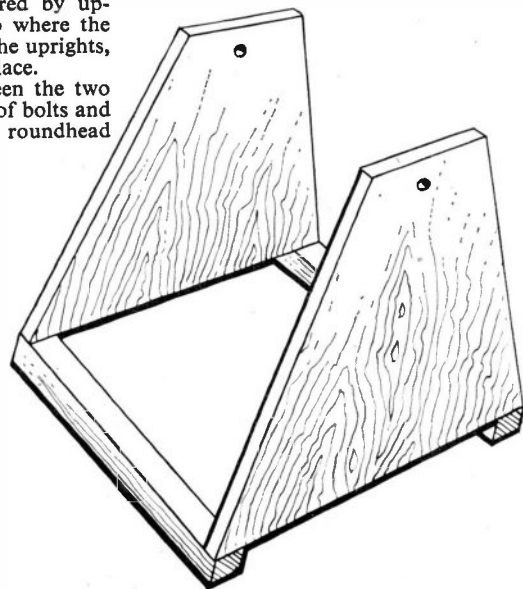


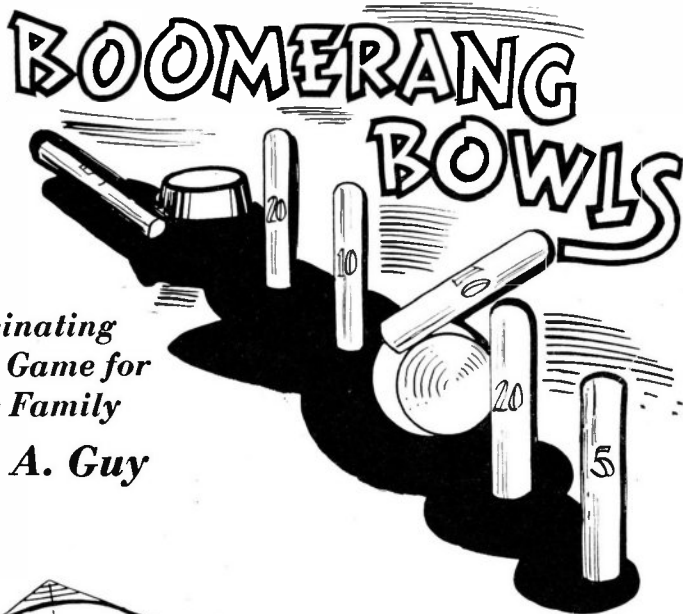
Fig. 3

THIS fascinating new game that all the family can play and enjoy is called 'Boomerang Bowls', a novel variation of the ever popular game of skittles, which affords a great deal of amusement to young and old alike, while calling for no mean skill on the part of the players.

It is played with 6 pegs and 4 'corks' — which will be explained. The idea of the game, as in skittles, is to knock down the pegs, the players scores being recorded by the number of pegs knocked down. The method of scoring can be by allotting one point per peg, or by each peg being given a specific value which can be painted on them; this makes the more interesting game, as more skill is required to pick out the highest numbers (see Fig. 1).

Making pegs and corks

Very little is required in the way of



A Fascinating Indoor Game for All the Family

By C. A. Guy

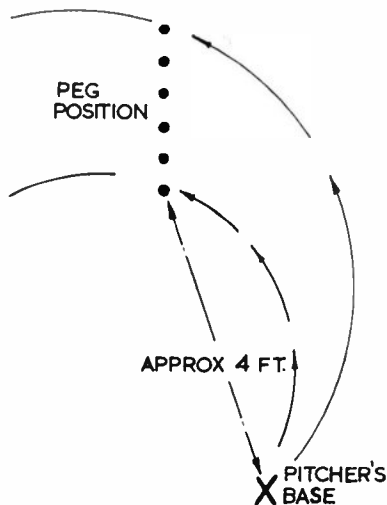


Fig. 1—General layout

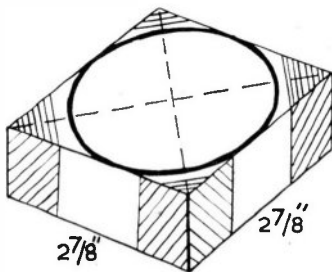


Fig. 3—Cutting 'corks' from square timber

material. The pegs are simply 5 in. lengths of wooden rod about 1 in. thick — a broom handle is ideal for these. They are first sawn off to the desired length, then one end of each is rounded off, the other being left flat (Fig. 2B).

The 'corks' (which replace the balls used in ordinary skittles) are actually discs of wood, which have been specially shaped to resemble large corks. The corks require a little more work, and should preferably be made from a good hardwood. The shape and dimensions are shown in Fig. 2A, and a fair degree of accuracy is important in their construction, otherwise performance will be affected.

If you are fortunate enough to possess, or have the use of, a lathe, the work is considerably simplified, being a simple turning operation. Failing this, a wooden roller may be available of suitable size, that is $2\frac{3}{4}$ in. diameter, which can be sawn up into $1\frac{1}{2}$ in. thick slices. On one side of each disc a $2\frac{1}{4}$ in. diameter circle is drawn, leaving a $\frac{3}{32}$ in. margin all round. The surplus wood is now removed with a coarse file, sloping the edges as shown in Fig. 2A.

Of course, the corks can be cut from ordinary square timber, but it involves a little more work. Timber of a suitable thickness is selected, then marked, and cut into $2\frac{7}{8}$ in. squares; if 2 lines are now drawn diagonally from corner to corner, you have the dead centre where the lines cross. Using a compass, draw a

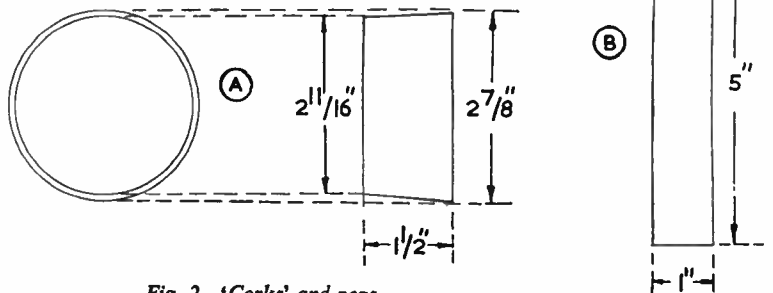


Fig. 2—'Corks' and pegs

2½ in. diameter circle on one face, and a 2⅞ in. diameter circle on the other, of each square of wood. The corners of each piece are marked and sawn off as shown shaded in Fig. 3. The remaining surplus can then be removed with a plane or file as already mentioned. An inaccurately produced cork will travel in the most erratic manner, so a little time and trouble will be well repaid.

The pegs can all be painted different colours, or alternatively, pegs of a like value can be painted the same colour, and it is suggested that the following values be painted on them: 5 on two of them, 10 on another two, and 20 on the remaining two. A good hard wearing paint should be used, as it has to withstand some hard knocks. The corks can be painted if desired, but are just as well left plain.

Playing the game

The game is best played on a smooth surface such as a lino covered floor.

The pegs are arranged in a line at right-angles to the pitcher — as the player bowling is called. Fig. 1 shows the layout. They are placed in the following order according to their values, starting with the first or nearest Peg, 5, 20, 10,

10, 20, 5. The first peg should be approximately 4 ft. away from the Pitcher, the rest being spaced out, leaving 2½ in. between each.

Each player in turn takes the 4 corks, and bowls them at the pegs, aiming to knock down as many as possible. The novel feature of this game is the special shape of the corks, which do not travel a straight line, but always follow a curved path. Corks that miss the pegs by passing between them, if bowled correctly, will continue travelling until they have completed a full circle, returning to the hand of the pitcher, hence the name 'Boomerang Bowls'. All corks that return to the pitcher can be bowled again.

On the face of it, it would appear that one cannot lose, as the cork is returned after every miss, but in actual fact it is not quite like this, as the cork will only return if it has not been obstructed in its journey. As pegs are knocked down, the field is gradually littered with pegs and corks, and if your cork should even glance off one of these obstacles it can go careering off in a different direction altogether.

Bowling the cork

The cork should always be bowled

with a smooth flowing action; holding it in the hand, with the palm uppermost, the thumb rests against the larger face, first two fingers underneath the cork, and the other two fingers resting against the smaller face. It will be found that this is a comfortable and natural position. With the hand held just clear of the floor, gently swing the arm backwards then forwards, releasing the pressure of the fingers against the sides of the cork, so that it rolls forward down the supporting fingers. A few experimental tries will give the idea.

The cork is not aimed straight at the pegs but off to the right (or left, for left-handed players), as shown by the arrows in Fig. 1. Practice is, of course, necessary before individual pegs can be accurately picked out, especially when fallen pegs and corks have to be avoided. But a surprising degree of skill can be reached as you learn to judge the turning circle of the cork, and the correct amount of force to apply.

The method of scoring can be decided by the players, either by setting a time-limit, at the end of which the player with the highest score is the winner, or by the first player to reach a certain agreed figure.

PUTTING AN OLD TRICK TO WORK

COMB your hair on a cold and frosty morning and observe, in a mirror, how your separate hairs stand on end and repel each other when you hold the comb just above your head.

Combing causes electrons from hair atoms to be rubbed off on to the comb — to give the comb a negative charge of static electricity. Holding the comb above your head causes positive electric charges to be induced on individual hairs.

Since negative and positive charges attract each other, the comb lifts your hairs. And, since like charges repel one another, the positively charged hairs push their neighbours away.

This is an amusing science trick that you may have done a dozen times before — but has the principle any uses? Another simple experiment suggests some answers to the question.

Up-turn a shallow cake tin and stand three or four small inverted glasses around it, to serve as supports for a vinylite gramophone record that will rest about 1 in. above the tin's bottom. Before putting the record in position

though, sprinkle some ears of puffed wheat on to the tin.

Then, when you rub the top of the record briskly with a woollen cloth, the vinylite will acquire a negative charge of electrons which will attract the wheat ears and cause them to hang downwards, at well-spaced intervals.

High-quality long-wearing glasspaper is made by blasting abrasive grains at paper coated with tacky glue. As the grains are hurled at the paper they are strongly charged with static electricity, that makes them stand on end in the adhesive, repelling each other, to present a formidable cluster of rasp-like cutting 'teeth'.

Also the velvety fibrous coating upon your record player's turntable was produced electrostatically by 'flocking', when millions of short fibres were shot at the glue-covered disc from a high-pressure air gun.

As the fibres left the gun, they were given a powerful static charge which made them stand on end and repel each other — and so pack in tightly together — when they became embedded in the glue. (A.E.W.)

DISCARDED greetings cards bearing brightly coloured pictures of gay floral posies may be used to create a charming bouquet of 'everlasting' flowers which you may arrange in a brandy glass.

Select illustrations of large clearly outlined flowers that you can easily cut round with sharp scissors, and choose colours which will blend well together. Cut around the paper blooms carefully — not forgetting to incorporate leaves and stems.

EVERLASTING FLOWERS

Each separate flower or cluster should possess a stem or 'tab' that will be useful when you set the flowers in the glass 'vase'. If you cut slits along petals and around some of the leaves in the various clusters, you will be able to curl these parts round a pencil to achieve an interesting three-dimensional effect.

You will need patience when you commence upon the actual arrangement, but your efforts will be rewarded as your bouquet takes shape, to provide a unique touch of colour for your own room. If you pour a small quantity of water into the glass, you may add a few real leaves from the garden. (A.E.W.)

PERMANENT LAY-OUT FOR RAILWAYS

A PERMANENT concrete base, on which an electric model rail or road system can quickly be laid, can be an attractive and useful garden feature. It is also the most effective way of operating such a lay-out out-of-doors.

The size and shape of the concrete base must depend, of course, on the model which is to be mounted on it, but one principle which should not be departed from is that the concrete should at no point be less than 2 in. thick. This includes bridges, piers and retaining walls; a flimsy base which is continually cracking is more trouble than it is worth.

In choosing the site, the two main points to observe are that there must be an adjacent flat area from which to control the system, and that it is preferable that one section of the lay-out is hidden — behind bushes, plants, a rockery or raised flower bed.

The next step is to choose the level for the base, and to maintain this through-

out, using bridges, viaducts, cuttings and embankments. Tunnels are best avoided as they can be very troublesome. The most suitable height is generally half-way between the top of the highest garden feature and the level of the surrounding garden area A.

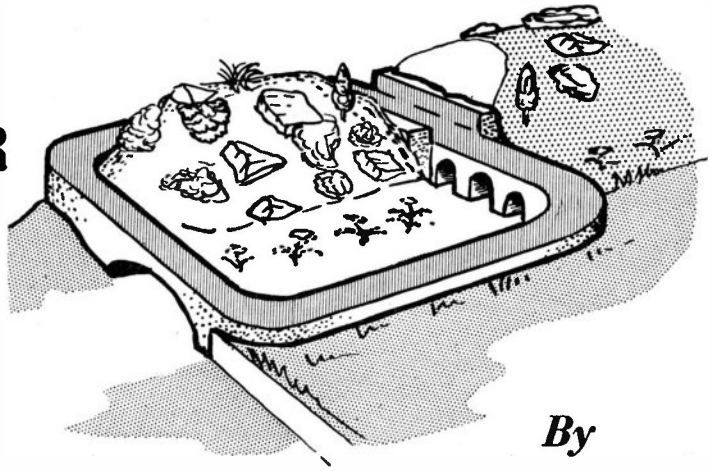
The concrete base itself should be at least 4 in. wide and 3 in. deep in section. The concrete, made from a 3:1 sand and

cement mixture, is poured between shuttering sides of scrap wood or hardboard, supported by pegs on the outside, as shown at B. The simplest way of making the corners is to use tinplate, cut from old cans. This is bent to shape and held to the hardboard on its inner face with drawing pins. Bricks at each end of the section being cast make suitable temporary end pieces.

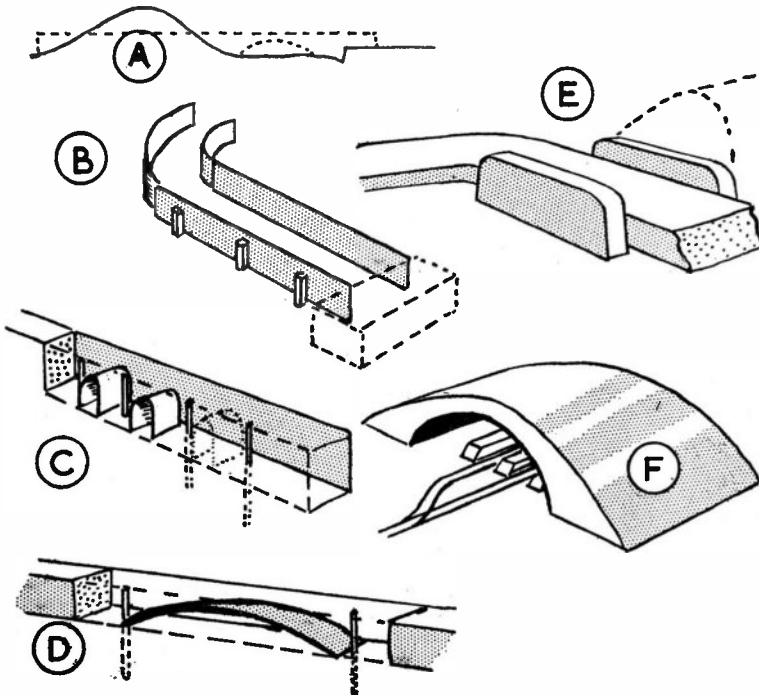
A viaduct with a series of arches is an authentic way of maintaining the level of the base across a low-lying piece of ground. It is made as shown at C. First, metal rods or tubes are driven into the earth on the site of each pier of the viaduct. Next, the arches, made of tinplate, and the same width as the viaduct, are bent to shape and placed between the metal rods. The tops of the arches must be 2 in. or more below the top of the finished viaduct, to maintain the thickness of the concrete. For the same reason the arches must be set more than 2 in. apart.

Hardboard or wooden sides are added, pegged in place, and the concrete poured. When removing the tinplate arches, an operation which should be left for at least 48 hours, the legs of each arch should be pulled together and downwards at the same time, then the arch slides out sideways.

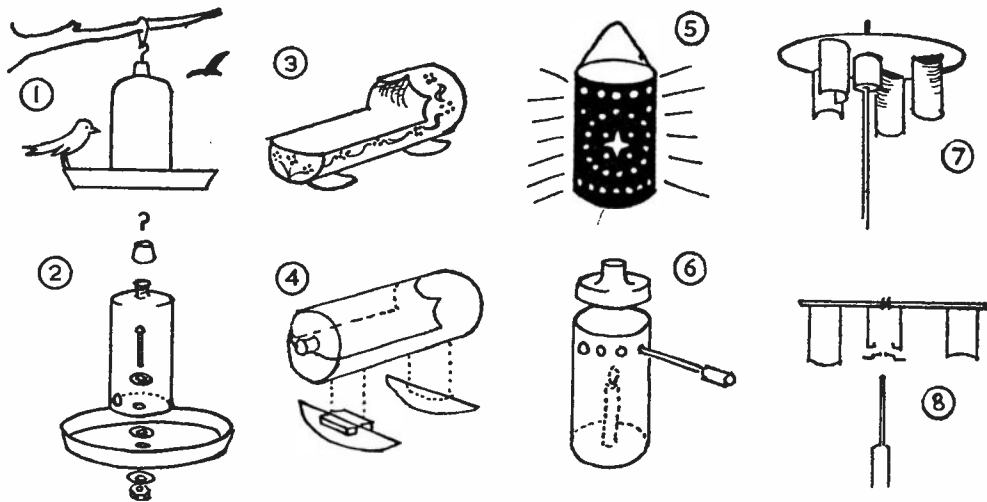
A graceful single-span concrete bridge is made as shown at D. A rod inserted in the ground at each end of the bridge holds the hardboard arch, which is sprung between them. Hardboard or wooden sides are added, and the concrete poured. The hardboard arch is later removed in the same way as described above.



By
A. Liston



● Continued on page 375



Uses for Plastic Containers

EMPTY plastic detergent containers are ideal for making simple models and toys very quickly. Those shown here, for example, can all be made in a few minutes, and look most attractive when finished.

A garden drinking-fountain for birds (1), with an automatic reservoir to maintain the drinking water level, needs only a plastic container with a screw-on top, and a plastic or metal tray such as a baking tray. The method of assembly is shown in Fig. 2. A hole in the base of the container, and in the middle of the tray takes the nut and bolt which holds them together. Two metal washers, with a rubber or leather one in the middle, should be used as shown to make a watertight joint. The screw is tightened by using a long-handled screwdriver inserted in the container.

One small hole is drilled in the side of the plastic container, $\frac{1}{4}$ in. below the level of the top of the drinking tray. The cap is drilled and fitted with a hook or loop for hanging. The one point to watch is that the cap is airtight.

The fountain is enamelled white, and when dry is filled with water, holding a finger over the small hole in the side of the container. The cap is screwed on tightly, and the hole uncovered. The tray will fill with water until the level of the hole is reached, the rest of the water remaining in the central reservoir until the drinking level drops by usage or evaporation.

A doll's cradle to amuse a young girl (3) is made by cutting away part of a

plastic container, as shown in Fig. 4, and by making two rockers out of the cut-away part. These are fitted into slots cut below the cradle, and glued in place with small wooden blocks. The canopy of the cradle should be cut in a scalloped shape to give a lace canopy effect. The outside is enamelled pink or blue, with red, white, and blue flower decoration applied with the point of a used match-stick dipped in paint.

Decorative lanterns (5) to hang outdoors to welcome guests to a party, or to brighten the scene at a barbecue in the garden, are easily made. The top is cut off a plastic container (6), and a pattern of holes is drilled or melted in the sides with a hot wire. Some of these holes can be enlarged to a star shape by snipping with scissors, if desired.

The container is painted black, or in some very dark colour, two holes are made to take the wire handle for hanging, and a candle is fixed inside with a little melted wax or with modelling clay.

A simple windmill (7) which can be purely decorative or act as a bird scarer to guard seeds or fruit, needs only a plywood disc, two plastic containers, and an empty can with a push-on lid.

The can is nailed under the plywood disc, and a hole is pierced through its base and the plywood (8), using a large nail. A second hole is punched in the lid, which is then pushed on tightly. The tops are cut off the two plastic containers, which are then split lengthwise to make four vanes, and fastened to the underside of the plywood disc with

tacks. A nail driven into the top of a broomstick or other shaft forms the axle on which the mill revolves.

It should be brightly painted, with each vane in a different colour. If it is to be used as a bird scarer, circles of aluminium foil suspended on threads can be hung from the plywood disc, to flash and swing about in a way menacing to birds as the mill revolves. (A.L.)

● **Continued from page 374**

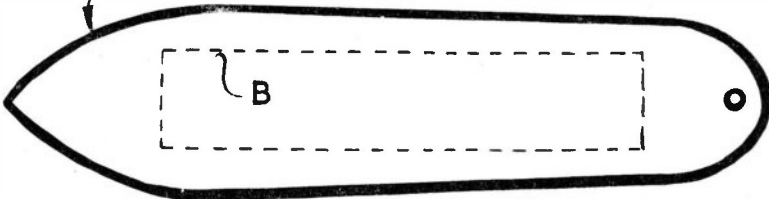
GARDEN LAY-OUT

Where soil-retaining walls are needed, as at E, these are best cast separately in 2 in. deep cardboard boxes, their upper corners rounded off when they are dry. They are then cemented to the sides of the concrete base.

Many other features can be devised, depending on the terrain being covered. One feature which is both ornamental and functional is an 18 in. wide bridge which also serves as a main station or a garage F. This is made in the same way as D, but a stiff concrete mix is trowelled in place and smoothed to give a curved upper surface. Metal rod or tube reinforcements can be incorporated, if desired, although a similarly constructed bridge, not reinforced, has borne continual traffic, including lawn-mowers, across it for over 20 years without damage.

BATH-TUG, BARGE FLOATING WHARF

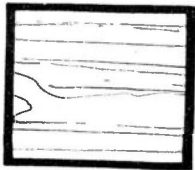
A CUT ONE 1/4 IN.



B CUT ONE 1/4 IN.



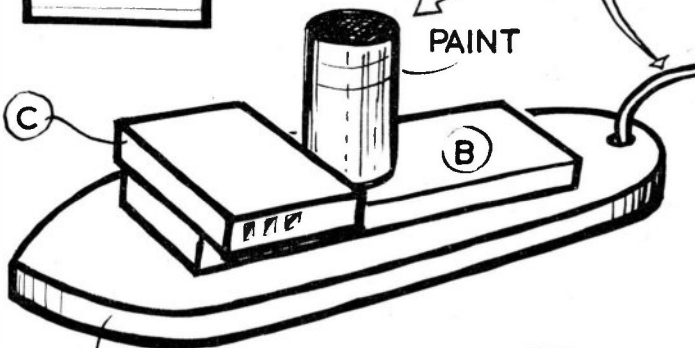
1/2 IN. ROUND ROD



C CUT ONE 1/4 IN.

STRING

PAINT



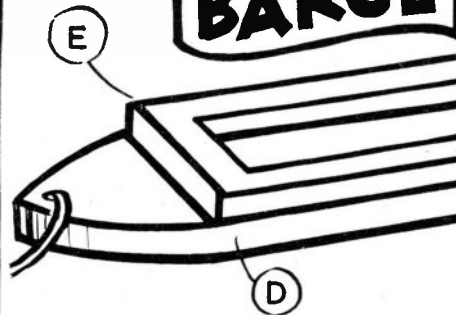
TUG

BUILDING
CUT ONE

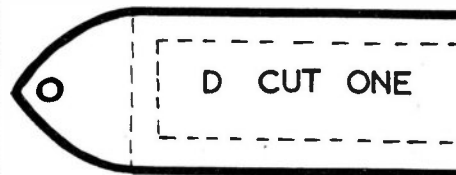
BUILDING
ROOF

USE 1/4 IN. BALSA THRU

BARGE



E CUT ONE 1/4 IN.

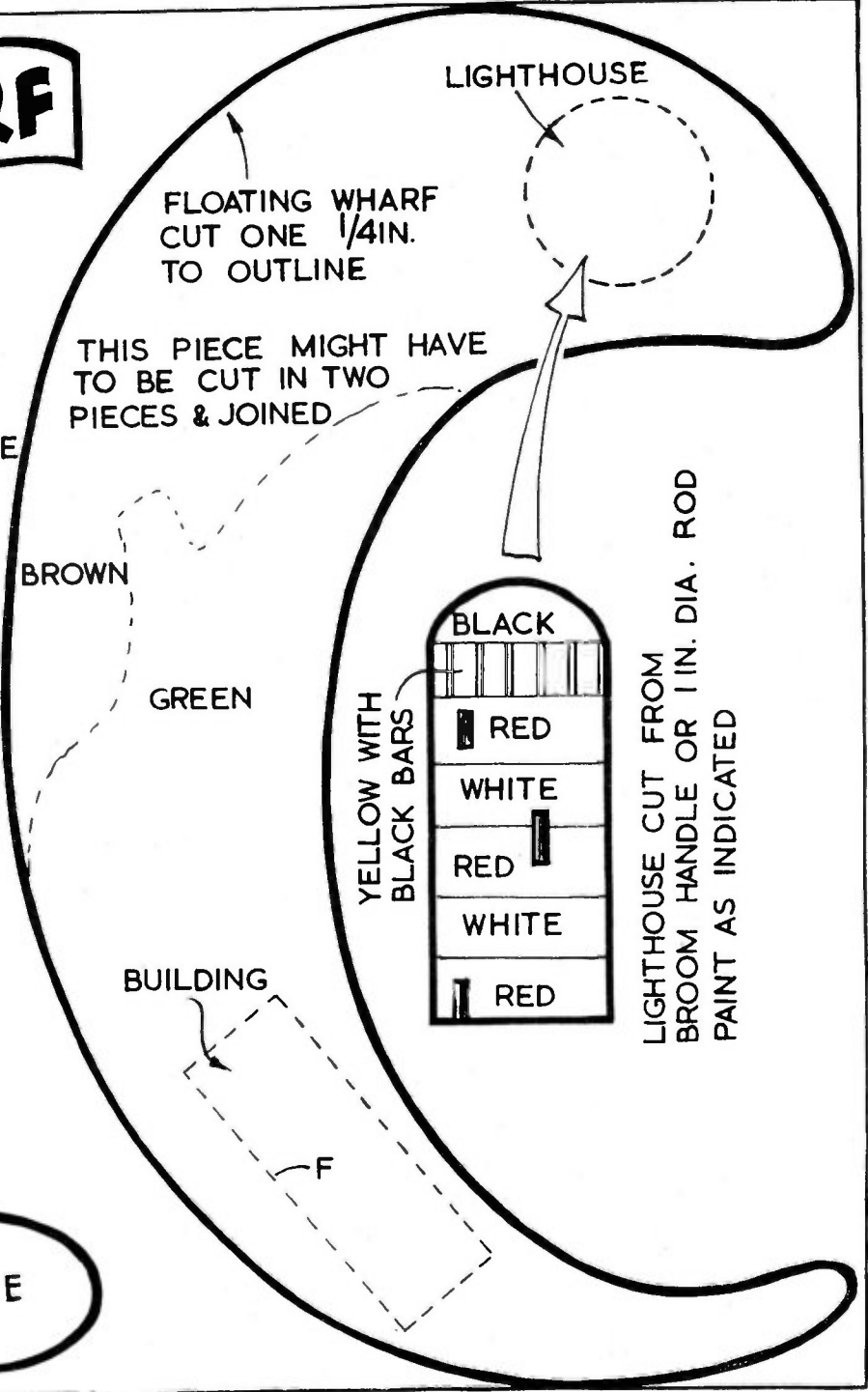
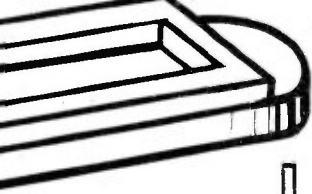


WHARF

CUT ONE 1/2 IN.

CUT ONE 1/4 IN. & SHAPE

THROUGHOUT



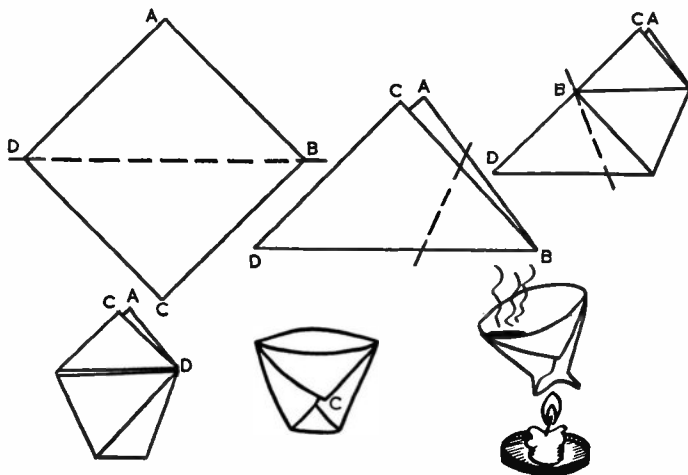
BOIL WATER IN A PAPER CUP!

FASHION a paper cup as follows. Fold the square ABCD in half along the diagonal BD. Bend over B to the middle of CD, then bend D across the other way. Turn down the two flaps at the top of the figure at the front and back, respectively, so that the middle of the shape may be opened to form a strong cup which will hold water.

By A. E. Ward

The bottom of the cup may be flattened by pinching two little flaps at the base and then bending them outwards. Now the cup will stand on its own.

A small quantity of water may be boiled in the cup if the flat bottom is held at the top of a candle flame. Carbon particles in the luminous flame will 'condense' upon the paper, but the cup will not catch fire because water is a much better conductor of heat than



paper and will absorb most of the available heat energy as it boils away.

The paper will not reach its ignition temperature until all the water is gone.

CHARMING BROOCHES TO MAKE

GLINTING brooches made with sequins and bugle beads of various mixed or matching colours are easy to make and smart to wear. Ladies of all ages will love them — and the ornaments can be made up singly, or in 'sets' to provide a choice to wear with different outfits.

Buy some bugle beads, sequins and pins at a handicraft shop. Also buy one or more metal brooch 'clasp pins' with circular mountings about 1 in. in diameter. For each brooch you intend to make, fashion half a cork into a smooth 1 in. diameter by $\frac{1}{2}$ in. tall 'dome' shape, using a razor blade and fine grade glass paper.

Impale a bugle bead upon a pin and then push the pin point through a sequin to form a tiny sword-like object. You will need up to six dozen of these to make a brooch.

Work with black sequins and black beads to obtain an especially elegant appearance — or use beads and sequins of contrasting colours; as you wish.

Insert your first decorated pin firmly into the middle of the cork dome. Then arrange other pins around the central one — so that the sequins overlap evenly like scales on a fish, or flower petals. Keep adding successive rings of over-

lapping sequins, until the cork is wholly and attractively covered on the curved part. A thimble will prevent a sore thumb.

Finally, secure the flat bottom of the brooch to a clasp pin mount, using balsa cement, or any other quick-drying adhesive your handicraft dealer may recommend. You will be very pleased with the stylish 'modern' look of your finished product. A batch of these eye-appealing cheaply made brooches will be eagerly bought up at your next funds-raising bazaar. (A.E.W.)

SPRAYING THE HUMBROL WAY

MODELLERS and handymen will particularly welcome the new range of spray paints introduced by Humbrol Products. Just press a button on the can and the paint is quickly spread on to the object in an even coat.

The material itself dries rapidly with a brilliant gloss finish and the method of application was found to be particularly effective on a wicker chair which needed redecorating. There was no messy and tedious brushing to do and even a youngster could use the spray effectively.

There are many things in the home for which a spray paint is more convenient and faster than a brush; articles made of wire or wrought-iron, wicker-work (such as baskets, hampers, patio furniture and decorative sets), cots, children's toys, Christmas or party decorations, artificial flowers, radiators and places difficult to reach with a paintbrush.

In the garage, the motorist will find the spray useful for the wheels, engine, exhaust pipes, bumpers and touching in paintwork. The paints have excellent durability even in positions exposed to the weather.



A 16-colour range is available in 4 oz. spray cans costing 4s 11d. each from Hobbies branches or from Hobbies Limited, Dereham, Norfolk (post 7½d. extra)

An attractive fitment

Needle Worker's 'Picture' Cabinet

By

T. S. Richmond

woman's magazine. Cut it out and paste it either directly on to the door, or on to thin wood to be cut with the fretsaw as an overlay as already suggested.

The size of the pincushion opening may have to be amended to suit the proportions of the magazine cut-out figure available. A flower garden scene is painted in behind the lady.

Pivot the completed door panel to the cabinet with two fine panel pins as shown, or use two small fancy hinges. Add a small handle for opening and closing. Use gaily-coloured paints for the cabinet and front decoration. The inside of the door and the shelves may be decorated with flock paper.

Attach two metal hangers to hang the cabinet on a wall for storing the sewing requisites.

made in the form of a crinoline lady, and glued in place.

If you can't draw the figure, a suitable colour-reproduction may be found in a

THIS handy cabinet has shelves for holding reels of cotton and coloured silks, and a novel 'Crinoline Lady' pincushion is incorporated in the hinged door at the front.

Cut from fretwood or plywood of $\frac{3}{8}$ in. thickness the parts shown in the sketches and listed here:

A: $7\frac{1}{2}$ in. by $2\frac{1}{2}$ in. (two)

B: 6 in. by $6\frac{1}{2}$ in.

C: 6 in. by $2\frac{1}{2}$ in. (two)

D: 6 in. by $1\frac{1}{2}$ in. (two)

E: $6\frac{1}{2}$ in. by 6 in.

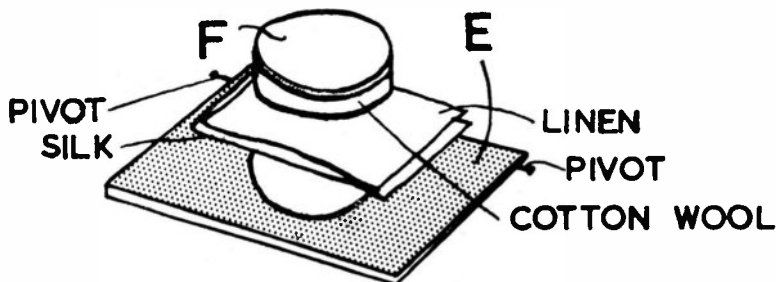
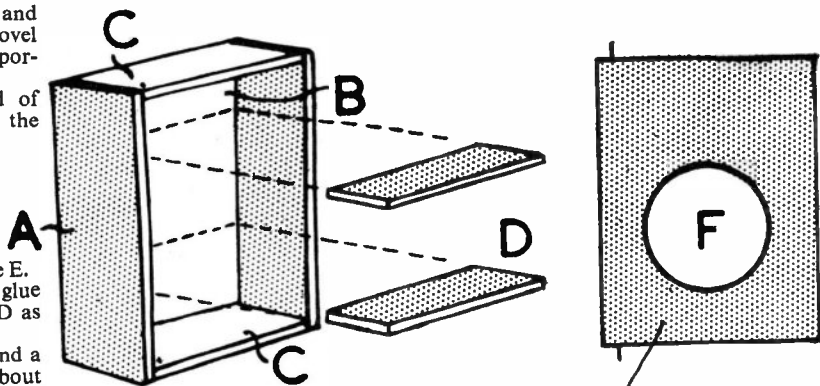
F: $3\frac{1}{2}$ in. diameter disc cut from piece E.

Assemble pieces A, B, and C with glue and panel pins, fitting shelf pieces D as shown, to build the little cabinet.

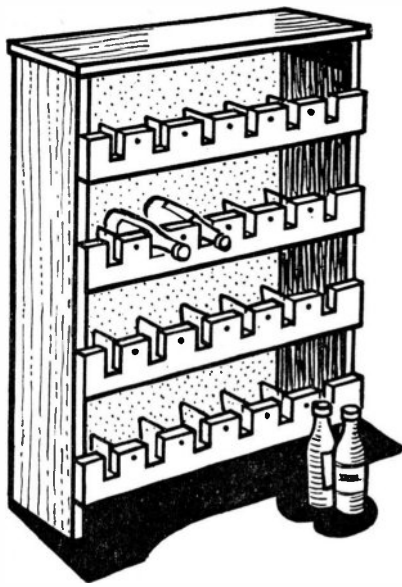
Obtain a piece of coloured silk and a piece of thin white linen material about 5 in. square. Glue a 1 in. layer of cotton wool, 4 in. square to disc F, and trim round neatly with scissors.

Lay the pieces of linen and silk over the hole cut in piece E. Set the disc F with the cotton wool pad on top of these and press firmly into the hole until the wood comes flush with the back of piece E. This forms a pincushion at the front of E. Trim away excess material at the back.

Those artistically inclined, can draw and paint a little crinoline lady directly onto the front door of the cabinet as illustrated. Or a fretwood overlay, with an opening cut slightly smaller in diameter than the pincushion, can be



A 'CELLAR' FOR HOME-MADE WINES



MANY readers, interested in the brewing of home-made wines, should be provided with a rack for holding the bottles safely. A good design of rack is illustrated. Simple to make, and with accommodation for 2 doz. bottles, it makes quite a nice little 'wine cellar' for the enthusiast.

A front elevation is given in Fig. 1, and a side view in Fig. 2, the upper part of the latter, that part above line (A-B), being shown as a vertical side-section to make the interior fittings clearer. The dimensions given can be amended quite easily to suit individual requirements.

Cut the sides to dimensions given, and starting from the top, at distances of 7 in. each, square lines across, and over the

front edges. On these lines mark off, at the centres, a $\frac{1}{2}$ in. by 1 in. mortise to receive the tenons subsequently to be cut at each end of the interior cross bars (A). There are four of these bars, the other two being below the line (A-B), and indicated by the mortises, in which they will be fitted. Now cut the bars from $\frac{1}{2}$ in. by 4 in. wood, reducing the ends to form a $\frac{1}{2}$ in. by 1 in. tenon at each. Position the tenons exactly in the centre. Glue and nail all the cross bars between the sides, driving well home. Nails at top and bottom bars only are needed.

Across the sides at top (shown at B), and just below the bottom rail, nail strips of $\frac{1}{2}$ in. by 1 in. wood across, to which the back of the rack can be screwed as a final job. A top for the rack can be cut from $\frac{1}{2}$ in. wood. It should overlap sides and front $\frac{3}{4}$ in., and be screwed down firmly. A back of plywood or hardboard can now be cut ready for fitting on when the interior fittings are finished.

Across the front a series of 3 in. wide strips of $\frac{3}{8}$ in. plywood are needed. These have the necessary slots cut out to take the necks of the bottles. Ignoring those parts of each strip which will subsequently be screwed to the sides of the rack, divide the rest into six divisions of $3\frac{1}{2}$ in. each by pencil lines across, as at Fig. 3. Mark, and saw out the slots, and at 1 in. down from the top edges, on each pencil line, bore a small hole with a bradawl, just big enough to permit the entry of the divisional wires shown. Now fix the strips across with round-

CUTTING LIST

Rack sides (2)	2 ft. 6 ins. \times 8 $\frac{1}{2}$ ins. \times $\frac{1}{2}$ in.
Top	1 ft. 11 $\frac{1}{2}$ ins. \times 9 ins. \times $\frac{1}{2}$ in.
Back	2 ft. 4 ins. \times 22 ins. \times $\frac{1}{2}$ in. ply.
Interior bars (4)	1 ft. 10 ins. \times 4 ins. \times $\frac{1}{2}$ in.
Front strips (4)	1 ft. 10 ins. \times 3 ins. \times $\frac{3}{8}$ in. ply.
Wire	20 - 9 in. lengths.

headed screws, driven into the front edges of the rack sides. The bottom edge of each strip must be in line with the underneath face of the interior cross bars behind it.

Wire of reasonably stout gauge is advised for the divisional wires, shown in Fig. 2, and more clearly in detail in Fig. 4. Cut into 9 in. lengths, then twist one end of each to make an eyelet. At about $1\frac{1}{2}$ in. from the eyelets, bend wires at right angles. Fix each one to the rear edges of the crossbars, directly in line with small hole in front cross strips, with a screw through the eyelet. Push the free end through the hole in the cross strip opposite, and snip off any surplus protruding. Screw or nail back of rack in position and finish as desired. (E)

It Figures!

BE a wizard with figures when you show this simple trick, which requires no skill.

Think of any three different numbers from one to nine and write them down in any order to make a three-figure number. Next, jumble up the original three numbers in any way you please and then write them down to make another different three-figure number. Subtract the smaller three-figure number from the larger. Finally, add together the figures in the answer. Always the total will be NINE or EIGHTEEN.

When you try this trick on your friends, have a matchbox containing 18 matches in one pocket — and have nine coins in another pocket. Wait until your friend has announced his total — then produce either the matches or the coins — whichever are appropriate. (A.E.W.)

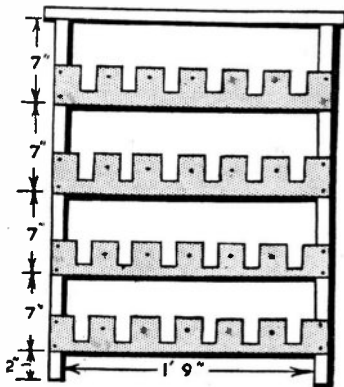


Fig. 1

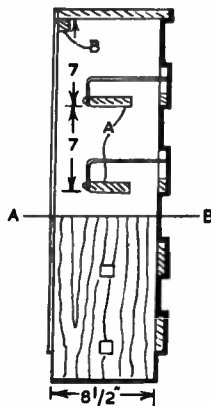


Fig. 2

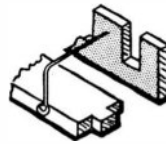


Fig. 4

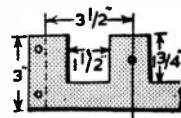


Fig. 3

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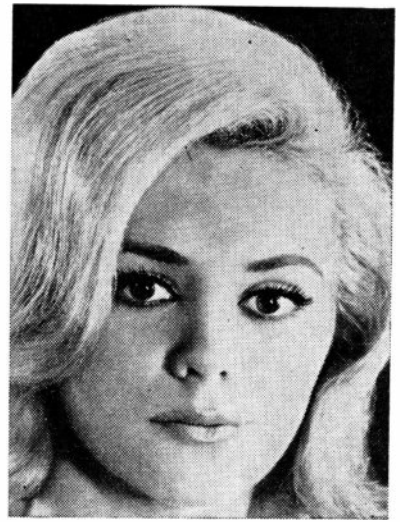
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JACKIE DE SHANNON

JACKIE DE SHANNON is, perhaps, best known as the original recorder of *Needles and Pins*. Her version was released in May, 1963, and it proved to be way ahead of its time — for almost a year later a British version topped our charts.

Born in Hazel, Kentucky, Jackie made her first public performance when she won an amateur singing contest at the age of two-and-a-half. It took her only a further three-and-a-half years to get her own radio show!

The biggest break in her career came when she secured a six-week South

American tour with the Platters. She performed to her own accompaniment on an acoustic guitar.

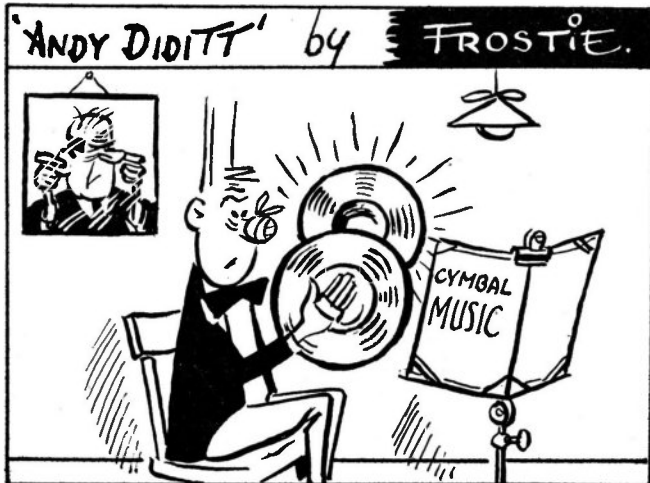
She met Sharon Sheeley, who wrote *Poor Little Fool*, through her friends the Crickets. "We hit it off immediately" says Jackie. They have been writing songs together ever since.

Jackie's 'sound' is tremendously distinctive. She always has plenty of castanets and tambourines around when she is recording, and sings in a very clipped manner. Her songs have a folk-music flavour, and an insistent beat. Jackie has the individuality needed to

get to the peak of the discbiz, and it will not be long before she reaches those heights.

If her musical talents are not enough, it is sufficient to say that Jackie is also extremely attractive; a blonde 21-year-old with spotlight-eyes.

Jackie has an L.P. and a single currently on the market. The album is entitled *Walking Down The Line* (Liberty LBY 1182), and the single *When You Walk In The Room* (Liberty LIB 55645.) The latter looks like becoming her first major hit in this country.



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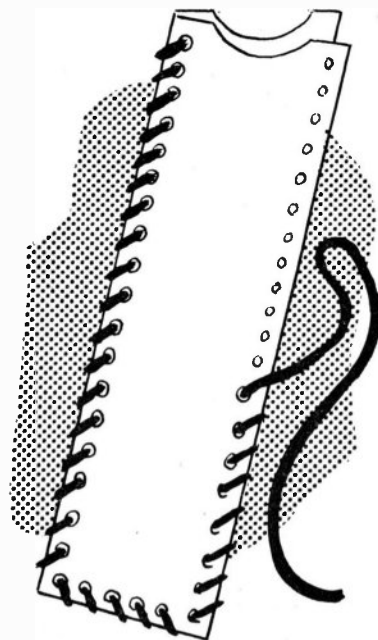
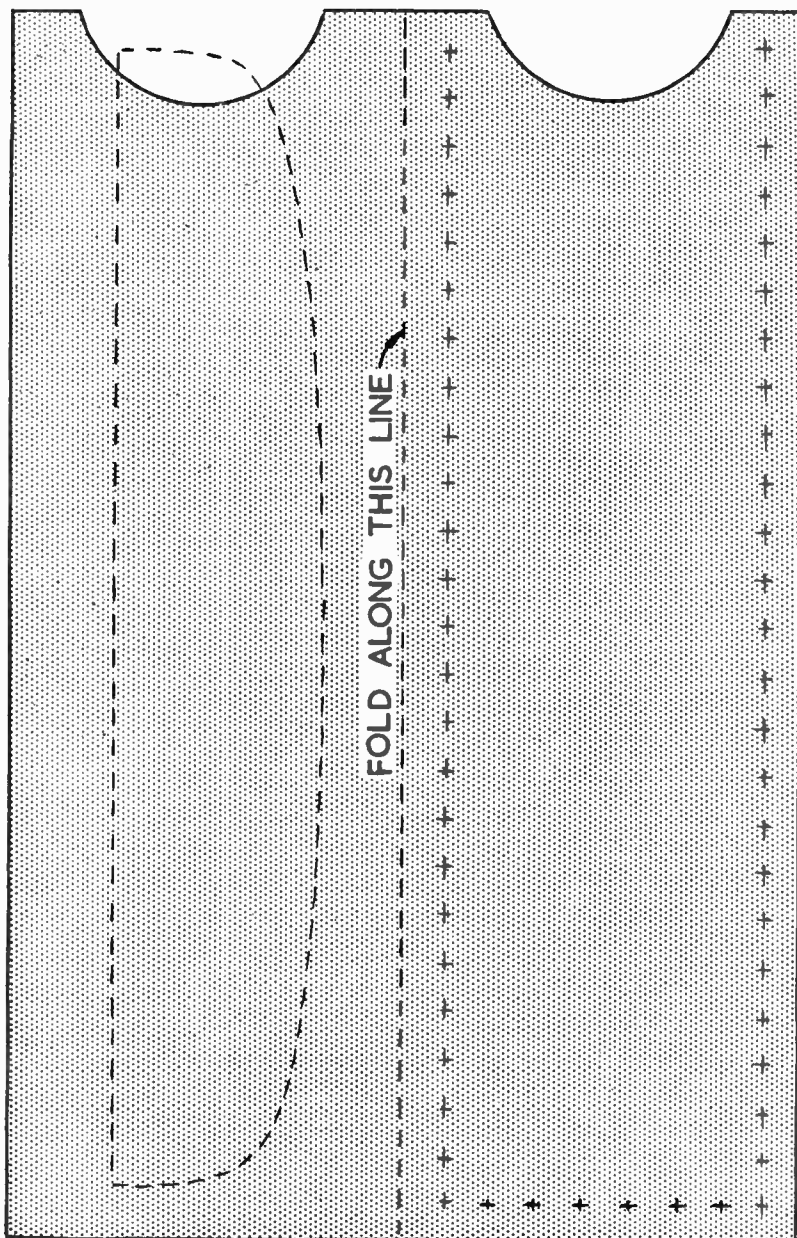
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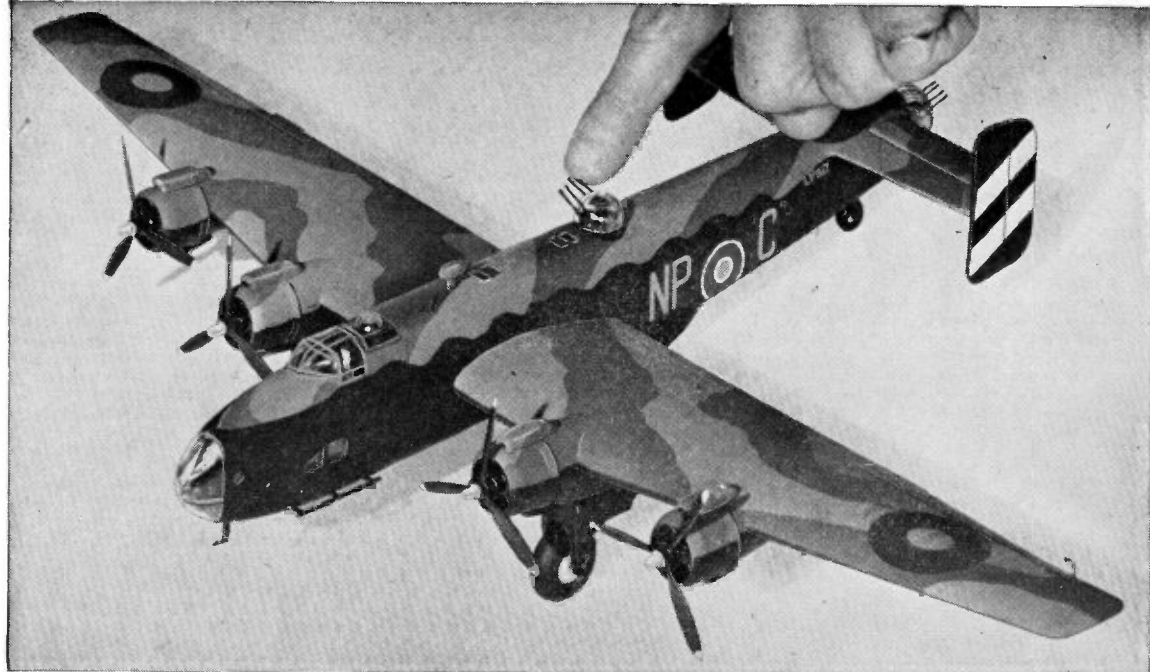
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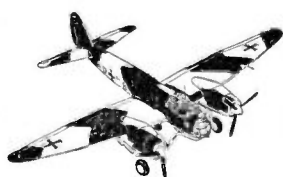
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