

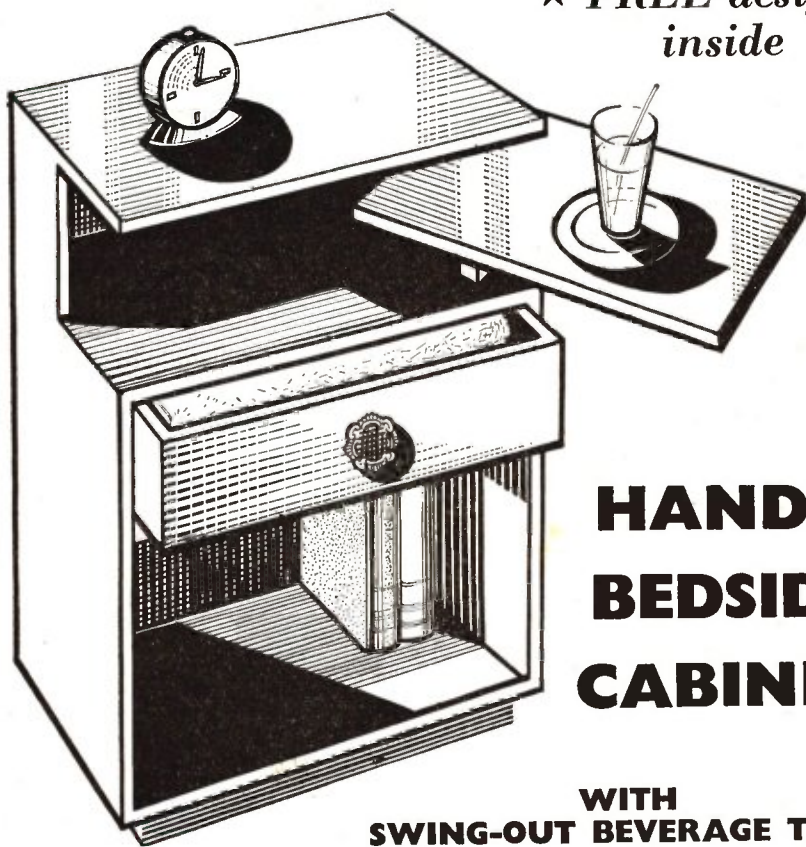
HOBBIES *weekly*

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★ *FREE design
inside*



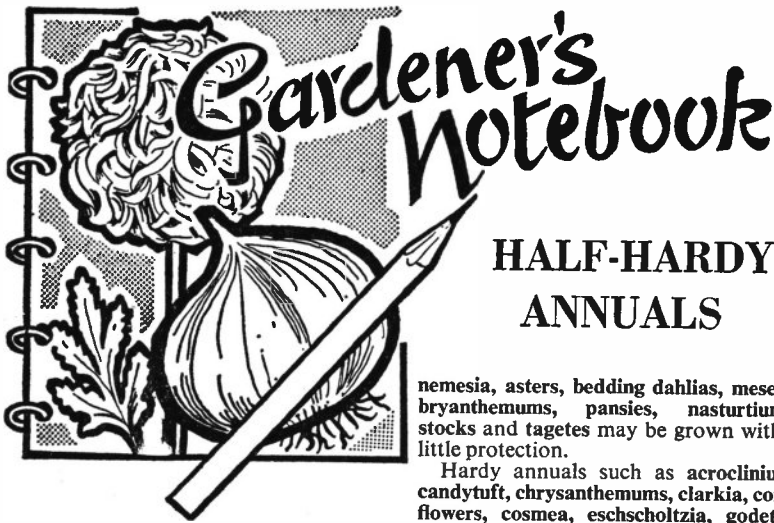
**HANDY
BEDSIDE
CABINET**

**WITH
SWING-OUT BEVERAGE TRAY**



FOR CRAFTSMEN OF ALL AGES

6^p



Gardener's Notebook

HALF-HARDY ANNUALS

nemesia, asters, bedding dahlias, mesembryanthemums, pansies, nasturtiums, stocks and tagetes may be grown with a little protection.

Hardy annuals such as acroclonium, candytuft, chrysanthemums, clarkia, cornflowers, cosmea, eschscholtzia, godetia, helichrysum, larkspur, calendula, nemophila and virginia stock may be sown direct in the garden to provide large splashes of colour. The latter, however, are more suitable for filling gaps in the herbaceous border.

Greenhouse owners will of course be able to grow a wider variety, especially if heat is provided, but the selection mentioned can be grown without a greenhouse and without heat. Seeds can be sown in boxes of prepared soil and placed in a cold frame or can be sown outside under cloches.

MOST people buy half-hardy annuals for summer bedding and if large quantities are needed it can prove quite expensive to provide a good display. With a little thought and guidance, however, it is possible to provide an excellent show for a relatively small outlay. Whilst £1 will only buy about twelve dozen plants the same amount will purchase at least 20 packets of seeds from which hundreds and hundreds of plants may be raised.

For a really good splash of colour there are many easily-grown subjects which are recommended. Such well known half-hardy annuals as alyssum, ageratum, French and African marigolds,

Under average conditions a start can be made in the middle of March, when soil should be prepared. The seeds are then sown during the last week of March.

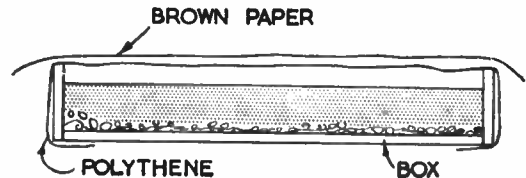
Boxes

Boxes can be obtained from the local greengrocer, or can be made up from odd pieces of wood. They should be about 3 in. deep and any convenient size. Use John Innes seed compost and water well before sowing the seed. A little dry compost is then sprinkled over the seed — just enough to cover.

Wrap the boxes in polythene and cover with brown paper as illustrated, placing them in the frame, which should be situated in full sun for maximum warmth. Inspect the boxes every day after about four or five days. The French marigolds are usually the first to germinate and as soon as this is evident, remove the paper and give light shade to prevent scorching.

Cloches

Lightly fork over the soil and rake in a good dressing of peat and a dusting of a



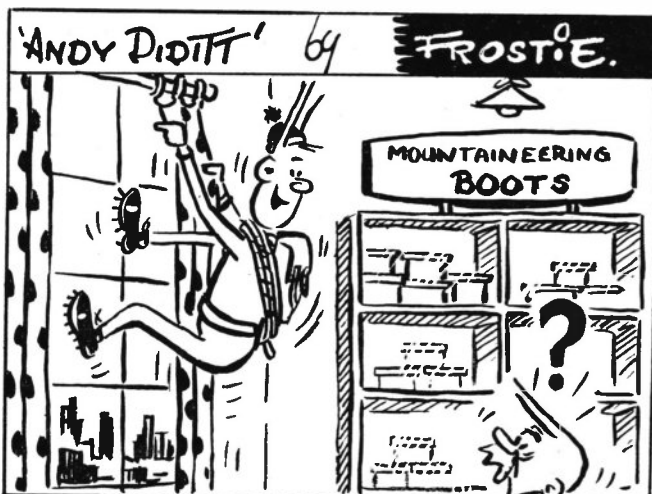
general fertilizer. Neither of these is essential, but will certainly aid growth if you have any handy. The cloches should run east to west so that one side can be shaded if necessary. Water well and sow thinly, covering with fine soil.

Spread paper over the soil and place the cloches in position. Inspect regularly as for boxes and remove the paper immediately germination has taken place. Shade lightly from strong sunshine.

When the small plants have made the first pair of true leaves they should be transplanted. If there is sufficient room in the frames, as many as possible can be transplanted into boxes, and the rest planted out under cloches. Space them out about 2 in. each way and water them in. A little slug bait or a few pellets will guard against losses.

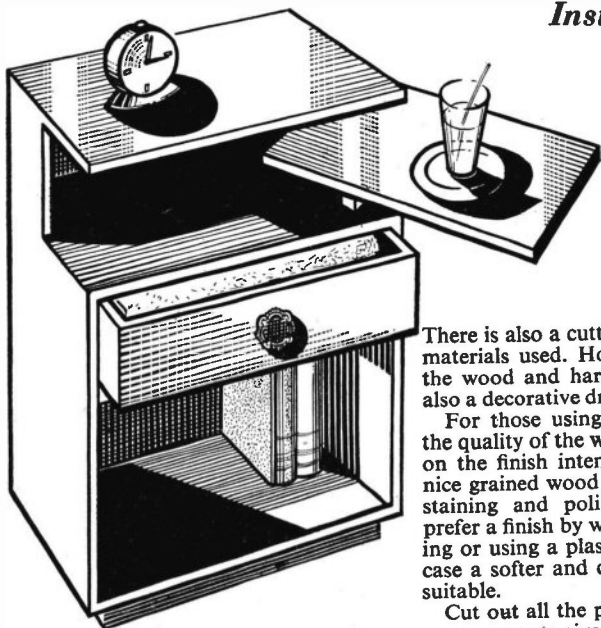
Lightly shade the south side of the cloches with diluted whitewash, applying on the **INSIDE** of the glass. Cover the south side with sacks or brown paper for two days if the weather is sunny.

When the plants have grown sufficiently the lights or cloches are opened a little and the plants gradually hardened off by giving more air and light until they are ready for planting out during the last week of May. Until this time you should always be prepared for a late frost and cover the plants if this is imminent. (M.h.)



"I'LL TAKE THIS PAIR — THEY'RE A PERFECT FIT!"

A Cabinet with Swing-out Tray



There is also a cutting list of the various materials used. Hobbies kit consists of the wood and hardboard required and also a decorative drawer handle.

For those using their own materials the quality of the wood used will depend on the finish intended. For instance, a nice grained wood should be sought for staining and polishing. Others might prefer a finish by wood veneering, painting or using a plastic covering in which case a softer and cheaper wood will be suitable.

Cut out all the parts according to the measurements given in the list and clean them up thoroughly with glasspaper. The top of the unit is made from piece C (10 in. wide) and piece D (6 in. wide) in order to give the full 16 in. width. They should be joined together by gluing and dowelling as shown on the design sheet. Further strengthening can be given by the addition of side strips as shown on the design sheet. These can be cut from waste pieces of $\frac{1}{2}$ in. wood and left slightly higher than the surface of the top. These additions are not shown on the finished illustration.

Put the top aside for the glue to set and carry on with the main body construction. Take the two pieces A forming part of the sides and between them glue and screw pieces H and E, taking measurements from the side view. All screws should be countersunk and holes filled.

Now make up the other section of the body consisting of pieces B, G and F. Note that piece G goes on top of pieces B and piece F goes between pieces B. Note also the $\frac{1}{2}$ in. diameter hole drilled in piece G to take the dowel in the swinging tray pillar (Q).

This section will now be added by butting against pieces A, E and H. Glue these together and at the same time add the drawer runners (J). These are located $4\frac{1}{2}$ in. from the top of pieces B. Use glue and if thought necessary screw through into B.

The swinging tray (K) is cut from $\frac{1}{2}$ in. plywood. The pillar (Q) has $\frac{1}{2}$ in. dowels inserted at the top and bottom to locate into appropriate holes in pieces D and G. Note that the hole in the top (D) will be stopped short as shown in the section on the design sheet. The pillar is inserted and glued in the square cut in K to give about $\frac{1}{2}$ in. clearance when the tray is swinging outwards. Fig. 1 shows additional support for the tray by means of a strut which is cut from surplus wood. This is fixed on the underside of the tray and butted against the pillar (Q).

The top can now be fixed, being glued and screwed to pieces A. At the same time locate the pillar dowels in the holes in pieces D and G so that the tray swings freely on the dowels.

The back of the unit consists of hardboard cut to size and pinned in place. The plinth is formed from pieces O and P which go round the front and two sides, being inset as shown on the front and side views.

The make up of the drawer is shown in detail on the design sheet, pieces M being glued between pieces L and the hardboard base (N) pinned underneath. The handle is screwed to the drawer front. Before finishing ensure that the drawer opens and closes freely on the runners (J).

Give all the woodwork a thorough glasspapering and apply the finish as required.

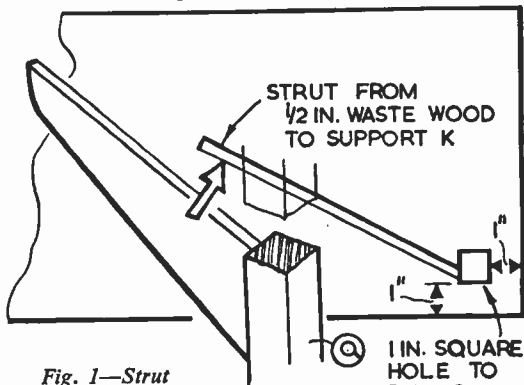


Fig. 1—Strut support for the tray

THIS cabinet will be of enormous practical use in the bedroom. It is designed to accommodate most of the things needed to hand by the bedside and an added feature is a swing-out tray which is particularly useful for invalids to place their drinks, etc, on.

On top of the unit can be placed a reading lamp and clock. There is a commodious recess beneath, also a drawer and finally a bookshelf. Standing $29\frac{1}{2}$ in. high on a plinth it is 16 in. deep and 18 in. wide. There are no difficult joints to make and it is a comparatively simple project, well within the capabilities of the average handyman.

It should be noted that the swinging tray comes outwards over the bed so if it is intended to place the unit on the other side of the bed adjustments to the location of the swinging tray will accordingly have to be made. This will also have to be borne in mind if it is intended to make a pair of units.

All the relevant measurements with scale drawings of the front and side views are shown on the design sheet.

 ★ Hobbies Kit No 3612 ★
 ★ for making this handsome Bed- ★
 ★ side Cabinet comes complete with ★
 ★ all wood, materials, and fittings. ★
 ★ Price 95/- (carriage free) from ★
 ★ Hobbies Ltd, Dereham, Norfolk ★
 ★ or from any branch or stockist. ★
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 ★ ★



**THIS ARTICLE
BY NEIL
WAINWRIGHT
INTRODUCES
THE HOBBY
OF KEEPING
FISH IN A
COLD-WATER
AQUARIUM
AND GIVES
HELPFUL
INFORMATION
ON TYPES
OF TANK
TO SEEK**

framed rectangular container should be used.

Such a tank needs to be long and wide in comparison to its depth. Fish must have oxygen, which the water absorbs from the air. The greater the *area* of water surface the greater the amount of oxygen and the *depth* of the water has no influence on this.

Take the two tanks shown in the illustration. Imagine that the tallest is 1 ft. 0 in. square with a depth of 2 ft. 0 in., and that the right-hand tank is 2 ft. 0 in. square by 6 in. deep. Both will hold an equal volume of water yet the shallower tank has four times the amount of surface area of the taller one, and will therefore accommodate more fish in comfort.

If you must use a goldfish bowl the same rule applies. A half-filled bowl exposes more water surface to oxygen than one that is full to the brim.

Most readers will prefer to buy rather than build a tank, so the rules about depth and surface area need remembering.

Before settling on the size of tank to be bought its capacity and its weight when filled need to be considered. A filled tank is very heavy indeed; it cannot be moved around easily for cleaning, and it needs

FOR those interested in fish-keeping the cold-water breeds have the advantage of being cheap to buy and maintain. The cost of food is negligible, and no heating apparatus or other expensive equipment needs to be installed.

On the other hand, the number of species that can be kept is only small when compared with the number of tropical breeds. Yet there are several quite distinct varieties of goldfish alone, and there are less common fish such as

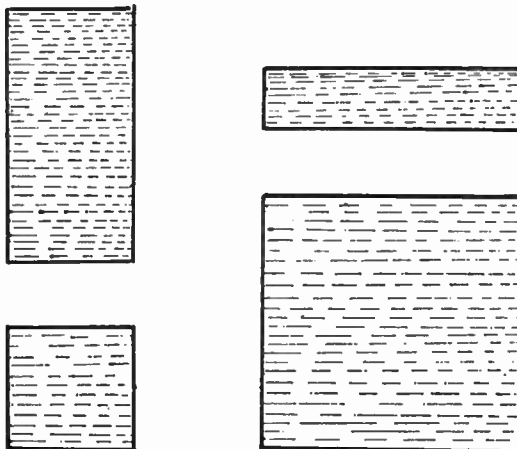
the bitterling, golden orfe and rudd that settle down quite happily in an aquarium tank. For those with the space and interest there is also the possibility of stocking a garden pool.

Fish will thrive only if they are given plenty of room and live under conditions that are, as nearly as possible, identical with those found in ponds and other natural dwelling places. For this reason the globular glass goldfish bowl is absolutely useless for serious fish-keeping, and for an indoor tank the metal-



ELODEA, a useful aquatic plant for a cold-water tank

Fig. 1—Two containers of equal volume, yet the one on the right will accommodate many more fish, as shown by the oxygen area. Readers should watch this point when choosing their container



to stand on an extremely solid foundation.

The two facts to be borne in mind are that a cubic foot of water is equal to 6½ gallons, and that a gallon of water weighs 10 lb. The volume of water is found by measuring the length by the breadth by the depth (in inches) and dividing the result by 1728 to obtain an answer in cubic feet. Thus if you had a really large tank measuring 48 in. by 12 in. by 15 in. it would contain 5 cubic ft. of water, equivalent to 31½ gallons. The weight of water alone in such a tank would be well over 2½ cwt.

Every tank must be covered at the bottom with aquarium gravel and be

stocked with plants. This is not only for the purposes of decoration but also to assist in keeping the tank clean and to get the balanced conditions that are essential to fish life.

Although it is not absolutely necessary to do so, some fish-keepers spread a thin layer of garden loam over the bottom of the dry tank so as to provide nutriment for the plants. Above this a layer of rather coarse sand is spread, this being made to slope from about 2 in. high at the back of the tank to 1 in. at the front. Fine sand is not wanted and can even be dangerous to the fish, but large stones must also be avoided, for under these waste food is likely to gather and rot. The best material to use is proper aquarium gravel, as packaged and sold by water-life shops.

Some natural or artificial rockwork may be put at the bottom of the tank. It is not advisable to use too much of this. If natural stonework is used be careful not to build arches in which the cross members are likely to fall down, and

avoid rocks with cutting edges.

Although the most natural conditions possible are to be used for the tank, this should not include filling it with pond or river water. Such water is almost bound to contain minute organisms that can spell danger to the fish in the relatively confined spaces of the fish tank. Ordinary tap water is quite adequate, but before the tank is filled the water should be exposed to the air in buckets to free it of the slight smell that is customary with most town supplies, and also to equalize its temperature.

The water must be poured into the tank without disturbing the gravel and rockwork. The easiest way of doing this is to cover the bottom of the tank with a sheet of newspaper, and to pour the water gently on to this. The newspaper will float upwards and can be lifted clear when there is no further possibility of the gravel being disturbed.

The tank is then ready for planting out.

Most water-life shops sell aquatic

plants, but one of the best varieties for the cold-water tank is *Elodea*. This has tiny leaves arranged in pairs, one on each side of the stem, in the manner shown in the illustration. If your stockist cannot supply this particular plant he should have others that will be suitable, but emphasize that your requirements are for a cold-water tank. Some of the more expensive plants are only suitable for heated aquaria.

Try to select healthy-looking, half-grown plants, and when you get them home wash them thoroughly in cold water. They should be planted out towards the back of the tank, pushing the roots well down into the gravel, and if necessary putting a narrow strip of lead round each plant to anchor it firmly. The plants should be put in small irregular clumps.

Once the tank has been set-up in the way described it should be allowed to stand for a few days before the fish are introduced.



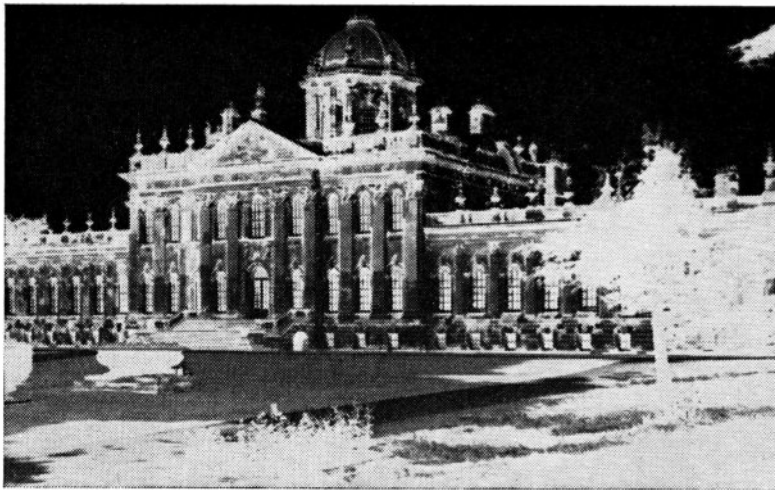
THE SEEKERS

THE popular Australian folk group *The Seekers* hail from Melbourne and intended to do three Pacific cruises last year. The first of these dropped them in England in May where they were to be collected later for the second.

However, this was not to be. The group were signed by the Grade Organization and appeared on TV's top variety showcase, *Sunday Night At The London Palladium* only three weeks after arriving. Quite an achievement! Since then they have appeared in 20 networked TV shows.

Shortly after arriving they met Dusty Springfield who encouraged them to stay and mentioned them to brother Tom. Later they came in contact with him and he asked if they were thinking of making a disc. Tom went further — wrote a song, arranged a recording session with their manager and made a record. The result — *I'll Never Find Another You* (Columbia DB7431).





grade of bromide paper for the negative; as an experiment the half plate size will be ample. It is essential to make test strips for we cannot guess an exposure from a colour transparency. Use a full sheet of paper for this test and for your assistance I would mention that the

Fig. 2—This is the negative made from the transparency on Ilford bromide paper.

specimen negative shown in Fig. 2 was given 5 seconds exposure. Test exposures from 2½ seconds to 10 seconds were given and the strip selected which apparently produced as many tones as possible within the range of the paper.

We develop as usual, give a thorough washing and allow to dry. You may find that your negative is a little too contrasty and if so you may either dilute

Prints From Transparencies

IF you wish to make a black and white print from a colour transparency the quickest and easiest way is to make a paper negative on single weight bromide paper. This necessitates an enlarger and our paper negative must be the same size as the final print since we cannot project the paper image in the same way as a normal negative.

In order to ensure that the image will not be distorted, to provide convenience of handling and without removing the transparency from the holder it will be found best to make a special carrier. This is shown in Fig. 1 and it can be used when making any further negatives.

It consists of two pieces of cardboard cut to a suitable size for fitting in the enlarger slot. An aperture measuring 2 in. square is cut from the centre of one piece and another aperture 1½ in. square from the second piece. Glue the two pieces together and on adhesion you will find that the transparency will fit on to the narrow ledge and the carrier can be

transparency bearing numbers or lettering.

The image from the transparency will be in colours, just like when projecting on a screen, and while these may not be truthfully rendered in their various tone values we do produce a faithful copy of the shapes.

It must be remembered that bromide paper is not panchromatic and is normally used for making prints from negatives bearing a wide variety of black to grey tones. For this reason you will find that architectural studies, where the stonework is greyish, give very good results with this method.

It is suggested that you use a normal

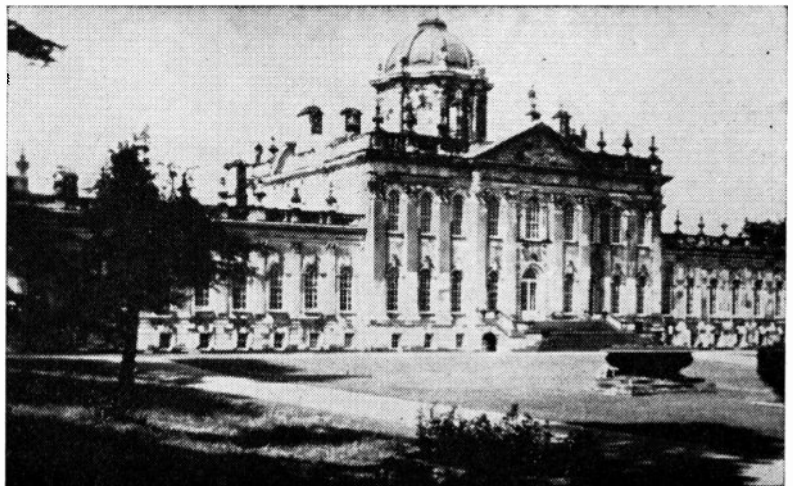
your developer or use a soft working type. After drying, the negative should be carefully examined for any white spots which may have arisen from specks of dust settling on the transparency. These can be easily spotted out with lamp black water colour and you are ready for making a print.

Note that if you wish to carry on with the printing without waiting for the paper negative to dry naturally you may give a rinse in a solution of methylated spirit. Measure 7 parts of spirit to 3 parts of water. This will induce rapid drying if drained, thus enabling the positive print to be made with a minimum of delay.

Fig. 3—Here is the print made from the paper negative shown in Fig. 2.

accurately centred in the enlarger.

Your transparency must be clean, free from dust and positioned so that the emulsion side is face upwards. This is important. Remember that we are making a negative — not a positive — and this will need to have a reverse image in every respect. Perhaps this will be more noticeable if you test with a



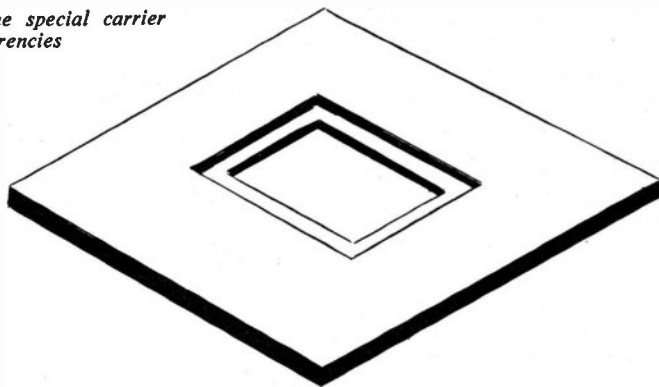
When the new negative is ready we place it face downwards on to a new sheet of bromide paper and lay a piece of plate glass on top to provide adequate contact. If the two are not in perfect contact some part of the resultant print will be blurred. Again, we must make a test print but this time all we have to do is to use the light from the enlarger as illuminant with the negative and paper on the baseboard. In brief, we are making a contact print with a paper negative.

Once the correct exposure has been determined you may make as many prints as desired. Remember that it is essential to use single weight paper for the negative although you may use double weight for the actual positive. The exposure time can be shortened by brushing the back of the negative with a solution of half petrol and half castor oil but this should not be necessary.

While this method produces reasonably good black and white prints it will be realized that the results cannot be quite so good as when the negative is made on panchromatic emulsion. This is due to the fact that bromide paper has its limitations in tonal range and colour values cannot be truthfully rendered.

But there is now a special panchromatic paper available produced by Kodak Ltd. and known as Panalure. This is a single weight paper which enables us to make black and white prints

Fig. 1—The special carrier for transparencies



from colour negatives or black and white negatives from colour transparencies. A packet of 25 sheets measuring 5 in. by 7 in. costs 10s. 3d. and this will enable you to make good paper negatives from transparencies as mentioned.

The procedure is exactly as described but we would mention that due to the extreme sensitivity of that paper it is necessary to work under the illumination of a dark amber safelight. It is better however to work without the aid of the safelight as far as possible especially during the exposure period.

Once the paper is in the developing

dish you may cover with a sheet of cardboard and it should not be exposed to the safelight until it has been in the solution for at least 30 seconds.

Most bromide papers will act reasonably well to this method providing you realize that they are non-colour sensitive, blues being reproduced too light and reds much too dark. Not all transparencies bear these colours, however, and in these cases there will be no difficulty. Really colourful slides will perhaps be reproduced much better by means of Panalure paper as mentioned.

(S.H.L.)

SOME MOTH MIGRANTS

ON 12th September 1956 a friend brought me a large dark brown moth with a 4½ in. wing span, which had been found clinging to a rustic garden seat in Grappenhall, Cheshire. I identified it as a *Convolvulus Hawk*, a rare migrant species, and was, naturally, very pleased to add this fine specimen to my collection.

By J. W. Norbury

The *Convolvulus Hawk* is a regular visitor to Britain, and in certain years it is more abundant than usual. 1956 was one such year, but big migrations also occurred in 1950 and 1945. It is a strong flyer, and feeds on the wing. This feat is achieved by hovering (usually at dusk), over trumpet shaded flowers such as

petunias, and probing its 3 in. long proboscis into them to extract their nectar. The eggs are laid on bindweed.

Another fine migrant moth came my way in September 1955: attracted to my honeysuckle in bright sunlight. Hovering before the fragrant blooms its appearance somewhat resembled that of a tropical humming-bird. A week or so later a letter appeared in the local newspaper from someone who had apparently seen the same kind of insect, and was asking for help regarding its identification. This was followed by further letters from two readers who claimed to have encountered similar specimens during 1953 at Ilfracombe and Prestatyn respectively.

It was obvious that what we had all observed was the *Hummingbird Hawk Moth*, quite a number of which were recorded in this country during 1955. Although a migrant, there is evidence that this fascinating little moth is able to survive the winter here, in a state of

hibernation. The larvae feed on bedstraw during July and August.

Largest of the moth migrants to Britain is the *Death's Head Hawk*, so called because of the skull-like markings on its furry thorax. Another remarkable thing about this insect is its ability to make a squeaking sound like that of a mouse. It does this by blowing air through its proboscis. The giant caterpillars feed on the leaves of potato and woody nightshade plants, but due to modern spraying methods very few are able to reach maturity these days.

The other migrant hawk moths are quite rare. They are the *Spurge Hawk*, the *Bedstraw Hawk*, the *Striped Hawk*, and still rarer *Silver Striped Hawk* and rarest of all, the *Oleander Hawk*.

A number of moths other than hawks are also migratory. These include the *Crimson Speckled*, the *White Speck*, the *Silver Y*, the *Gem*, and the *Rusty Dot*.

Where do these migrant moths come from? Well, most of the hawks are believed to originate on the coast of North Africa, and in West Africa. Remarkable isn't it?

Send greetings on time with this . . .

Birthday Reminder

IT is always most annoying to forget someone's birthday, especially if it happens to be one of the family, or an extra special friend. Yet how often do we do just that?

It is not that you forget the particular date — you may know that as well as you know your own — it's just that time flies so quickly, that though you may remember a fortnight before the date, it completely slips your memory between then and the big day. Then follows a mad dash to buy a card and get it posted in time.

Memory jogger

This simple 'Reminder' is very easily made, and is a real boon as a 'memory

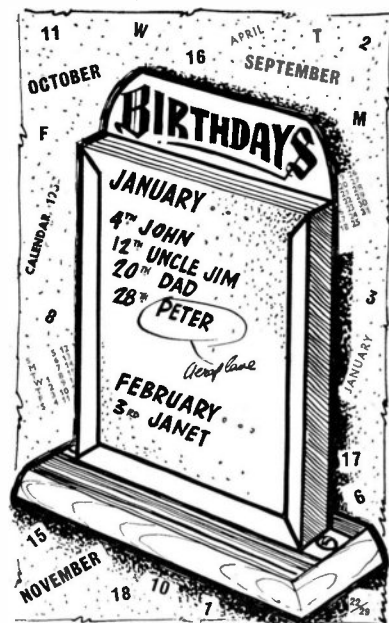
should be marked out as shown in Fig. 1. It can then easily be cut to shape with a pair of scissors. The two $\frac{3}{32}$ in. holes for the fixing screws should be drilled or pierced before cutting the tin.

Use a former

To obtain nice square edges to the framework, it is advisable to use a wooden former for bending the tin. This is simply a piece of $\frac{1}{4}$ in. thick ply or other wood, $2\frac{1}{4}$ in. wide: the length is immaterial. It is laid on the tin as shown in Fig. 2, covering the area within the three '1st bend' lines. Pressure with the hand is applied to the wood, and the three sides of the tin are then bent upwards at right-angles.

The edges of the tin are now bent over the wood at the '2nd bend' lines — which should be level with the top of the wood. Fig. 2 shows the procedure, with one side (C) finished, and the other two (A and B) bent to the '1st bend' lines. The two lugs (or feet) are bent outwards as shown.

A piece of $\frac{1}{4}$ in. thick wood, $3\frac{1}{4}$ in. long by $1\frac{1}{2}$ in. wide, forms the base. This is shaped with a file to the shape shown in



The other cards are each headed with the name of a month, and of course the appropriate birthdays should be either typed or neatly printed on them.

If these are written on, it is advisable to rule faint lines on the cards first with

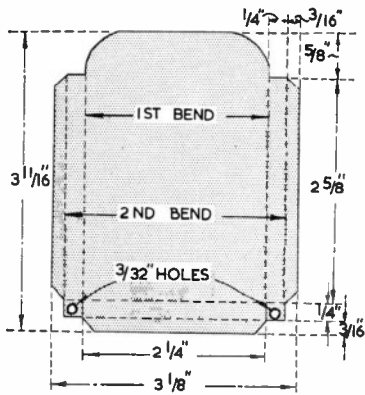


Fig. 1—Main frame dimensions

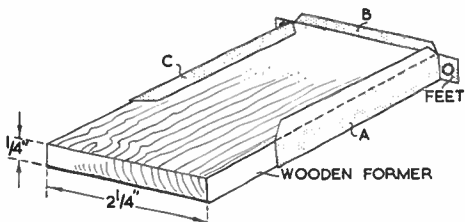


Fig. 2—Bending tinplate around wooden former

jogger'. It should be stood on the side-board or mantelpiece, or some other conspicuous place where it cannot fail to be seen. As it is always in view your memory gets a constant jolting every-time your eye catches it.

A piece of tinplate $3\frac{1}{8}$ in. by $3\frac{1}{4}$ in. is required for the main frame. This can be cut from any tin container available — an unlimited supply is usually obtainable from most modern kitchens! The tin

Fig. 3.

The frame can now be attached to the base with two small round headed screws.

Twelve pieces of card measuring $2\frac{1}{4}$ in. by $2\frac{3}{8}$ in. (1 for each month) and 1 card $2\frac{1}{4}$ in. by $3\frac{1}{4}$ in., are cut from post-cards, or similar thin white card. The larger card is cut to the shape of the frame, that is, with the top rounded. On this card is printed the word 'Birthdays'.

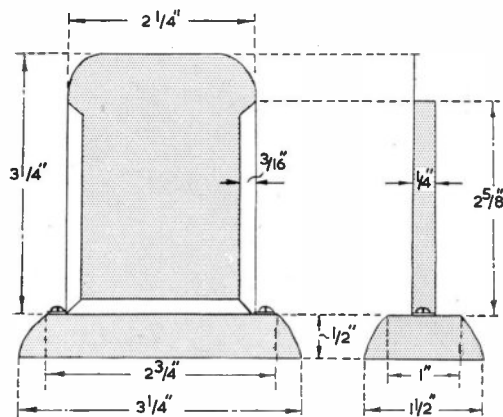


Fig. 3—Front and side view

a pencil as a guide, then write the birthdays on in your neatest handwriting, preferably with black Indian ink, which shows up well on the white cards. The pencil lines can then be erased.

Birthdays that occur during the first week of the month, as well as being shown on that month's card, are also shown at the foot of the preceding

● Continued on page 345

Attractive Copper Trinkets

THE ease with which copper can be worked into different shapes has been recognized and made use of since prehistoric times. Today, hand-made jewellery and trinkets made of copper are becoming increasingly popular, and these can easily be made at home.

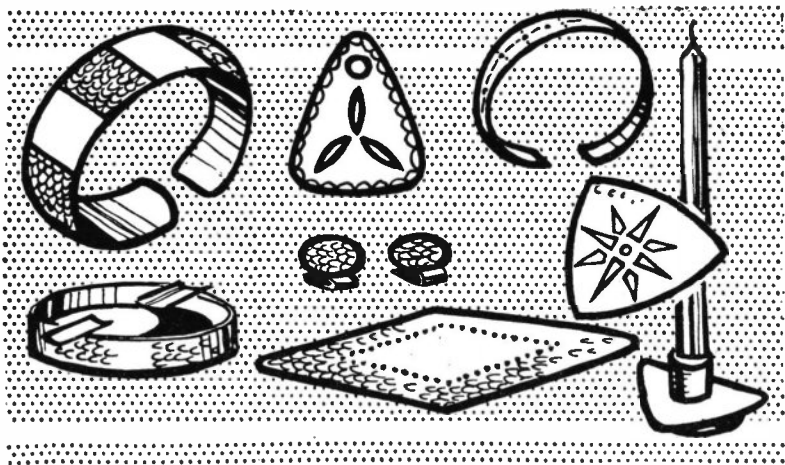
The material used is sheet copper, and even a fairly small piece can be cut into a surprisingly large number of articles. A pair of ear-rings or cuff links can be cut from one square inch, for example, so the material costs need not be unduly expensive.

Start with small items

It is, of course, best to begin with the smaller, simpler items until one has gained experience. Articles such as copper kettles, although exceedingly attractive, are best left severely alone — to begin with, at any rate. A fairly thin gauge of metal should be used; a suggested maximum thickness is 22 gauge for pans and similar uses.

Tinsnips are used for cutting the copper to shape. The shape can first be marked on the metal, then cut out, or a pattern can be dispensed with completely, depending on the shape being cut. Circular ear-rings, for example will need a pattern, but a triangular brooch can be cut without one. After cutting, the edges of the copper must be finished off with a fine file to give a rounded, smooth edge at both front and back.

Among the simpler shapes which are easiest for first attempts are bangles, which are merely strips of copper $\frac{1}{2}$ in. to 1 in. in width. Ear-rings, too, can be virtually any shape so long as sharp corners are avoided, and brooches and



SIMPLE PROJECTS FOR BEGINNERS

pendants look well in a pear or triangular shape, the latter having rounded corners and convex sides. Coasters and small trays also come into the 'easy' category.

Solder or glue

Ash-trays and candle-holders however must be made in sections and soldered together. Where this is the case, the soldering should always be done on the underside, so that it does not show on the finished article. Ear-rings are best made by soldering the copper parts to blank clasps which can be bought in handicraft shops. Alternatively, adhesive can be used, where the base is an alloy unsuitable for soldering.

An ordinary safety pin or tie pin soldered to the rear of a finished brooch shape is all that is needed to complete the ornament.

The decoration of the face of the copper can take a variety of forms. Without buying specialist tools for the purpose, a punch and an old screw-driver can be used to make round and straight indentations in the metal, using a light hammer. A design can, of course, be painted on the copper with enamel paint, but should be kept small in area, since the adhesion of paint to copper surfaces is not always satisfactory.

Attractive finish

A hammered finish, with its thousands of tiny hammer marks, is an attractive way of treating part, at least, of the article. Professionally, this is done with a polished hammer and a 'dolly', which is a piece of steel held immediately below the spot where the hammer is striking. At home, a small hammer and a large nail, with its point sawn off and the end slightly domed, can be used.

The finished ornament is buffed to bring up its shine, or cleaned with metal polish, but not both. The copper is then given a coat of clear lacquer so that it need not be polished repeatedly.

The number of novelties which can be made from sheet copper is large and varied. The main points to remember are to choose simple shapes to begin with, and to work slowly and carefully at the cutting, beating and cleaning.

(C.A.G.)

(A.L.)

● Continued from page 344

BIRTHDAY REMINDER

month's card. The reason for this is that should you turn the card at the end of the month, only to find that someone's birthday falls on, say, the 1st of the next month, it may then be too late to get a card off in time.

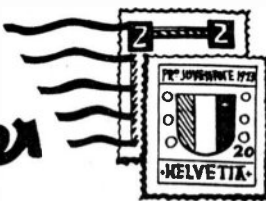
Finishing the project

The completed frame can be painted if desired. But an alternative, which is both quick and easy, is to leave the tin

silver and polish it with a little metal-polish: the base is stained and wax-polished. One quick way of dealing with the base is to rub into it a drop of oil — a smear off the car or bicycle will do fine. This is then polished up with a dry cloth, when an egg-shell gloss will be obtained. The result is the same as staining and polishing. When treated in this way, the finished frame looks both neat and attractive.



Stamp Collector's Corner



WHAT OVER-MARKINGS MEAN

By L. P. V. Veale

IT will not be very long before even the most junior collector will come across a stamp which has some letters or a word printed over the design and naturally he will want to know what these letters or words mean and why they have been put on the stamp.

In many cases they are to change the use of the stamp completely; that is to say instead of that stamp being used to pay the ordinary postage on a letter sent by a private individual it would only be available for paying the postage on commercial printed matter. Such a stamp is illustrated. It was issued by Czechoslovakia in 1918 as a newspaper stamp and then the two letters O.T. were overprinted. These are the initials of the words 'Obchodni Tiskovina', which means Commercial Printed Matter.

In this country we do not have a special stamp for this service, but we do have a special rate. For example, at the moment an ordinary private letter costs 3d., provided that it is under 1 oz. in weight, then 1½d. for the next ounce and

thereafter 1½d. for each 2 oz. But for newspapers the rate is 3d. for a paper under 6 oz. then 1½d. for each extra 6 oz. And printed papers that are not newspapers go for 2½d. if under 2 oz., 4d. for under 4 oz. and then 1d. for each additional 2 oz.

In most Continental countries the rate is much cheaper, so much so that it actually pays a firm if they are sending out a large number of price lists, to take them abroad in bulk and then post them to the individual addresses from there. The cost of addressing and so on has to be taken into account of course.

The British stamps of earlier reigns often had letters overprinted on them and probably one of the first that you will come across will be a stamp with

'I.R. Official' overprinted. These are comparatively common and of course they indicate that the stamps were for use in the Inland Revenue department. Less common would be one with 'O.W. Official' on it indicating that it came from the Office of Works. And still less common is one with 'R.H. Official', coming from the Royal Household. They would be the issue of King Edward VII; since then no more have been issued.

There are, however, some British stamps which have been overprinted quite lately. For example you will find some of the stamps of King George VI with the letters E.A.F. on them. They were prepared for use by the East African Forces in Somalia which reverted to Italian administration on 2nd December 1950 and which later became independent. Similarly one comes across British stamps with the letters M.E.F., for the use of the Middle East Forces. Rather curiously these stamps were allowed to be used to pay postage within the British Isles from 1850 onwards and the first illustration shows a 2d. stamp overprinted M.E.F. used together with an ordinary English ½d. stamp to pay the postage on a letter from Ealing on 20th December 1955. Overprinting a stamp does not change the postal value of the stamp nor the currency, but surcharging does.

French Colonial's

Another country which has used many overprinted stamps is France, not so much for herself as for her many colonies. France has at varying times printed Colonial stamps, that is to say she has had a design which has been used by all her smaller colonies and in order to show which colony was actually using a batch of these stamps they were overprinted with initials. One such example is the subject of illustration, a 'Commerce' issue for the colonies with the overprint 'A & T' standing for Annam and Tonquin, the area which now corresponds to North and South Vietnam.

Other examples of French Colonial overprints are D.J., for Djibouti (or as you will probably find it spelt in many books Jibuti, the former being the French spelling). You will find this on the French Somali Coast in the Gulf of Aden. Again G.P.E. is the overprint for Guadeloupe (a small island in the Caribbean Sea) and M.Q.E. for Martinique (another island in the same area). N.C.E. stands for New Caledonia (an island between the Fiji islands and Australia); N.S.B. for Nossi Be (which is in the Indian Ocean off the coast of Madagascar) and S.P.M. stands for St. Pierre et Miquelon (two islands just south of Newfoundland).

In a number of cases the overprint has



The specimens described in the text

been inverted, but in fact the instances of this are so numerous that an error that one might expect to be valuable has little if any increase over the correct printing.

On the 2 fr. stamp of France issued in 1945 showing the picture of Louis XI one may find the overprint A.O.F. and these are the initials of Afrique Occidentale Francaise or in English French West Africa. Also on French stamps one may find the overprint F.M. standing for 'franchise militaire', and the name describes the use to which these stamps are put. They were first in use in 1901 but in 1939 the stamps were issued under military arrangements for the use of the Spanish refugees in France.

Denmark also has military frank stamps especially overprinted with the letters S.P. and in this case they stand for 'Soldater Frimaerke'. A rather more local overprint on Danish stamps is that which appears on stamps used to pay the cost of sending parcels by the ferry service between Esbjerg & Fano and between Logster & Aggersund and this is the word 'Postfaerge'. Another Danish

overprint is illustrated. The word is 'Gebyr' and this indicates that a special fee has been paid for a service other than the usual postal charge, such as a special fee because the letter was posted too late to catch the ordinary mail, and to make certain that it is treated as an urgent package.

You may also see Danish stamps overprinted with the word 'Porto' which changes the use of the stamp from that of prepaying the cost of the letter or parcel to paying the cost for not having paid before! In Great Britain this would, of course, be twice the normal rate.

The mention of the Danish stamp overprinted for postage due levies brings to mind many other examples of overprints for such service. You may have a stamp from Czechoslovakia with the word 'Doplatit' on, meaning that it is a postage due stamp rather than a direct postage stamp. The Belgian stamps will have A Payer and/or Te Betalen; France has Chiffre tax and A Percevoir for the same purpose.

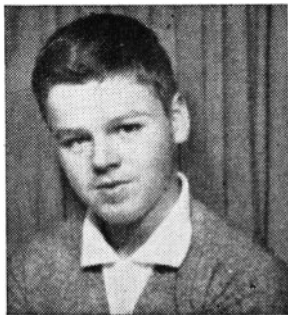
A Bavarian stamp of the arms design

with a large capital 'E' is one that is reserved for railway use, or rather for the use of railway officials when sending business letters. Indian stamps are often seen with the well known 'O.H.M.S.' thereon meaning the same as in this country, although now the envelope bears the full words. Also on Indian stamps one sees the letters 'C.E.F.' (Chinese Expeditionary Force) and from 1914-1922 there were stamps overprinted 'I.E.F.' (Indian Expeditionary Force.)

Italian stamps are quite common with 'A.M.G.V.G.' on them. This may be a little puzzling at first because one does not expect to find English words overprinted on Italian stamps but the letters are simply the initials of 'Allied Military Government, Venezia Giulia'.

There are of course a great many more overprints but so many of them explain themselves. Naturally a good catalogue will help to solve a great number of instances which would otherwise be obscure.

GEOFFREY ALLAN WOOTON of 8a, Champion Way, Littlemore, Oxford, hopes to work for the Forestry Commission soon. His main ambition is to eventually join the Forest Rangers of America. He collects stamps and has made many models including 10 ships, 7 aircraft and 10 army vehicles. He is



G. A. Wooton

learning to play the guitar and has ideas on the organ and drums. Geoffrey would like pen friends aged about 18 to 22 from any part of the world.

There have been many requests from readers for friends; the following extracts should help all seeking exchange partners.

'I am interested in collecting match boxes and would be grateful if you would put my letter in your magazine in the hope that it will attract other boys who have a similar hobby. My brother and I have 260 boxes covering many parts of Europe.' ANTHONY L. CAPLIN, Erlen-dene, 9 Cambridge Road, Southport.

PEN FRIEND ACTIVITIES

'I have a great interest in stamp collecting. There are so many stamps of various countries and in different sizes and I wish to enhance my album by adding stamps new and old of foreign countries. I would like some of your readers to write to me and to exchange stamps.' S. H. PAUSE, 6 Vyankatpura Peth, Sudan Kuthi, Satara City, Maharashtra, India.

'I have a lot of used and unused match labels of Holland, Germany, Belgium, Austria and Australia, as well as post-cards from all over the world for ex-

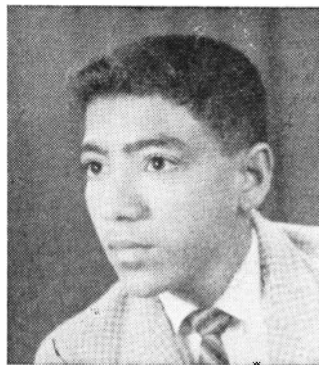


Anthony L. Caplin

change.' J. DE BRUIN, Jr. Dirk Sonoy-straat L63, Amsterdam-Geuzenveld, Holland.

'My hobby is collecting match labels, I am 21 years old and married with two children.' LEO THINESSEN, Holbergsgad 25-1, Aarhus C, Denmark.

'I shall be happy to exchange stamps.



T. Harmis

and labels with all readers.' T. HARMIS, Shabab Al Muharraa Sports Club, Shaka Tssa Street, Al Muharraa, Bahrain, Arabian Gulf.

'I wish to exchange coins with other collectors, also stamps and labels.' TONY GEE, 10 Bayani Street, Galas, Quezon City, Philippines.

'I am 17 years old and would like to correspond with pen friends (boy or girl) from any part of the world. I collect stamps and covers.' HAKIMUDDIN EBRAHIM, P.O. Box 53, Zanzibar.

HAVE you ever dreamed of discovering a forgotten Old Master in a junk shop and making a fortune on the strength of it? Unfortunately the chances of making such a discovery are about as remote as making a similar fortune on the football pools, but there are plenty of more modest bargains to be hunted down in many an antique shop if you can recognise your quarry.

Most professional dealers have an inside knowledge that is denied to amateurs. The bargain hunter's best ploy, therefore, is to become a specialist in two or three fields in order to put himself on terms with dealers who are not experts in the same sphere.

If you want to hunt bargains, then, you must first become a collector, prepared to buy your knowledge at a fair price, preferably from a specialist dealer. You do not have to spend a fortune to do this. Your purchases can be very modest, for dealers are often enthusiasts who like to pass on useful tips and enjoy showing a genuine collector a wide variety of articles, even without much prospect of making a sale.

Learn to spot quality

If you are determined and keen, you will not grudge the time spent on a little homework as well. Visits to local museums, art galleries and stately homes will soon enable you to spot quality at a glance.

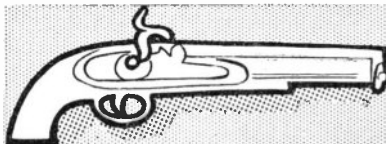
This is the first essential, but a little book-knowledge is useful too. There are inexpensive handbooks available on most collectors' interests, and if, for example, you intend to collect old china, get to know the chief ceramic marks by heart so that you can recognise them instantly. Old guns and pistols are another speciality for collectors. Your public library will give you help on the titles to look for.

Then, when you begin to hunt for bargains, go to non-specialist shops, or to dealers whose speciality lies elsewhere. After a few hours of happy hunting your patience may well be rewarded.

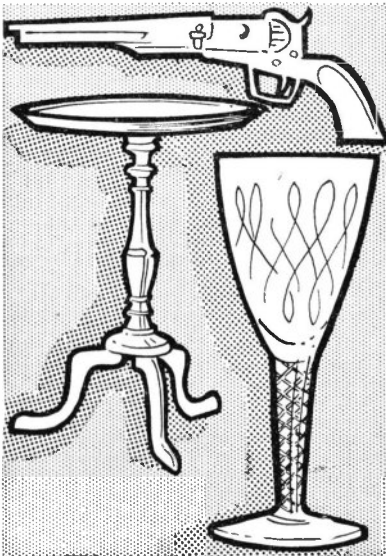
You need to browse in antique shops at leisure, and the best dealers are those who give assistance only when it is invited. Nobody likes to feel that he is being stampeded into buying. Many people, indeed, are shy of entering antique shops merely to browse, but it is such an instructive pursuit that the difficulty is worth overcoming.

A simple opening gambit is all that is required. Ask the dealer for something you genuinely want, which is likely to suit your purse, and which shows you to be reasonably well-informed, but which is not likely to put you outside his likely range. For example, I always ask for knob-stemmed Georgian wine glasses. 'Whether or not the dealer has what you

G. Randall Says



BE A BARGAIN HUNTER



want, you have established your good faith, and can go on to browse without embarrassment.

Now for a few cautionary words. First, don't pretend to greater knowledge than you possess. It is equally bad

technique and bad manners. It fools nobody but yourself, and makes you easy game for an unscrupulous dealer.

Secondly if you see an article that takes your fancy, don't buy it on impulse; go away and think the matter over, or consult a friend who may know something about it. You will perhaps conclude that you would be wise to buy it — or be glad that you didn't!

Thirdly, you do not need to be afraid of fakes. If you are buying articles of sufficient value to merit the faker's attention, you are unlikely to be reading this. Good faking is an expensive business.

Finally a word about sales. Nothing is more fun than a good sale, and obviously you can get better bargains there than in a shop. But equally you can pay inflated prices. Your shop bargain is likely to be something the dealer acquired in a mixed lot in which his real object was something else. but if you did likewise, could you, like the dealer dispose of your unwanted items without making a considerable loss.

As you are a collector, not a dealer, buy only what you really like. Remember that dealers have to live, and you can rarely make a profit even on a genuine bargain by reselling it immediately. If you aim to make something on it, you have to give the market time to rise far enough to cover the dealer's original margin.

Meanwhile you have to live with your purchase. A few years ago I bought up some early 16th-century woodcuts at ninepence each. The present market price is something over £6 each, but I have grown to like them enough not to want to sell them.

This kind of bargain is within the reach of anyone, however poor he is, if his nose is long enough and his eyes are sharp enough. Good hunting!

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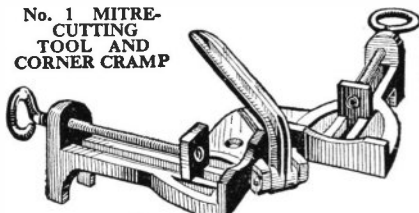
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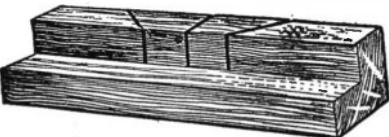


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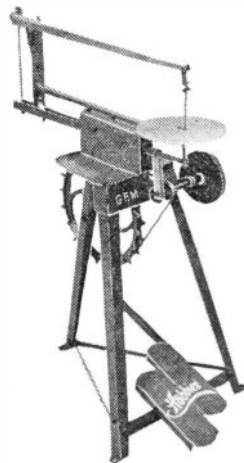


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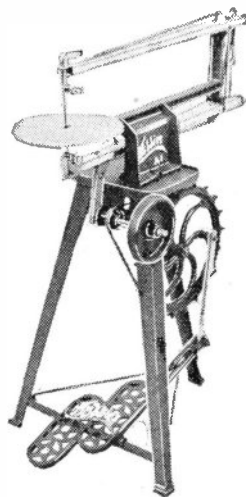
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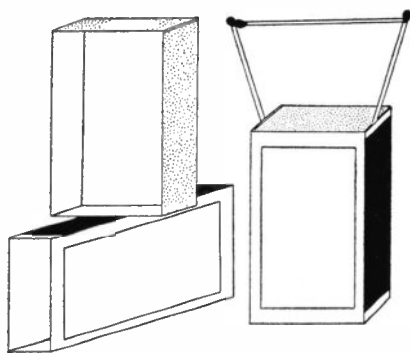
Please send me fret machine.....for which I enclose

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FUN WITH MECHANICS



A MATCH FOR YOU!

SCIENCE does not necessarily have to be either instructive or particularly useful. Consider these mechanical tricks with a matchbox.

Stand the 'sleeve' of the box upon its side on a table. Then stand up the tray to its tallest extent, at right angles, across the 'top' of the sleeve.

Extend your arm at shoulder level, with the edge of your palm directed downwards above the tray. Now, can you smash the box parts by a single downward blow upon the tray?

You will find it impossible to crush either sleeve or tray, because always your blow will tilt the parts to left or right — causing both to shoot abruptly, but safely, aside.

Afterwards, shut the box, stand it upright, then wedge the 'tail' of a vertical live matchstick down each far side. Fit a third live match tightly between the erected live match heads.

Which side match would you bet on to ignite first if you set fire to the middle of the horizontal match? Will it be the side where two 'heads' are pressed together? This would seem probable.

Try it, **BUT DO BE CAREFUL!** When the burning match has been weakened by the flame, pressures exerted by its companions will suddenly propel it violently away. The side matches will be unharmed.

* * *

DRIVE your friends dotty trying to solve this cute puzzle — then have fun showing them the neat trick that makes the solution possible. The problem is to draw a circle with a dot in the middle, without taking your pencil off the paper.

SAIN'T Thomas Aquinas debated the question of how many angels could dance upon the point of a needle. Nowadays, if angels were atoms, we could give the answer in millions. . . But, to be serious, can you balance a penny upon a needle point?

PENNY ACROBATICS

The needle may be erected in a cork pressed into a bottle. When you set the poser to your friends, use a wine bottle which has a gay label.

In theory the problem can be solved if we place the penny so that its geometrical centre — the point through which its mass responds to gravity — is exactly over the needle.

We call this point — through which a body's weight acts — its centre of gravity. With patience and a steady hand you might just succeed in balancing the penny.

However, an ingenious solution is to use a wire gadget like an inverted V with one arm longer.

Bend the end of the shorter arm to form a 'clip' into which the coin can be inserted at ninety degrees to the plane of the wire.

Then turn up the end of the longer arm and hang a small nut or bottle cap 'weight' upon this improvised hook.

Subsequently, the penny can be balanced upon its precarious pivot, and everything can be made to rotate prettily.

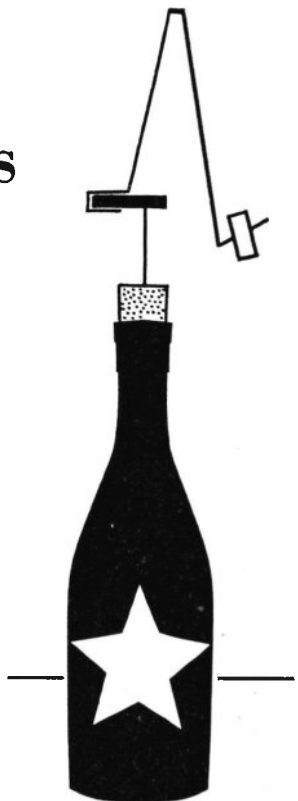
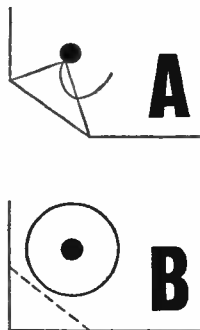
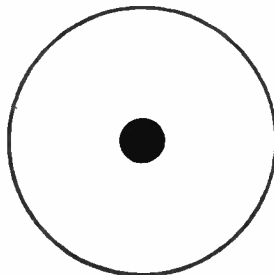
The centre of gravity of the whole arrangement is conveniently below the point of support.

* * * * *

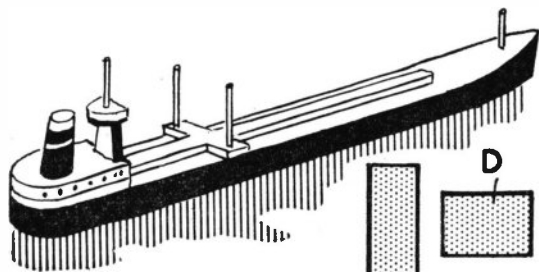
WIN A BET WITH THIS ONE!

Fig. A gives away the secret. First you turn up a corner of the paper. Draw the dot — then bring your pencil down over the **UN**DERSIDE of the paper and away off to the right. Fig. B shows how the circle can be completed if you turn down the corner while you continue drawing.

Bet you can win a bet with this one!



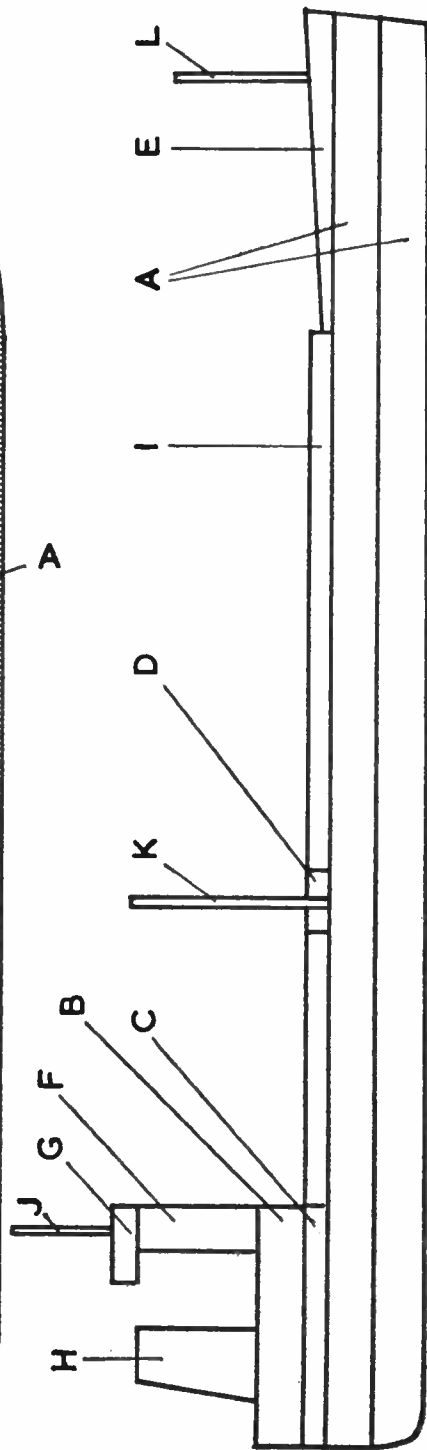
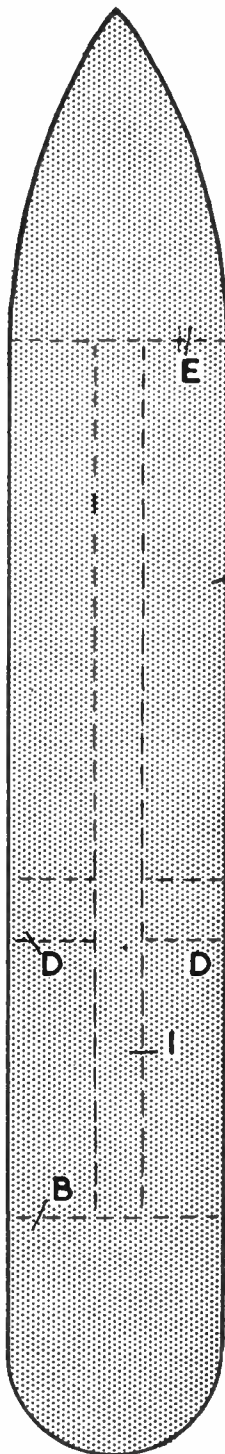
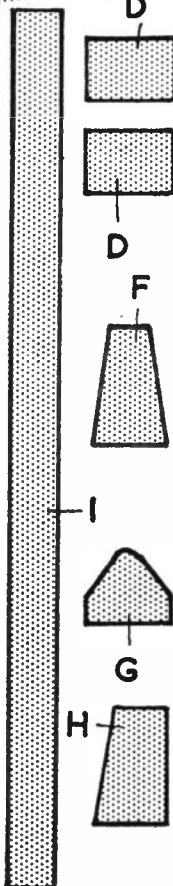
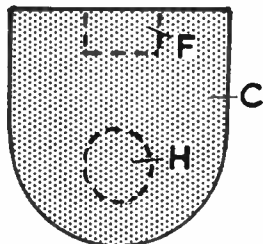
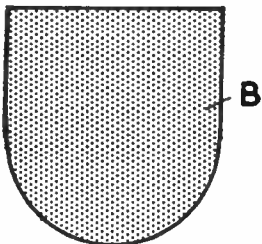
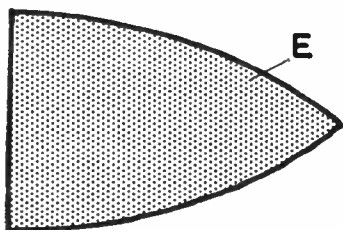
Motor Tanker In Balsa Wood



THIS junior project can be made in an evening from odd pieces of sheet balsa. Cut out the various parts with a sharp modelling knife and glue together with balsa cement.

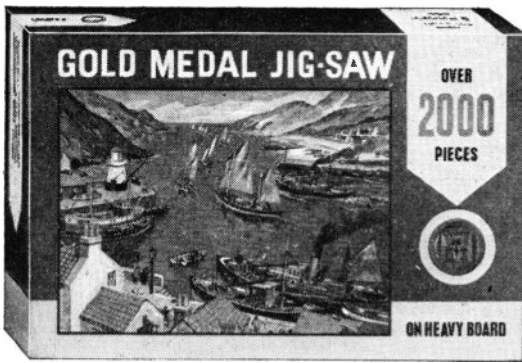
You will need two of A and H, and one each of B and F cut from $\frac{1}{4}$ in. sheet. From $\frac{1}{8}$ in. sheet cut two of D and one each of C, E, G and I. The pieces J, K (two) and L are of medium gauge wire.

Cement the pieces together as indicated, shaping and rounding off the hull below the waterline. The funnel is made by cementing two pieces H together and rounding them off. Colour the hull black, the decks grey, superstructure white and funnel red and black with a thin white band. (M.p.)



JIG-SAWS

for all members
of the family

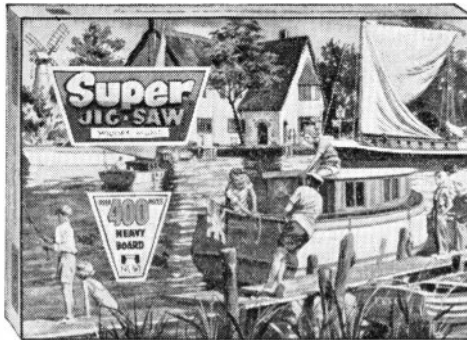


No. 4830/4. 2,000 piece **GOLD MEDAL**. A jig-saw puzzle for the enthusiast. Available in two different pictures: 'The Fishing Fleet Sets Sail' (as shown above) and 'An English Garden'. The puzzle size is 29½" x 40". Price 15/11 each (post 2/6).

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