

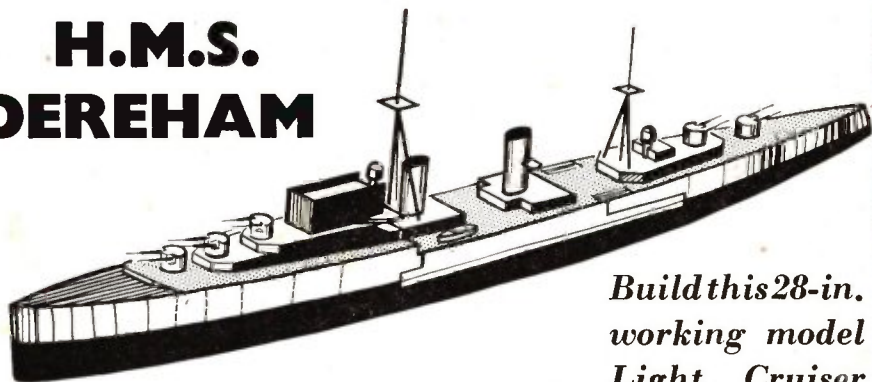
HOBBIES *weekly*

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H.M.S. DEREHAM



*Build this 28-in.
working model
Light Cruiser*

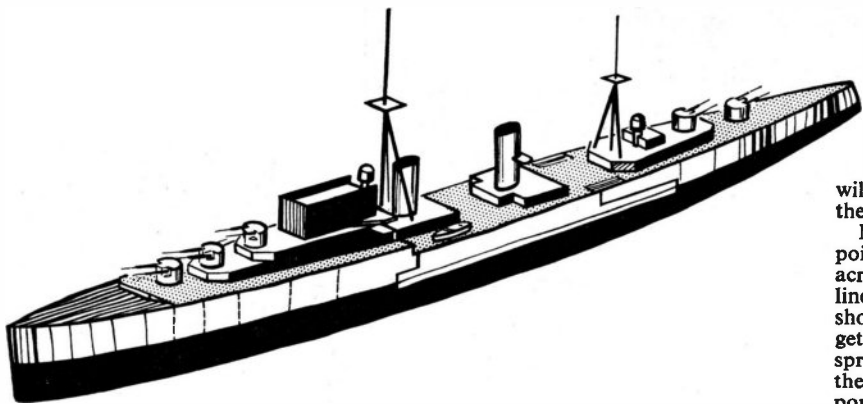
STORY
OF RARE
STAMPS
WORTH A
FORTUNE



FOR CRAFTSMEN OF ALL AGES

6^p





will receive adequate strengthening at the next stage.

Mark on the centre lines (use a ball point pen or a soft pencil) along and across the middle of the assembly. These lines will act as guides for the balsa strips shown in Fig. 3. These are pulled together at each end by spring clips or spring clothes pegs. The plan shape of the hull is obtained by inserting the temporary spacer (2½ in. long.) made from

BUILDING H.M.S. DEREHAM

HERE is a design for the novice ship modeller who wishes to build a naval vessel. With a length of 28 in., it is intended to be powered by an electric motor. Such ships are always popular with model makers, but the main difficulty of a working model warship is the fragile detail, which requires considerable skill to make and may easily be damaged when operating the model. A showcase model which is subject to close scrutiny must of course be fully detailed, but a working model sailing on a pond need only retain the main features of the prototype.

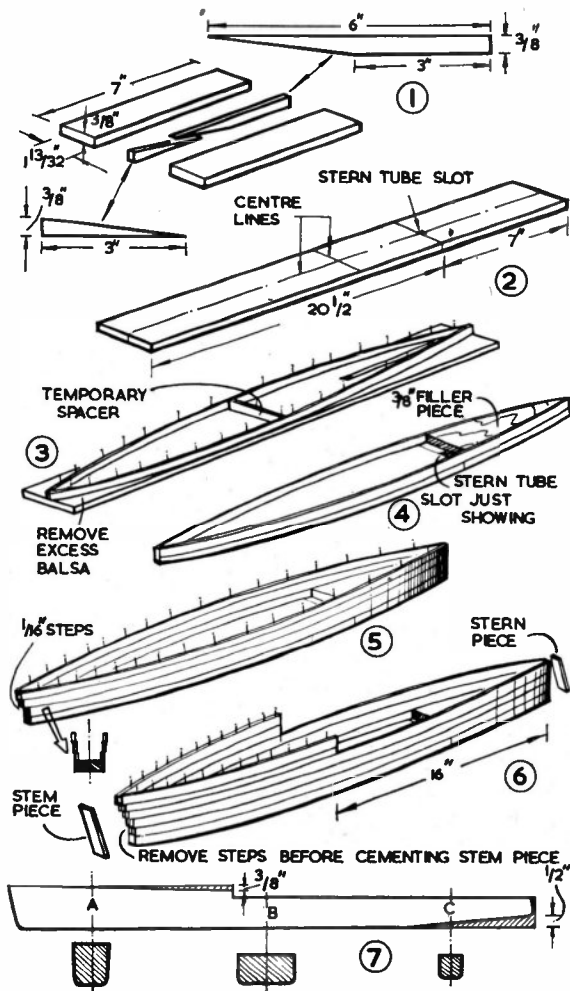
This model is not a scale model of any particular ship yet it is fairly representative of some of the light cruisers which served the Royal Navy during World War II in the Home and Mediterranean Fleets.

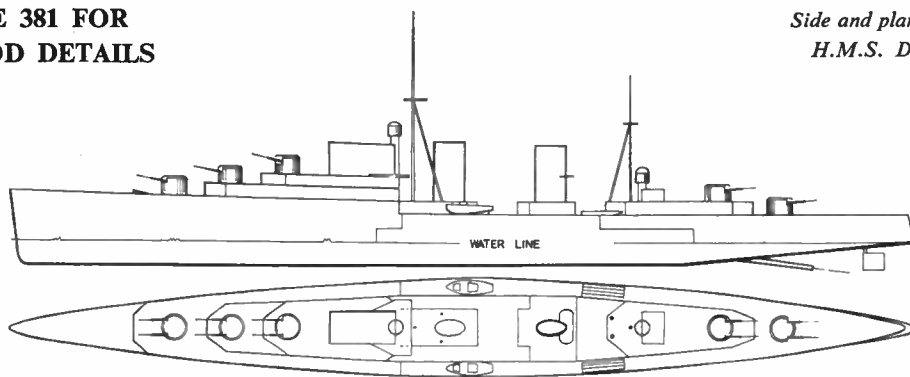
Study the drawings carefully, particularly Figs. 1-7 which clearly show the hull construction. Balsa is the main material used, together with short lengths of dowel and scraps of card. Very few tools are required; a stout modelling knife, a fretsaw and a glasspaper block will cope with most of the work.

The basic hull will need one sheet of balsa ½ in. by 3 in. by 36 in. and eight strips of balsa ⅜ in. by ⅜ in. by 36 in. These strips should all have the same hardness so that they all have the same degree of flexibility.

Make a start with the stern unit shown in Fig. 1. The two tapered parts are cut from the ⅜ in. by ⅜ in. strip and the other two from ⅜ in. sheet. The four parts are now cemented together. Note that this will provide a slot through which the stern tube will pass at a later stage. This stern unit in turn is now cemented to a 20½ in. length of ⅜ in. sheet as shown in Fig. 2. Although this will not be a particularly strong joint, it

MAKE A
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LAD AND
HIS PALS





the same stripwood. Cement the strips to the base, lining it up carefully with the centre lines already mentioned. Use dressmaking or modelling pins to hold the strips in place until the cement has set. Fig. 4 shows how a filler piece of $\frac{1}{8}$ in. sheet is fitted into the stern portion; this should just allow the stern slot to show.

Two more stripwood layers are built up on the assembly (see Fig. 5). Each one is $\frac{1}{16}$ in. longer at the bow than the previous one and should not be cemented in place until the previous one is quite

dry. Notice that these extra pieces will give a rake to the stem and a slight flare to the forward hull sides.

Finally the stepped forward part of the hull may be built up as before; the step occurs 16 in. from the stern. Smooth the ends at the stem and the stern with glasspaper to receive the stripwood ends shown in Fig. 6. Note the negative rake of the stern.

Now the hull may be shaped. Fig. 7 shows typical hull sections together with an elevation showing the wood which

has to be removed to obtain the desired hull profile. Much waste may be taken away with a modelling knife, then use coarse glasspaper and work through to a fine grade until a satisfactory finish is obtained. Take care to see that the hull is quite symmetrical, otherwise the sailing qualities of the model will be impaired.

Details of adding the motor and building up the decks and superstructure will be given next week.

Record Player as Amplifier

I HAVE just purchased a microphone for a harmonica. It can be amplified through a wireless set with a pick up socket in the back. Unfortunately I do not have such a set so would an ordinary electric record player amplify it successfully? (A. D. — S. Wales.)

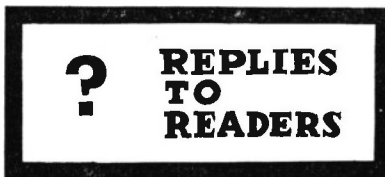
THIS can be done very satisfactorily by replacing the lead from the tone arm by that from the microphone. Volume should be reduced to a minimum in the first instance until the correct setting can be assessed, and so prevent overloading.

* * *

Liquid soap

PLEASE tell me how to convert a quantity of soap bits (left-overs) into liquid soap to use in my wash-hand dispenser. (J. A. — Malta.)

IT is not possible to convert soap left-overs into a satisfactory liquid soap for use in dispensers without the addition of ammonia, which is objectionable both as to smell and action on the skin. The reason is that ordinary soap, though forming a liquid solution in hot water, gels on cooling. If a cheap liquid soap is desired green soft soap should be used. This may be had from a pharmacist. This does not gel on cooling. To make it up dissolve 4 ounces of the green soap in 1 pint of hot water.



Paint stripper

KINDLY inform me the best way to remove and strip a very large copper lantern which has had several coats of paint, and also the best material to polish when stripped. (C. H. — Kent.)

THERE are several proprietary paint removers on the market which may be easier for your purpose. A formula which is exceedingly effective calls only for ingredients which can be had from any pharmacist. This consists of: Benzene (not Benzine) 30 c.c., methylated spirit 20 c.c., paraffin wax 1 gram. Candlewax may be used and so cheapen the stripper. Warm the benzene in a water bath (no flames) and dissolve the shredded wax in it. Stir in the meths. and allow to cool. Apply to the paint, and rub off after a few moments. To burnish the lantern after the removal of the paint, any brass polisher can be used, providing that it is not too abrasive. It can be covered afterwards with a clear lacquer so as to avoid too constant cleaning.

Making Cement Blocks

I SHOULD like your assistance in helping me to make some artificial stone blocks for a small wall. (W.O. — Darlington.)

FOR small artificial stone blocks you need a mixture in the proportions one of cement to three of sand. Ordinary and coloured cements may be bought from most good builders' merchants. You can get a number of free booklets on this work if you write to the Cement & Concrete Association, 52 Grosvenor Gardens, London, S.W.1., if you ask for their garden construction leaflets and general concrete instructions.

* * *

Metal Boat

PLEASE could you tell me how I could make an 8 ft. rowing boat of metal and also which metal would be best. (O. J. — Anglesey.)

WE should say that aluminium would be the most suitable type of metal with which to build a small rowing boat because it is light and non-corrosive. It would of course entail special riveting technology and could not we think be undertaken by an amateur. Such craft are normally made from wood or even hardboard, where the essential is to ensure that the finish by painting or varnishing excludes all water.

WIRE pictures form one of the most unusual wall decorations. They look primitive and 'folksy'. Their clean, simple lines, and necessarily bold designs have great charm, and are completely in tune with the functional lines of modern furniture.

These pictures are best on a large scale, since small examples tend to look

MODERN DECOR

finicky. The picture from which Fig. 1 was drawn measures 15 in. by 20 in., which is a pleasing size for a small room. Of course, if you have the wall space, much more ambitious sizes are in order.

A simple frame of the required size can either be bought or constructed. It should be plain without elaborate moulding. Across the back of this frame is stretched chicken wire or wire netting. This forms the framework into which you will weave your picture.

Plan the picture in outline on squared paper. Do not let the shapes become too complicated, and remember the possibilities of textural embellishment.

All kinds of soft wire of various thickness can be used. Flower wire and bright copper wire will prove useful, as will fuse wire and some wire solders. Metallic ribbon, strips of tinfoil, wire wool, and unravelled pan scrubs are

good for giving interesting textures.

Work first to the main outlines with a thickish wire, weaving it round, and securing it as you go by twisting it to the chicken wire. A pair of long nosed pliers will prove invaluable.

The filigree-like patterns achieved by adding texture to the various areas of the picture give the main interest. Spend some time on this. The completed pictures can be sprayed in different areas with black or metallic paint. These can be obtained in bronze, gold, and silver in the popular aerosol cans.

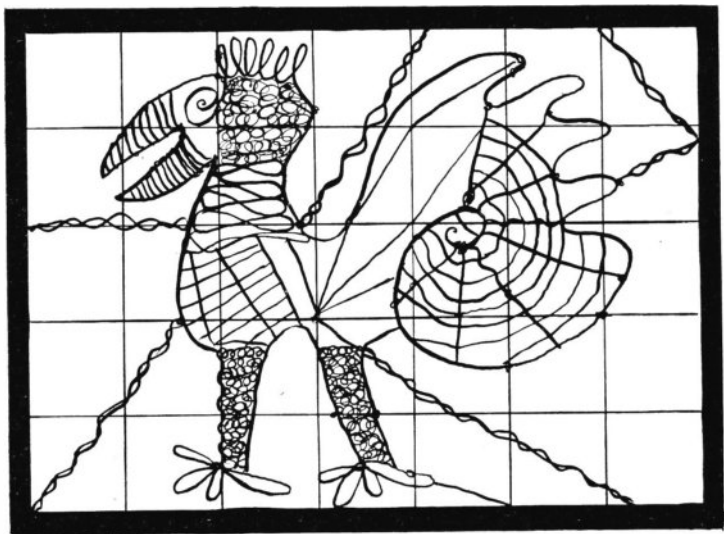


Fig. 1—A wire picture, 'Bronze and Silver Bird'

Back your picture with a sheet of ply wood painted white, or of a suitable bright colour that will match your decoration. Alternatively the picture can be hung to show the actual wall behind.

You will find that these pictures always arouse interest from visitors, and are much admired. The final effect is out of all proportion to the small effort required in construction.

Ink blot pictures

These paintings must surely be the speediest ever to be produced. Though they are quite abstract and achieved by the chance arrangement of colour, they can be extremely effective. Whereas wire pictures look primitive, these look weird, and rather macabre.

The technique is based upon the Roschach Ink Blot Test — a psychologist's method for measuring imagination. Pictures are produced by folding a piece of paper vertically. This sheet is now opened out like a book, and black and red drawing ink spattered in large and small blots on one side of the central crease.

The paper is again folded while the ink is still wet, and then opened up to reveal a symmetrical design. When the ink is quite dry, the paper is pressed with a warm iron to remove the crease. It is then mounted behind glass, and framed in the usual way.

Semi absorbent paper is the best medium, since the ink runs too freely on a glossy surface. Make your design quite large, and since the process is so quick you may as well make two or three designs at the same time, finally framing the one which appears most interesting.

(C.S.)

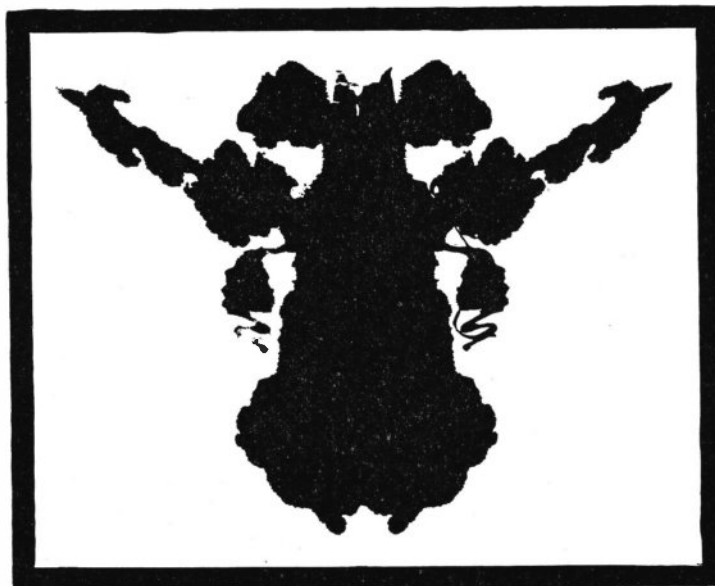
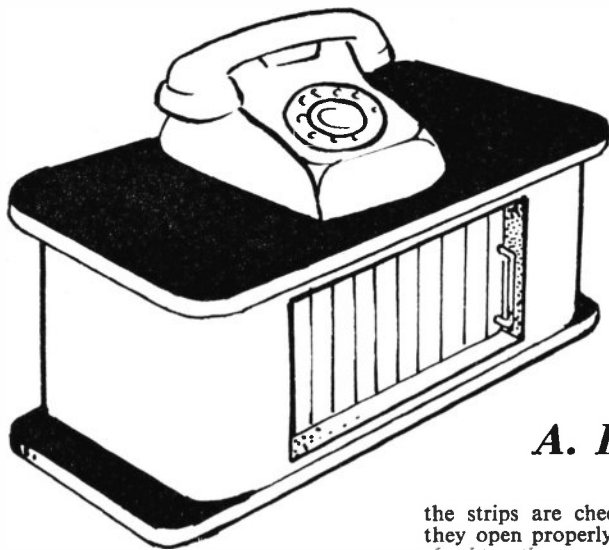


Fig. 2—A typical 'Blot' painting

A fitting with many uses

MAKE THIS CABINET WITH TAMBOUR FRONT

By
A. Liston



the strips are checked to ensure that they open properly, and have become glued together.

The channel for the tambour is now

THE attractive cabinet shown here has a simple form of sliding tambour front which makes it ideal for many purposes, such as a telephone shelf, a record or a cocktail cabinet. It can be fitted with a set of legs or wall-mounted, as desired.

The method of construction is shown in Fig. 1, and the dimensions can be altered as necessary. The top and bottom sections A are 18 in. by 10 in. pieces of $\frac{1}{2}$ in. thick wood with the corners rounded off. The two sides B are 9 in. wide by 8 in. high of the same wood. These are placed 1 in. in from the sides of the top and bottom pieces.

The front corner pieces C are 8 in. high pieces of 3 in. by 1 in. wood, rounded off down one edge. The front opening is framed at top and bottom by two 10 in. lengths of 1 in. by $\frac{1}{2}$ in. stripwood D. The framework is assembled, but no back is added to the cabinet until after the sliding tambour front has been put in place.

This is made from lengths of $\frac{3}{4}$ in. by $\frac{1}{2}$ in. stripwood, each strip being fractionally shorter than 8 in., so that it slides easily inside the cabinet in an upright position. The sliding section should be 12 in. long, and is assembled as shown in Fig. 2.

The strips are laid, back uppermost, on a flat surface, ready to receive their canvas backing. This is a 7 in. wide piece of fine canvas, which should first be stretched by drawing it back and forth over a rounded surface such as a broomstick or bottle. It is then glued to the backs of the strips, the ends of the canvas being turned over and held in place with tacks. When the glue is dry,

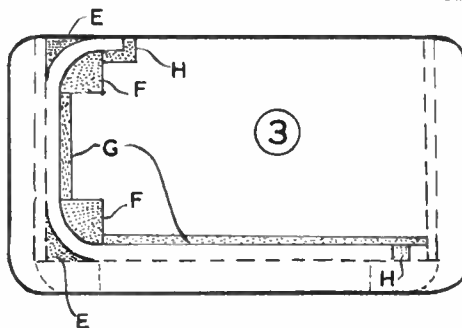
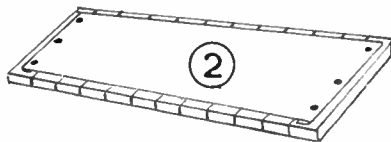
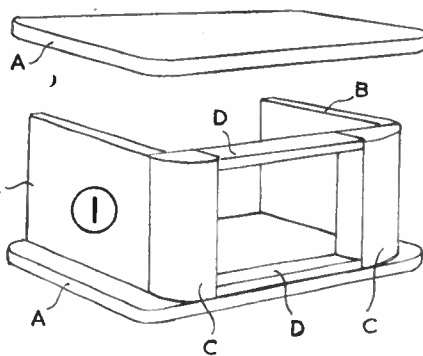
constructed inside the cabinet, which is still without its back. The front strips of the aperture C and the side of the cabinet itself form the outer side of the channel. The inner edge, and the rounded corners, are shown by the shaded sections in Fig. 3. Quarter-inch thick pieces of wood E are glued inside the left-hand corners of the cabinet base, and quadrant-shaped sections of the same wood F are pinned and glued to the base to form a curved channel at these corners. It should be about $\frac{1}{2}$ in. wide, but the actual width must be checked to ensure that it is sufficient to allow the tambour to negotiate the corners easily. The front and side sections of the channel G are made from $\frac{1}{2}$ in. square stripwood.

The same pattern of guide channel is constructed on the underside of the cabinet-top, and after lubricating the channels with a little candle-wax, and checking the action of the tambour, which is fitted from the back, the end-stops are added H. These are also of $\frac{1}{2}$ in. thick wood, and the one at the rear is L-shaped to allow the tambour enough room to open completely.

With the tambour in place, a simple handle is screwed to the end strip. Alternatively, it can be screwed to the second-last strip to make a more dustproof closure, but this will result in a narrower aperture when the tambour is opened.

The 9 in. by 16 in. hardboard back can now be added, along with the legs, or the unit can be fitted to the wall, using angle brackets on the underside of the projecting ends of the top section and below the lower section.

The finish is in grey and white enamel, with a black top if desired. One point to note is that the tambour is best painted before its strips are glued to the canvas. It can be grey, white, or striped in these colours.



Go Train Spotting With your Camera

ENGINES and railways are ideal subjects for photography — you could call it train spotting with a camera. And before all the giant steam engines have been replaced by diesel-electric locomotives it could well be that you could collect some remarkable souvenirs of our present railway system.

An expensive camera is not essential for really first class results and you can always exchange snaps with pen friends who may have similar interests.

Some of the best vantage points are found on railway bridges or on foot-paths alongside the railway. You also have the advantage of being able to place your camera on the fence or wall, where it can be held perfectly steady.

If you can find a point where there is an up-gradient so much the better, for the trains are then travelling at lower speeds and there is often a volume of steam and smoke emerging from the chimney, the engine having to work much harder than on the level.

Smoke from the chimney usually forms a nice billowy line, breaking the sky area to our advantage. In cold weather the steam is readily formed due to rapid condensation, another factor in our favour.

A platform ticket will allow you access to a station where you should be able to find a suitable spot for taking pictures of all kinds of engines. A good observation point is essential, however, and to obtain a view of the full length of an engine to

include valve gear and coupling rods you will find the best viewpoint is on the opposite platform.

Outbound trains are most often at the end of the platform facing into the light, a good place for pictures. At this point you will also be able to shoot incoming trains which enter at a slow pace.

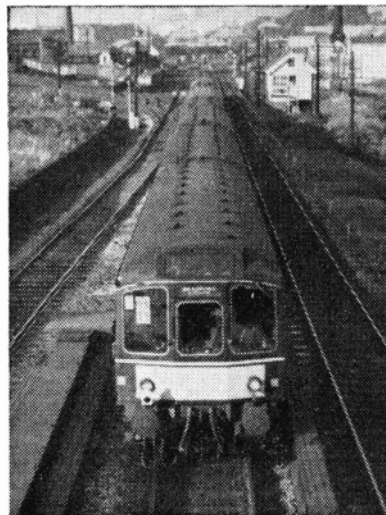
This photograph was taken from a bridge. Exposure: 1/250th second at f/8 on FP3.

There should be no difficulty in taking a 'head-on' picture of a moving train. Hold the camera perfectly still, or rest it on the fence, press the trigger gently and you will be surprised at the result.

Taking a shot of a train moving across the camera is not quite so easy but it is not impossible if we copy the technique of the press photographers. You will have seen photographs of motor cars or motor cycle racing where the background is blurred but the machine although at speed seems to have been arrested. This technique is known as 'panning'.

Briefly, the camera is held in position by the photographer, who swings it in an arc with the movement of the vehicle. Your camera must have a viewfinder which will enable you to keep the object in sight while panning. But let us make a dummy run without the camera.

Place your hands to your eyes as though holding a pair of binoculars.



Observe an approaching car or bus keeping it in your vision as it gradually approaches, draws level and passes. This experiment will reveal that an even steady movement is necessary from the first sighting to the finish. It is just the same when panning the camera. You can now take your camera and try a further experiment by observing, say, a cyclist and then a motor car travelling at medium speeds. The farther away you are the easier it is and you will soon acquire the knack.

When taking a moving train we pre-focus a given spot and sight in the viewfinder when about 200 yards away. Follow its progress with the camera until that moment when you press the trigger and a moment or so after. That is, complete the arc, the camera swinging round in sympathy with the motion of the train. Press the trigger during the swinging and when the train is nearest. The panning must be even and constant — never jerky or you will only get a blur.

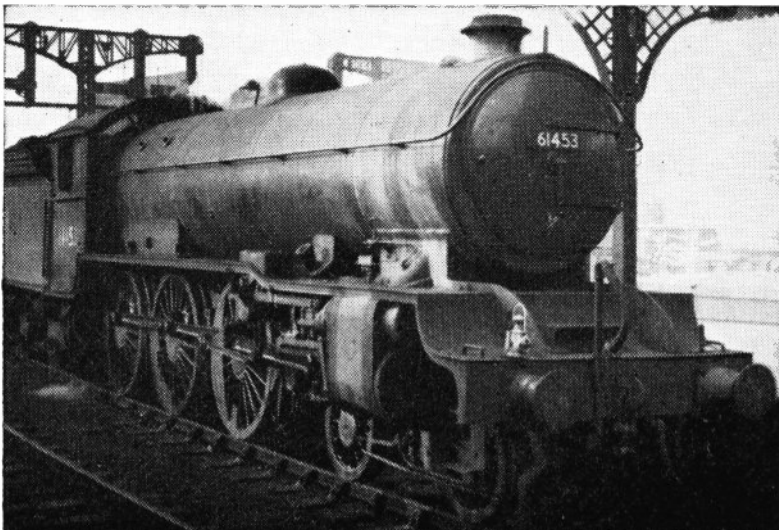
When correctly accomplished the engine should appear quite sharply defined in your picture while all the background is blurred.

This train was entering the station at about 5 m.p.h. Taken from the end of the platform.

Watch out for telegraph poles in the background or you may find them emerging from the engine boiler.

So far as speed is concerned you should find that 1/50th or 1/100th second is adequate for trains approaching you while entering or leaving stations providing you use a medium speed film.

But we should warn you against climbing fences or on to the parapets of bridges. Trespassing is inviting trouble, and it is most dangerous to climb bridges at any time. (S.H.L.)



CHEMISTRY

AT HOME

FIRE pictures made by drawing with a solution of potassium nitrate usually do not store well unless they are very carefully kept. This is because the crystals deposited by the solution get rubbed off, resulting in a lowered efficiency of the burning and even interruption of it. This can be avoided by using a binder in the potassium nitrate solution.

Dissolve 20 grams of gum acacia in 40 ml. of hot water. Keep the mucilage hot in a boiling water bath and dissolve in it 40 grams of potassium nitrate. Draw on paper with the hot mucilage. Fire pictures prepared thus will keep indefinitely and stand up to rough handling.

ADDING A LUSTRE SURFACE

An almost transparent, minutely scaly, silvery glitter can be given to surfaces — painted or otherwise — by a mica-based lacquer. The lacquer is made up in the proportion of 3 ounces of mica powder to 5 fluid ounces of boiled linseed oil, the two being well stirred.

If mica is not available in powder form the sheet may be reduced to powder by heating it to redness and then throwing it into cold water. Drain off most of the water and grind the wet mica, which will have been rendered brittle. Finally dry it and sift it.

TOUGH PLASTER CASTINGS

When mixing plaster of Paris and water handymen often experience disappointments, usually by the production of a brittle casting. This is due to lack of attention to the amount of water used. This should be half the weight of the plaster. To weigh water is inconvenient, but as there is a direct relationship between the solid and fluid ounce this presents no difficulty in the case of water. Simply mix each ounce of plaster with $\frac{1}{2}$ fluid ounce of water. Such a mixture will harden in 10 minutes.

CEMENT FOR GLASS

Chinese cement may be used for jewellery and other small articles, as of glass, ivory or wood. It consists of a strong solution of shellac and has a treacly consistency. Put into a screw capped bottle $1\frac{1}{2}$ fluid ounces of methylated spirit and 2 ounces of shellac. Screw on the cap and leave the bottle in a warm place. Shake occasionally until the shellac has dissolved.

Degrease the surfaces to be joined by

RECIPES FOR HANDYMEN

By *L. A. Fantozzi*

swabbing with benzene or similar dry cleaner, let it dry off, apply the cement and at once clamp together. Leave the article undisturbed for 24 hours so as to allow the meths. completely to evaporate.

A CREAM FOR DRY HANDS

Dryness and chapping of the hands can be remedied with a lanoline-based cream. It may also be used as a general hand softener and conditioner.



SEE CENTRE PAGES FOR
THIS USEFUL NOVELTY

First shake 10 ml. of glycerine with 78 ml. of warm water until the two have completely mixed. Add 0.03 gram of gum tragacanth and shake occasionally until the gum has formed an even mucilage. To the warm mucilage add 10 grams of melted lanoline and mix thoroughly. Finally add 5 ml. of tincture of benzoin and shake briskly to form an even mixture.

HAND JELLY

If a jelly type of product is preferred, mix 10 ml. of isopropyl alcohol with 20 ml. of glycerine. To this add 5 grams of gum tragacanth and shake well. Add 65 ml. of water and shake occasionally until a jelly results. A little perfume may be incorporated if desired.

HOW TO BLEACH BEESWAX

Beeswax is easily bleached by the action of light. The wax should be cut into shavings, spread out and exposed in a window. Turn the shavings over every day or so. The Wax gradually whitens during a few weeks and more quickly in sunlight.

MOIRE EFFECT ON TINPLATE

Those who have occasion to make articles of tinplate may welcome a treatment which will give a beautiful moiré finish. This consists of exposing the crystalline nature of the tinned surface by means of mixed acids. As the acids are skin corrosives, care should be taken in their use, the usual treatment being adopted if any should come in contact with the fingers. That is, flush off with water and dab on wet sodium bicarbonate. Rubber gloves make operation easier.

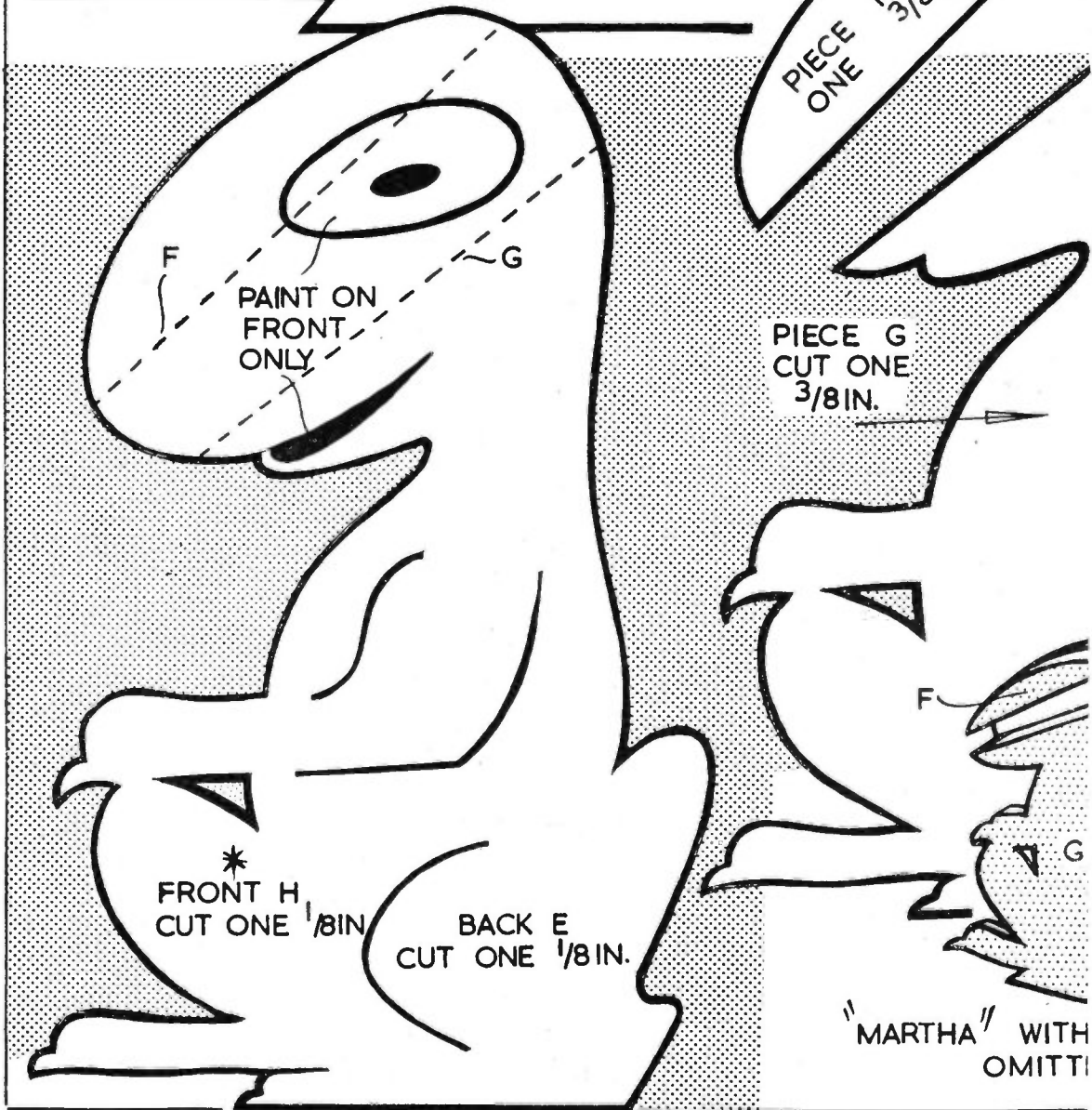
Stir 1 volume of strong nitric acid into 3 volumes of water and then stir in 2 volumes of strong hydrochloric acid. Clean the tin by swabbing with benzene or similar grease solvent and let the metal dry off. Apply the mixed acid with a piece of rubber sponge fastened to the end of a stick. When the crystalline effect appears, rinse the metal in water and dry it. The effect can be enhanced by a transparent lacquer. A coloured transparent lacquer gives an especially beautiful finish.

AN ASTRINGENT LOTION

A good but simple astringent lotion may be made by dissolving in 80 ml. of water 1 gram of alum. Mix 7.5 ml. of glycerine with this and then stir in 10 ml. of isopropyl alcohol. Finally make up the volume to 100 ml. with water. Perfume the product with any desired proprietary perfume. Allow to stand for two days. If any cloudiness or separation of oil (from the perfume) occurs, add 2 grams of talc, shake well and filter.

MARTHA MOUSE

STRING BOX / SCISSOR TIDY



PIECE E $\frac{3}{8}$ IN. CUT ONE

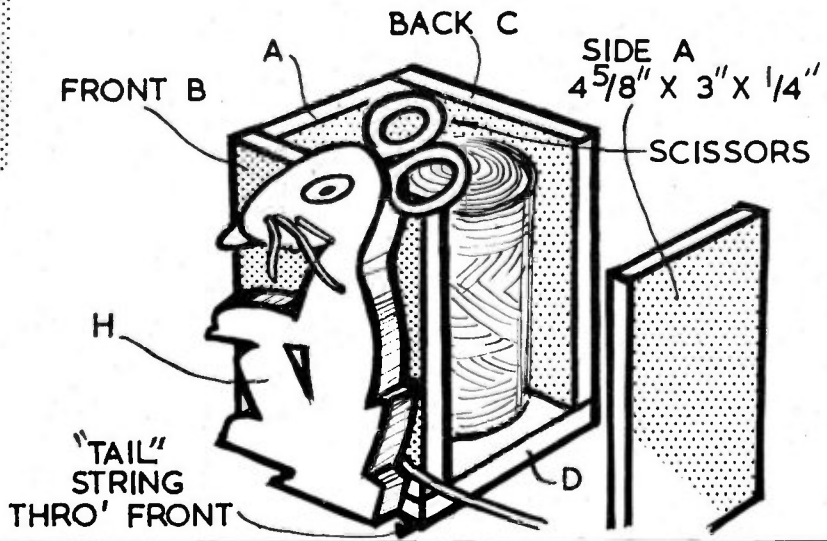
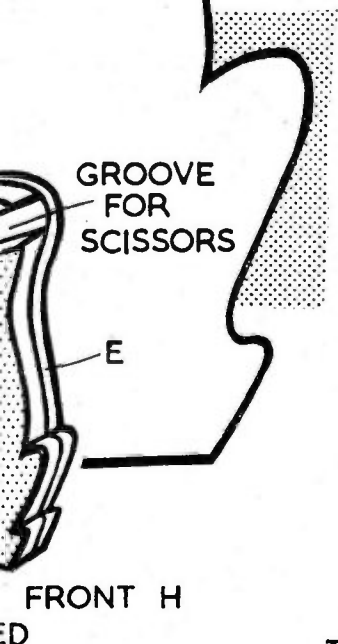
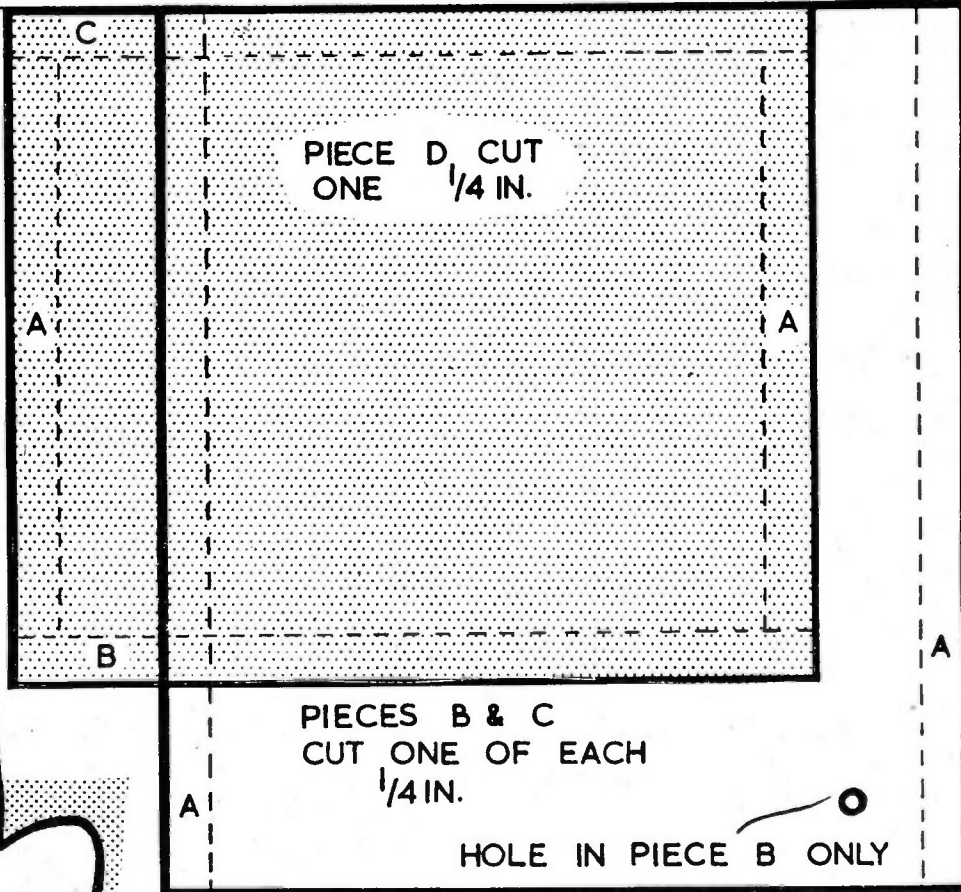
F
 PAINT ON FRONT ONLY
 G

PIECE G CUT ONE $\frac{3}{8}$ IN.

* FRONT H CUT ONE $\frac{1}{8}$ IN.

BACK E CUT ONE $\frac{1}{8}$ IN.

"MARTHA" WITH OMITTI



ALTHOUGH most of us will never possess any of the more costly stamp rarities, and as likely as not will never see copies of them (unless we have access to the Tapling or some other public collection) it is none the less interesting to know of them, of their prices and peculiarities.

Were the question to be put, 'Which is the rarest stamp in the world?' probably the answer would be, more often than not, 'The twopenny "Post Office" Mauritius.' Though it is not the rarest, it is probably the best known philatelic treasure, and the one which collectors covet beyond all others.

There are only three known copies of this stamp existing today, one of which belongs to the 'Royal Collection.' This particular specimen was sold at auction in 1904 for £1,450. Were it placed on the market today it would fetch a fortune. It is listed by Stanley Gibbons at £9,000 mint, £7,000 used; but would probably sell for much more than its catalogue value.

The twopenny and the penny 'Post Office' Mauritius have an interesting history. The officials of this little island in the Indian Ocean decided in the year 1847 to follow the lead of the Mother Country and issue stamps. Whilst waiting for supplies to come from England, they commissioned a local watchmaker to engrave two dies, one for a penny and one for a twopenny stamp. The watchmaker took a small piece of sheet copper and engraved upon it, side by side, the two dies, and a neighbouring printer took off 500 impressions — that is to say, 1,000 stamps in all. Instead of cutting

TOPICS FOR COLLECTORS

STAMPS WORTH A FORTUNE

into the copper the words 'Post Paid' the engraver scratched the inscription 'Post Office' by mistake, with the result that his dies were soon discarded.

The stock of stamps were soon used up, for just as they were issued a ball was being arranged at the Government House and numerous invitations were sent out by post. The three remaining copies of this famous stamp were discovered on the communications which, over a century ago, summoned the Governor's friends to the long-forgotten festivities.

The world's rarest

The rarest stamp in the world is considered to be the one cent (1856) of British Guiana. A single specimen only of this variety is known. To say that this treasure is worth its weight in gold is to understate its value by a great deal, for

it was recently insured for £200,000 when shown at a London exhibition.

One would suppose that so costly a square inch of paper would have a prepossessing appearance or claims to artistic merit. But the unique specimen is said to be ugly, of a dullish magenta colour, and not in the best of condition. The design is a ship, around which the motto 'Damus petimusque vicissim' is written, together with the words 'British Guiana, Postage One Cent.'

Among the stamps of Great Britain there are a fair number which are worth between £25 and £100 each. Collectors are ever watching for the deep green shilling of 1862, which sells at £65 in an unused condition, and the ninepenny straw, catalogued at £30 when used. To these may be added the famous £5 orange of 1882, worth about £100 when unused, and the £1 brown-lilac, also of 1882, which varies between £90 and £100. Neither of these stamps were in currency for more than two years. This fact, coupled with their high face value, readily explains why collectors are so eager to possess them.

From the Hawaiian Islands comes another valuable stamp, of poor design, it is the two cents (1851), black on bluish paper. This adhesive was printed at Honolulu, and served mainly for franking the letters which the American missionaries sent home to their relations in the States.

The issue suffered an untimely fate, for no sooner had the stamps been put into circulation than a serious fire devastated that quarter of the town in which the post office was situated and destroyed almost all the stock in hand. About a dozen copies are known to exist.

American 'locals'

Turn to the United States and many rarities will be found. But none are so much sought after as the issues known as the 'Postmaster Stamps.' For the want of a better term these adhesives have been called 'locals'.

Each postmaster in the early years of the States designed and printed his own stamps, and some weird and curious effects were produced as a result of this arrangement. The master at Milbury, then a tiny place in Massachusetts, issued a two cents label (1847) which has no exception in the matter of design. Milbury was such a small town that the demand for this stamp was insignificant, and consequently today copies are about £350.

Another local stamp — more highly priced on the Continent than in England — is the ten centimes 'Double Geneva.' This curiosity was issued by the Canton of Geneva before Switzerland possessed a regular supply of adhesives. The stamp is composed of two sections, each bear-



The British Guiana 5 cent Jubilee of 1897 is listed at 15s. used, but there are five stamps in the set which when completed would be worth about £5. This rule applies also to the two Canadian stamps which you will not find in cheap packets of stamps. The stamps are worth about 2s. in single form but when completed in sets are worth £5 a set. The Grenada stamp of 1886 is listed at 35s. and would be considered a wonderful find for a young collector. The famous Cape of Good Hope triangular is worth about £35.

ing the value five centimes, but a narrow strip of paper joins them together and bears the value ten centimes. The idea was that, in its entirety, the stamp would frank a letter anywhere within the Canton of Geneva, but if cut in halves, the postage was only sufficient for letters circulating within any individual commune.

A complete 'Double Geneva' is worth

about £100 unused, but a halved copy can often be procured for a £5 note.

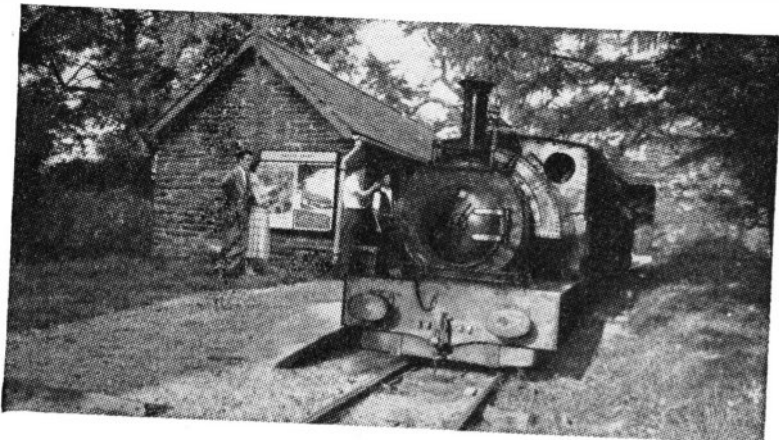
Everybody has heard of the triangular 'Capes', whether they are collectors or not. These stamps are valuable. Two of them, however, are now extremely rare — the fourpenny red and the penny blue of 1861.

The origin of these stamps is as follows: In making up the dies for print-

ing some penny and fourpenny stamps, a block of the penny stamp was accidentally placed in the plate of the fourpenny value, whilst a fourpenny block found its way into the penny plate. As a result of this mistake, one stamp on each sheet which was printed bore the wrong colour for its value. These stamps are again worth a fortune.

(R.L.C.)

THE TALYLLYN RAILWAY



Tallylyn Railway 0-4-2 Saddle Tank locomotive No. 3, 'Sir Haydn' (ex-Corris Rly) at Rhydyronen Station

THIS historic 2 ft. 3 in. gauge line runs from Towyn, a small town on the Cambrian Coast (which is some 3 miles north of the Afon Dyfi Estuary) for $6\frac{1}{2}$ miles inland up the Fathew Valley to Abergynolwyn. It is a Statutory Company established by Act of Parliament in 1865, being passed and opened for passenger carrying in December of the following year.

Although the line was built primarily for the conveyance of slate from the Bryn Eglwys quarries 1 mile south-east of Abergynolwyn for transhipment at Towyn to the Aberystwyth & Welsh Coast Railway (now the present B.R. Western Region line) it was also intended at the same time to operate a full passenger service.

The $6\frac{1}{2}$ mile route from Towyn to Abergynolwyn is by way of Pendre ($\frac{1}{2}$ mile), Rhydyronen ($2\frac{1}{2}$ miles), Brynglas ($3\frac{1}{2}$ miles), Dolgoch (5 miles) and five intermediate halts. It climbs between two mountain ranges, and beyond Abergynolwyn lies the lake from which the railway takes its name. It was laid and built by the engineer, James Swinton Spooner, this family being at the time

well known in narrow gauge railway activities. From its beginning the fortunes of the Tallylyn have always been linked with those of the Bryn-Eglwys slate quarries, and these two undertakings were jointly administered.

Early in the present century the full controlling interest came under Sir Henry Hadyn Jones, who was General Manager till his death in 1950. Although prosperous at first, the final closure of the slate quarries in 1946, and the ever increasing road competition later in passenger traffic brought many difficulties, and the eventual closure of the line in 1950.

It was, however, rescued by Mr L. T. C. Rolt, who called a public meeting in Birmingham, where he gained wholehearted support, which resulted in the formation of the Tallylyn Railway Preservation Society, who now support the line by financial subsidy, and undertake the work of restoration, maintenance, and operation. The Society began to function in February 1951, when from June of that year till the end of September, a record 15,000 passengers were carried, and in the 1952 season, the

total was raised to 22,000, and each year since then has been marked by further increases.

The locomotives, always of interest to the enthusiast, are the *Tallylyn*, No. 1 an 0-4-2 saddle tank, the *Dolgoch* No. 2 an 0-4-0 well tank (both supplied in 1866 for the opening of the line, and which operated all the traffic for 86 years), the *Sir Haydn* No. 3, and the *Edward Thomas* No. 4 (both 0-4-2 saddle tanks acquired from the Corris Railway in 1951), the *Midlander* No. 5 a small four-wheel diesel, acquired in 1952 for permanent way work, and the *Douglas* No. 6 an 0-4-0 well tank, this being presented to the Society by Messrs Abelson's the Birmingham engineers in 1953. It was originally built by Barclays of Kilmarnock in 1918 for the R.A.F. line at Calshot. This was of 2 ft. 0 in. gauge, but the engine was altered to run on the Tallylyn railways 2 ft. 3 in. gauge.

Details of the Society and membership may be obtained from the secretaries — Mr J. F. Parker, Newlands, Prestwood, Stourbridge, Worcs., and Mr R. W. Tippetts, 255 Warwick Rd., Olton, Solihull, Warwickshire.

(A.J.R.)

BUILD YOUR OWN GREENHOUSE

By Harry Ibbotson

WRITTEN in a direct, practical style, free from confusing technical terms, this book explains how the average gardener-handyman, with little knowledge of carpentry, can make a cheap, strong and serviceable greenhouse.

Each stage of construction is fully described and illustrated. The author is a well-known contributor to the gardening press.

Published by W. & G. Foyle Ltd, 119-125 Charing Cross Road, London, W.C.2. Price 4s. 0d.

A Boot Rack for Wellingtons

DO your children's Wellingtons tangle with the vacuum cleaner and brooms in that cupboard under the stairs?

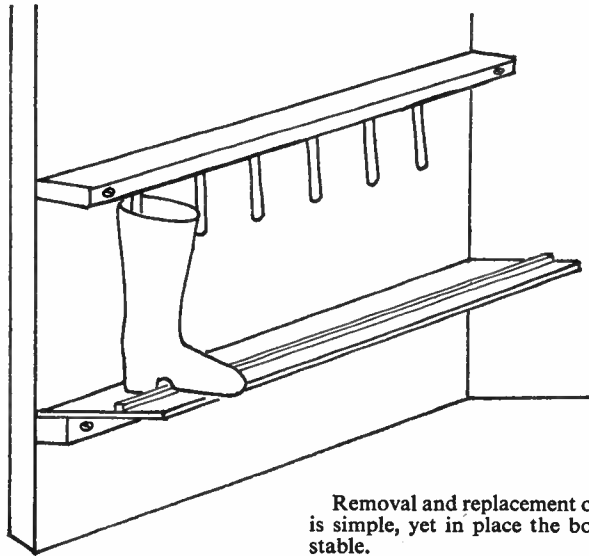
If they do, why not put them on the inside of the cupboard door — they'll not only be easy to get at (open the door and they're out!) but it does help with the mud problem.

It is a quick job using little material too.

The boots stand on a platform fixed to the door at any desired height. Make the platform about 4 in. wide from hardboard or ply (covering with an odd strip of Formica is very useful). Screw this along the back edge to a piece of 1 in. by 1 in. wood. Towards the front edge of the platform fix a thin strip of wood to serve as a heel stop.

Drill the 1 in. by 1 in. strip at either end to take screws which go through to fasten on the inside of the cupboard door.

Boots stood on this would be insecure. They are kept in position with short lengths of dowel. Take a length of 1 in. by 1½ in. wood and fix in 4 in. length pieces of dowel as shown, one dowel per boot to be accommodated. Drill through the 1½ in. thickness at either end to take two longish screws. Fix



Removal and replacement of the boots is simple, yet in place the boot is quite stable.

The dowel-carrying piece can always be put further up as the Wellingtons grow. Alternatively, different lengths of dowel can be used for varying sizes of boots. (W.J.S.)

with these screws to the cupboard door so that the dowels can stick down inside the Wellington boot.

IT is fun to drop playing cards into a hat or pudding basin from a height of four feet or more. Most people, when urged to attempt this experiment, will release the cards edgewise-on to the air and so will fail time and time again.

The secret is to let the cards fall in a 'flat' or horizontal manner. With the correct 'know-how' and a steady aim, you can probably drop a whole pack of cards, in succession, into the container.

HAVE FUN WITH THE 'FALLING LEAF' GAME

When you release the cards incorrectly they will behave like little wings and will swoop or flutter well clear of the target area. Horizontally released cards will fall almost directly downwards. Each time an end of a descending card face commences to drop a trifle faster, the air above that part will instantly become thinner and the greater air pressure beneath the affected portion will rapidly flatten out the card again. (A.E.W.)

A KING-SIZE WHISTLE FOR YOUNGSTERS

YOUNGSTERS will love this king-size whistle that can be made in a few minutes from a short piece of plastic garden hose and a length of dowel which will slide comfortably inside.



After both parts are cut and notched as shown, the dowel piece is inserted in the whistle and positioned to produce the desired pitch. This is done by sliding the dowel slowly in or out while blowing into the whistle.

A piece of thick cane may be used in place of garden hose, fitting it with a dowel of the required size. (E)

MAGICIANS learnt years ago how a banana could be neatly divided internally without perceptible injury to its casing. You can easily do this by inserting a needle into the skin and merely wagging it to and fro to act like a knife and cut across the pulpy banana-flesh inside.

Having prepared your joke, put the invisibly sliced banana innocently into

DIVIDE A BANANA BY MAGIC

a fruit dish and wait for your victim's reactions. Carry a 'seven-sliced' banana in your pocket. Ask your friend to name a number between one and ten. If he says 'seven', as most persons will, give him the banana, ask him to tap it seven times and then to peel it.

Your practical joke will have become a minor miracle! (A.E.W.)

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'Satin Finish'

36 in. lengths

SHEET

$\frac{1}{32} \times 2$ in.	10d.
$\frac{1}{32} \times 3$ in.	1/2
$\frac{1}{32} \times 4$ in.	1/6
$\frac{1}{16} \times 2$ in.	10d.
$\frac{1}{16} \times 3$ in.	1/2
$\frac{1}{16} \times 4$ in.	1/6
$\frac{3}{32} \times 2$ in.	1/-
$\frac{3}{32} \times 3$ in.	1/5
$\frac{3}{32} \times 4$ in.	1/11
$\frac{1}{8} \times 2$ in.	1/1
$\frac{1}{8} \times 3$ in.	1/6
$\frac{1}{8} \times 4$ in.	2/3
$\frac{1}{16} \times 2$ in.	1/3
$\frac{1}{16} \times 3$ in.	1/9
$\frac{1}{16} \times 4$ in.	2/7
$\frac{1}{4} \times 2$ in.	1/4
$\frac{1}{4} \times 3$ in.	2/-
$\frac{1}{4} \times 4$ in.	2/11
$\frac{1}{2} \times 2$ in.	1/8
$\frac{1}{2} \times 3$ in.	2/4
$\frac{1}{2} \times 4$ in.	3/5
1×2 in.	2/-
1×3 in.	3/-
1×4 in.	4/-

STRIP

$\frac{1}{16}$ in. square	1 1/2d.
$\frac{1}{16} \times \frac{1}{8}$ in.	1 1/2d.
$\frac{1}{16} \times \frac{1}{16}$ in.	2d.
$\frac{1}{16} \times \frac{3}{16}$ in.	2 1/2d.
$\frac{1}{16} \times \frac{1}{4}$ in.	3d.
$\frac{1}{16} \times \frac{1}{2}$ in.	3 1/2d.
$\frac{3}{32}$ in. square	2d.
$\frac{3}{32} \times \frac{1}{16}$ in.	2 1/2d.
$\frac{3}{32} \times \frac{1}{8}$ in.	3 1/2d.
$\frac{1}{8}$ in. square	2 1/2d.
$\frac{1}{8} \times \frac{1}{8}$ in.	3d.
$\frac{1}{8} \times \frac{1}{4}$ in.	4d.
$\frac{1}{8}$ in. square	3d.
$\frac{1}{8} \times \frac{3}{16}$ in.	3 1/2d.
$\frac{1}{4}$ in. square	4d.
$\frac{1}{4} \times \frac{1}{8}$ in.	5d.
$\frac{3}{16}$ in. square	6d.
$\frac{1}{2}$ in. square	9d.
$\frac{1}{2} \times 1$ in.	1/2
$\frac{3}{4}$ in. square	1/6

BLOCK

1 in. square	2/3
1 x 1 1/2 in.	3/6
1 x 2 in.	4/3
1 x 2 1/2 in.	5/-
1 x 3 in.	6/3
1 1/2 in. square	4/6
1 1/2 x 2 in.	5/3
1 1/2 x 2 1/2 in.	6/3
1 1/2 x 3 in.	8/-
2 in. square	6/6
2 x 2 1/2 in.	8/-
2 x 3 in.	10/-

FILLET

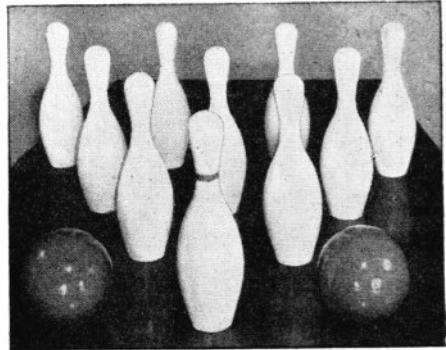
$\frac{1}{8} \times \frac{3}{16}$ in.	6d.
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$\frac{1}{4} \times \frac{3}{8}$ in.	10d.
$\frac{1}{4} \times 1$ in.	1/-

MOULDING

$\frac{1}{4}$ in.	6d.
$\frac{3}{8}$ in.	10d.
$\frac{1}{2}$ in.	11d.

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WITH ROD & LINE

SEA FISHING AT RHYL

By 'Kingfisher'

LAST June I decided to try the sea fishing off Rhyl and this is what I found. Four excellent skippers had started to bring the resort to the notice of the public and to anglers in particular. They each run a boat and go out as far as twelve miles in search of big tope and skate and in 1964 the boat Welsh Lady brought in nearly two hundred tope and over 400 skate of over 10 lb., going up to just over 20 lb. each. The tope is classed as the 'poor man's shark' and this is quite true as a good pike rod will handle one although the record rod-caught fish is held by one of over 74 lb.

Now this is no mean fish to do battle with and hundreds of shark are caught each year at far less weight along the south coast and at a far greater cost so far as boat hire and tackle hire is concerned.

Another great point is that at Rhyl there are four main boats operating, with the fourth, bought this year and by far the largest and fastest, being 40 ft. in length and fitted with a 70 horse-power engine. Its skipper is a member of the

local lifeboat crew — a qualified seaman and also a rod and line fisherman.

Trips cost as little as 10s. 0d. per head according to the time out at sea and these cheap trips are mainly in pursuit of such fish as mackerel, plaice and dabs. But, you have to go out about 12 miles for the big skate and tope. I'm interested in finding shark out there and hooked four last summer but lost them due to the hooks being bitten through. I'm sure, after a lot of experience in catching shark, that these were no tope as this fish couldn't have bitten through $\frac{1}{4}$ in. of hand-forged steel hook.

If you should go to Rhyl you can book on any of four boats, bearing in mind that Welsh Lady III is the largest and

fastest. The other three are Stingray, Karen D and Sea Witch. These boats are fully covered by insurance which includes loss or injury to all aboard, they are also fitted with life-rafts, lifebelts, emergency rations, emergency fuel supplies rockets and flares just in case the weather should suddenly blow up too rough and to enable them to call on the lifeboat for an escort into harbour.

Rhyl, on the coast of North Wales, caters for all the family and there's always plenty to do plus the fact that you have the whole of Snowdonia with its lovely river valleys and passes on your doorstep. Coaches run daily to the various beauty spots of North Wales and in the town there is plenty of accommodation to suit all pockets — and it's good.

In the amusement world there are all the usual things found at a seaside resort, and good shows. Perhaps I was lucky, but out of eleven weeks there from July to mid-December I had five wet nights so can't complain, and in December I was able to go on the beach with my dog and without a coat — it was so mild.

For boat bookings you should write to Esso Marina Boat & Tackle Shop, Wellington Road, Rhyl, N. Wales. A deposit of 25 per cent is required with any advance bookings which is returned if the boat is unable to sail due to bad weather. Bait is supplied free and tea is made aboard — or hot soup if you want warming up.

Miscellaneous Advertisements

SUPERB FREE GIFTS to applicants. **S** Whole world approval service from $\frac{1}{4}$ catalogue (3d. postage). Normans, 12 Twist Lane, Leigh, Lancs.

STAMPS FREE — Empire Packet with Approvals (3d. postage). — John Peck, 143 Markham Road, Winton, Bournemouth.

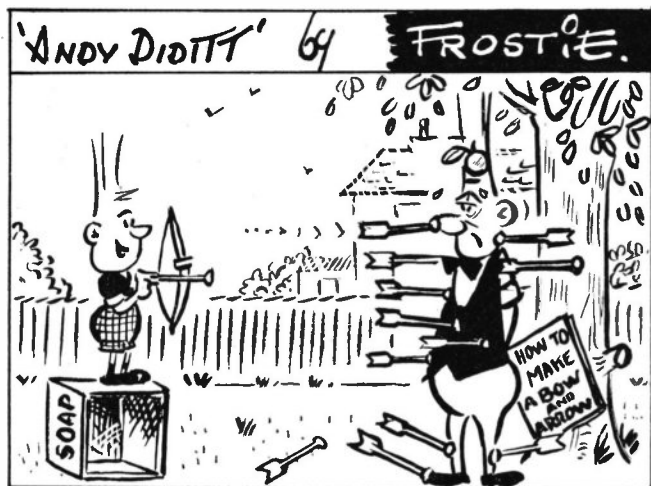
UNDER 21? Penfriends anywhere — details free. — Teenage Club, Falcon House, Burnley.

PENFRIENDS home and abroad, all ages. **S.a.e.** for details. European Friendship Society, Burnley, Lancs.

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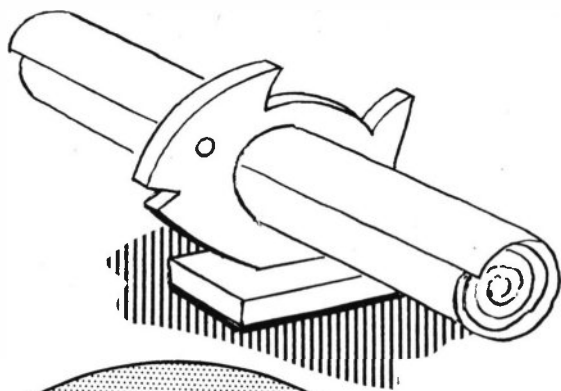
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"THIS IS MY THIRTEENTH TRY DAD — YOU MUST ADMIT I'M GETTING NEARER AND NEARER THE TARGET WITH EACH SHOT!"

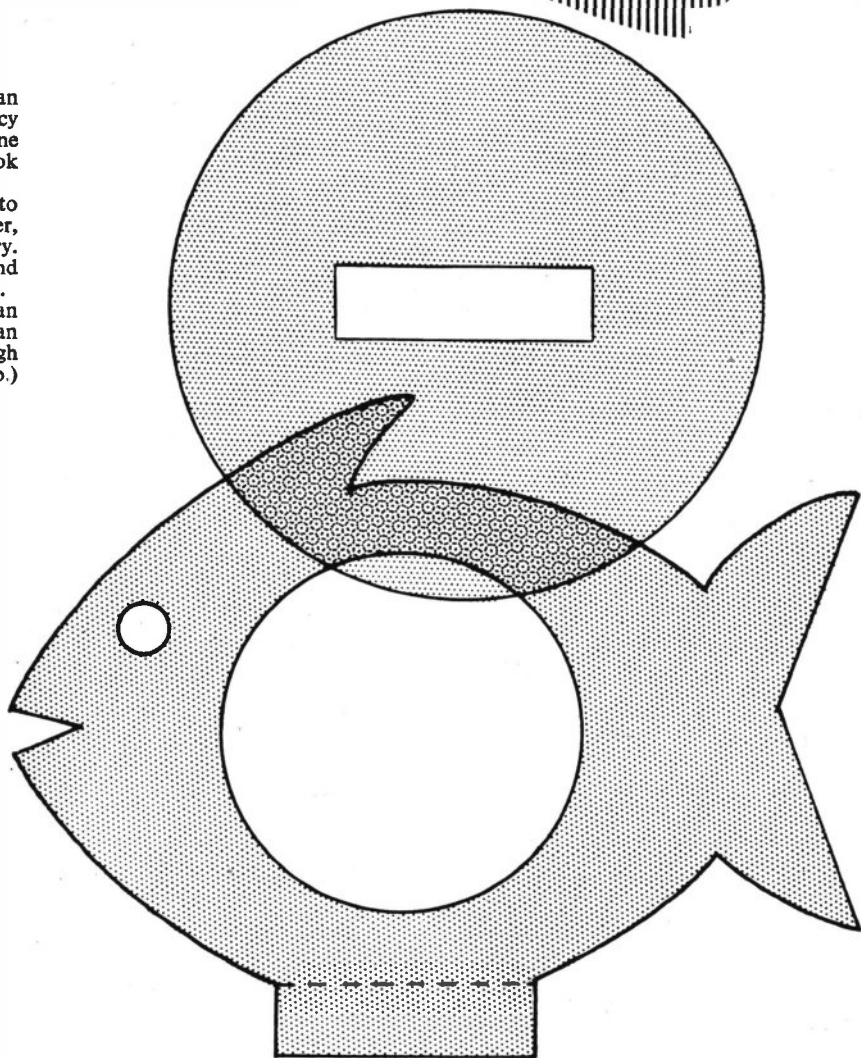
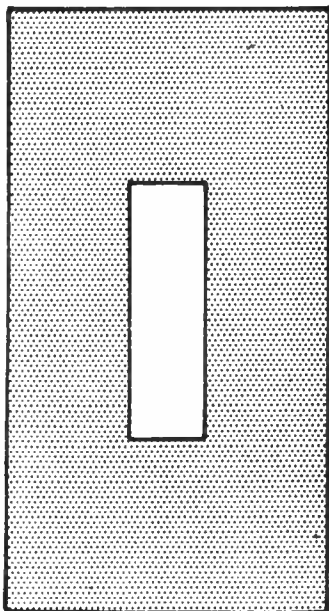
SERVIETTE RINGS FOR THE FAMILY



INEXPENSIVE serviette rings can be cut from $\frac{3}{8}$ in. wood. Any fancy shape may be used, but the one shown is easy to cut and will look particularly attractive when painted.

Trace the 'fish' shape and transfer to the wood by means of carbon paper, duplicating as many times as necessary. Two shapes for the base are shown and these too are drawn out on to the wood.

Cut the pieces with a fretsaw and clean them up with glasspaper. After giving an undercoat, finish with a top coat of high gloss paint. (M.p.)



JUST LIKE THE REAL THING!

This exciting model of the 25 pounder incorporates the finest details of one of the most famous guns of the Second World War, still in use today. It is complete with ammunition-carrying limber and the four wheeled 'Quad' that tows it. 71 part kit — only 2/-. There are over 200 Airfix kits covering 13 different series. And at 2/- to 17/6d you can well afford to make all your models *just like the real thing!*



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