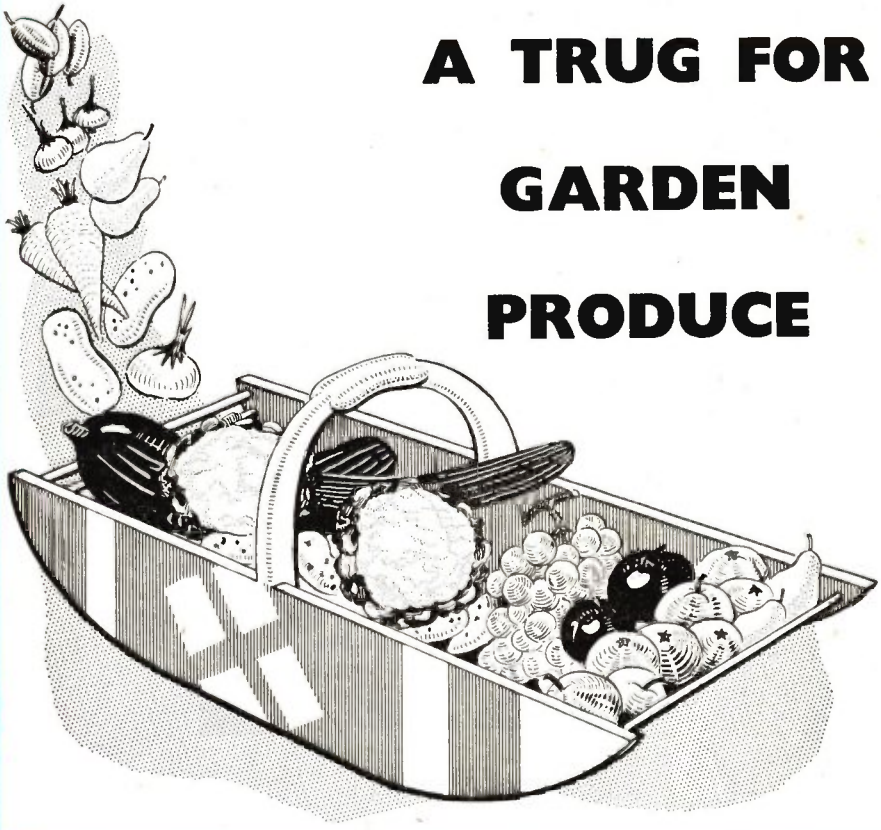
HOBBIES weekly

11th AUGUST 1965 VOL. 140 NUMBER 3635

A TRUG FOR GARDEN PRODUCE

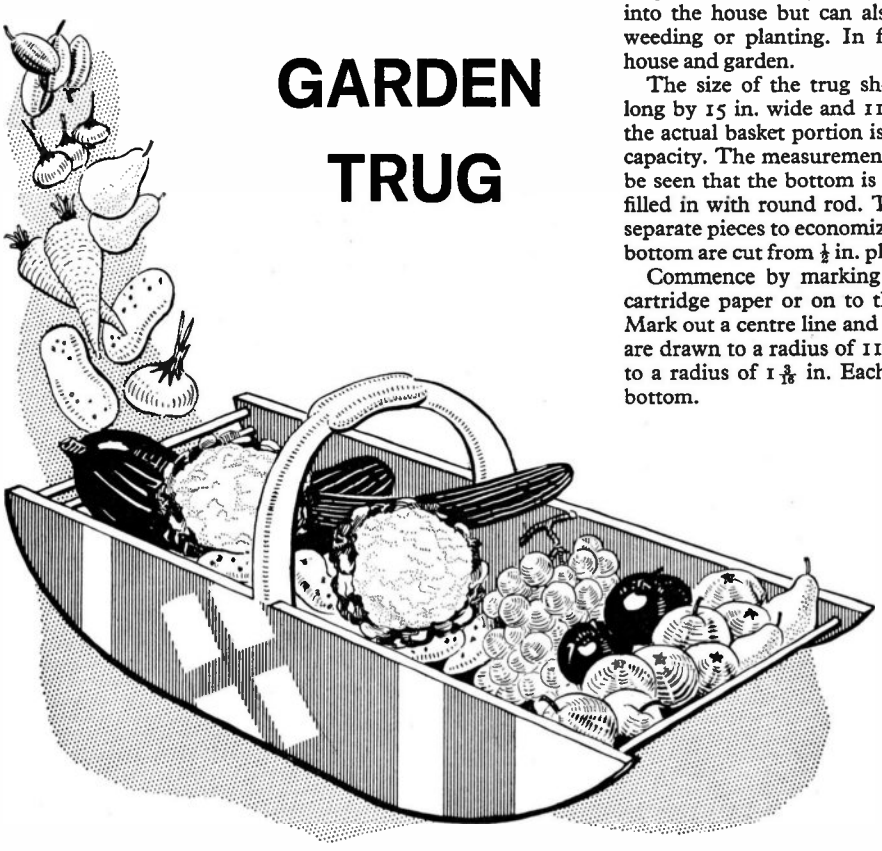


Hobbies

FOR CRAFTSMEN OF ALL AGES

6D

GARDEN TRUG



Easy gathering straight from the garden

VEGETABLES gathered straight from the garden are so fresh and tasty; much more desirable than the prepacked variety offered for sale in the shops. There is nothing more satisfying than to be able to go into the garden and select your own fresh crops.

Now you have probably put hours and hours of labour into digging, sowing and cultivating, so why not rest a while and tackle this simple handyman's project — a garden trug? It is certainly useful for gathering vegetables to take into the house but can also be pressed into service when weeding or planting. In fact it will be invaluable in the house and garden.

The size of the trug shown in the illustration is 30 in. long by 15 in. wide and 11½ in. deep overall. The depth of the actual basket portion is 6 in. and gives a large carrying capacity. The measurements are shown in Fig. 1 and it will be seen that the bottom is flat and that the curved ends are filled in with round rod. The handle is made up from two separate pieces to economize in wood. The sides, handle and bottom are cut from ½ in. plywood.

Commence by marking out the sides on to a sheet of cartridge paper or on to the back of a piece of wallpaper. Mark out a centre line and work each way. The curved ends are drawn to a radius of 11⅝ in. and the centres of the holes to a radius of 1 3/16 in. Each side is slotted to take the ½ in. bottom.

Mark out the sides, clamp the two together and bore ⅜ in. holes for the ⅜ in. diameter rods. The holes should be bored nearly through and the work turned over and finished off from the other side. This will ensure clean holes with no ragged edges. Finish cutting out, using a fretsaw for curved ends and the slot for the bottom.

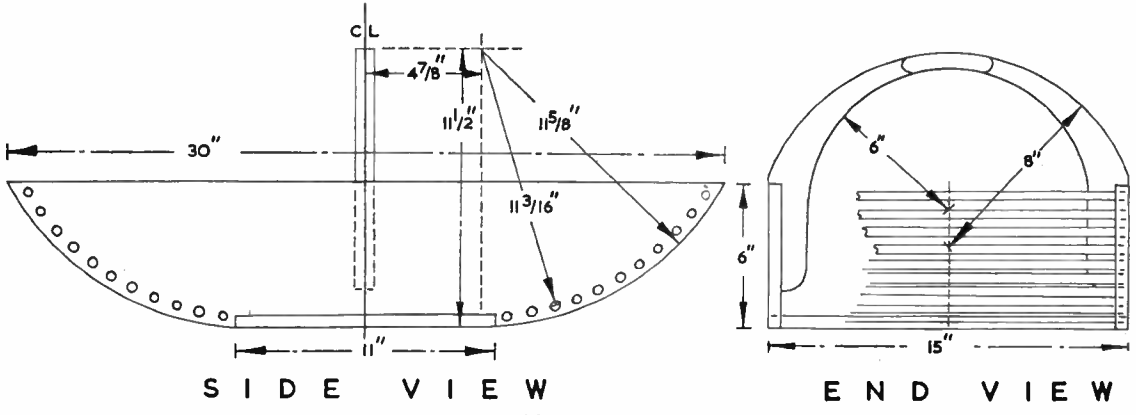


Fig. 1

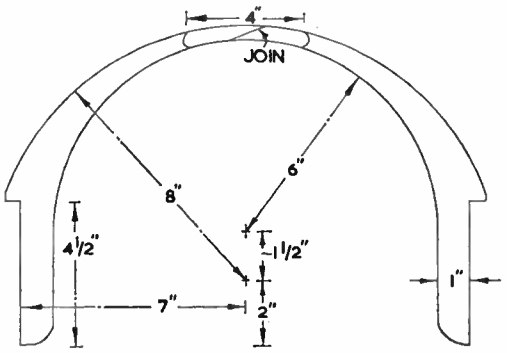


Fig. 2

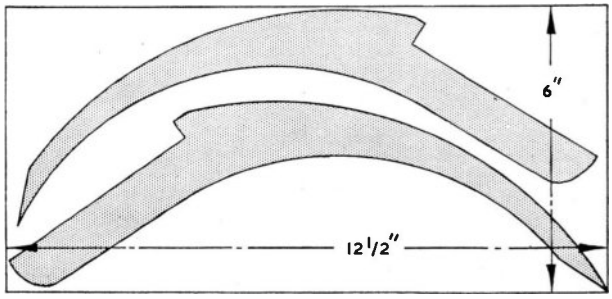


Fig. 3

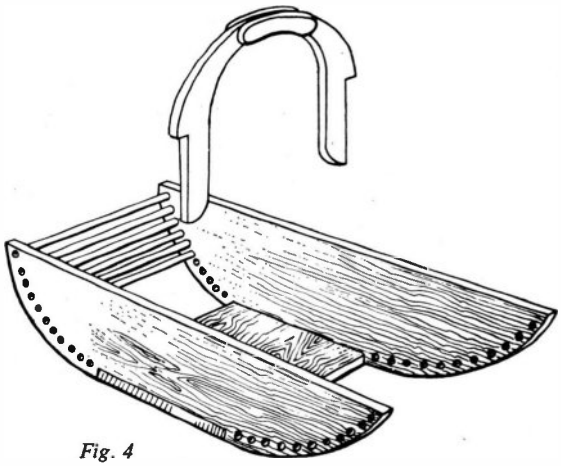


Fig. 4

Now mark out the handle as shown in Fig. 2. The various radii are clearly shown and it will be a simple matter to draw it out full size. The handle, as already mentioned, is in two pieces to economize in wood and the two parts are laid out on a piece of ½ in. plywood 12½ in. by 6 in. as seen in Fig. 3. After marking, they are cut out with a fretsaw and joined with two pieces of plywood, cut from waste wood, glued one on each side of the join and later rounded off. The pieces should be clamped together while the glue is drying and should be checked for squareness. Cut 22 lengths of ⅜ in. round rod 15 in. long.

The trug is now ready for assembly and the exploded view in Fig. 4 shows the relative positions of the parts. Glue the ends of the ⅜ in. rods and tap them into the holes in one side. Now lay the second side in place and gently tap home. Before the glue has time to dry secure the bottom with glue and screws and square up. The handle is now fitted between the sides, and is secured by glue and countersunk screws.

Clean up with glasspaper and coat with clear Cuprinol. Give a matt undercoat and finish off with a top coat of high gloss. A suitable colour would be light brown or mushroom.

(M.h.)

AN ILLUSION WITH A BOTTLE

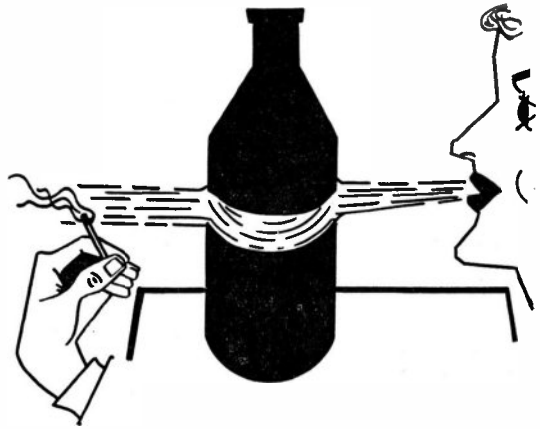
YOU can 'see through a brick' if you arrange a series of mirrors to 'bend' light around it; but did you know that you can blow through a bottle? At least, that is what you apparently do when you demonstrate this curious scientific trick.

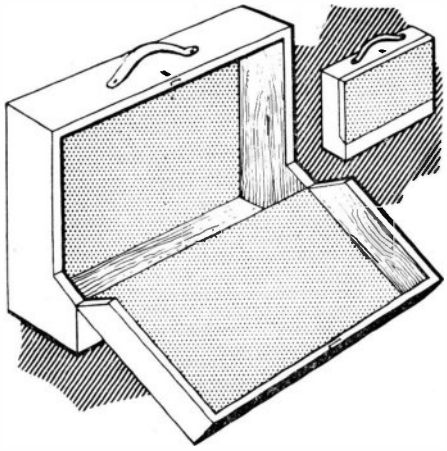
Hold a lighted match on the other side of a large bottle and then blow hard upon the bottle's side in line with the flame, which you can observe through the bottle glass. The flame will flicker and go out.

But this is what really happens: the moving air in your forced breath is at a very low pressure; therefore higher atmospheric pressure forces the airstream to flow around the surface of the bottle and to move forward upon the other side, to extinguish the flame.

Repeat the experiment, using a toy windmill instead of a match.

(A.E.W.)





TOOL CASE

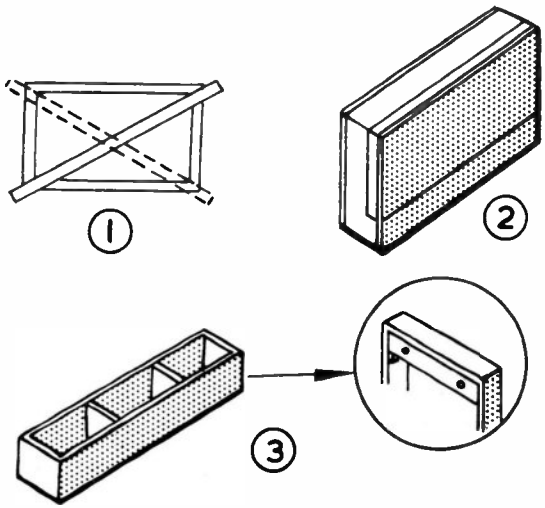
IF you require a handy tool box just large enough to keep a few basic tools in for taking on small jobs then you will find the one illustrated to be ideal for your needs. The case folds up like an ordinary attaché case, and if desired, a small tray with separate compartments can be included to keep useful accessories such as nails, screws, Rawlplugs, washers, nuts, bolts, panel pins, tacks, etc.

The design of this tool case is similar to those used by carpenters for carrying their tools around from job to job. The construction is very simple and does not call for the making of any intricate joints.

The size of the case, of course, will depend on how many tools you will want to carry. If you want to include a handsaw, then, obviously, the length of the case must be made to suit. For carrying a few basic tools like a chisel, screwdriver, light hammer, small saw, small block plane or shaper, sharp knife, rule, bradawl, etc. together with a few accessories, a case measuring 1 ft. 8 in. by 1 ft. by 7 in. will be found to be ample.

Construct the basic framework from ½ in. thick planed timber. When ordering this it is best to get it ready planed on all sides, as this will save you a lot of work. Cut two sides and two ends to the required lengths, and make sure that the ends are perfectly square. Assemble these four members together to form a rectangular frame, using open housing joints at the corners. Secure each joint with a little strong glue in addition to nailing. When inserting the nails they should be driven in at an angle, as this produces a stronger fixing.

Then glue and nail on the wide panels, which can be cut from either hardboard or plywood, Before fixing these panels, however, it is essential to ensure that the framework is perfectly square. This can easily be done by checking the diagonals as shown in Fig. 1. They should measure the same.



The next job is to cut out the lid, and this is shown in Fig. 2. A suitable width for the lid is 2 in. When cutting the lid remember to use a fine toothed saw and keep it as flat as possible to prevent ragged edges being formed inside the case. Once this is done, glasspaper the sawn edges very lightly to remove any roughness. Two hinging strips should now be attached to the case and lid. Use 1½ in. brass butts.

If a handy accessories drawer is required then this can easily be assembled from ⅜ in. thick planed timber, using either butt joints or open housing joints at the corners. A strip of hardboard or plywood can be used for the base. To keep the drawer in its position two wooden bearers should be attached to the sides of the case as shown in Fig. 3. Two small knobs can be screwed to the front of the drawer, or finger holes made.

Finally, fix on a carrying handle and a suitable catch or lock. Complete by giving the case a good rub over with fine glasspaper, and apply necessary coats of paint or stain and varnish. Transfer initials may also be added. (E)

"I WISH YOU HAD GOT HERE EARLIER, THEN YOU COULD HAVE SHOT THIS LION WITH YOUR RIFLE."

WITH this gadget fixed above a door in the home or workshop you can have musical chimes when a person enters the room!

The musically-tuned strings are struck by a plectrum actuated by the opening and closing of the door, to play a little jingle.

All that is needed are some pieces of 3-plywood, stripwood, screws, and one steel string; and, of course, glue and fretnails to assemble the instrument. By using up oddments found in the workshop, the only cost to the writer was the purchase of the banjo string (3rd.) at 9d. and this, or other suitable thin wire string, can be obtained from your local music shop.

The parts consist of two pieces of plywood (6¼ in. by 6¼ in. and 6¼ in. by 7¼ in.), and 1 in. by ½ in. stripwood (two pieces 6¼ in. and two pieces 4¼ in.)

At 1¼ in. in from the edge of the 6¼ in. square piece cut a 2½ in. square (or a 2½ in. diameter) hole with your fretsaw. Then glue and nail the wood strips C to this piece, A to form the sound box as shown in Fig. 1.

The other plywood board B is then nailed to the frame with the extra 1 in. length overlapping at one end. Bore two holes here for the fitting screws.

Clean up the wood with glasspaper before staining or painting the article. Fig. 2 shows the arrangement of the strings on the fretted soundboard.

Draw a line ½ in. in from each side, and along each prick a series of holes ⅜ in. apart for the screws. Use ⅝ in. wood screws, screwing them into the board and underside frame so the heads project about ¼in. Six are required at each side, and a small hole is bored right through the box at the point indicated in Fig. 2.

Thread the string through the hole until it is anchored at the end, on the other side, then twist the string around the first screw nearest the hole. Then stretch the string across the board, passing it around the opposite screw. Twisting it round the next screw and bring it across to the opposite screw, and so on until you have got six strings over the soundhole.

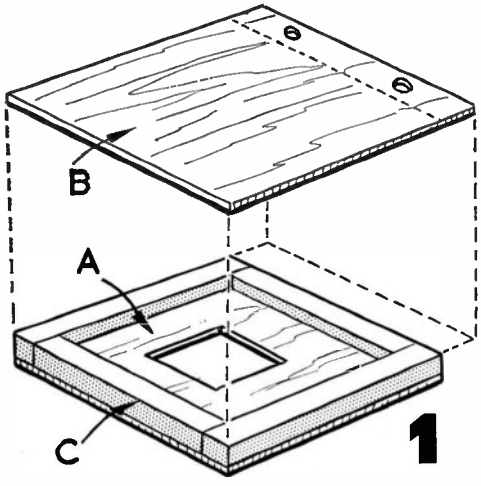
The strings should be stretched tightly and care taken over the tuning of each string, which is plucked to obtain the note. The end of the wire should be wound a few times around the last screw and this screwed up tight.

A length of ⅜ in. diameter dowel rod is inserted under the strings for extra tension and this 'bridge' is adjustable for varying the musical sounds. D.

Fit the instrument above the door, in the centre, screwing it to the frame from above. The plectrum is a strip of stiff cardboard, ¾ in. by 5 in., pointed at the striking end as shown at E in Fig. 2. Something more substantial, such as 'springy' plastic could be used as a plectrum.

Fix this flexible strip to the door directly under the musical box with drawing-pins or screws. The plectrum may be removed when music is not desired, without having to dismantle the entire fitment.

When the door is opened, the strings should be struck smoothly to make the musical sound, the notes or chord being repeated backwards when the door is closed. (T. S. R.)



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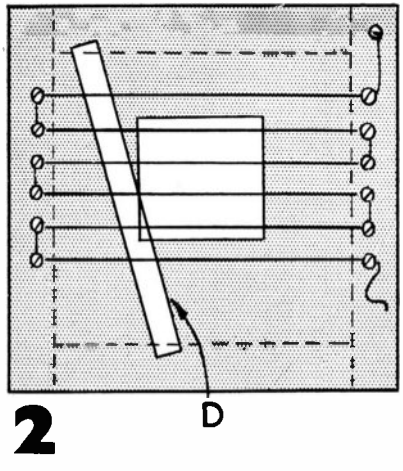

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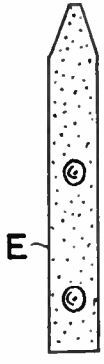
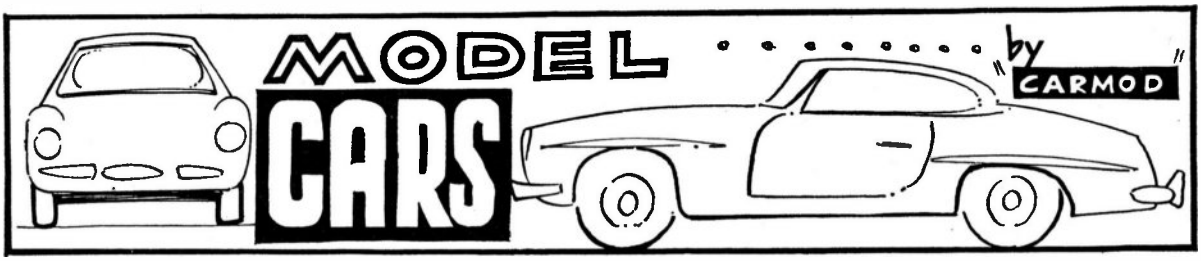




JUST as some enthusiasts of full-sized motoring specialize in makes of cars (I visited a man with four Bentleys on his lawn the other day), so model car collectors will sometimes restrict their miniatures to a single marque.

Building up anything like a comprehensive collection involves a considerable amount of chopping and modification. The drill is to gather around one as much photographic material and histories of the cars in question and to compare these with the available production models with a view to converting them into replicas of the cars.

COLLECT BY 'MAKE'

A good subject for a 'one marque' collection is the Bull-nosed Morris series of Cowleys and Oxfords. Four examples are available from the model manufacturers: the 1913–14 2-seat coupé by Dinky, an early 1920's coupé by Spot-On, 1926 'Doctor's Coupé' by Lesney Models of Yesteryear (now out of production but can still be found in the shops) and the Airfix model of a four-seat tourer. Using these as basics it is possible to build a number of replicas of the Bull-nosed cars.

I am not going into detailed descriptions here on how to carry out these modifications but rather go through a short history of the cars.

Key letters used when mentioning cars refer to models which are suitable as 'basics': A- Dinky, B- Spot-On, C- Lesney, and D- Airfix.

From 1913, the first year of production, until 1926 when the style was replaced, the Bull-nose Morris was always available as an open two-seater. In 1913, this was the only body style. These cars of 1913-14, carrying the name Oxford, (A), were fitted with side-valve White and Poppe engines and not, as is popularly supposed, Hotchkiss built engines.

Most so-called two-seat Bull-noses had a 'dickey-seat' for the accommodation of additional passengers or luggage. The early dickey-seats were like small park benches and make interesting features to fit on models.

A Sports Cowley (B) was available from 1921 to 1923. This was an attractive business-like car with an aluminium body and pointed tail. However, this was not the first sports Morris; there was a 1914 Morris Oxford Sporting Model (A). It was only a single-seater, and, what is more, it had no windscreen or hood. These sports Morris cars were the forerunners of the M.G. (standing for Morris Garages).

In 1915, Oxfords were fitted with 11.9 h.p. Continental engines in place of the smaller White and Poppe, and at this stage the name was changed to Morris Cowley — the Oxford being reintroduced later as a more expensive car. The increase in power meant that heavier bodywork could be carried and the two-seater was supplemented by a four-seat tourer (A).

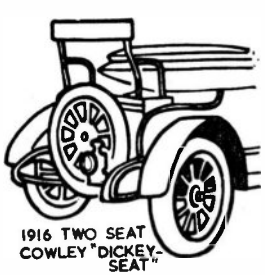
There was one occasional four-seat before this; in 1914, Hollick and Pratt built a body on a De-luxe Morris Oxford chassis. However, there was no demand for this style in that year, and the 'Chummy', or occasional four, had to wait until the early '20s to gain public acceptance.

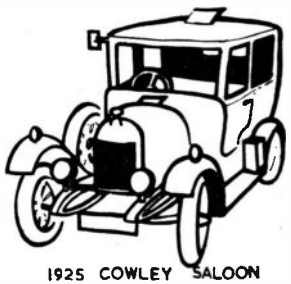
At that time both Morris Cowleys and the comfortable Morris Oxfords were available as 'Chummys' (B). By this time Morris were producing their own engines and the Oxford was fitted with a 13.9 h.p. engine.

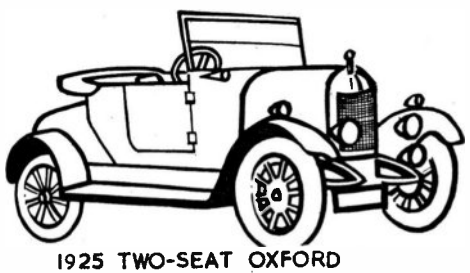
During 1925–26, the coupé, cabriolet, saloon, landaulet and saloon-landaulet were added to the range of Oxfords. The Cowleys with 11.9 h.p. units could be bought in a fixed head coupé and saloon as well as in the coupé and tourer forms (C and D models can be converted). The difference between the Cowley and Oxford could be summarized by a contemporary advertisement:

'While the Morris Cowley can do everything you want, the Morris Oxford is capable of anything the most discriminating motorist could wish for.'

Up to this time saloons had always tended to be regarded


1916 TWO SEAT COWLEY "DICKEY-SEAT"


1925 COWLEY SALOON


1925 TWO-SEAT OXFORD

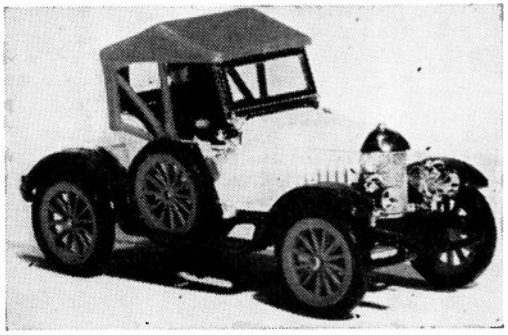
as luxury cars. This seems strange now, when the majority of 'cooking' cars are family saloons. Morris can claim to have lead in this revolution; in 1926 cheap saloons were concentrated upon instead of the open cars. Other manufacturers followed the lead later.

The Cowley saloons (C and D) were very well proportioned, better than the somewhat clumsy (although more expensive) Oxfords. The Cowleys had two doors and the year of production can be determined by the positioning of the doors. The 1925 models have one door on the front-near side and the other on the off-rear side. The 1926 cars have both doors on the near side.

Another closed-body style offered on the Cowley (not on the Oxford) was a fixed head coupé with a dickey-seat, which was popularly known as the 'Doctor's Coupé' (D). It was designed to appeal to doctors and those who had to have weather protection all the year round. It was introduced in March 1925; the 1926 version was identified by rear-quarter lights. It had only one door, on the near side, so a spare wheel could be carried on the driver's side.

For formal occasions a landaulet body was available for the 1925 and 1926 Oxford chassis. In this form the portion of the roof around the rear-quarter lights could be folded down. The only available colour was blue for this type, which was strange considering that the two-seat Cowley, at half the price, had alternative colour schemes.

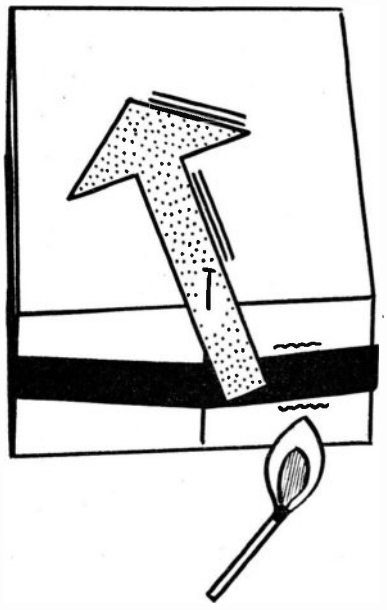
The landaulet was intended to be chauffeur-driven and, in a way typical of the period, the comfort of the passengers was given much more careful thought than was the comfort of the chauffeur, who had to ride without even the convenience of side-windows. In 1926 the Oxford range was supplemented by a more expensive saloon landaulet which gave the chauffeur more consideration.



Dinky model of the 1913 *Morris*

I hope this brief history of the Bull-nose Morris will whet the appetite of collectors, not only for this make but for others, some with even more appeal and variety such as Bentley, Rolls Royce, Ferrari, Alfa Romeo, or even Ford.

RUBBER BAND SCIENCE



MOTORCAR inner tubes are splendid generators of static electricity while the weight of the moving vehicle brings successive pressures to bear upon the rubber, which consequently is squeezed and stretched.

Ordinarily a thick rubber band has no effect upon the end of a hanging cotton thread. But the rubber is charged with 'static' when you stretch it a dozen times. Then it attracts the cotton.

Static electricity causes background crackle on car radios.

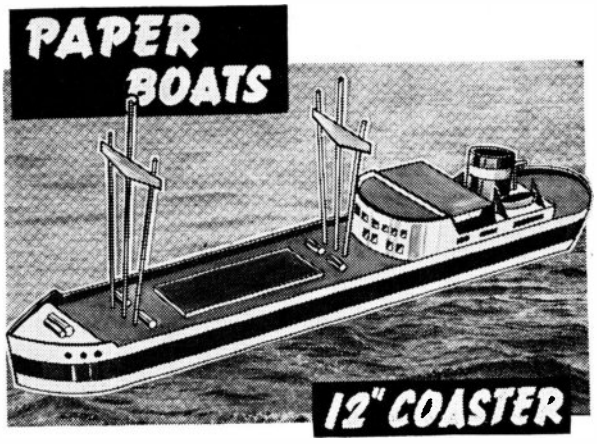
Try another experiment. Wet your lower lip to make it sensitive. Then hold the cool unstretched band against the moistened skin. Next, stretch the band between your hands and re-touch the taut rubber to your lip. The rubber feels much warmer now. Slacken the band, and the rubber cools again.

And, finally, a puzzling experiment that is more elaborate, which you must begin by stretching your band around the edges of a flat wooden block.

Fashion a cardboard pointer and mount it upon a pin. Insert the pin beneath the tight rubber, so that the pointer is directed towards the block's middle. When you hold a lighted match near the rubber to the left of the pin, the pointer swings right. Hold the match on the other side of the pin to make the pointer swing left.

Look closely and work out the explanation for yourself. Surprising as it may seem, heat from the match makes the rubber shrink, or contract!

PAPER BOATS



THE phrase 'paper boats' usually brings to mind the flimsy craft made from folded newspaper and floated on the nearest puddle. The models described here are, however, a far cry from these crude beginnings.

The heart of this quick and easy method of modelling is that beneath the cardboard of the hull is hidden a block of wood which gives the hull rigidity and ensures that it will not buckle at any time. It also provides a firm base on which to mount masts and other fittings, and simplifies the construction of the hull, one of the most difficult parts of model ship-building.

The model whose construction is described here is a 12 in. long coaster but the same method can be applied to other shapes and sizes of model ships, which can be conveniently copied from photographs.

The first requirement is a piece of wood the same width and height as the hull, and a few inches shorter than the length of the finished model. Here, a 9 in. length of ¾ in. thick wood, 1½ in. wide, was used. The outline of one side of the hull is drawn on a piece of cardboard 13 in. long, A. The height of the cardboard side is 1 in., except at the bow, where it increases to 1¼ in. This side is cut out and used as a template for the second side, which must be identical. The two sides are then joined together with cellulose tape at the bows, then glued to the sides B using impact adhesive. The two shapes are bent round to the required rounded shape at the stern, and taped together.

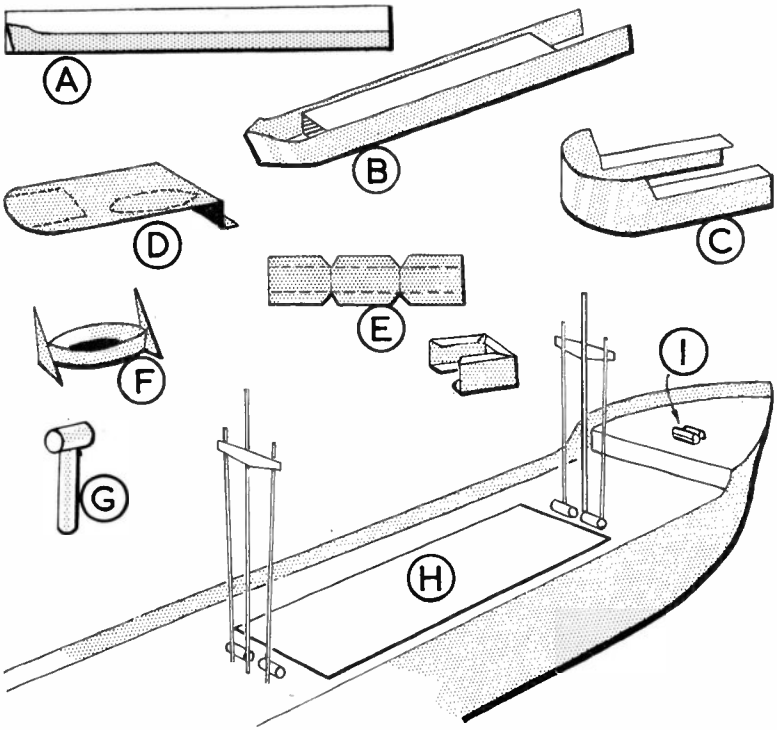
The cardboard for the deck is shaped by turning the hull over on to a piece of card and drawing round it. The deck is best made in two parts, which should meet where the upperworks will be placed, so that the joint is hidden. The two deck sections are then glued in place to complete the hull.

The main section of the upperworks is made from a 7 in. by 1 in. piece of card, which is cut, creased and bent as shown at C, then glued in place along the bulwarks 1½ in. from the stern. The upper works are then decked over with a piece of card 3½ in. by 1½ in. which is shaped D and glued in place.

The bridge sides are made from a 3 in. by 1½ in. strip of card, cut as shown at E, then bent and glued in place. A 1½ in. square of card with rounded front edge completes the bridge roof, and the funnel, a 1 in. high strip of card rolled round a ¾ in. diameter rod and taped to shape, is glued behind the bridge. The bottom edge of the funnel is cut away slightly at the rear to give it an attractive rake, but this should not be overdone.

The two lifeboats are 3 in. by ¼ in. strips of card which are bent, taped and glued in place. The davits are ½ in. high triangles of card glued to the ends of the lifeboats F. The two ventilators G are cut from drinking straws and glued in place, one on each side of the funnel.

On the main deck, the hatch cover H is a 4 in. by 1 in. piece of card, and 2½ in. high cocktail-stick masts are glued into holes in the deck at each end of the hatch cover. The two 2 in. high derricks on each mast are also cocktail-sticks, glued to cardboard cross-trees on each mast. The winches are ¼ in. lengths of drinking straws filled with modelling clay or any similar material, and the windlass on the raised fo'c'sle, I, is made in the same way.



● Continued on page 297

TRANSFORM FLOWER-POTS

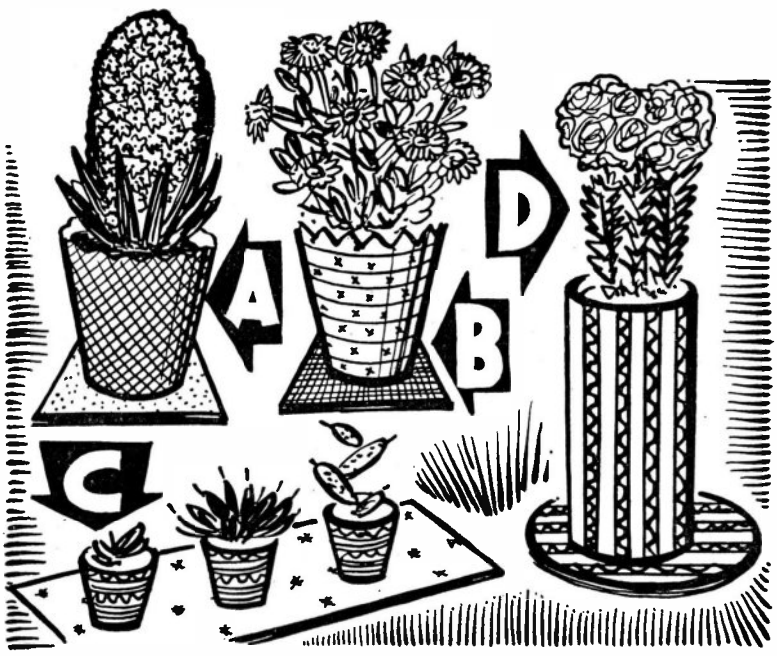
ORDINARY garden flower-pots can be made into a much more attractive setting for your indoor plants at very little cost. Illustrated are examples of how self-adhesive plastic sheeting such as Contact or Fablon can be used to give a charming and colourful effect.

The pretty scalloped 'cuff' shown at A will add a note of charm to any of your spring flowers. Chalk a straight line down the flower-pot at right angles to the top and bottom. Run the chalk round the rim and the base. Place your flower-pot, with the straight chalk line downwards, on a sheet of brown paper and roll the pot round until the straight chalk line makes a second impression. The brown paper may be pinned to the wall if you are anxious for the safety of your plant and wish to keep it upright. Make the chalk pattern thus left 1 in. longer at each straight edge and at the top as shown in Fig. 1. Cut out the pattern and this will give you an idea of how much plastic sheeting to buy, allowing for the base as well.

Using the wrong side of the sheeting, draw round the pattern and cut it out. Make the scalloped edge by drawing round a coin as shown in Fig. 2, and cutting out. From one straight edge, lift the paper backing away from the plastic for ½ in. and *cut away the backing only*. Bend the cuff round until the edges of the backing meet, overlap the adhesive strip and press it down firmly and evenly.

The base consists of a square of hardboard or plywood about 2 in. larger than the base of the flower-pot, and covered with the same or contrasting pattern Fig. 3.

Slide the flower-pot into its 'cuff' and stand it on the base, which will protect your furniture or window-sill from scratches.



For the design shown at B, follow the same method as for A. The top edge is cut into points and the base can be a triangle or a square. The base may match the cuff or pick out the main colour in it. Sets of these look particularly effective on a window-sill.

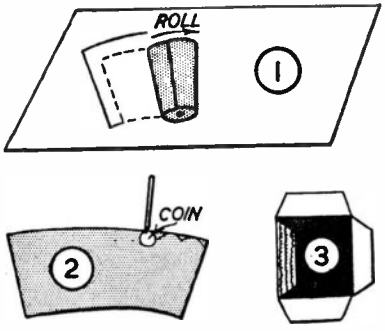
You can also brighten up your cacti by grouping them together on a long base as shown at C. Follow the same method as for A, for covering the pots. The plain edges of the 'cuffs' give a smart effect to the small group.

For a larger non-flowering plant the simple, striped 'cuff' at D can add a contemporary and artistic touch. A better effect is gained with a long slim tube stood slightly to one side on an oblong or oval base.

For the pattern of this 'cuff' simply measure round the circumference of the top of the flower-pot and add 2 in. Measure the height and add 1 in.

Cut the rectangle of material to these measurements. Peel off ½ in. of the paper backing from one edge, as before, bend to meet the other side, and press together firmly.

For the base, a striped pattern looks effective, running the opposite way to the 'cuff', or the base may be made of the same colour as the stripes. (E.)



● **Continued from page 296**

PAPER BOATS

The hull of the ship can be painted with water-colours, enamel or emulsion paint without any fear of warping taking place, an undesirable effect which ruins the appearance of many cardboard models. The upperworks are left white, with the details shown in paint or black ink. After one or two models have been made, and confidence is gained, it will be found that a much neater finish can easily be obtained by painting each section of the ship before it is glued in place. A matt finish will also look more realistic than a gloss finish.

The speed and cheapness of this method of construction make it very suitable for making models of ships with large and complex upperworks, such as the larger passenger liners. (A.L.)

MATCHBOX MODELLING

EMPTY matchboxes can be used as the main basis for all kinds of toys and it is great fun constructing models. The material is easy to manipulate and the only other aid you will need is a little strong adhesive. Joints are made by adjusting the trays so that two boxes are connected together. All you have to do is to collect a supply of empty boxes, remove the abrasive strip and you will then be ready to construct the models we are about to describe.

In Fig. 1 we reveal how a ship can be made from eleven empty boxes. The diagram itself is almost self-explanatory but note that the lower row of boxes are joined by sliding a tray from one box so that it is pushed half way into the other. This is shown in more detail in Fig. 2 and if you wish to strengthen the structure smear glue on to the base of the tray, when it will hold the two cases firmly together.

You will see that it takes six boxes for the base and an additional one is glued on at each end with another almost in the middle for the bridge. We now take another box, opening out the case and trimmed as shown in Fig. 3. The tabs are glued and stuck into the ends of the cases to make the bows.

A funnel is made by taking the last box and preparing a wedge-like section as shown in Fig. 4. Do not cut off any waste but merely slit at the sides and fold these inwards to make tabs which will enable you to stick the funnel on to the bridge.

Finally, you require two spills or 6 in. lengths of ¼ in. dowel rod to make the masts, which are inserted into the boxes after making suitable holes. You may then colour your model with water colours to give a realistic finish.

In Fig. 5 we show how you can construct a novel doll, for which you will require 17 empty boxes. Six boxes are fastened together to make the body by means of a length of thin elastic. Thread a needle with the elastic and push this through the centres of the boxes, making sure that they are all in alignment. Thread a small bead on top, taking the elastic through another box fixed vertically for the head. The elastic must be knotted at each end while at tension and you may then add a touch of adhesive between the boxes to keep them together.

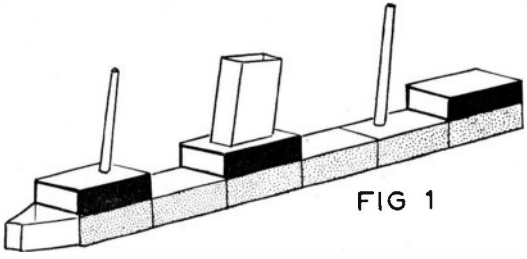


FIG 1

FIG 2

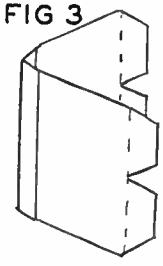


FIG 3

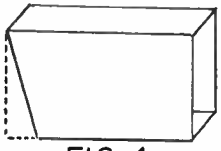


FIG 4

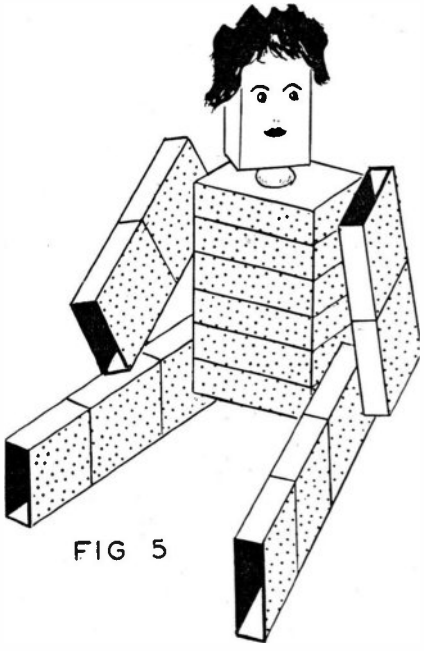
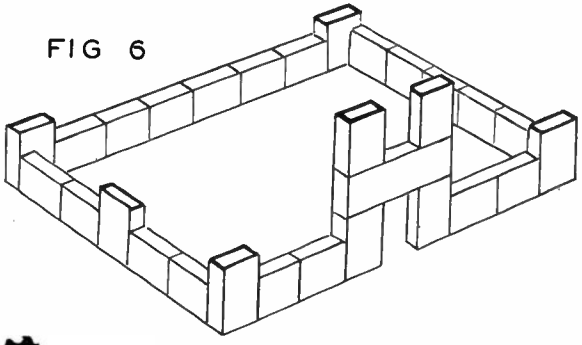


FIG 5

FIG 6



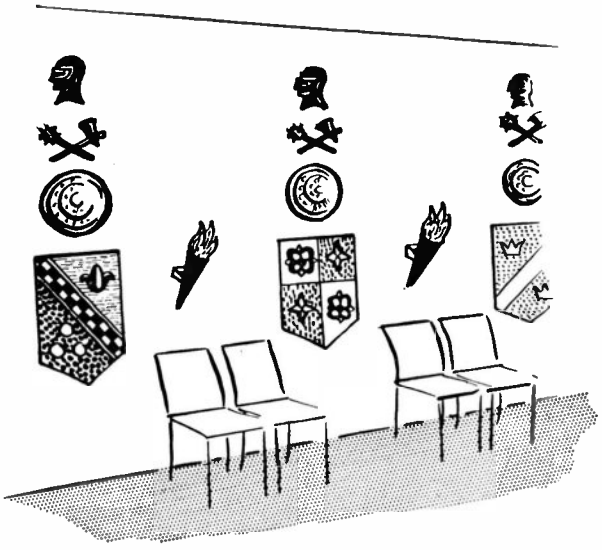
The arms are made from two boxes each and the legs are made from three boxes. In each case you may use the pushed-in tray method for the arms and legs, which are then attached to the body by more elastic.

Obtain a little cotton wool for the hair and stick in position. This may be trimmed with a pair of scissors as required while the facial details can be added after colouring the box in a suitable flesh tone.

Another toy you can make is a fort, the walls being shown in Fig. 6. You will see that we have been able to incorporate the battlements by arranging the boxes horizontally and vertically—not forgetting a space for the gateway. It will be found best to plan these out first if you propose gluing them together, otherwise you may experience some difficulty in fitting. Moreover, it is a good idea to

● **Continued on page 299**

A BARONIAL HALL MOTIF

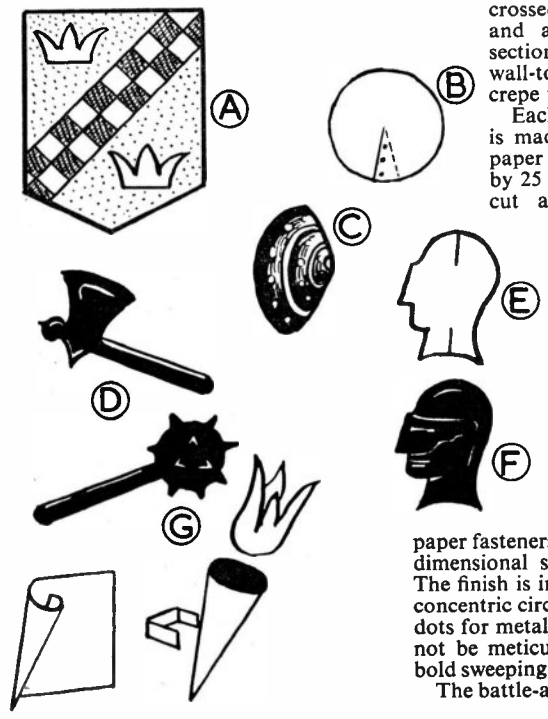


By

A. Liston

ONE of the problems facing anyone who is helping to organise a fete, dance or exhibition for a club or group of any kind is the decorating of the hall. This is usually a bare, barn-like place which would appear to defy any attempt to make it look more cheerful. One solution is to use the scheme described here. It is simple but extremely attractive, and can be relied on to give even the dullest room a 'baronial hall' look.

The decoration is entirely in paper and thin card, and is made in sections which can be taped to the walls in a few minutes. Each section of decoration, which can be repeated as many times as is necessary to cover the walls, consists of a heraldic panel, a round shield or targe, a crossed mace and battle-axe, and a helmet. Between the sections, to link them visually, wall-torches flame with red crepe paper.



Each of the heraldic panels is made from a sheet of thick paper or thin card, about 20 in. by 25 in., with the lower corners cut away, A. Imaginary or authentic local crests are drawn on these and painted in poster-colours. To add a touch of rich colour, parts of each design can be painted in gold gilt.

The round shields are 20 in. in diameter circles of the same material as before. A slit is cut in each as far as the centre point, the edges are overlapped by a few inches and held by brass paper fasteners to give the shield a three-dimensional shallow conical shape. B. The finish is in brown poster-paint with concentric circles of yellow, with yellow dots for metal studs, C. This finish need not be meticulously applied: indeed, a bold sweeping finish is more striking.

The battle-axes and maces D are 12 in. long. Use cardboard templates for producing a number of these, paint them in black poster-paint with bold white poster-paint highlights. The helmet shape E is made in the same way, with slits at top and bottom which are overlapped and pinned with fasteners as before to produce an effect of depth. Paint the helmets black with visor and highlights in white, F.

The torches are made from sheets of black pastel paper, about 12 in. by 20 in. Roll these as shown to a cone shape G, trim the tops with scissors, and use a 12 in. strip of 1 in. wide black paper taped in place as a bracket. Tape each torch to the wall by the bracket and the tip of the cone, and insert a crumpled square of red crepe paper for flames.

The whole scheme can be quickly mass-produced, put in place and just as quickly removed for possible future use.

● Continued from page 298

MATCHBOX MODELS

strengthen the walls by adding an additional strip of cardboard on the inside.

A tower for your fort can be made by building some boxes in the form of a square—as high as your supply will permit—with a piece of cardboard on top and a flagpole fitted on same. You may, of course, merely arrange your boxes on the table, using then again for some other model.

No doubt you will probably be able to devise other matchbox toys, as for example a small footbridge for your railway. Here you will need two sets of steps made by gluing half a box horizontally on top of another and repeating until high enough, plus the bridge and two supports—all made with empty boxes.

Remember that a coat or two of water colour will not only add to the fun but also improve your toys considerably and it is well worth the extra trouble.

(S.H.L.)

TOPICS FOR COLLECTORS

SIGNS AND NOTICES

By

M. Walker

ALL kinds of strange things can become the subject of a collector's time and energy but such things as tickets, orange wrappers, beer mats and cigarette cards are not within the scope of this article, interesting though they can be, because it is too easy for such pursuits to degenerate into a record of mere numbers or sets won like 'scalps'. It is better, I think, to look for something likely to give pleasure through associated history or story. Old signs and notices can do that and also adorn some hobbies room or shed where you indulge in some other pursuit which will gain 'colour' from the use of suitable notices.

Most signs or notices give directions or information, but some are advertisements. The object is to find those sufficiently old or colourful that they invite curiosity from friends or visitors — even if it starts with 'Where on earth did you get that from ?'.

As I have already hinted, much depends on what your other interests are. In my garden there is a small gauge railway line and the shrubbery through which it runs is brightened here and there by warnings not to trespass or cross the line except by the bridge. These are full size notices, repainted in gay colours and obtained from the site of a closed branch line when the farmer next door to the old railway bought it for an access road. He was quite glad to get rid of them because they no longer served a purpose. They date from the 1890's. — You may find something similar.

Other railway signs like 'Porter's Room', 'Weigh Office' and even station names can be obtained cheaply if the depot in your district has any to spare from closures. The local railways station will tell you whom to approach. Special signs or nameplates or fittings from engines fetch high prices at special auction sales or as a result of tendered bids, £20 being a typical price nowadays for one nameplate of an engine which is being broken up, largely because of its rarity.

The old railway stations used to be cluttered up with advertisements in stove enamelled blues and whites, some dating from mid-Victorian times. I recollect between the wars such adverts as 'Drink Mazawattee Tea' all over the place. Hardly any remain today, but where stations are off the beaten track and about to be closed. You may find one that takes your fancy, either lying about as scrap or still fixed, but you should get permission from the Regional Office before touching anything on Railway land, however useless it may seem.

Sometimes a town will modernise its street names and you may have a chance of getting one to two old ones at scrap value, just as one can purchase old gas street lamp standards. You should ask the Surveyor's Department of the Council concerned.

A different type of notice, but one rarely encountered these days, is the 'private' fire brigade sign used in early and mid-Victorian days. Usually square in shape with a 'picture' or coat of arms representing the fire insurance company concerned, and with a name like 'County' or 'Eagle' on some part of it, the little plaque of beaten-out metal was affixed to the front of the house insured by that company, normally at first floor level to prevent wrongful removal.

The insured owner would sleep easily knowing that if there was a fire the mettlesome horse-drawn fire truck owned by the insurance company would be round to deal with the flames. On the other hand, if some other insurance company's appliance came along, it would be free to look the other way! — it would not be their fire to put out!.

You may find these interesting plaques, perhaps sooty or rusty, on a row of cottages due to be demolished. Notices in the paper tell you when this is to happen because Public Inquiries are held to hear objections when clearance is take place by order. The occupier will tell you if he knows the landlord's address or again the Council Surveyor may be the one to give you permission to have the sign just before the demolition gang comes into action.

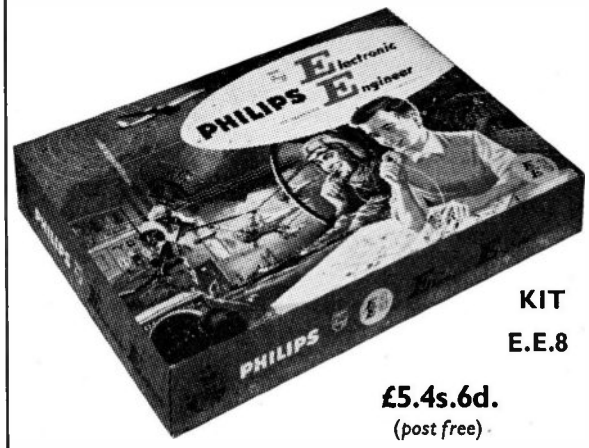
There are big breweries and small ones. Both tend to modernize their premises and a lot of old Victorian things are being cast aside. Sometimes a pretty old pub sign, perhaps in coloured glass, will not be wanted and inquiry at the offices of the brewery may help you. Painstaking enquiries at commercial premises like garages sometimes brings reward. A beautiful old 'Shell' sign in fine glass, shaped like a shell, was once my proud possession and ancient advertisements showing very old cars can last long on the walls of old garages.

Signs of the road are romantic. Very old signposts were in unpainted hardwood with letters burnt or painted on and hardly any survive. But just occasionally old milestones are replaced and the Highway Authority, often the County Council, will take up the old one and not know what to do with it. You can always ask!

Finally a word about unauthorized removal. It is not for us to judge the usefulness or right of removal of any sign or notice. A boy once picked up a small sign mistakenly not refixed by workmen. Years later the whole street had to be excavated to find a certain cable whose position had been indicated in the past by the little sign but for which no plans could be found!

So if you see a small plate or disc lying about with a letter and numbers on it which seem to indicate a distance, it would not hurt to tell a policeman. Don't remove it, however, because in the way these things are done sometimes a certain man may be coming to refix it after other men have done a job!

ELECTRONIC ENGINEERING



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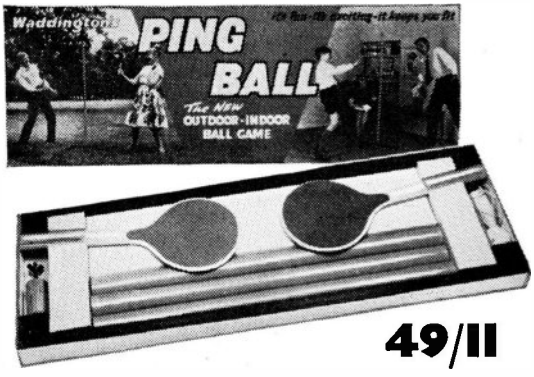

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THE ABC OF STAIN REMOVAL

By H. Mann

WHEN house cleaning we often find marks and spots on either carpets or furniture which have escaped notice during the winter. So here are a few tips which should help.

ALCOHOL stains often appear on polished surfaces and these can be removed by means of a mixture of powdered pumice and boiled linseed oil. Mix to a thin paste, rub lightly in the direction of the grain. Wipe with a cloth damped with linseed oil, repeating the process if necessary, then polish as usual.

BLOOM descends on polished furniture during damp weather and this can be remedied by a wipe over with a soft cloth which has been wrung out of warm water containing a little vinegar (1 tablespoonful to 1 quart of water). Wipe dry with another clean, soft cloth.

COFFEE stains on linen can be dissolved by glycerine. Apply the glycerine, rub the material lightly between the hands. Allow the liquid to stay on the stain for one hour then sponge with clean water.

DUST MOPS work more efficiently when in a clean condition. Shake out all the dust into a large cellophane bag, wash the mop in hot, soapy suds, rinse, shake to fluff up the strings and hang outside to dry.

ENAMEL tins, basins, bowls and the like come up like new by rubbing with a mild cleaning powder spread on a damp cloth. Do not clean with abrasives or steel wool, which is likely to scratch and damage the surface.

FRUIT stains on table linen can be removed with boiling water plus powdered borax. Add the latter to the water, pouring same through the stain then wash in the usual manner.

GARDEN tubs and furniture should be well washed for the summer then rubbed over with linseed oil for preservation.

HEAT marks on polished tables should be dampened with a little camphor oil. Another useful remedy is finely powdered pumice mixed with linseed oil. Use both materials lightly, rubbing in the direction of the grain.

IRON MOULD often appears on fabrics. Boil a few pieces of rhubarb in a little water for 3 minutes. Hold the stained part in the solution for a few minutes then rinse in cold water.

JUICE and Syrup often causes a stain if dropped on the carpet. Since this is sticky it often attracts dirt. A good cleaner for such spots, and grease spots, is carbon tetrachloride. This is the base of many proprietary cleaners but can be bought quite cheaply from the chemist.

NOTE TO CORRESPONDENTS

All correspondence on any subject covered in this magazine *must* be addressed to: The Editor, Hobbies Weekly, Dereham, Norfolk. If a reply is required, queries should be accompanied by a stamped addressed envelope and reply coupon inside back cover.

KETTLES that have become furred owing to the hardness of the local water can be improved by boiling a few potato peelings in a little water. Rinse out after this treatment and boil another kettleful of water before using for tea etc. A good sized marble kept in the kettle often prevents furring.

LEATHER can be kept in better condition and renovated by first washing and then rubbing in a little lanoline or castor oil. Gardening boots are best treated with dubbin.

MILDEW on fabric articles which have been in store can be cured by boiling several minutes in water containing two tablespoonsful of baking soda to every quart.

NICKEL PLATE tarnishes very soon but a fine cleaning powder damped with a little alcohol rubbed lightly will clean.

OIL PAINTINGS may be cleaned at home although the more valuable pieces should be submitted to the expert. You require the juice of a freshly cut potato. Cut the potato, rub on the painting very gently. Slice off a portion of potato and continue the process. You may cut off slices which become dry and dirty as long as possible — then start on another.

PAINT which has dried is often difficult to remove. If wet, it can be 'blotted' up with old newspapers or rags and turpentine will remove the balance. If dried out it is best to break down with a knife point then apply turpentine. Paint splashes on lino or hard materials can be treated with a paint remover if it will not scratch off. Care should be taken when using paint removers for some are caustic and may damage materials. Paintwork should be washed free from grease with warm water containing ammonia before redecorating. Rinse with clear water and dry.

RUBBER gloves should be washed immediately after use, rinsed and allowed to dry. Never use rubber gloves for painting since turpentine will most likely damage them. When dry, sprinkle a little talcum powder inside the gloves to help them slide on better.

SOOT can be troublesome on the carpet if you are unfortunate enough to have a fall of same. Brush up as much as possible very gently to avoid it spreading. Sprinkle the spot with fuller's earth and work into the fabric. Brush away the mixture and repeat until all the soot has been absorbed. Very bad marks can be removed by a cloth wrung out in warm water containing ammonia.

TOBACCO stains from pipes or cigarettes should be treated with cold water. Apply glycerine to the stain, work into the fabric allowing it to stand for 30 minutes then wash as usual.

UMBRELLA covers (black) can be renovated with cold tea. Strain a cup of good, strong tea, allow to cool then sponge on to the open cover. Dry in the shade.

VINEGAR stains on table linen can be removed by sprinkling baking soda on both sides. Moisten with water, allow to stand for one hour, then wash.

WATERMARKS appearing on a polished surface from, say, a flower vase should be treated with a little peppermint oil on a cloth wrung out in warm water. Dry off, then repolish.

XMAS often brings traces of candle grease from the candles. Scrape away as much as possible with a piece of stiff card then wash off the balance with a cloth wrung out in warm, mild soapsuds. In some instances small spots may be removed by placing a double thickness of blotting paper over same then applying a warm iron. The iron should only be warm enough to melt the grease which is then absorbed by the paper.

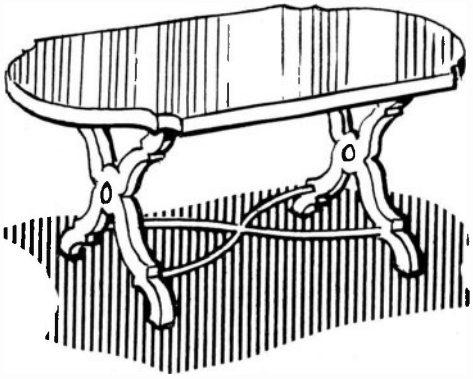
YOLK of egg stains will respond to cold water treatment. Scrape away the bulk with a blunt knife, sponge with cold water or soak article in same.

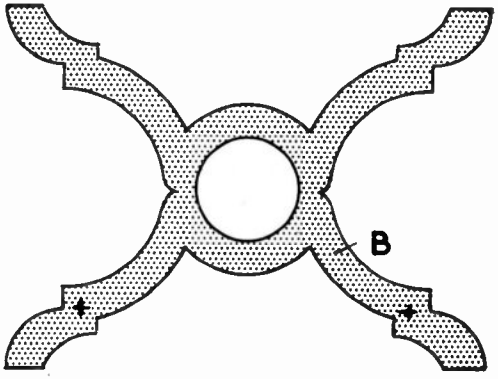
ZINC surfaces benefit by regular washing with hot, soapy water. Vinegar diluted with water and allowed to stay on the surface for several minutes will remove tarnish.

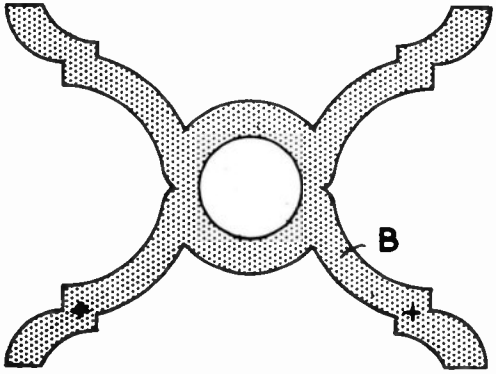
MAKE THIS ANTIQUE TABLE

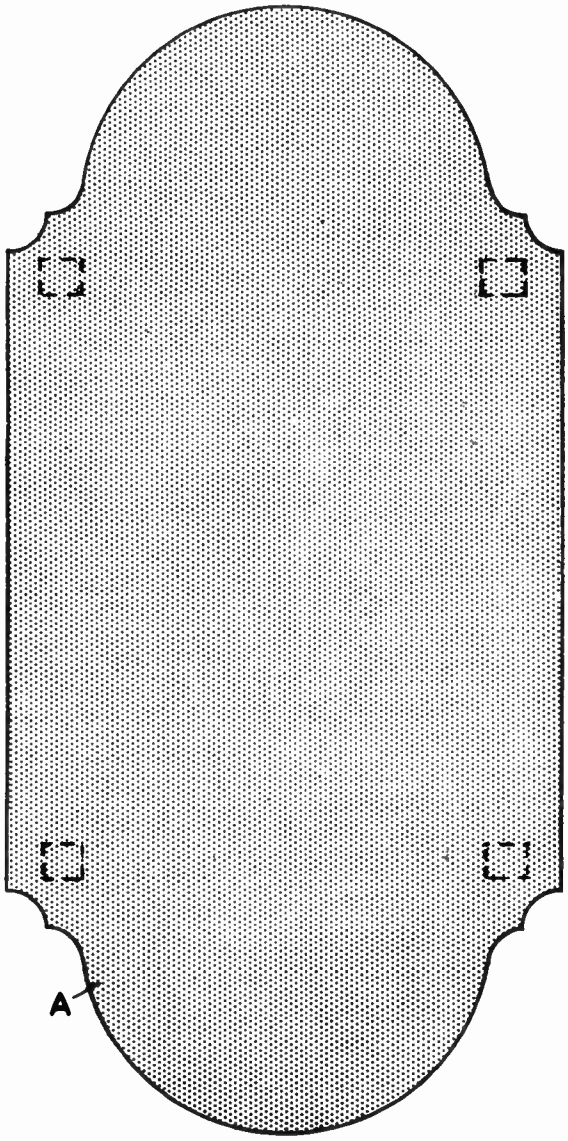
A 'PERIOD' MODEL FOR THE DOLL'S HOUSE

CUT one of each part from $\frac{3}{16}$ in. plywood, using a fret-saw, and glue the legs B under the table-top A. The legs are braced by means of two pieces of medium gauge wire, curved to the shape shown in the illustration. Drill the legs B, at the points marked with a cross, and insert the wire. Finish off with stain and varnish. (M.p.)









Printed by BALDING + MANSELL, LTD., London and Wisbech, and Published for the Proprietors, HOBBIES LTD., by HORACE MARSHALL & SON, LTD., Distribution Centre, 8–11 St. John's Lane, Clerkenwell, E.C.1. Sole Agents for Australia and New Zealand: Gordon & Gotch (A'sia.) Ltd. For South Africa: Central News Agency Ltd. Registered for transmission by Canadian Magazine Post.

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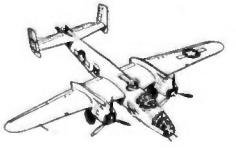

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