

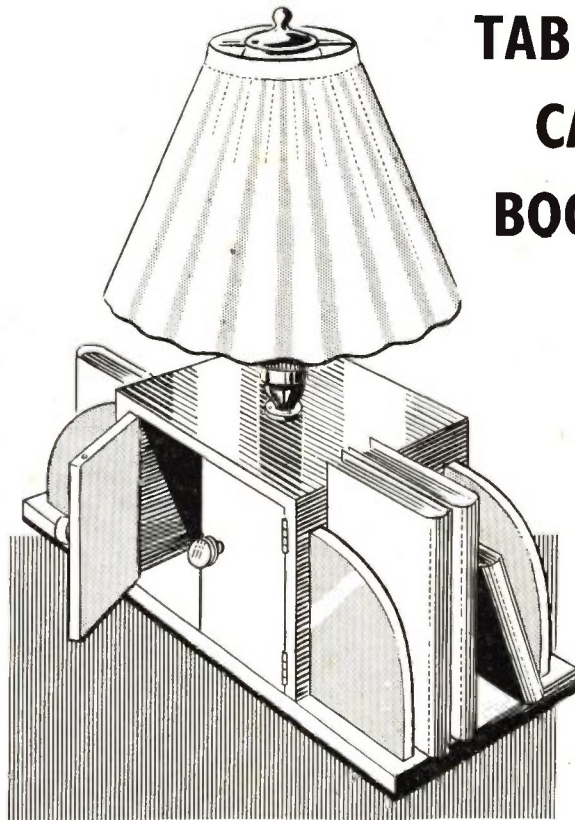
HOBBIES *weekly*

15th SEPTEMBER 1965

VOL. 140

NUMBER 3640

TABLE LAMP CABINET BOOKSHELF



*Make this
Novel
Triple-
Purpose
Fitment*

FOR CRAFTSMEN OF ALL AGES

6^p



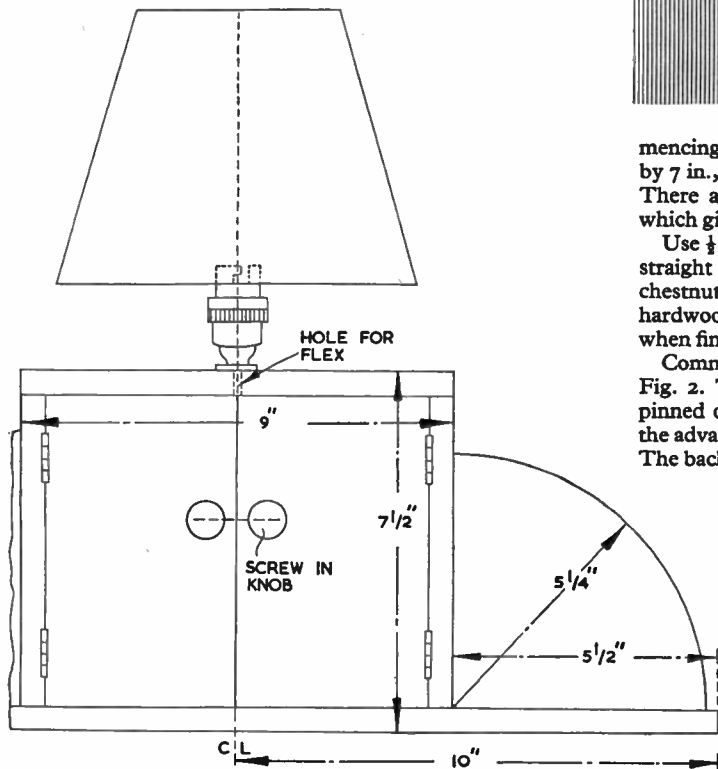
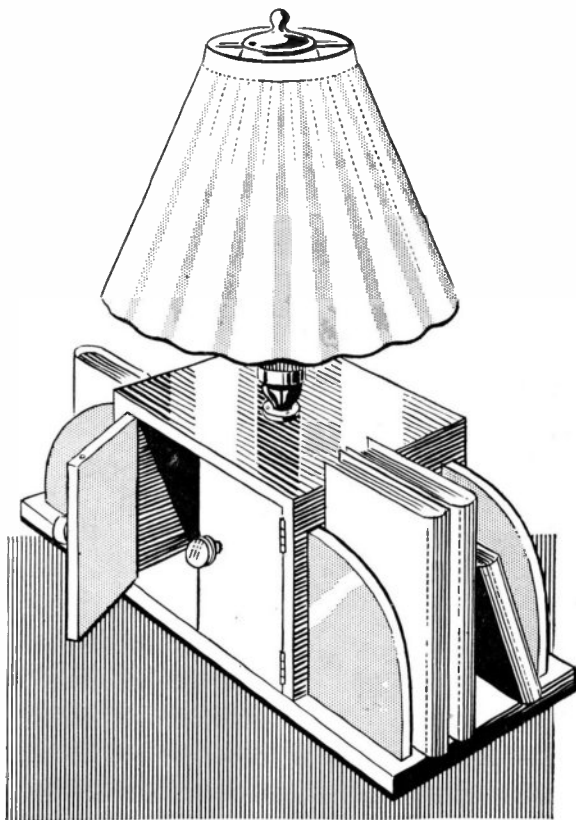
LAMP, CABINET AND BOOKSHELF

A TABLE lamp which is also a cabinet and bookshelf is sure to find a welcome place in the home. It could be useful in the bedroom or study and would also be suitable for the teenager's 'den'. The ends could be used for small records such as Pop 45's and E.P.s. If nicely finished it will not only be a novelty, but a handsome piece of furniture.

The type of light fitting is a matter of choice, but the one suggested will be found quite suitable. It consists of the bulb holder and a threaded nipple. The nipple, which should be brass for preference, is screwed over the flex hole and the bulb holder then screwed to the nipple.

A small shade is recommended and it can be the type which is fitted to the bulb holder or the type which clips to the actual bulb. Switching can be by means of a separate switch or a switched bulb holder can be used. Of the two the latter is preferable and the flex can then be provided with a 5 amp plug which can be connected with any convenient socket.

The dimensional drawing in Fig. 1, and the constructional details in Figs. 2 and 3 should be studied before com-



mencing work. Note that the overall size of the base is 20 in. by 7 in., the actual cabinet being 9 in. by 7 in. by 7 in. high. There are two opening doors at the front of the cabinet which gives ample room for writing pad and envelopes.

Use $\frac{1}{4}$ in. wood throughout in the construction, choosing a straight grained wood free from knots. Oak or Spanish chestnut will be quite suitable, but many of the foreign hardwoods now available will work well and look attractive when finished.

Commence by making up the cabinet and base as seen in Fig. 2. The joints shown are plain butt joints, glued and pinned or screwed and are suitable for the handyman, but the advanced worker can make what adaptations he requires. The back goes between the sides, top and base.

Fig. 1—This view shows the make-up of the three-purpose fitment and gives all necessary measurements. Only one end is shown.

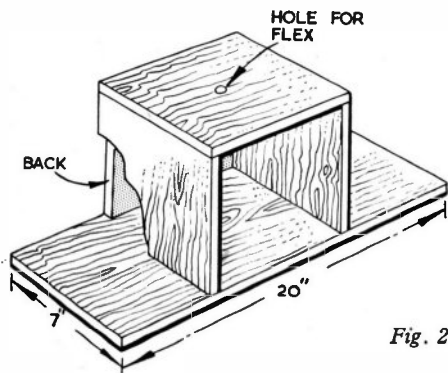


Fig. 2

Continue as in Fig. 3 by adding the rounded ends to form the two bookshelves. These should be made to fit perfectly and are then glued in place. They can be further secured by adding pins from the inside and from underneath.

The two doors are hinged with 1 in. light brass butt hinges which should be recessed for neatness as suggested in Fig. 3. A small stop of waste wood glued under the top will prevent the doors going in too far. Small rounded plastic knobs can be used for opening and shutting and small ball catches can also be fitted.

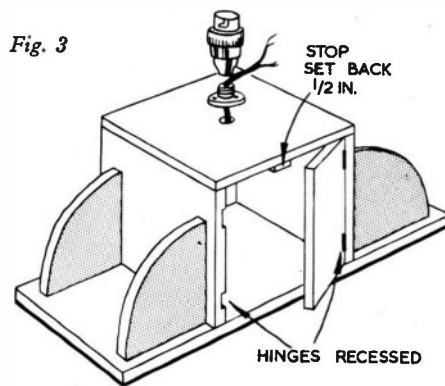


Fig. 3

All parts are now cleaned up thoroughly, the wood stained and the grain filled. Finish off by polishing or varnishing. Try a polyurethane varnish for a hard and durable finish. Complete the base by gluing a piece of green baize underneath and trimming flush with the edges.

The bulb holder and shade is now fitted as already described, and the flex led out through the back at the bottom. The flex can be secured to the top and back by means of a couple of clips obtained from any electrical supplier.

(M.h.)

PUFFED wheat from a packet of breakfast cereal will help to explain static electricity. Tie an ear of wheat to each end of a 9 in. cotton thread to make an electroscope. Dangle the thread over a finger, to allow the ears to hang together. Rub a dry plastic tumbler upon your pullover and hold the container just underneath the wheat ears.

At first the ears will begin to tremble and be attracted by the tumbler A, but when you pull the tumbler away, the ears will fly apart B, and only gradually will they swing together again.

Two different kinds of electric charges are due to electrons and protons. All atoms are made of equal numbers of

ears push each other away. Slowly, electrons flow back into the wheat atoms. The wheat ears finally come together when all their atoms have equal numbers of electrons and protons again, and thus have no 'odd' electrical forces to exert outside influences.

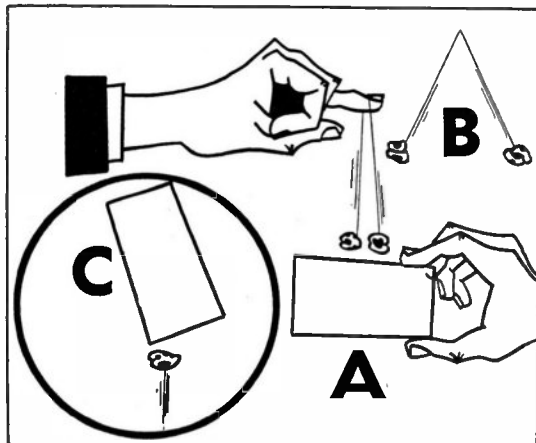
A single wheat ear upon a thread may be held up in mid-air, just below the electrified rim of the tumbler C. Also, you can cover the surface of the charged tumbler with attracted wheat ears, if you revolve the side of the container an inch or two above some ears placed upon a table. The ears may cling to the plastic for quite a long time. The theory given above will help you to explain these other experiments. (A.E.W.)

ELECTRICITY AT THE BREAKFAST TABLE

'negatively' charged electrons and 'positively' charged protons. These charges normally cancel out and the atoms behave as if they are not electrified at all.

Rubbing the tumbler causes negative electrons to be torn off wool atoms and to be deposited upon the tumbler, to give the plastic a strong negative charge. Electrons on the tumbler push away electrons from atoms in the wheat ears, because 'like' charges repel each other. Atoms in the ears are left with too many positive protons, so the ears become positively charged.

To begin with the ears are strongly attracted to the tumbler, because 'opposite' electric charges attract each other. When you remove the tumbler, the 'like' positively charged



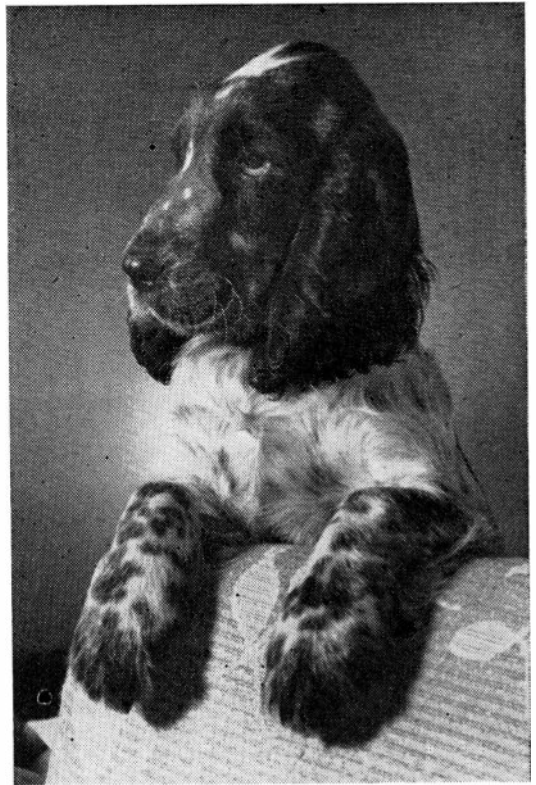
Out with a camera

PETS CAN BE SO REWARDING

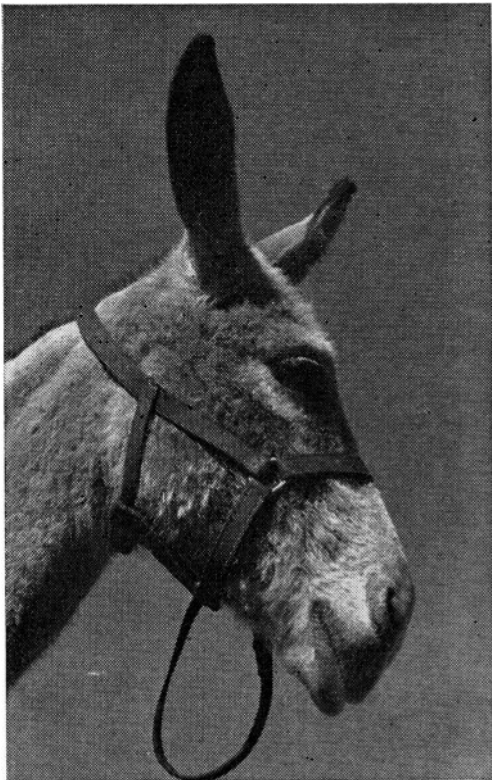
ANIMAL photography is one of the most rewarding of subjects although it can also be exasperating at times. When we are dealing with humans we can expect some co-operation, while in landscape photography it is generally a question of finding the best viewpoints. But most animals ignore our pleas to keep still, turn this way or that so we have to use our wits and exercise our patience.

When I refer to animals I mean the domesticated type — cats, dogs, donkeys, horses and perhaps pets like birds, fish, white mice or even the tortoise. Most of these are fur bearing and if we are to obtain a good definition of their coats, including whiskers of cats and dogs, a fine grain film is necessary. You can do no better than use Ilford FP3 film which is ideal for this class of work.

Camera viewpoint is important when taking animal shots and in some cases it means shooting from almost ground level. You may be able to use a small stool, otherwise you may have to lay on the floor or ground. Angle shots are not usually successful, especially if the camera is pointed downwards, since we produce some most ugly distortions. Another



Much patience, and the use of a chair, provided this pleasing pose



A simple, yet effective, shot of a seaside Neddy

factor to observe is that since the animals may be small we have to work at close range and a close-up lens is a decided advantage.

Cats and kittens

It is very rare to come across a cat which can be handled like other tame pets. We cannot train cats and more often than not they do just as they like. If a cat will not co-operate at first attempt it is sometimes impossible to tempt it with tasty bits and you might just as well wait for another day. We do know that they like warmth, milk, liver, fish and that they do not always favour strangers. Moreover, we have several colours of cats and kittens. Being small, it becomes necessary to employ a close-up lens and the mature cat should be taken from ground level.

The first thing to do is to watch the cat and see whether it has a favourite spot, perhaps a sunny ledge out of doors or a warm corner near the fire. We have to ensure that we photograph the best features of the cat and whatever else may be a little blurred we must get the eyes, nose and whiskers in sharp focus. Look at the face, the fur, the markings and visualise different positions without making too much of a fuss.

Ways to coax cats are few but a saucer of milk is often helpful, while they can be tempted with a scrap of liver or fish. The former can be smeared on some object to attract a cat when it appears to make keen investigations. Or you may

find it better to take a picture while the cat is in the lap of a young lady. Watch for yawns, a lick of the lips after lapping some milk, or miaows. Sidelighting is best if this can be arranged since the whiskers are shown to best advantage. So far as exposure is concerned $1/100$ second at $f/8$ on FP₃ film on a bright day — sunlight is not always necessary — will be sufficient.

We may have even more opportunities by indoor working when we can catch the cat in a warm corner basking in the sun. Here we may tempt her by warming a soft cushion! We also have the advantage of being able to use flash or photo-flood lamps. When using the latter you will find that the pupils narrow and become slits. It is a matter of studying the behaviour of your cat and catching her unexpectedly in a suitable spot.

While kittens are much more playful and consequently more active we can often control them more easily. They can be placed in a wicker basket to good effect, a box too large for them to climb out, or we can give them a ball of wool or a cotton reel to play with. Since these dodges restrict the movement of the kittens to some extent we can place them on a table and shoot from a more convenient viewpoint.

A plain background is desirable with both cats and kittens and I would suggest some plain, uncreased cloth.

Dogs

These are easier to deal with than cats and appear to have more sense, but I would not recommend too much handling if they are not your own. I have been bitten four times! Again, a plain background is desirable but as they are larger than cats we can often use the sky as a background. The viewpoint must be low although the docile poodle may often be seated on a table top for ease of working. Avoid fussy backgrounds like trellis work or brick walls which compete with the subject.

Perhaps the best time to photograph a dog is just before he has been fed, for this is when he is more susceptible to working for a tit-bit. Make your preparations before attempting to get the dog in a suitable position. Look through your viewfinder to test how low the viewpoint should be and once again the most critical focus should be on the nose and whiskers. Just before you press the trigger call his name — and the dog will prick up his ears to better effect.

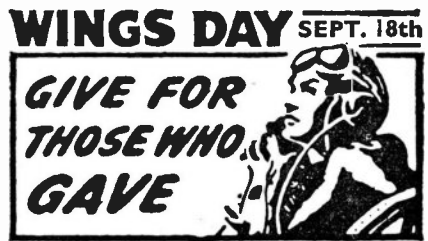
Photographing to take a group of dogs can be trying but extremely rewarding. Some help is needed for this type of picture. We must have someone they know near the camera to attract attention at the right moment and believe it or not someone behind, out of sight, to keep them in position.

Flash does not worry either dogs or puppies and shots of the latter, asleep and curled up in a basket make attractive studies. Puppies at play can be coaxed with old slippers or hats.

Other subjects

The smaller fish dart about in their tank, quickly becoming out of range, but we can limit their movement by slipping a sheet of glass about two inches behind the front of the tank. This restricts the fish to the small space between the front and the temporary glass, keeping them within measurable focus.

Mice cannot be photographed in their cages to any ad-



vantage and it is better to arrange for someone to allow them to wander on a coat sleeve or on the shoulder.

Cagebirds of all kinds can be taken out of doors in their cages and set up before a plain background. It is advisable to remove mirrors and any other shiny toy which may cause undesirable reflections.

Rabbits are best taken out in the open if you can be sure they won't escape. You may use a table top arrangement in the garden with a dark background. Good pictures can also be taken on a closely cut lawn and remember that a lettuce leaf or a cabbage leaf is good bait.

While it is possible to take these smaller pets in the open, a suitable box can be constructed on the lines of a fish tank. That is, a plywood floor and back with glass at the front, top and sides. The background can be changed according to the pet concerned while there will be no interference with the light and the pet cannot escape. Providing you avoid glare on the front glass the resulting picture will look as though it was taken in the open. This type of cage can also be easily illuminated.

With horses and donkeys our task is much easier and we can often find groups on the seashore. Confine your shots to head and neck rather than the whole animal. (S.H.L.)

The pictures accompanying this feature have been taken on Ilford films.

RINGING IN YOUR EARS

You can enjoy the ringing chimes of a town clock and the deep sonorous tones of church bells by using a humble tablespoon, a coathanger and some wire.

Twist the middle of a four foot wire around the handle of a tablespoon and hold up the apparatus by pressing the ends of the wire just inside your ears.

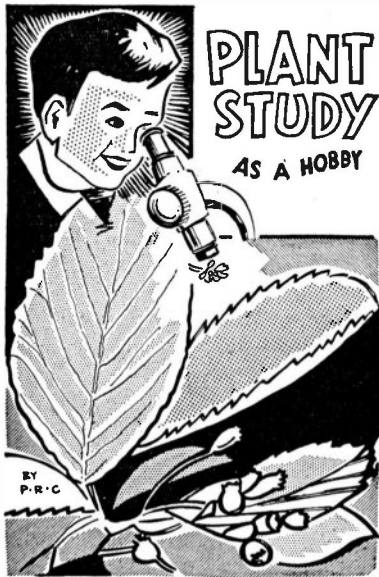
Perhaps, for the sake of safety, you had better bend back the sharp wire ends before putting them near your ears. Anyway, let the dangling spoon swing against a chair or wall. You will hear the resounding boom of a solemn tolling church bell.

The curved spoon, which also varies in thickness like a real bell, produces a loud fundamental note with many quieter overtones that impart a rich quality to the sound.

Normally the noise made when the spoon strikes an obstruction is heard as a harsh unpleasant clatter, but the wires conduct the delicate frequencies efficiently straight to your ears.

A metal coathanger suspended from the wire will produce an incredibly deep-booming tone like a great cathedral bell.

(A.E.W.)



ALPINES FROM THE MOUNTAIN REGIONS

Anemone blanda one
of the small Alpine-
type anemones



As we have seen in previous articles, many plants have become adapted to living in a particular type of environment. Thus we have dealt with desert plants, jungle plants, and water plants.

There is also a definite 'Alpine habitat', and this refers to high mountain regions, generally more than 5,000 feet above sea level. These Alpine regions, quite extensive in Europe, have a definite type of climate, and are above the 'tree line', below which coniferous trees can survive. The climate is characterised by a high summer day temperature, and a dry atmosphere. Because the soil is frozen for much of the year, this causes a lack of available moisture, and in winter the plants are usually covered with snow. These conditions, making it necessary for the plants to store food and water, have produced types rather resembling some of the leafy succulents we have mentioned earlier.

Also, many of the dwarf trees discussed in the previous article come from Alpine regions, but in this article we are going to deal mainly with the smaller plants, many of which have given rise to some of our most popular garden flowers.

These plants are not usually large in size, and usually the flowers are small, but the profusion of flowering more than makes up for this. The colours are often brilliant, many of them being bright blue. Since these plants are able to withstand cold it is quite possible to grow specimens of them in our gardens. They can either be planted in a small rockery or grown in individual pots.

If the reader is more of a botanist than a gardener, the latter method will probably be preferred, since specimens can be picked up for easier examination and study. However those more interested in having a colourful corner in the garden will no doubt go for the rockery. In this case plenty of drainage should be provided underneath the rockery, and some provision must be made to cover the plants in winter; not to protect them from cold, which they can easily stand, but to keep them reasonably dry in our uncertain winters.

In the cultivation of any plants from climates different from ours, whether they be desert cacti or mountainous

alpines, it is only necessary to consider the type of climate in order to have a good chance of success. For this reason the amateur botanist is in a better position to grow plants than the person who takes no interest in a plant's natural habitat and tries to treat them all alike!

Since we have seen that the alpines survive a cold but dry winter, and are often adapted for water storage, we can assume that we need give them no winter heat but must protect them from too much wet. If grown in pots, it is a good idea to have some sort of a cold frame with a concrete base on which to stand the plants. The frame can be thrown completely open to give the plants the sunlight and fresh air they need in the summer, and covered over at least at the top, during the winter. Since complete closing is not necessary, even in the winter, provided overhead protection is given, quite a simple structure will suffice, and the average handyman could easily provide this.

Making the most of your plants

Like most collections, that of alpine plants can be taken seriously or just 'dabbled in'. As long as the collector enjoys himself it does not really matter; the purpose of a hobby is enjoyment. Therefore many will be content to have a few plants to be looked at and tended occasionally whilst others will want to extend their hobby, and perhaps share it with fellow collectors.

There is plenty of scope for this in the collection of alpines; you can see many of the plants you do not possess yourself, often rare ones, by visiting the larger botanic gardens (Kew Gardens has a well-stocked alpine house). Those living in or near London can visit the fortnightly shows of the Royal Horticultural Society, where alpines are often displayed. Finally there is an Alpine Society where one can attend talks and meet fellow enthusiasts.

Plants to grow

There are so many of these alpine plants that it is not possible to list them all. The best thing for the would-be



Gentian Septemfida a popular alpine

collector is to obtain some catalogues from the nurserymen

specialising in alpines. These are often advertised in gardening journals, to be seen at most libraries.

Some flowers however deserve special mention. Tulips are of course well-known, at least the larger garden tulips. These have mostly been produced by horticulturists from the wild species, many of them alpines. Thus we find a number of true alpines amongst the dwarf species of tulips. Many of these are exposed to strong, drying sun in their native state, after flowering, so in order to give them the right conditions it is necessary to remove them from the pots after the leaves have died down and store them in a warm dry place (they can be allowed to 'bake' in a greenhouse, if available) until ready to plant again. The bulbs will be found to have multiplied when removed from the pots; the little bulbs can be planted up in the autumn, and the stock can be increased. Tulips belong to the lily family.

Another very large family, the buttercup family or *Ranunculaceae*, has given us the anemones, some of which are alpine species

Amongst the most popular of mountain flowers are the gentians. *Gentian septemfida* comes from Asia Minor to Persia. There are terminal clusters of flowers and the colour is rather variable, the best forms being deep blue. It is easy flowering.

An interesting plant to cultivate is the well-known Edelweiss, which is not nearly so rare as is commonly supposed and seed can often be obtained, or little plants can be bought. As well as the mountains of Europe, Edelweiss (meaning 'precious white') comes from India and Siberia.

After our digression into the 'gardening' aspects of our hobby in the last few articles, we shall return to more of the botanists' plants next time, when we will look at the 'meat eaters'.

Next: Carnivorous Plants.

FISHING THROUGH STRAWS

TAKING peas off a plate, one-at-a-time, by sucking them up with a straw, is an amusing party contest that inspires a hilarious game with straws and paper fishes.

Make dozens of fishes by folding bundles of thin papers in half, and then cutting out half a fish shape — with head, body and tail — to the side of the crease.

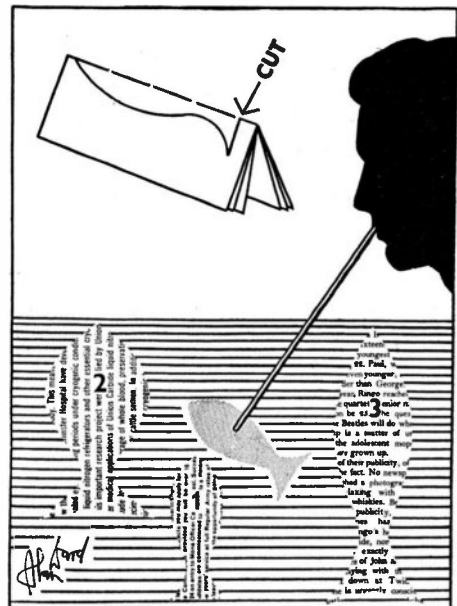
Fishes, ranging between 2 and 4 in. long, can be thin or fat. Pale coloured papers look best. Draw faces and write numbers on the bodies. Naturally, the biggest numbers will go on the largest fishes.

Two players or more can take part — all armed with fresh drinking straws and teacups in which to store their 'catches'. The game begins after all the fishes are spread out in a tray 'pond' put on the table.

All players fish at once, as fast as they can, while the game lasts.

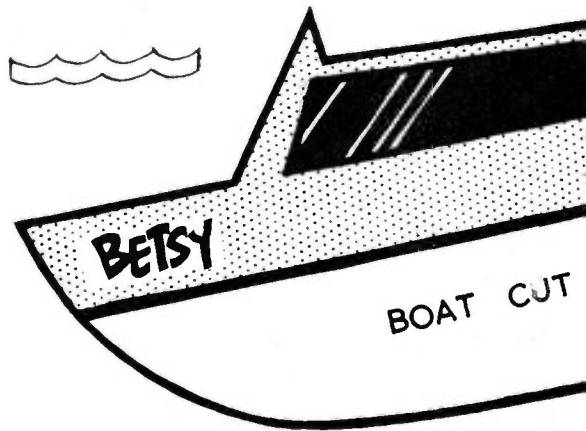
To remove a fish, you rest an upright straw on the paper, and then keep sucking through the straw while you lift and transport the fish to your cup 'creel' placed beside you.

Then, when the pond is empty, players find the winner by adding numbers written on the fishes they have caught.



'BETSY' The BOBBING BOAT

A PULL ALONG TOY



ENDS 3 CUT
TWO 1/2 IN.

BOAT PIVOT 1/8 IN. DIA. ROUND ROD



3

SIDES 2
CUT TWO 1/2 IN.

GLUE PIVOT
IN SIDES



AXLES FIT LOOSELY IN SIDES



2

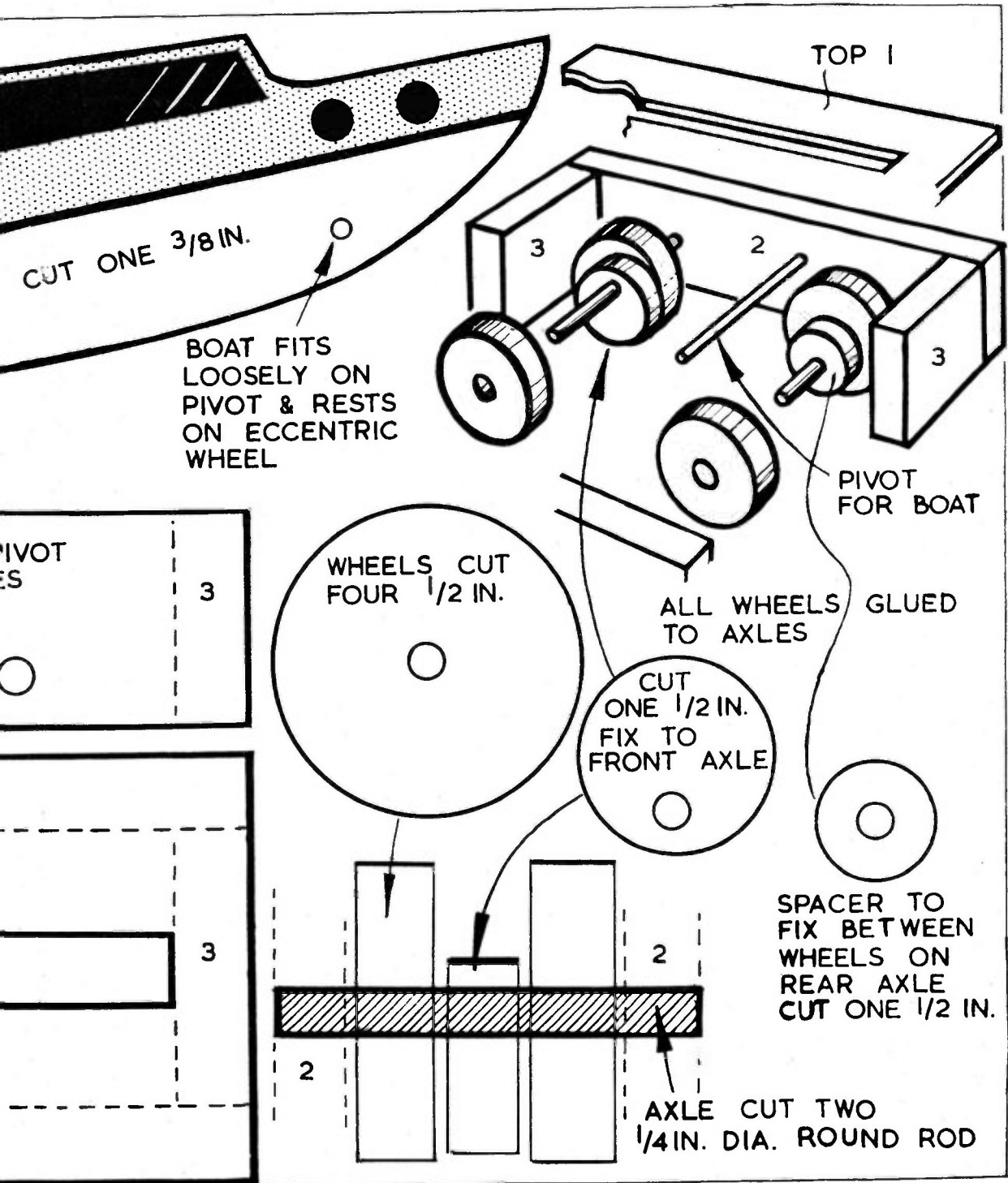
TOP 1 CUT ONE 1/8 IN.

3



SLOT FOR BOAT

2





No doubt by now many readers of *Hobbies Weekly* must be realizing the impossibility of ever obtaining a complete collection of the stamps of the whole world and may be trying to find a suitable area in which to specialize.

One such suitable area is New Zealand; not the whole of this country because the earlier stamps are far too expensive for anyone unless they have a very large purse, but a collection of the Health Stamps of that country. This is possible to complete at a reasonable cost.

A COMPLETE SET

By L. P. V. Veale

Since the issue of the first of these Health stamps in 1931 there have been less than 70 stamps brought out, and only the first few from 1931 to 1934 are priced at £1 or more. All the rest are quite cheap and most of them should be available from exchange. These stamps are still being issued each year; but as the postal value is always kept low — a matter of pennies — you will have no difficulty in getting these new issues. A very important point to remember, too, is that New Zealand is a very popular country so that if and when you decide to sell or exchange your collection you should not have any difficulty.

They are called Health Stamps because each bears a premium; that is to say that if you want a 2d. stamp for postage it will cost you 3d., the extra 1d. going to a fund to help raise money for children's health camps. Most of these have been issued each year in September or October and generally the earlier issues consisted of singles, but lately there have been up to three stamps in a set.

The best known of these stamps is the first which has earned for itself the title 'Smiling Boy'. There are two values, one blue and one red, and unfortunately both of these are



The key
to health

1d surcharged Read the Morse Code
message 'Health'

rather expensive despite the fact that the postal values are only 1d. and 2d. with one penny being added in each case for the health fund.

Three symbolical designs followed in 1932, 1933 and 1934. The first showed Hygeia, the Goddess of Health, the next a Path going towards a sunrise — The Path to Health — and the last a Crusader. Now we come to the much more intimate designs. Look at the first illustration, a peep through a keyhole to a child on the beach — a very effective design by S. Hall. The next three designs were the work of J. Berry — a child looking through a life belt, a rock climber, and two very small children playing in a garden.

In 1939 S. Hall came back with the design of three boys playing with a beach ball (second illustration). Now you need to be careful with this stamp because there are three very similar designs. If you look carefully you will see that it has been surcharged. When first printed the stamp was for 3/4d. postage and 1/4d. for the health fund, but as such it was never issued. The 3/4d. postage was changed to 1d. and the 1d. to 2d. The next year the same design was used but the stamp had been reprinted and did not need surcharging, and then when they decided to use the same design the following year they used the same with the figures 1941 overprinted. So be careful that you do not throw away a specimen because you have a stamp of that particular design; make sure there is no surcharge or overprint.

The next picture was that of a boy and girl on a swing and then in 1943 and 1944 there were portraits of H.M. Queen Elizabeth II as Princess and also of Princess Margaret, first on triangular stamps and then on the more familiar oblong as Girl Guides.

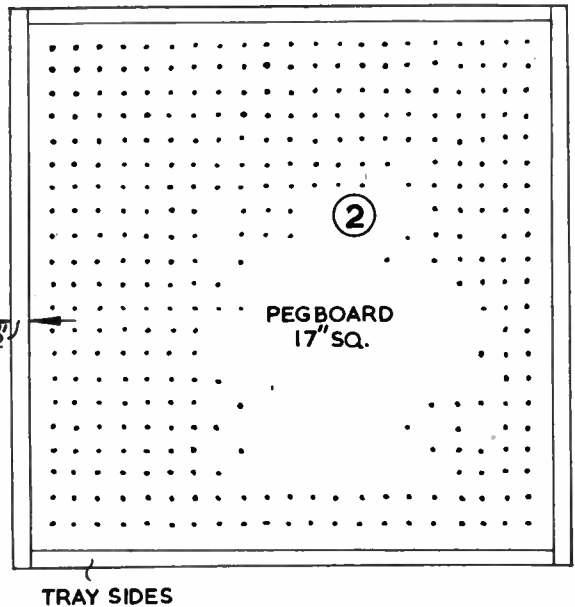
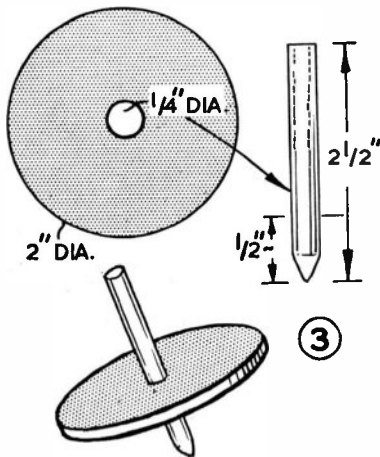
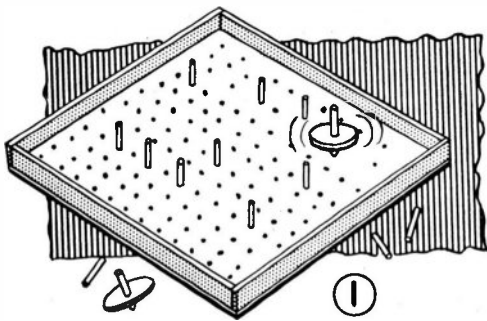
Scenes from the camping lives of Guides and Scouts were also used for 1953, and we illustrate one of these. Can you read the morse code message that surrounds the stamp? On the top and the bottom appears the word 'Health' in the code and downwards on the right and upwards on the left we can decipher the words 'New Zealand'.

Two statues have appeared on these stamps — that of Peter Pan (1945) which is to be found in Kensington Gardens and the other of Eros (1947) which is in Piccadilly Circus.

Princess Anne and Prince Charles were shown on the 1952 issue from photographs by Marcus Adams. Two years previously the Queen and Prince Charles had appeared, the one design by J. Berry & R. S. Phillips being used for the two denominations. In 1963 there were two pictures of Prince Andrew designed from photographs by Studio Lisa. Four of the last five years have been devoted to birds — kingfisher, pigeon, heron, hawk, parakeet, gulls and penguins all being shown.

This variety of design will help to make such a collection more interesting, and the fact that some designs are horizontal while others are vertical gives the collector scope for making his own arrangement. I do not think that you should mount the specimens in strict chronological order; the stamps that you have, those you hope to get very soon, and the size of your album will all have to be taken into account. Little specialist knowledge is necessary before starting. There are a few varieties that are well worth looking for. Some specimens have the watermark upright and some have it sideways and both

A 'TOP' GAME WITH PEGBOARD



IN this easy to make table-top game players spin a wooden top within a tray. Two players each have six wood pegs and each spins in turn. When the spinning top lands in one of the peg-board holes, a peg is inserted in that hole.

When both players have used up all their pegs, the positions of the two different-coloured sets of pegs on the board are noted. The winner is the one that has the greatest amount of pegs in a row in any direction.

The base is a piece of perforated hardboard, cut to size 17 in. square. Strips of 1 in. wide wood (thickness is not critical) are nailed around the pegboard to form the tray, as shown in Fig. 1 and the plan sketch, Fig. 2.

Flat white paint can be used for the board, but don't let it seal up the holes. Finish the tray sides with a gloss paint.

Use your compasses and pencil to draw the circle directly on to a piece of $\frac{1}{4}$ in. plywood, then, after drilling a $\frac{1}{4}$ in. diameter centre-hole, cut out the disc with a fretsaw. Glue in a $2\frac{1}{2}$ in. section of $\frac{1}{4}$ in. dowel rod to construct the simple top, as the assembly drawing, Fig. 3. shows. Point the spindle with glasspaper so that it can spin into the holes in the board, but not drop through. Two tops could be made — one for each player. Paint them each a different colour. Finally, cut 12 pegs from $\frac{1}{8}$ in. dowelling, making each 2 in. long.

Colour six pegs red and six blue, so the players can identify their own. Always use non-toxic paint such as Humbrol if a youngster is likely to play with them. Fig. 1 illustrates the method of play, three pegs, of the same colour, winning.

If a top spins round the board without entering a hole, then the player keeps the peg for his next turn.

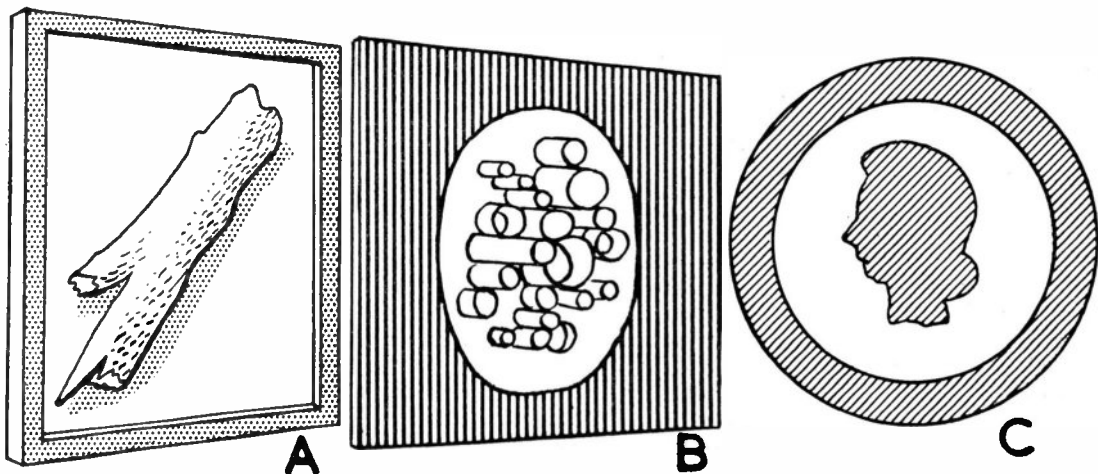
(T.S.R.)

● Continued from page 378

A COMPLETE SET

should be sought. Further it would be preferable to have each issue used and mint, but it is much more important to select perfect specimens in a specialist collection than in a general one.

Lastly, a reminder about miniature sheets. Since 1957 New Zealand has issued these small sheets, only six to a sheet, so here again one ought to be able to afford these. They will bring the total above the 70 stamps mentioned earlier, but they are a finish to a worthwhile collection.



MODERNISTIC WALL DECORS

A WALL-DECORATION nowadays needs not be a painting. Modern furnishing schemes call for wall-panels that can be three-dimensional, or which rely for their effect on texture or light and shade, rather than colour alone. This offers great scope for anyone who wants to create an original decoration, rather than buy a reproduction of a great or popular painting.

One type of wall decoration which is becoming increasingly popular is a piece of driftwood mounted on a fabric-faced panel, A. This has an extremely dramatic effect, and is expensive to buy ready-made, but is quite simple to arrange.

All that is needed is a piece of plywood or hardboard. This is covered with a piece of linen or jute, a few inches larger all round than the panel it is to cover. This is glued in place, the edges of the fabric being turned over and glued to the back. A stripwood or moulding frame is fixed securely in place, the securing pins or screws passing through the backing into the frame so that the whole panel is rigid and will not warp. A suitable piece of driftwood or dead branch is screwed to the panel from behind, and after a cord is fixed between two rings, the panel is ready to go on the wall.

A decoration which produces intriguing effects of light and shade is a panel with a design formed by a cluster of hollow tubes of different sizes, fixed end-on to the backing sheet, B.

This up-to-the-minute panel has a plywood or hardboard back — it need not be framed, unless for rigidity. A number of tubes of various diameters, such as postal tubes, toilet-roll cores, spice drums and so on are cut to different heights and their lower ends are plugged with pieces of cork glued in place. Plastic and metal tubes can also be used, if these are obtainable in various dimensions.

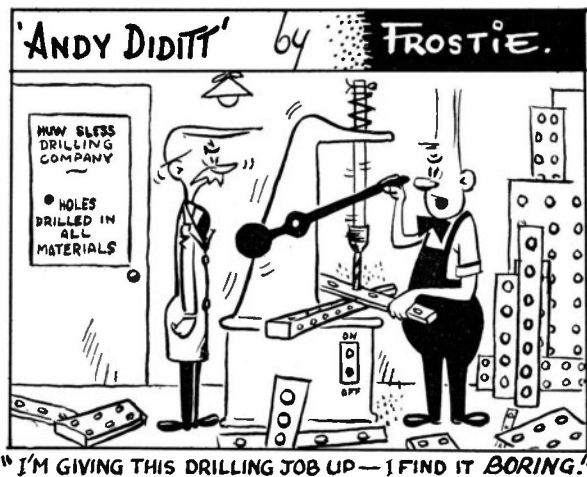
The tubes are stood in a random cluster on the centre of the board, and re-arranged until a pleasing design is felt to have been achieved. They are then glued to the board and to each other, and are painted in a matt grey finish, outside and inside. The board is painted white or grey, and a large circle is drawn round the tubes. The board outside this

circle is painted matt black, in order to focus interest on the centre of the panel.

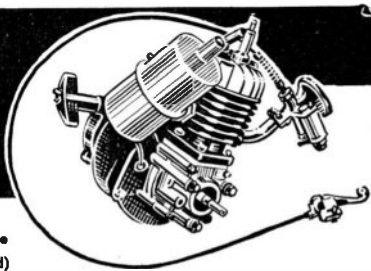
Old plates, too, can be used to make wall-plaques whose simple lines look well against a modern self-coloured wall. Each plaque is hung with the underside of the plate showing, and it is this side which is first coated with white or ivory enamel. One of the easiest decorations to apply is a head in silhouette, possibly of a member of the family. This can be copied from a photograph, or from life, on to a piece of adhesive plastic sheeting. Black, grey or red looks best, in either a plain or marbled effect.

The silhouette is carefully pressed in place in the centre of the plaque, and the border is painted in black or charcoal-grey enamel, D. The plaque is hung by means of a wire or tinsplate bracket which is Y-shaped, the ends of the arms being turned over to grasp the rim of the plate.

(A.L.)



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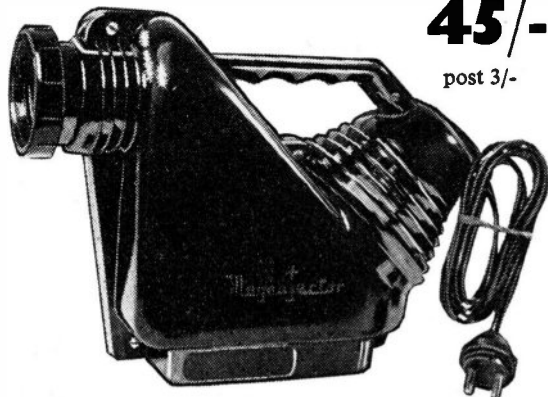
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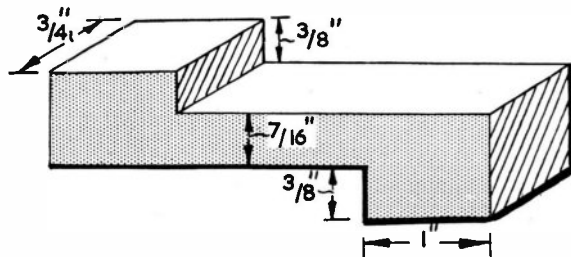
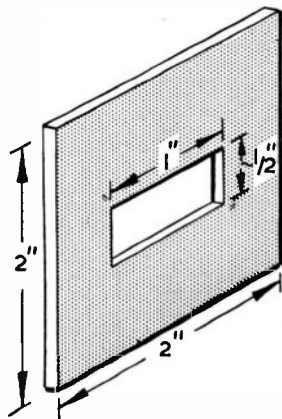
THE 1965/66 COMPETITION OPENS AUGUST 24th 1965 AND CLOSSES APRIL 1966

THEY WON'T BELIEVE IT!

WE'VE all heard the phrase 'seeing is believing' but here is an easily made puzzle that your friends can study for as long as they wish and still won't believe it's possible unless they read this article, too!

It consists simply of a piece of plywood or hardboard, with another piece of deal softwood pushed through a hole cut in the centre, but the part that will cause most amazement is the fact that both ends of the middle piece are bigger than the hole they pass through?

Both pieces can be cut with a fretsaw as this will leave a less coarse finish than most other saws and yet the fine saw marks will be just obvious enough to let anyone see that the



about fifteen minutes or so to soften the fibres of the wood. While you are waiting for this to take place prepare the plywood by placing it across two pieces of wood with the hole clear of any obstruction and raised from the bench, or table top, by about one inch. You will also need a vice or clamp to complete the operation.

Make sure that everything is to hand at this stage as speed is essential in perfecting this little device.

Having completed these preparations take the block from the water and squeeze the soaked end in the vice until it is thin enough to pass through the hole you have cut in the other piece of the puzzle. Allow it to remain in the vice for

a few seconds in order to keep the end compressed for as long as possible then release and quickly push it through the hole.

If you don't succeed straight away don't worry, because it may take several attempts to get it through successfully; but there's no need to repeat the soaking process each time.

When the block has been pushed through the hole return the completed puzzle to the water, allowing the compressed part to hang immersed until the wood fibres have returned to their normal size.

The rest is easy. If you are satisfied that the block has assumed its normal shape let it dry gently and smooth off with glasspaper all round. The drying process may test your patience but if you dry it too quickly the sudden heat will cause the wood to split. On the other hand, if you show it to your friends before it is dry you are inviting awkward questions about its construction and, after all, that's the secret!

(J.T.R.)

Miscellaneous Advertisements

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MAKE JEWELLERY AT HOME

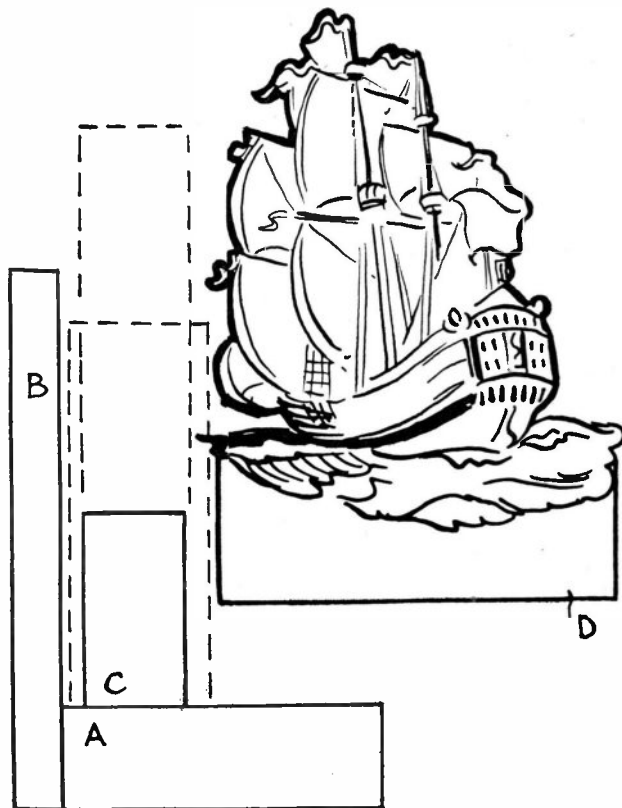
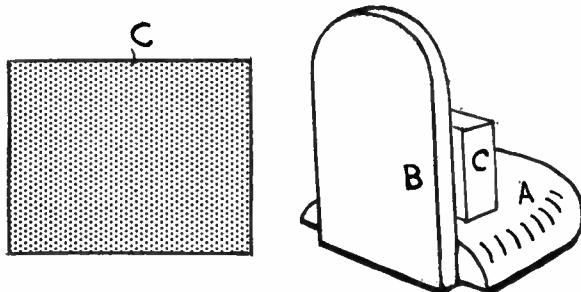
Our Free Colour Brochure tells you how to make exquisite costume jewellery at home. It's so simple, inexpensive and profitable. Gaycharm Ltd. (Dept. 9B) 697a, High Road, Seven Kings, Essex.

COLOURFUL MATCHBOX HOLDERS

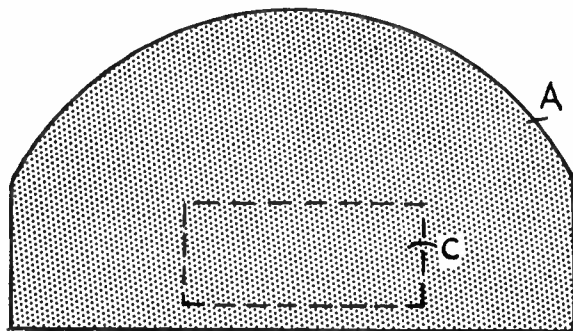
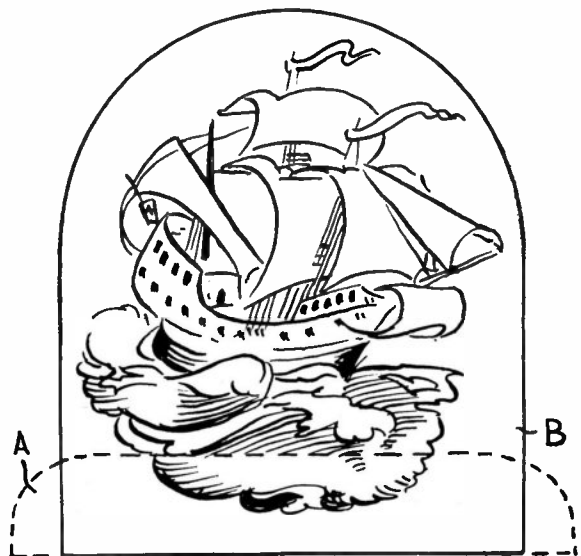
MATCHBOX holders can be made up as small gifts and also for contributions to sales of work. They are quickly made and consist of a few pieces of odd wood cut to the required shape by a fretsaw.

The Decorette transfer No. 136 (five different pictures on a sheet) forms the basis of the design. Fix a transfer to wood and cut out the background as shown by B, or alternatively run the saw round the outline of the ship as at D. Piece B is $\frac{1}{4}$ in. wood and pieces A and C $\frac{1}{2}$ in. The three are glued together as shown in the diagrams, piece A being rounded at the edges. Finish off by giving two coats of clear varnish.

The Decorette transfer (No. 136) may be obtained from Hobbies Ltd., Dereham, Norfolk or from any branch or stockist, price 2s. 6d. per sheet, postage 4d. (M.p.)



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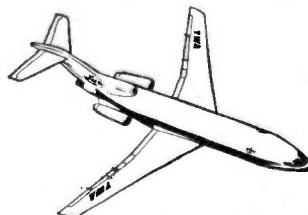
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