

Illustrated on front cover

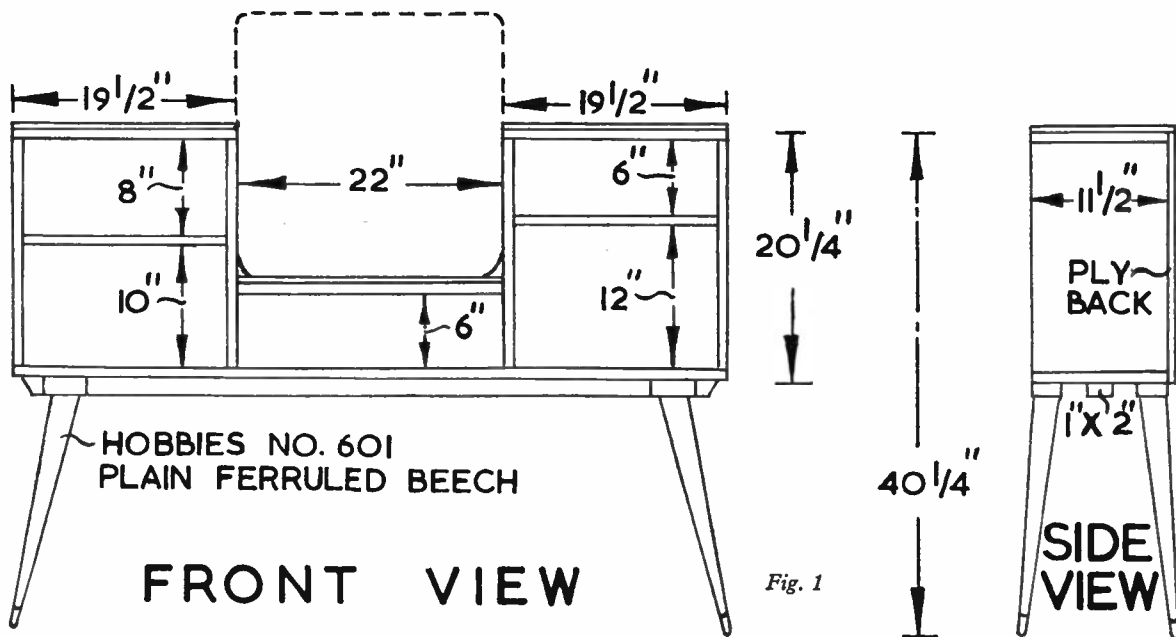
TELEVISION FITMENT

THIS attractive piece of furniture shown in our illustration comprises bookcases, cabinet with sliding doors, a drawer for odds and ends, and a suitable place for the television set at a comfortable height for viewing. There is nothing difficult about the construction and it can be tackled confidently by the handyman. The tops of the various pieces are further enhanced by the addition of Waverite, or similar laminated plastic, which provide a first class, hard wearing

and easy-to-clean surface.

To ensure a suitably strong base for the television set, $\frac{3}{4}$ in. wood should be used where possible. The backs of the cabinets and the bottom of the drawer can be of lighter material, however, $\frac{1}{2}$ in. plywood or $\frac{1}{4}$ in. hardboard being quite suitable. The main piece is strengthened by a piece of 1 in. by 2 in. along the whole length.

Study the diagrams carefully before commencing work.



FRONT VIEW

Fig. 1

SIDE VIEW

Fig. 2

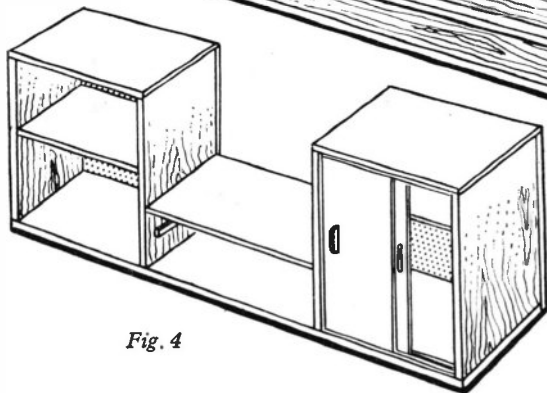
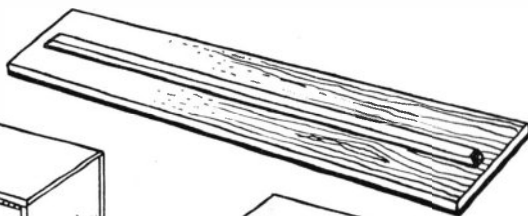
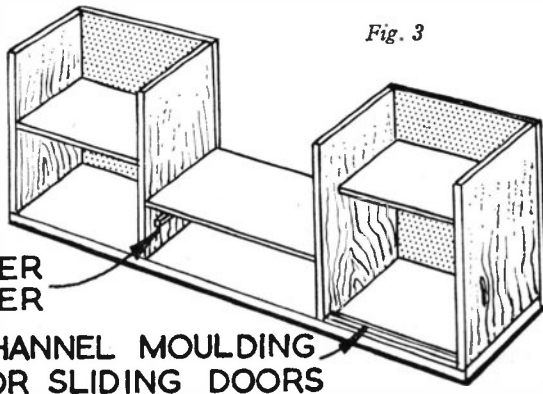


Fig. 4

Fig. 3



DRAWER RUNNER

CHANNEL MOULDING FOR SLIDING DOORS

The front view and side view in Fig. 1 show the main construction and overall measurements. The aperture for the television should be checked against your own set before commencing work and any necessary adjustment made in the measurements.

The main piece, seen in Fig. 2, will be about 61 in. long and 11½ in. wide. The strengthening piece is glued and screwed centrally as shown.

Build up the cabinets as shown in Fig. 3, supporting the shelves with triangular fillet glued underneath. Note that the backs of the cabinets come level with the sides at the top. The position of the channel moulding for the sliding doors is also shown in Fig. 3.

Fig. 4 shows the addition of the sliding doors and the tops. The doors may be faced plywood, hardboard or glass and should run smoothly in the channel. If you do not wish to buy the special channel moulding you can use three pieces of ½ in. by ½ in. strip, glued and nailed in place. Short strips of wood are glued on to form handles.

The make-up of the drawer is shown in Fig. 5. The back and front are held together by the guides and the bottom is pinned and glued in place. The bottom can be ½ in. hardboard or plywood. The drawer front is now covered with a piece of ½ in. wood which will overlap about ⅜ in. all round. This piece can be chamfered all round to enhance the appearance. A Hobbies No. 711 plastic handle will complete the drawer, and the runners are glued in appropriate positions as indicated in Fig. 3.

The tops of the cabinets are now covered with laminated plastic, a 36 in. by 24 in. panel being the most economical size. It is fixed in the usual way, instructions being supplied with the material when it is purchased.

Finish off by cleaning up carefully with fine grade glass-paper. Fill the grain and stain ready for polishing or varnishing.

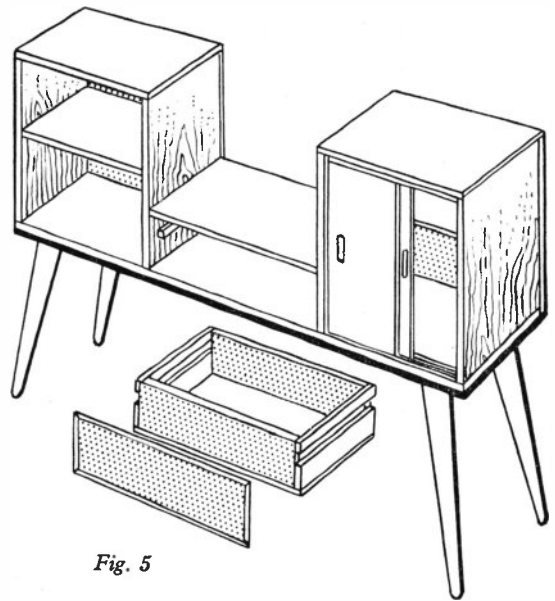
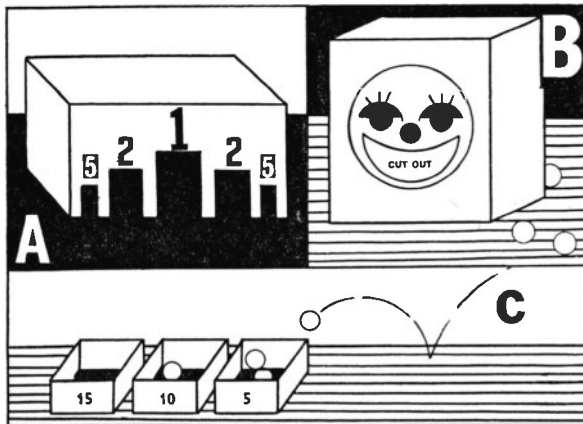


Fig. 5

The legs are Hobbies No. 601 plain ferruled beech, 20 in. high and costing 14s. per set of four, complete with metal blocks. Postage and packing will be 2s. 6d. extra. Ebonized legs with ferrules and glides 20 in. high cost 20s. per set, plus postage. Plain legs will of course be stained and varnished to tone with the rest of the cabinet. Legs can be obtained from any Hobbies branch or by post from Hobbies Ltd, Dereham, Norfolk. (M.H.)

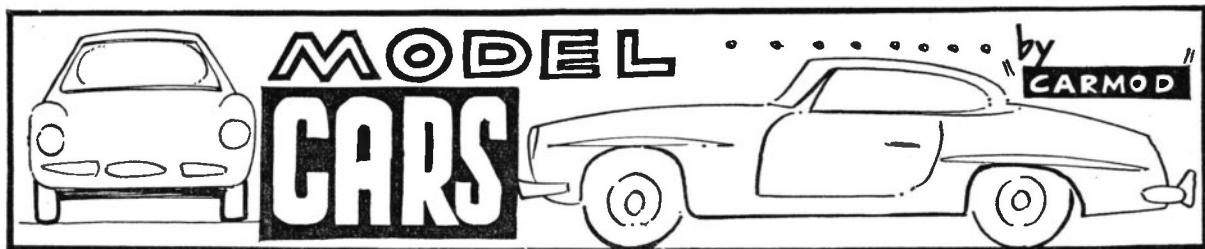
GAMES TO MAKE FROM OLD BOXES



THE illustration at A shows a marble 'Alley', made by cutting big slots in a lidless shoe box. Numbers cut from old magazines and pasted over the arches have greater values where the holes are narrower. Play the game with friends, by taking turns to roll 5 marbles at the openings from a distance of 6 or 7 ft. Fifty is the winning score.

The 'Hungry Clown' (drawing B) is a large grocery box standing on end. Paint a big clown's face on the bottom, and cut out a huge smiling mouth at least 9 in. wide and with a 4 in. gap between the lips in the middle. Take turns tossing 3 ping-pong balls right across the room and into the mouth of this cheerful target. The first player scoring 25 'hits' wins the game.

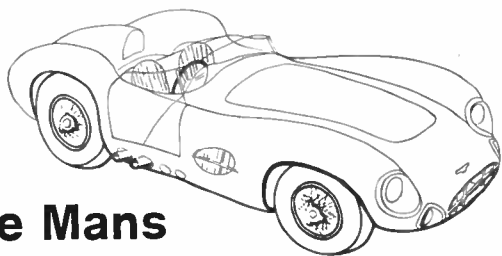
Finally, drawing C illustrates a trickier game of skill, where players standing 6 ft. from a row of three closely-spaced boxes, take turns to make 3 ping-pong balls bounce once before dropping in any box. The boxes are numbered '5', '10', and '15' — according to their respective distances from the throwing line. One hundred is the winning score.



THE Le Mans 24-Hour Race of 1959 was a great event for Aston Martin. Since taking over the concern after World War II, David Brown had aimed at victory in this classic race and at last it was achieved.

The Aston Martin Works Team for the 1959 Le Mans consisted of three sports cars, the drivers being Roy Salvadori and Carroll Shelby in car number 5 — the winners; Stirling Moss and Jack Fairman in car number 4 — retired when in the lead; and car number 6 for Maurice Trintignant and Paul Frere — the second placed car.

Aston Martin DBR1/300



Le Mans 1959

There was another Aston Martin DBR1/300 for private entrants Graham Whitehead and Brian Taylor, which retired. This car never appeared under Works management.

A miniature team of 1959 Aston Martin Works cars can be built up by using the 1/43rd scale models of the 3-litre car made by Solido of France. This model is based on the DBR1/300 in its pre-1959 form and requires considerable modification in detail. The 1959 team cars were virtually identical and a single description of the work will cover all three.

First drill out the spun-ended locating pegs on the underside of the model and remove the baseplate.

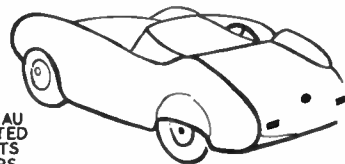
The exhaust pipes on the 1959 cars were installed under the car and not projecting from holes as shown on the Solido model. File these stubs off and fill the four holes with a self-hardening modelling material such as Plastone.

The cooling vents on each side have to be modified as the 1959 cars did not have the horizontal bars. I found the best way was to drill out the vents entirely (trimming up with a round file). The vertical bars, made from balsa wood, can then be replaced.

Slits in the bonnet of the Solido model are incorrect for the 1959 Le Mans cars and these can be filed off. The

curvature of the bonnet allows this to be done without disturbing the bonnet line or the hinges.

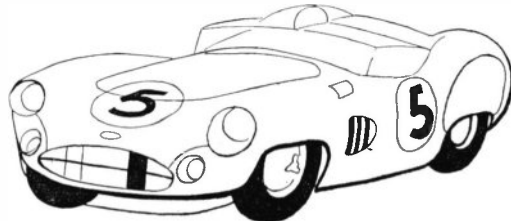
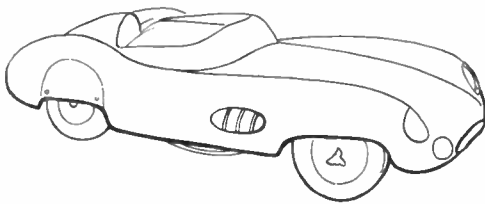
A square cover for the petrol filler cap should be etched on the left hand side just forward of the windscreen — the position is shown in the illustration depicting car number 5.



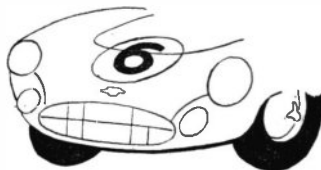
A TRANSPARENT PLASTIC TONNEAU COVER WAS FITTED ON THE COCKPITS OF THE 1959 CARS

The radiator grille on the Solido model shows what I feel is a mould defect — a blanked-in section in the right hand lower corner. This is extremely difficult to open up and I must confess that I simply painted this in black. As the illustrations show, there were blanked-in sections for the winning car's grille and I used Plastone for this. The other Works team cars had an upright on the left hand side taken out.

Headlights on the Solido model are undersized and these should be drilled and filed to a larger size. The holes can



THE RADIATOR GRILLES



then be filled with a cold setting plastic or even clear nail varnish.

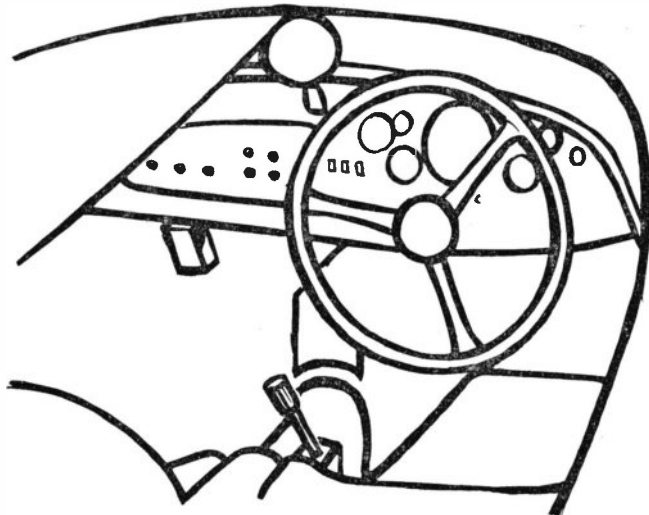
The cockpit and instrument panel can be improved and detailed if desired. Seats can be replaced by Marc Europa bucket seats painted black. The steering wheel should be painted silver with a dark brown rim. The instrument panel can be painted matt black with white dots to represent the dials.

covers should be cut and cemented in place over the rear wheel arches.

The model can now be re-assembled, using Araldite to keep the interior and windscreen in place and for the ends of the locating pegs.

The Works colour for the 1959 season was a shade known as California Sage. It is in fact a shade used on the production Aston Martin cars.

COCKPIT DETAILS OF DIALS AND SWITCHES

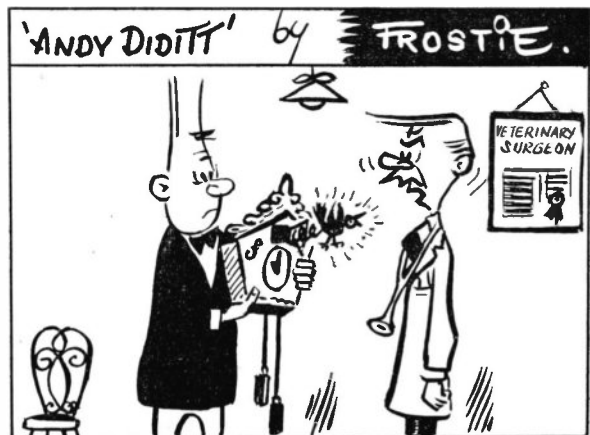


Lesney put disc wheels on their model and these should be replaced by wire spoked wheels. Marc Europa have suitably sized wire wheels but even Lesney wheels fitted with larger tyres are quite adequate.

The front wheel arches should be reduced in height to enclose the top third of the wheels. Self-hardening modelling material such as Plastone is useful for this. Cardboard

The clear plastic tonneau cover over the passenger seat should be cut to shape and cemented in place behind the seat and on the upper edge of the windscreen.

Number disc transfers are applied and these can be of either Wrenn or Marc Europa make. The rear number is applied directly under the head fairing, facing rearward.



"I'D LIKE YOU TO GET A SECOND OPINION ABOUT THIS BIRD, ANDY - WHY NOT TRY A CLOCK REPAIRER?"

ALTERATIONS AND IMPROVEMENTS TO THE HOME

(By Bill Goodson)

MANY homeowners wish to alter, extend or improve their property. The house may be of the old type with large rooms that can be divided, with old doors which call for replacing, small windows that need enlarging, and so forth. Then there are many owners of small modern houses who want to make improvements. Or there may be attic space to make an extra room.

These are the types of interesting subjects dealt with in this handyman's book. Each subject is illustrated with easy to follow drawings and photographs.

Published by Stanley Paul & Co. Price 21s.

ENLARGER USED AS A CAMERA

APART from its normal function, the enlarger can be exceptionally useful as a camera, particularly when we need a copy of some small subject or a picture from a book. We can get very close to the subject and an enlarger lens is specially designed to cater for flat planes, making it ideal for printed matter.

Admitted, there are some small disadvantages but these are overcome by adjusting our practice accordingly. The enlarger lens has no shutter like the camera and we cannot take snapshots at $1/50$ or $1/100$ second. But this is not desirable with copying, and when working with artificial light and a low watt lamp the exposure time can be extended to practical limits. For example, the accompanying pictures were taken with a 25 watt opal lamp, the exposure being three to eight seconds, which can be measured with a watch. Without a watch — if you are working in the dark — I have found it a useful dodge to count 'one thousand, two thousand, three thousand, etc.' and this is as near second timing as required.

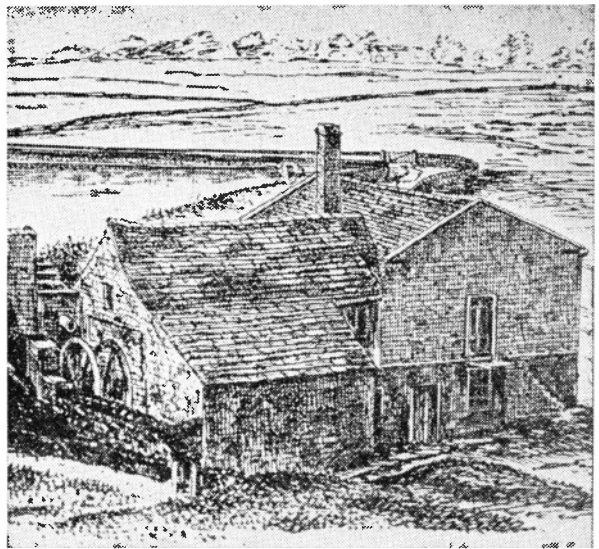
It may be said that it is also a disadvantage to be without loading facilities but when we realize that we can use one piece of cut film at a time instead of having to load a roll of film it means that the process is both quicker and cheaper.

For most copying work where we are not unduly concerned about colour representation I find that Commercial Ortho cut film is suitable. This has a speed of 16 ASA when used with artificial light and is so slow that the work can be done with the aid of a ruby light in the darkroom. Panchromatic film must be used if faithful colour reproduction is required and this means working in total darkness.

Simple holder

We have to provide some means of holding the cut film in the slot normally used for housing the negative carrier and a simple holder can be made from two pieces of cardboard, large enough to fit the slot, with an aperture cut in the centre. A similar piece of cardboard is cut without aperture and when about to make an exposure a piece of cut film is placed over the aperture, sensitive side downwards, with the backing piece on top, the two held together with broad rubber bands.

Since the cardboard is not thick enough to fill the slot completely and make it lightproof I find it wise to fill the gap with a duster. Alternatively, you may make a simple bandage for wrapping round and this will prevent stray light from fogging the film. You will realize that the aperture in the cardboard should be smaller than the cut film and consequently for a $2\frac{1}{2}$ in. by $3\frac{1}{2}$ in. film the aperture should measure $2\frac{1}{4}$ in. by $3\frac{1}{4}$ in., a margin of $\frac{1}{4}$ in. all the way round.



Copy of an old engraving taken from a book.

We will now assume that we wish to make a copy of an old engraving from a book as the example shown. We lay the book on the enlarger baseboard, holding the pages down with rubber bands and adjusting the level with a little packing to make flat. It is essential that we focus the lens properly to produce a sharp image and this is done by placing a good, sharp negative on the card with the aperture, fitting in the slot and focusing on the page to be copied. This enables us to ensure that focusing will be sharp and moreover, the illuminated area shows whether we have centred the subject accurately. If not, it is an easy matter to move the book within range of the rectangle of light.

It is best to leave a small margin, although we wish our negative to be as large as possible. This procedure has focused the enlarger lens on the subject, we know it will be within the frame and the next step is to determine the exposure.

An exposure meter is extremely useful when working with artificial light and I find the reading is practical if the meter is held about level with the lens. In theory, meters are made to give accurate readings when held at a distance not less than ten times the focal length of the lens, that is about 30 in. from the ordinary camera. As we get closer we may have to adjust the reading and it could be as much as double or five times more for really close work. At about 8 in. to 12 in. from the lens there is not a great deal of difference, however, and an extra second will usually compensate. You can always make a test by making exposures according to the meter reading, doubling and tripling this by covering the subject with a card each time.

I find that my flexible desk light is ideal for directing the light on to small subjects of this kind since it has a simple on-off switch I can easily control. With the light, which has a metal shade, directed almost vertically on the subject from the front I take a meter reading as stated earlier and proceed to load the 'carrier'.

We have now arrived at the stage where we can make the exposure and all that is required is to switch on the light for the appropriate number of seconds, remove the cut film and process as usual. For your information the copy engraving required an exposure of three seconds while the stamps required an exposure of eight seconds, a 25 watt lamp being used for both.

Stamp errors

The foregoing describes the method of using the enlarger for simple copying and once we have the negative we can make reproductions. You will appreciate that it is possible to enlarge the stamps to such a high degree that all the details of the engraving will be revealed and perhaps some errors!

This does not exhaust the possibilities however for we can apply a few more dodges to use the enlarger as a camera. It could happen that your subject is too large to fit the small frame of the negative at close range but all we need is to reverse the lens. If you think about this for a moment you will realise that the normal position makes the larger image spread from a smaller. Reversal of the lens thus helps us to achieve our object and most lens barrels are threaded so that the procedure is simple.

Moreover, if you wish to make some X-ray type photographs of butterflies or insects it is possible to construct a small box fitted with lights and a sheet of opal glass, or ground glass, on top. The light thus shines through the glass and the flimsy wings, etc, to make an image on our negative material. With a little experiment you will see that all manner of things can be photographed one way or the other.

I would mention that the usual enlarger lens has only a shallow depth of field since it is designed to cater for the flat plane. This depth can be increased by stopping down to the smallest aperture and if you care to pursue this I would suggest some experiments with piles of dominoes placed at varying depths. Alternatively, you may remove the condensers, place a piece of greaseproof paper in position and make an inspection as with an old-fashioned view camera, when you will be able to make a visual check of the depth of field.

No harm will be done to the enlarger by using it as men-



The stamps have been copied as mentioned in the text, the New Zealand Health stamps showing the Queen and Princess Margaret in 1944. The bottom copy was enlarged to show engraving details.

tioned. In fact, you are only using it to better advantage and you will discover that it will do some jobs that a normal camera cannot do. (S.H.L.)

Miscellaneous Advertisements

GEMSTONES IN BRITAIN

A Guide, for amateurs, to the collecting of semi-precious stones, and gemstone material, in the British Isles, plus a beautiful free specimen of either Agate, Jasper, Rose-Quartz, or Tiger's Eye, (state which). Only 3s., plus 1s. postage and packing. Immediate delivery. Refund if not delighted. Obtainable from Quarrymine (Regd). 157 Upper Dale Road, Derby, Derbyshire.

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IT'S GOING FAST

Hobbies 1966 Annual is selling fast at newsagents, branches etc., price 3/6 for this super edition. Can be posted to any address from Hobbies Ltd, Dereham, Norfolk, for 4/3 (including postage).

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

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INTERESTED IN CHEMISTRY? We supply Flasks, Filter Paper, Chemicals, Bunsens, Send 6d, for LIST and save money! P.X. Technical Supplies (Dept. H), Exchange House, Eldon Street, Sheffield, 1

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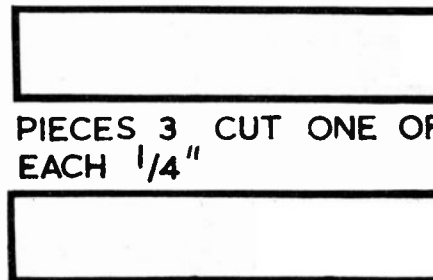
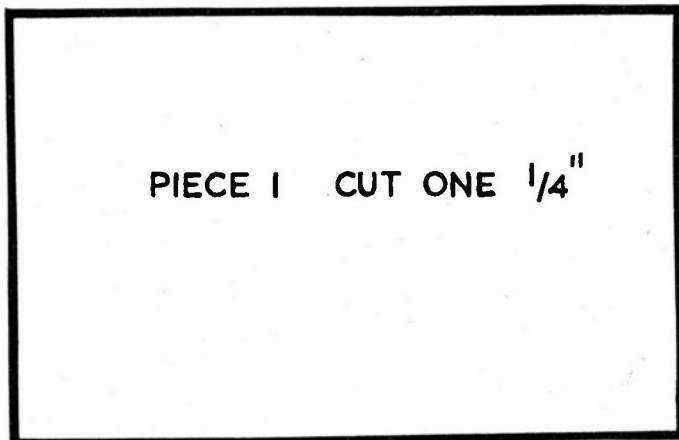
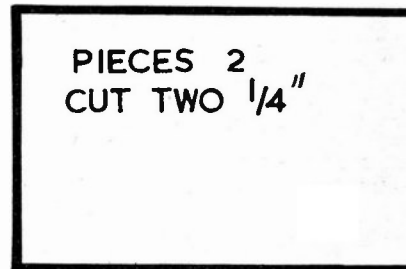
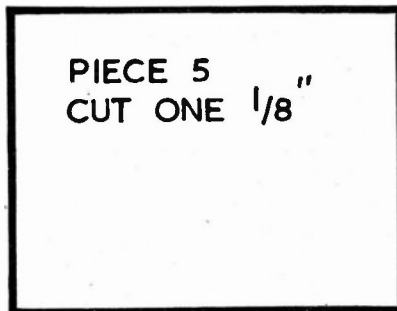
Our beautiful FREE Colour Brochure shows you how to make exquisite costume jewellery in your own home. It's unbelievably easy and inexpensive. Send for your copy today. Gaycharm Ltd, (Dept 9C) 697a High Road, Seven Kings, Essex.

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DOLL'S DRESSING TABLE

• WITH 2 DRAWERS ••



**A
1 EVENING
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SIZE $3\frac{1}{2}$ " X $2\frac{1}{4}$ "
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'MIRROR' TO
BE GLUED TO
PIECES 7

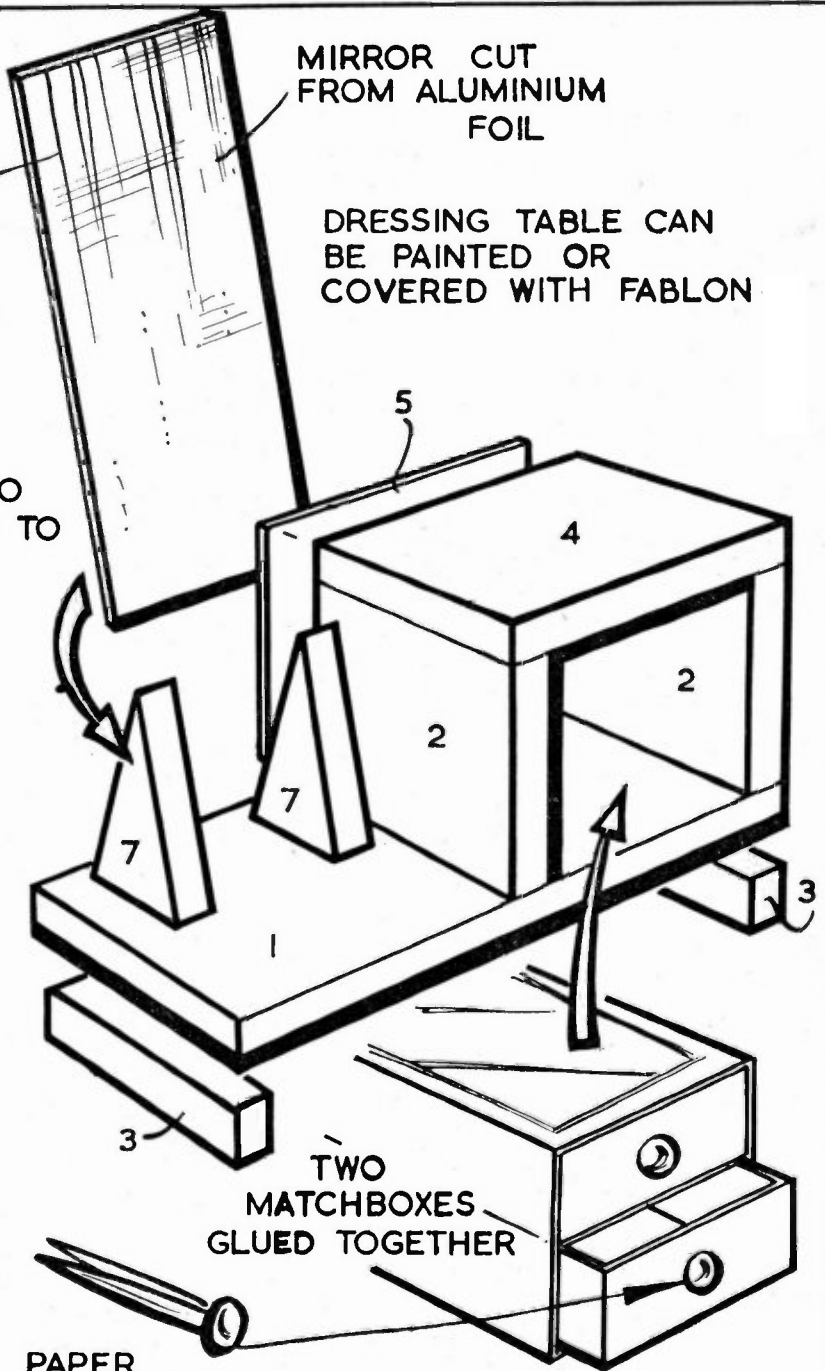
PIECES 7
ONE OF
 $\frac{1}{4}$ "

PIECE 6 CUT ONE $\frac{1}{8}$ "

OF

MIRROR CUT
FROM ALUMINIUM
FOIL

DRESSING TABLE CAN
BE PAINTED OR
COVERED WITH FABLON



TWO
MATCHBOXES
GLUED TOGETHER

PAPER
FASTENERS FOR KNOBS

For a full Lemon Chrome paint work up 22.4 grams with 5 ml. of raw linseed oil. For a paler shade use 22.4 grams of the pigment, 5.6 grams of China clay and terra alba and 6 ml. of oil. A still paler shade is produced by using 22.4 grams of the pigment, 11.2 grams each of China clay and terra alba and 7 ml. of oil. If terra alba is not to hand an extra equivalent amount of China clay may be used.

SHOULD you have a loose patch under linoleum, fixing it in place with a cement will make a neater job than tacks — not to mention a safer one if it is in a bedroom, for protruding tack heads and bare feet are poor friends.

To make a cement first dry some clay and then crush it to powder. Mix 1 part by weight of this with 1 part of ferric oxide and 3 parts of dextrin. For use, mix with water to a thin paste, smear it evenly on the under surface of the linoleum, press down and weight it for a few hours.

Rug cleaner

An excellent cleaner for rugs may be made from a triethanolamine soap and solvents. Mix together 31.4 ml. of oleic acid, 5.5 ml. of butyl cellosolve (2-butoxy-ethanol) and 10.3 ml. of ethylene dichloride (1:2-dichloroethane). Stir this into a solution of 13.4 ml. of triethanolamine in 125 ml.

Practical Recipes

By L. A. Fantozzi

of water. Finally stir in enough isopropyl alcohol (about 18 ml.) to give a clear solution. For use mix some of the cleaner with an equal volume of water. An emulsion results. Sponge the rug liberally with this and when clean sponge with lukewarm water.

Bronze cleaner

An easy method of cleaning bronze is to mix chicory powder to a paste with water and to brush on the mixture well. Rinse off with water and allow the article to dry in a warm place or in the sun.

Rainproofing solution

Cotton clothing, tents and similar articles can be rainproofed with a white spirit solution of ammonium stearate. The ammonium stearate should be dissolved in the ratio of 1 ounce to 11 fluid ounces of white spirit. Brush on the solution evenly and allow to dry off until the odour of white spirit has entirely gone. Owing to the inflammability of white spirit and its vapour the operation should be done in flame-free conditions outdoors.

Lemon chrome paints

When one needs a small quantity of paint and does not wish to go to the expense of buying an unnecessarily large tin it can be made up from available laboratory materials. First the Lemon Chrome pigment should be made. Dissolve in 150 ml. of hot water 5.4 grams each of potassium dichromate, Glauber's salt and washing soda. Let the solution cool and stir in a solution of 33.6 grams of lead nitrate in 375 ml. of water. Wash the precipitated Lemon Chrome several times by decantation, filter it off, let it dry and grind down any caked particles.

Silver plating powder

To replating worn plated articles or to plate brass and copper without electricity there are several simple powders. A useful one consists of an intimate mixture of 1 part by weight of silver chloride and 2 parts each of cream of tartar and table salt. It should be stored in a dark coloured jar or in one covered with black paper so as to obviate darkening of the silver chloride in the light. For use make some of it into a paste with water and rub it on the article with a soft cloth. When the metal is well covered rinse in plain water and buff up.

Iron colouring

To colour iron or steel blue dissolve 14 grams of sodium hydrosulphite in 100 ml. of water and add to it a solution of 3.5 grams of lead acetate in 100 ml. of water. Immerse the clean metal article in the mixture and leave it until the required depth of shade is reached. Finally, remove it, rinse in water and dab dry.

Bookbinders' varnish

Books whose covers have become scuffed and worn may be restored by a thin coating of bookbinders' varnish. To make a small supply pour 96 ml. of methylated spirit into a screw capped bottle. Add 19.2 grams of shellac and 0.4 grams each of gum benzoin and sandarac. Close the bottle and shake occasionally until the solids have dissolved. To prevent loss of meths. during storage it is as well to fit in the screw cap an extra disc of sheet rubber.

Wood to glass cement

To join wood and glass make a cement by melting some rosin, stir in enough plaster of Paris to form a paste and then thin down to a syrup with boiled linseed oil. The cement should be applied warm and if possible to the warmed articles. Clamp together and leave undisturbed for a day or two.

Hair gloss

For giving the hair or beard a healthy looking gloss mix 10 ml. of glycerine, 100 ml. of isopropyl alcohol and 100 ml. of rose water. Rub a little of this on the palms and smooth it over the hair. Used in rather larger amount it is also a good brilliantine for holding the hair lightly in place.

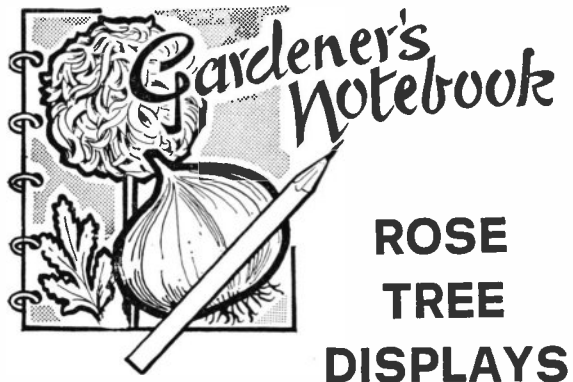
Bleaching sponges

When a sponge has darkened it may be restored to its original colour by treatment with bromine water. To make the bromine water dissolve in 400 ml. of water 19.9 grams of potassium bromide and 5.6 grams of potassium bromate. Stir in 100 ml. of dilute (10 per cent) sulphuric acid. Put the whole in a glass stoppered bottle and leave to stand a few hours until the red-orange colour deepens no further.

The 10 per cent sulphuric acid may be made up by stir-

ring 5-4 ml. of concentrated sulphuric acid into 100 ml. of cold water. As the concentrated acid is a skin corrosive care should be taken. Any on the fingers should be flushed off with water and wet sodium bicarbonate dabbed on.

Put the bromine water in a non-metallic dish in the open air in a safe place, immerse the sponge in it and leave it for a few hours. If the light colour is not entirely restored give the sponge a second treatment with fresh bromine water. The fingers should not be dipped into the bromine water as it too affects the skin. Use rubber gloves or a stick to remove the sponge. After bleaching rinse it thoroughly in water until the smell of bromine has gone. The sponge is then



THE Hybrid Tea, Floribunda and Rambler roses are well known to all and need no introduction, but few people realize that there are so many other roses to add to an effective display in the garden.

Many favourite H.T.'s and Floribundas have of course been budded to vigorous stock to give us the climbing varieties that are now so popular, but apart from these there are numerous others which are worthy of mention.

Dwarf Polyantha

Flowering from early June through summer and autumn, they are most suited to edging of rose beds and massing in groups of one colour. They are of compact growth and quite hardy. The flowers are abundant, though small.

Miniature

These are often grown in pots or may be used for edging. They will not exceed 12 in. high. The flowers are mostly double and perfect miniatures. Contrary to popular belief these plants are quite hardy.

Hybrid Musk

Usually of vigorous growth, these roses can be used as specimen shrubs. They are perpetual flowering, and usually of bushy habit. The flowers are borne in large clusters. Most have typical 'musk' perfume, and they grow to 4 ft. or 5 ft. high.

Bourbon

Flowering in June, the Bourbons are vigorous and hardy, and are well suited for arches and pillars. They can be massed in beds and also pegged down to cover a large area. One of the best known, Zephyrine Drouhin, a bright pink,

ready for use.

Leaky roof lights

Glass and iron have unequal rates of expansion. This is the usual reason that a glass pane in an iron frame proves leaky. The remedy is an elastic putty in order to maintain a seal in changing temperatures.

Melt together 2 parts of rosin and 1 part of tallow, both by weight. Add enough red lead to make a thin putty. Spread this on both sides of strips of cotton and while still warm fix in place on the iron frame. Press home the glass. The outside edges may then be sealed off with the putty.

is not only perpetual flowering, but also sweetly scented and thornless.

Old fashioned type

These were popular years ago and still have pride of place in many large gardens. They include the Damask, Gallica, Moss, Noisette and Scotch roses. Only light pruning is necessary after the first season. Their flowering period is June and July and most of them are noted for their perfume.

Rugosa varieties

Very hardy, with dark green glossy foliage, they form neat compact bushes. They are ideal for hedges and shrubberies, and will make a compact hedge up to 5 ft. high. They flower from June onwards and are noted for their bright red hips in the autumn.



Briars

Also suitable for the hedges or shrubbery groups are the Austrian and Lord Penzance briars, the latter attaining a height of 6 to 12 ft. They also have the attractive perfume of the common Sweet Briar.

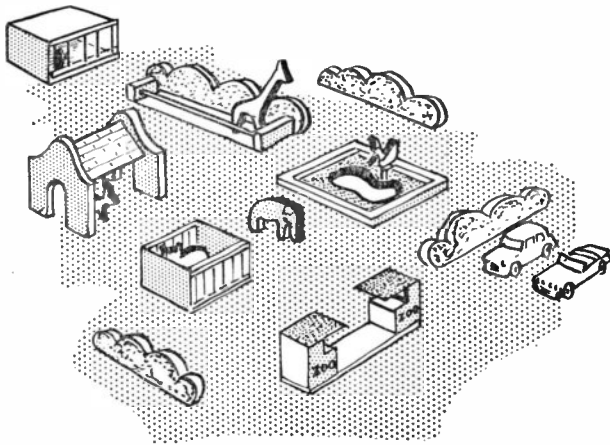
Species

As if this selection were not enough, there are dozens of beautiful species which can still be obtained from a first class nurseryman. Many are brilliantly effective grown as specimens, and some flower well into the autumn with a wonderful show of colourful fruit as a parting gesture. These species come from all over the world as far away as North America and China. Space does not permit us to print long lists of names, but if your appetite has been wetted it will be a simple matter to borrow books from your local library.

(M.h.)

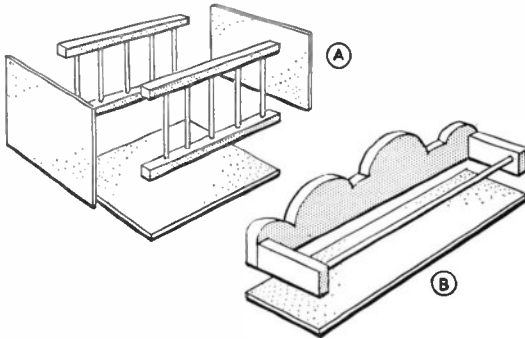
EASY-TO-MAKE MODEL ZOO

By A. Liston



A SET of model zoo buildings to use in conjunction with the wood or plastic animals so popular nowadays, is easy to make from odd scraps of wood and hardboard. The sizes given here can be altered if necessary, but the method of construction remains the same.

Cages with bars which can be used in various positions are made as shown at A. The two sparred sides are made from 6 in. lengths of $\frac{1}{2}$ in. square stripwood, drilled at 1 in.



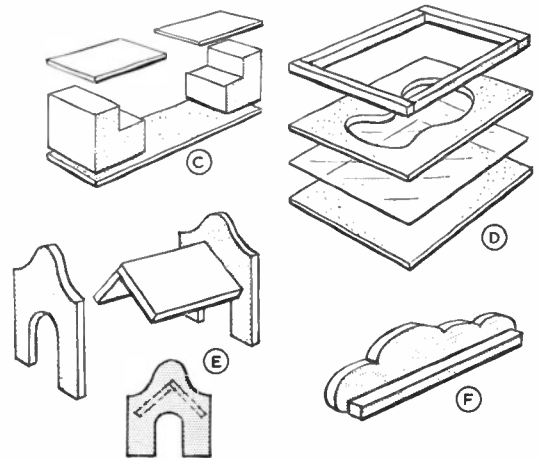
intervals to take 3 in. long sections of $\frac{1}{4}$ in. diameter dowel rod. These are glued in place, and the sparred sides are pinned and glued to a base from a 6 in. by 4 in. piece of hardboard or plywood. The two ends are 4 in. by 3 in. plywood or hardboard sections, which are then glued and screwed in place. The whole cage should be painted grey.

The railed enclosure B, has a hardboard base 3 in. wide and 6 in. long. The back is a 2 in. by 6 in. piece of $\frac{1}{2}$ in. thick wood which is cut with a coping saw or fretsaw to the rounded outline shown. The two ends are 1 $\frac{1}{2}$ in. long pieces of 1 in. by $\frac{1}{2}$ in. wood drilled to take a $\frac{1}{4}$ in. diameter dowel rod which is 6 in. long. The pieces are pinned and glued together and the enclosure is painted green with grey end-pieces and rail.

The entrance booths C, are made from two 2 in. cubes of wood with $\frac{3}{4}$ in. deep and wide cut-out sections in the top, inward-facing corners.

Each roof section is a 2 in. by 2 $\frac{1}{2}$ in. piece of hardboard which is pinned and glued in place, and the base is a 2 in. by 7 in. hardboard or plywood rectangle. The cubes should be painted white or yellow, with blue windows and grey base and roofs.

A pool D, is made from two 6 in. hardboard squares, the top one being cut in an irregularly rounded shape to represent the pool itself. Before assembly, the upper square is



painted grey, with white pool edges, the lower one is painted blue, and a 6 in. square of transparent plastic sheet is sandwiched between them. They are glued together and pinned to a 6 in. square frame of $\frac{1}{2}$ in. thick stripwood which is then painted grey.

A pavilion E, has 4 in. wide and 6 in. high end walls of $\frac{1}{2}$ in. thick wood. These are rounded off on their upper edges to the shape shown, and each is given a 1 in. wide and 2 in. high doorway. The roof is made from two 4 in. by 2 $\frac{1}{2}$ in. pieces of thick wood, screwed together at right-angles, then glued and screwed to the ends. Paint the walls grey and the roof red.

Lengths of hedging F, are made from 6 in. by 2 in. pieces of hardboard or plywood which are cut to the rounded outline shown, then pinned and glued to 5 in. pieces of $\frac{1}{2}$ in. square stripwood. Paint the hedges green, with patches of yellow or white dabbed on to represent flowers.

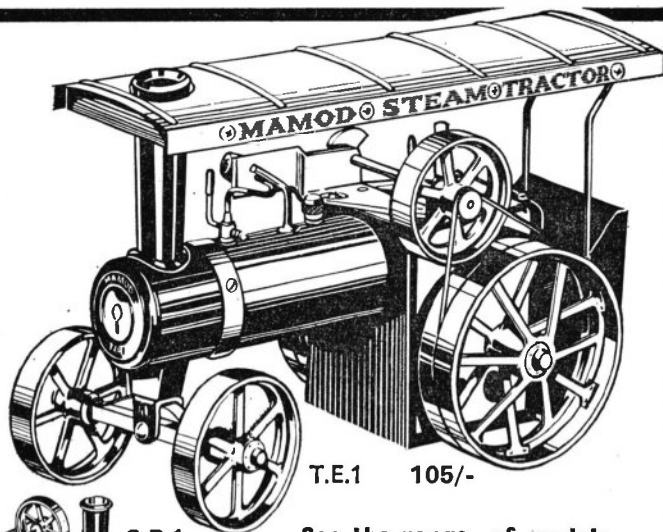
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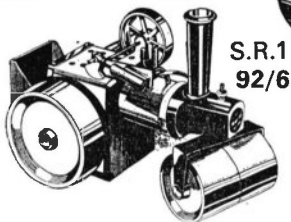
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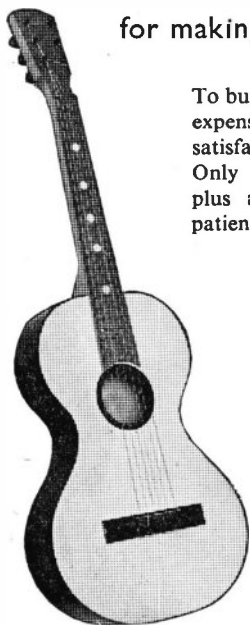
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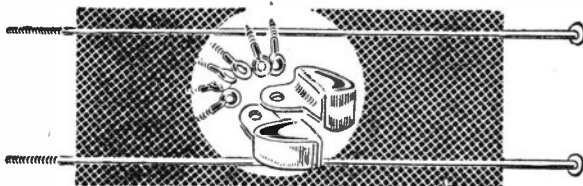
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EARLIER this year Stanley Gibbons held an exhibition to commemorate the centenary of their catalogue, and in an account of this exhibition they quote a story of overhearing two rather elderly ladies discussing the exhibits. One turns to the other and says 'Well they must have been in a great hurry over everything, look at that' pointing to one of the exhibits, 'they didn't even have time to take the stamps off the envelope.'

Mounting Awkward Specimens

By L. P. V. Veale

Well of course some years ago very few collectors would think of putting a whole envelope into their stamp album. But now collectors realize that frequently a complete cover or envelope will give information that the stamp alone will not give. For one thing, it is not very often that one has a stamp showing a complete cancellation, so that one can see where the item was posted and the time and the date. Yet, if you have the complete cover, then all this should be seen.

It is not an important matter with all stamps, but if for example someone sends you a letter and posts that letter on the day of issue of a new set of stamps and they put those new stamps on the letter, then you have what is known as a First Day Cover. In this case the date is important, so you do not take the stamps off, but keep the cover entire and mount that in your album.

How is this best done? Sometimes one finds on looking through a collection that this F.D.C. has just been slipped in the page with the stamps devoted to that country. Naturally the cover falls out, the viewer feels awkward as possibly the cover will get dirty from falling on the ground, and the owner also feels awkward as the item should have been mounted so that it would not fall out. The best way to mount an item like this is to use those invisible photographic mounts. These are slipped over the corners of the envelope, moistened, and stuck in the album; this method also has the advantage that the envelope can be taken out at any time, examined and put back.

If the item is one that is likely to be examined rather frequently, then another method must be used, or the constant handling will make it dirty. Suppose someone sends you a first flight cover, one sent along a new air route. Then almost certainly the cover will be backstamped; the ordinary postmark showing the time of despatch will be on the front, and on the back they will without doubt put the time of arrival. For example, the writer has a cover which was sent on the 'First International Flight of a Canadian Jet Liner from Toronto to Idlewild Airport N.Y., U.S.A.' The postmark shows that it was posted at 7 a.m. on April 18th 1950, but on

the back it is stamped New York 4.30 p.m. April 18th 1950.

This back-stamping is important, and it should be easy to see, but if everyone who opens the collection takes the envelope out in order to see the back then that envelope will soon be soiled and dirty. There are two ways of avoiding this. One is by neatly writing under the envelope 'Backstamped New York 4.30 p.m. April 18th 1950', or else if you think that it is better for people to see the back decide just where you are going to mount the envelope, and then cut out a small panel from the page of your album just where the backstamping comes. Then on turning the page the part of the back that matters will be seen.

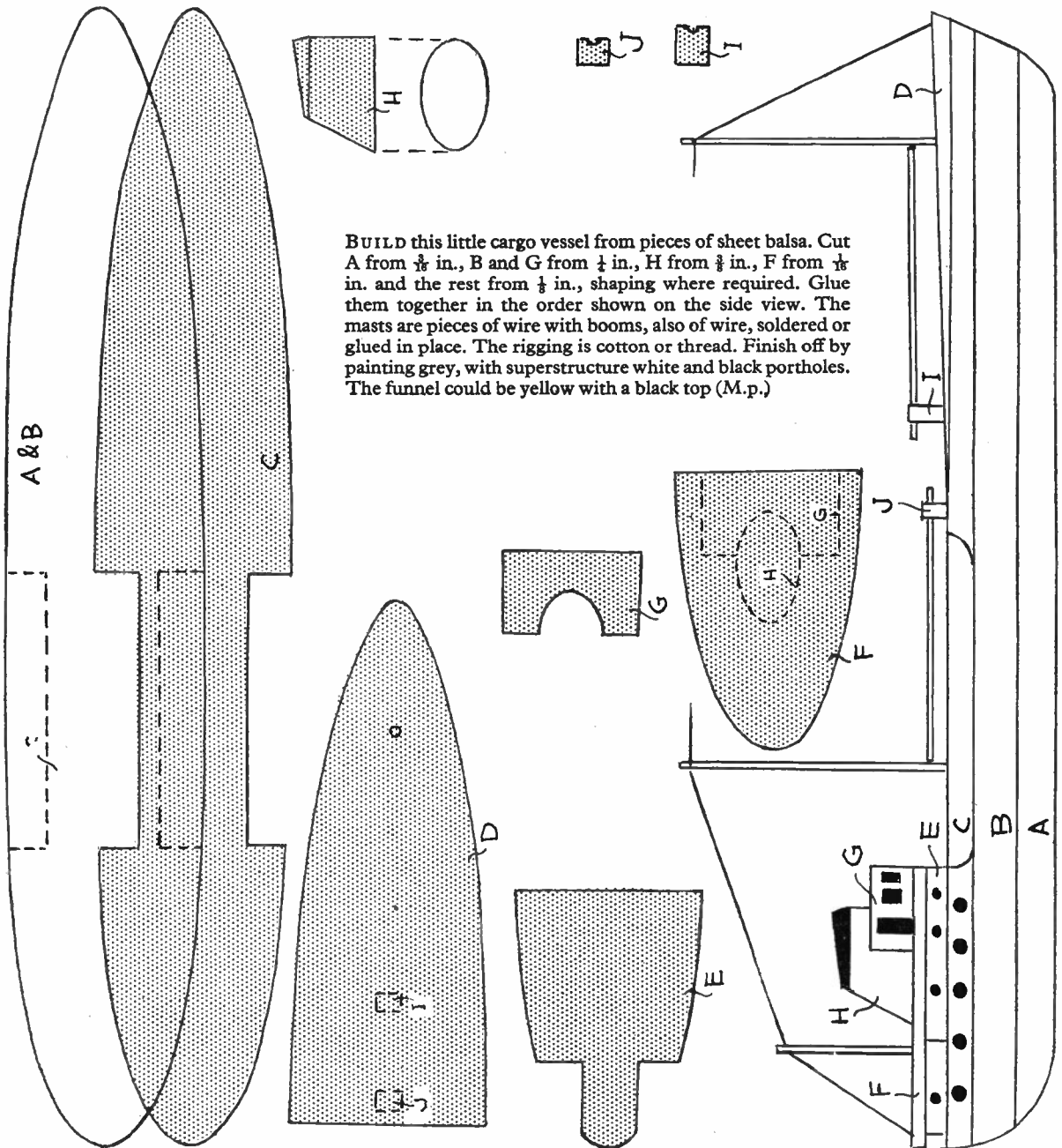
Other items that are being collected very much now are the complete stamp booklets, that is, with all the stamps intact. As a matter of fact, some of these are worth quite a lot, very much more than the money paid for them over the counter. As an example of this increase, take the case of the 2s. 6d. booklet of stamps issued in 1954 and which contained a page of King George VI penny stamps together with a page of Queen Elizabeth II halfpenny, three halfpenny and two-penny halfpenny. This booklet is now catalogued at £6. Then again some of the 3s. booklets of graphite lined stamps issued in 1959 are now priced at £10. So you can see why people collect booklets of stamps.

The difficulty arises when you try to mount them in an ordinary album. If yours is of the printed fast bound type, then you cannot really mount them safely. They are too fat for the ordinary binding, and you would spoil the album. The best thing is to obtain a small tin box, one in which throat pastilles are sold would be very suitable, and keep them in that so that they remain clean and free from creases. If, however, you have a loose-leaf album, the mounting only requires a little care; obtain a sheet of cardboard the same thickness as a booklet of stamps, and cut the cardboard to the size of one of the leaves of your album.

If you were to place this in the album you would find that the album would not lie flat and the pages would be very difficult to turn, so you have to make a hinge. Do this by cutting a strip about half an inch wide off the cardboard, and then attach this strip to the rest of cardboard by means of a piece of tape and some glue. The thin strip fits into the spring of the binder, and the rest of the page will turn easily on its tape hinge. Place the booklets into the cardboard and lightly pencil round the booklets, then with a sharp knife, cut just outside the pencil lines; this means that you will cut out a window into which the booklet will fit. Now paste a piece of white paper onto the back of the cardboard and mount the booklets on this paper by means of photographic corner mounts so that your booklet will be lying in a cardboard surround, and as only the back cover is attached to the paper, you will be able to open the booklet to see the stamps which are inside.

Lastly there is the modern way of mounting stamps, particularly mint specimens, which must be kept perfectly clean. The stamps are inserted between a glassine cover and a black background. No mount is required as the black backing is already gummed on the back. These strips are made in varying heights and the correct height for each specimen must be selected. They are sold in strips and one cuts off the necessary length. It is of course a rather expensive way in which to mount stamps, and would only be used for the valuable specimens.

A CARGO VESSEL IN BALSA



BUILD this little cargo vessel from pieces of sheet balsa. Cut A from $\frac{1}{8}$ in., B and G from $\frac{1}{4}$ in., H from $\frac{3}{8}$ in., F from $\frac{1}{8}$ in. and the rest from $\frac{1}{2}$ in., shaping where required. Glue them together in the order shown on the side view. The masts are pieces of wire with booms, also of wire, soldered or glued in place. The rigging is cotton or thread. Finish off by painting grey, with superstructure white and black portholes. The funnel could be yellow with a black top (M.p.)

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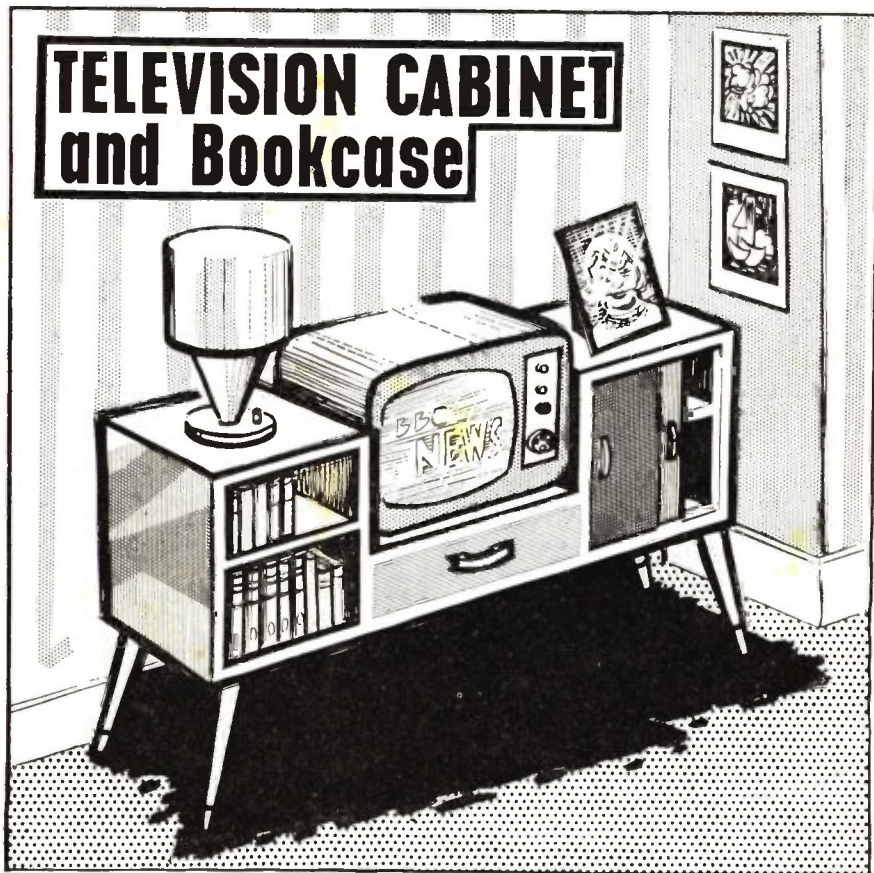
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