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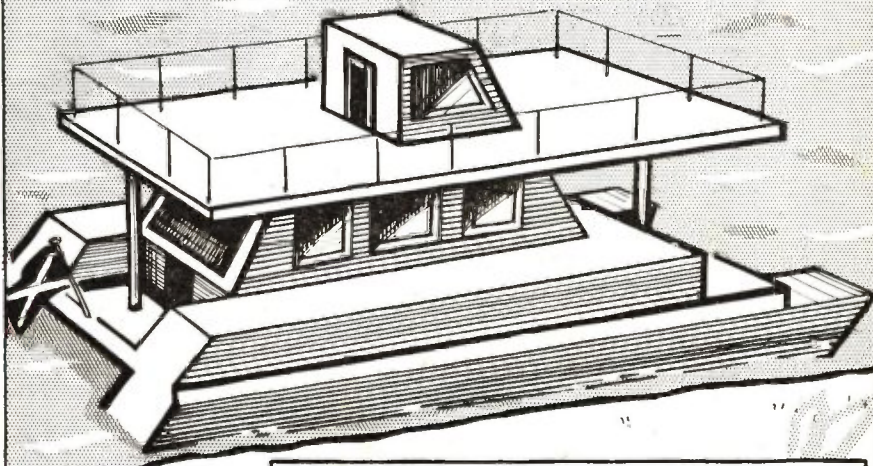
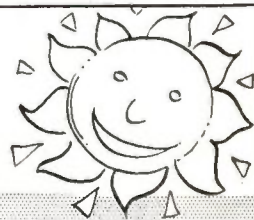
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BALSA HOUSEBOAT



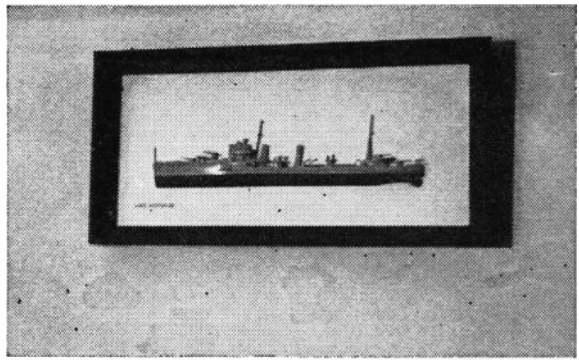
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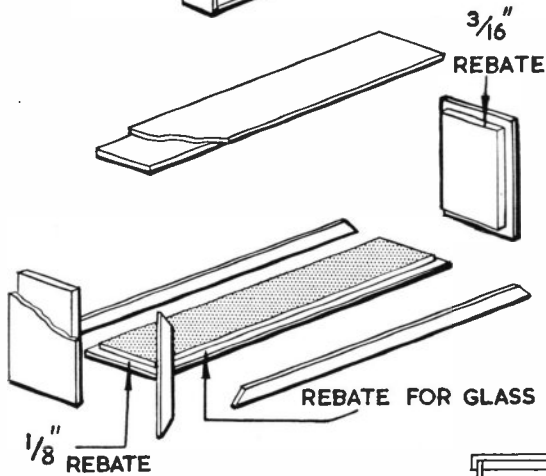
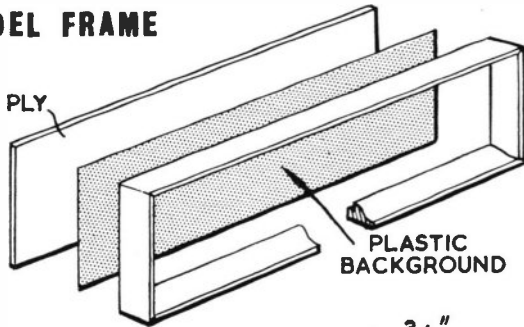
FOR CRAFTSMEN OF ALL AGES

6^p

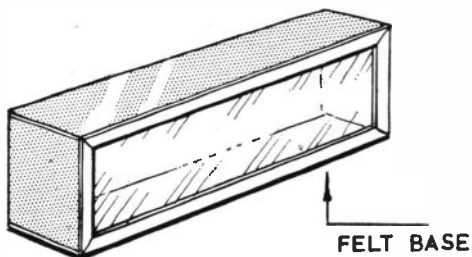
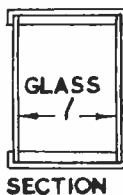
HOW TO DISPLAY PLASTIC MODELS



MODEL FRAME



DISPLAY CABINET



PLASTIC ship models have a fascination for everyone — even, to a certain extent, the serious minded ship modeller.

Finished plastic models are very attractive but may eventually become dust collectors or even be damaged. Here are two ideas which should help in their display and may even make the model into an attractive gift.

The photograph shows an Airfix model of H.M.S. Hotspur. It is in fact a 'half model' mounted in the picture frame. A plastic ship model is a 'natural' for a half model as most of the parts are joined on the centre line. The only item which may prove difficult is the deck; this was successfully sawn down the centre line with a fretsaw fitted with a very fine blade. Mast, guns and other delicate parts were rubbed on a file till they were the correct shape.

The model is best assembled on the display plaque so make a start with the picture frame material. Popular mouldings can be obtained from Hobbies Ltd. The size of moulding used and the lengths required will, of course, depend upon the size of the model. The plaque need not necessarily have to display one model. A long frame containing several models (all to the same scale of course) would be very attractive.

Use a mitre box or block and a fine toothed saw to cut the four parts of the picture frame. The opposite sides of the frame must be equal to ensure a rectangular assembly. Do not glasspaper the sawn mitre joints; the coarse sawn surfaces will knit together without gaps. Use an impact adhesive for these joints, keeping to the instructions for gluing.

Cut a panel of plywood to fit into the rebate in the picture frame, cut to a perfect rectangle (check the diagonals). The front side is covered with self adhesive plastic material — self coloured is preferable — and the panel is fixed with impact adhesive to the frame. Diagram shows the assembly.

Prepare all the components for the ship and paint them before assembly. Depending upon which half of the hull is used it is possible that the moulded locating pegs will have to be removed. Nevertheless construction is quite straightforward and you have almost enough parts left to make another half model!

If a display cabinet is required for a complete plastic model on its stand — or even cut down to waterline — it can be simply fabricated from obechi sheet. Most plastic modelers will not have rebate planes so the rebate for the glass is obtained by gluing two obechi sheets together to form the rebate for the glass.

(Continued on page 86)

Coming Next Week :

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NEXT WEEK brings a great event in the life of *Hobbies Weekly*, which was established as long ago as 1895, and has circulated among hobbyists all over the world ever since.

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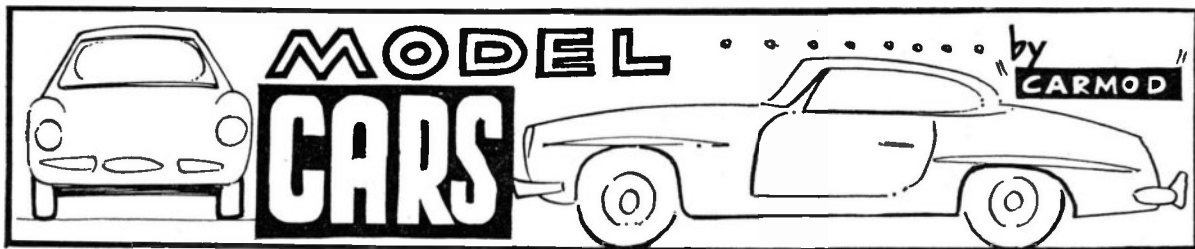
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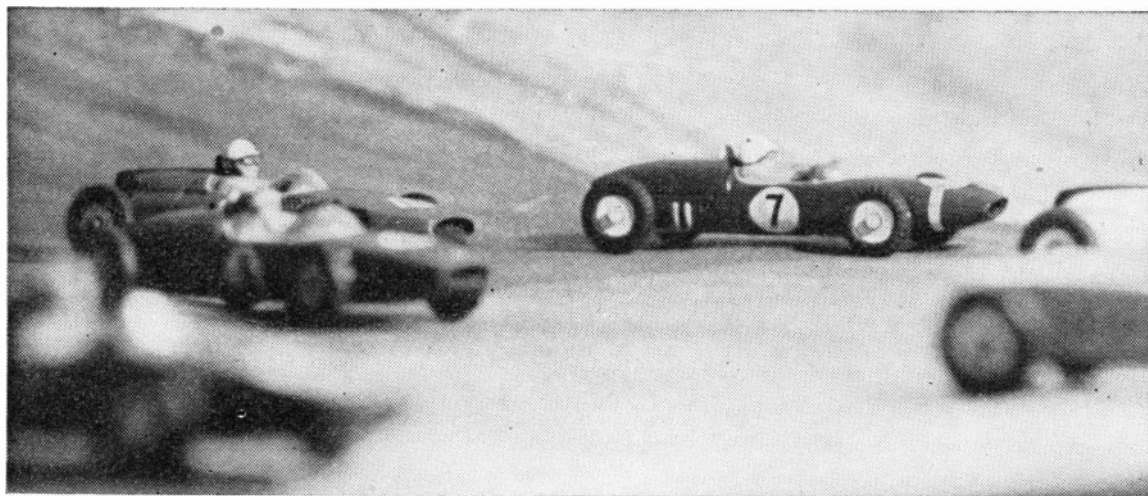
RACING COLOURS

I am often asked by model car enthusiasts about the correct colours and markings used by the entrants of racing cars. I have been building up something of a library on this subject over the past few months and from this have selected a few schemes which are likely to interest modellers. A collection of models of racing vehicles painted in authentic colour shades can be of considerable interest.

Brabham Racing Organization. British and Australian works team. The main colour is mid-green metallic. A fore and aft stripe is carried and this is extended around the nose. It has been known for this bronze stripe to be left off.

British Racing Motors (B.R.M.). British works team. B.R.M.s green is a very dark, almost black metallic green. The cars in 1965 have orange noses but in 1964 only Graham Hill's car had an orange nose; Ritchie Ginther had a car with a white nose.

British Racing Partnership. British works team no



Stirling Moss in the R.R.C. Walker Lotus cutting his way through the field. The models here are modifications of Dinky Lotus and Cooper cars

Alexander Engineering Co. Ltd. British private team. They race Minis but have no fixed colour scheme. One of the cars which was used for hill-climbs was painted all-over mid-green. In 1965 they are racing two Minis; one in surf blue with a white bonnet, boot and bonnet, another is coloured all over in Mini red.

Aston Martin. British works team no longer racing. They used to race sports cars and G.T. cars of their own make. Just after the war their colour was very dark green but it became progressively lighter until in 1959 they used a very light green metallic known as 'California Sage' all over.

A.T.S. Italian works team no longer racing. Signal red all over.

C. T. Atkins. British private entrant. The main colour is a light metallic green. The radiator air scoop is picked out in red.

longer racing. Very light apple green all over.

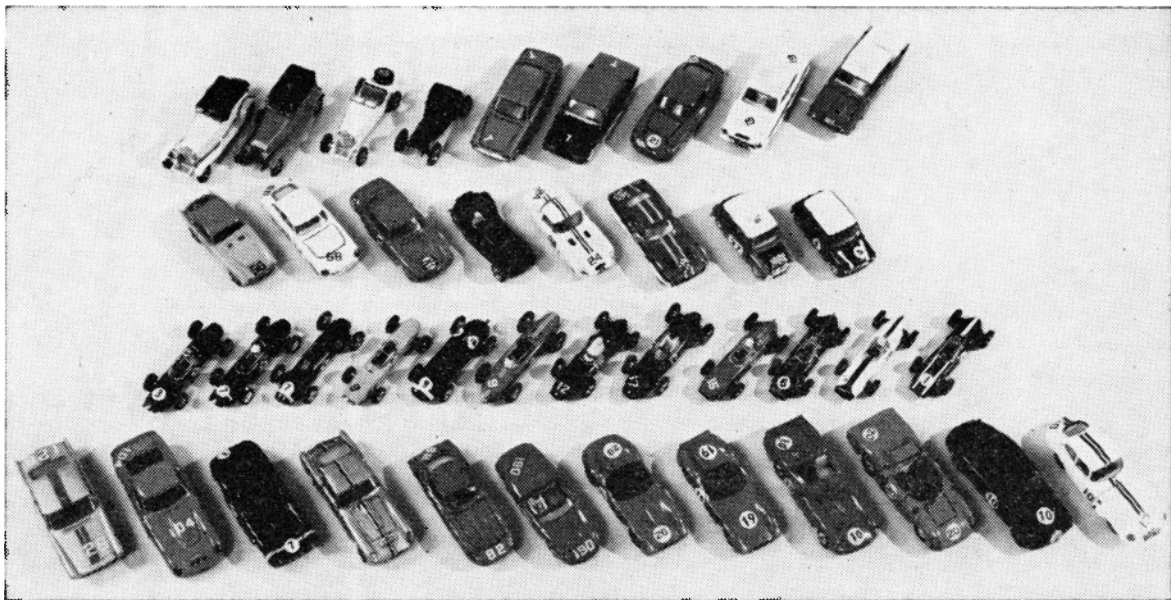
Scuderia Centro Sud. Italian private team. Signal red all over.

B. Collob. French private entrant. Light blue all over.

Cooper Car Company. British works team. The main colour is mid-green like that used on bright green Minis. Two narrow white stripes run from the sides of the cockpit to the nose; also a single white stripe from the driver's head to the tail.

Colchester Racing Developments. British works team. This firm make the Merlyn Formula 2 car for themselves and private owners to race. Colour is the red used on Minis.

Team Chamaco Collect. British private team. Racing a Lotus 30 sports car in 1965. Main colour is Connaught Green and a white stripe runs from headlamp to headlamp along the top edge of the nose.



A collection of miniatures painted in authentic team colours

John Coombs. British private entrant. Light grey as seen on Jaguars.

Cosworth Engineering. British works team. Mainly concerned with the development of Ford engines for Formula 2 and 3 cars of other owners. Official all-over colour is dark metallic green but they have also owned a Lotus 22 which was painted red.

John Coundley Racing Partnership. British private team. In 1964 ran a Lotus 19 and in 1965 are entering a McLaren Elva and a Mini Cooper S in rallies. The livery is an all-over coat of British Racing Green as seen on Morris and M.G. 1100.

D.W. Racing Enterprises. British private team. Bright green all over.

Epstein Enterprises. British private team. Jackie Epstein has been racing since 1963 when he had a Cooper Monaco painted in British Racing Green of the shade like the Jaguars. Mike Eyre also had his Cooper Buick painted in this shade and together they formed the Epstein-Eyre Racing Team. In 1964 they raced a Formula 1 B.R.M. and this was painted in an all over coat of very dark metallic green like the Works B.R.M.s. A Brabham B.T. 8 sports car was also owned by the team and this was painted in the standard Brabham colour but without the bronze stripe and nose. In 1965 Epstein broke away from Eyre and changed his colour to Ferrari red. He is at present racing a Formula 2 Brabham.

Scuderia Ferrari. Italian works team. A red like the Jaguar red is the main colour. Wheels are painted in light blue.

Ford Advanced Vehicles. British/American works team. The main colour for the Works Ford G.T. cars is white with a dark blue bonnet top and three blue stripes fore and aft on the roof and engine cover. These stripes, on a smaller scale,

are repeated on the sides of the car with the word 'FORD' in a gap in the stripes. In the U.S.A. the cars are entered by Shelby American and the main colour is blue.

Gerard Racing. British private team. Similar to the green used on Cooper cars. The underside of the nose is painted white.

Brian Gubby. British private entrant. The main colour is dark blue with two narrow white bands around the nose.

Ron Harris Motor Racing. British works supported team. Also known as the RonHarris/Team Lotus. They use the same shade of green as Team Lotus but do not carry the yellow markings.

Honda Racing and Development. Japanese works team. Basic colour is ivory with a red circle painted in front of the cockpit.

Kurt Kuhnke. German private team. All over white.

Team Lotus. British works team. The main colour is quite a bright green. A bright yellow stripe is carried from nose to tail and the wheels are usually painted yellow.

Bruce McLaren Motor Racing. British and New Zealand works team. The team has as its livery the B.M.C. Mini red with the lower part of the body painted in grey-blue.

Luigi Malanca. Swiss private entrant. All over coat of signal red.

Maranello Concessionaires. British works supported team. These are Ferrari representatives in Britain so they use the same shade of red. To identify them from the works cars the Maranello entries carry a fore and aft stripe and nose in the same light blue as the Ferrari wheels.

Mill Garages (Sunderland) Limited. Basic colour is a dark blue with a white air intake and white stripe down each side. The wheels are painted red.

Midland Racing Partnership. British private team. In 1964 the cars were painted in dark cobalt blue with a white

nose. I understand the colours are to be changed.

Normand Racing. British private team. Main colour is white. A broad stripe and nose is in azure blue and this colour is also painted on the lower part of the centre section of the car. Two stripes in red follow the outline of the blue stripe and nose, with white gaps between these markings.

Parnell Racing Team. British private team. The main colour is a sort of bluish-green which is near a shade known as commer blue. The nose and a fore and aft stripe are in dark red.

David Piper Racing. British private team. They use a green similar to that of the British Petroleum Company. Interior and accessories are in black.

Ian Raby Racing. British private team. Main colour cobalt blue. Two narrow bands are carried on the nose: a white one and behind it one in red.

Peter Revson. American private entrant. Main colour dark blue with the engine cover in white.

Rudaz Racing Team. Swiss private team. Cars are painted red (like that of the Minis) all over.

Jock Russell. British private entrant. All over coat of a most attractive shade of silver-light blue.

Scirocco Belge. Belgian private team. All over bright yellow.

Shelby American. American works team. They make the Shelby Cobra cars and enter races with the works prepared Ford cars. The livery colour is called Viking blue and is in fact a standard shade in the Ford (U.S.A.) range.

Siffert Racing. Swiss private entrant. The cars of Jo Siffert, when he is not driving for other entrants such as R. R. C. Walker, are painted in signal red.

Stirling Moss Automobile Racing Team (S.M.A.R.T.). British private team. The main colour is a

light metallic green known as Valentine's Borneo Green (not unlike the Aston Martin green). A very dark green is used on the wheels and as a nose band on the single seater cars. On the sports cars the nose band is substituted by the same dark green in the form of a band which noses its way round the front of the car to form itself into an ever-narrowing stripe in the centre of the bonnet.

Peter Sutcliffe Racing Limited. British private entrant. The principal colour is dark green. A white triangle is carried on the front near-side of the bonnet.

Vita-D. British private team. This is the successor to the Red Rose Racing Team which was disbanded early in 1964. The colour of the cars is Connaught Green with a two-tone blue flash on each wing with the word 'VITA-D' in the top left-hand corner and the number of the car in the bottom right-hand corner.

Ian Walker Racing. British private team. Main colour yellow with three stripes, one broad and two narrow, in British Racing Green. The wheels are also this colour.

The Walker/Day Racing Team. British private team. Another of Ian Walker's interests. The colour of the livery is a dark red known as Alfa Red.

R. R. C. Walker Racing Team. British private team. One of the most constant private supporters of Formula 1 racing. The main colour is dark blue with a white band around the nose. The wheels are also in white.

J. Willment Automobiles. (Now known as **Race proved by Willment**). British private team. Two colour schemes. One is white with three fore and aft stripes — the central one broad and the two outer ones narrow. The second scheme is the direct reverse.

Roy Winkelman Racing. Main colour is a dark metallic green with a fore and aft silver stripe.

How to Display Plastic Models

(Continued from page 82)

The size of the model (or models) will of course determine the dimensions; however, the stock sizes of obechi will suit most plastic models. The general assembly is illustrated. There are four main pieces. Each one is composed of two layers of wood, the outer layer being $\frac{1}{4}$ in. thick and the inner layer $\frac{3}{8}$ in. thick. The inner layer is narrower so as to provide a rebate along each edge to suit the thickness of the two panels of glass.

The inner layer is also shorter than the outer layer so that rebates are provided for the corner joint. These rebates are $\frac{1}{8}$ in. on the upper and lower parts of the cabinet and $\frac{3}{8}$ in. on the two vertical ends. The drawing of the corner joint detail shows why this is necessary. Glue these eight panels of wood together; first in pairs then all together to form the main assembly. Check the glass for size then glue the model ship or ships firmly in place. Be careful to ensure that they are properly secured as there is no access to the model when the display case is complete. The interior may be painted or a plastic wood 'sea' may be formed.

The glass is held in place with $\frac{5}{8}$ in. by $\frac{1}{2}$ in. strips of obechi mitred as shown in the drawing and fixed with impact adhesive to the box. Lightly glasspaper the outside and varnish or paint. A strip of felt glued to the underside will prevent the display cabinet marking furniture. (D.M.)

Miscellaneous Advertisements

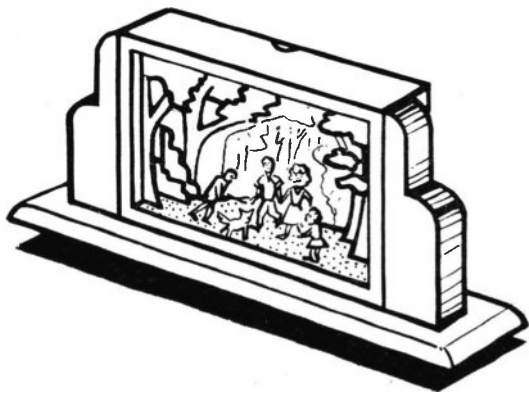
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3-D PHOTO PICS

MAKING your own 3-D photo-pictures can provide lots of fun. It is a novel way of giving added interest and realism to otherwise dull photographs.

Characters cut from photographs of the family or personal friends are mounted in a simple frame amid suitable 'stage-type' scenery, also cut from photographs. The effect is rather like a three-dimensional picture in which the figures appear to stand out from the background — except that in this case they really do, without special glasses.

There is no limit to the choice of settings available. One can choose from woodland, country or sea-shore scenes; parks or gardens; fairground; playing fields, or maybe a family fishing trip beside the river. The more you think about it, the more ideas will suggest themselves; in fact glancing through your old photographs will show countless numbers of possible settings.

It is possible that suitable photographs are already available, but more likely that special photographs will have to be taken with the picture in mind. Ordinary photographs usually have figures at the back partly obscured by figures at the front, whereas for our photo-pictures we need complete figures.

About three or four photographs will be needed for each picture. Coloured photographs, or black and white ones tinted, are the ideal of course, but plain black and white are quite satisfactory, and surprisingly effective.

For our example, we will take a family walking through the woods — say father, mother, two children and a pet dog. The best place to take the photograph is in the woods, where you can get the right atmosphere. By spreading the group out it may be possible to get them all on one photograph, or it may be necessary to split them up and take separate exposures.

The main thing to aim at is a natural action. In this case as it is a 'walk', at least have some of the group moving — even if they have to pose in a 'walking' position. Do not have them all standing stiffly to attention like soldiers. Individuals can be turning around or ducking their heads to avoid branches. Actions of this sort make a far more life-like picture. In a group like this, possibly mother and father

would be walking together with the children running ahead, or playing about in the trees, while the dog will no doubt be playing with the children or chasing leaves.

A general view, without figures, will be required for a background. A view back along the path just walked would be ideal in this case. Fig. 2 shows the idea, and how it should blend with the foreground. The floor, of course, should also be appropriately coloured to match.

Finally you need a photograph or two of well shaped and distinctive trees for the foreground. These will also be cut out and mounted separately. Note the staggered arrangement, the trees to the rear projecting further into the picture than the ones in front. Fig. 3 is a view from above, the lines showing the position of the trees, and the crosses, the figures. Cut carefully around the larger branches, removing any unwanted areas such as sky that may be showing between.

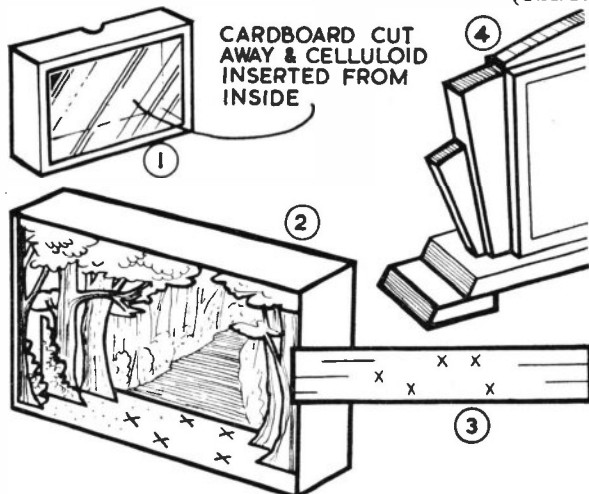
The cut-out figures can be mounted on thin cardboard. This will keep them rigid and prevent any tendency to curl, or alternatively, a strip of balsa wood can be glued to the backs, while a small piece at the base will ensure that they stand upright.

The frame consists basically of a shallow cardboard box with a glass or celluloid front, to which side pieces and a base are added. The size is entirely a matter of choice, governed to some extent by the size of the photographs, although enlargements give you plenty of scope for larger pictures. For the smaller prints, a box about 2½ in. by 3½ in. by 1 in. deep is ideal, and for larger prints, anything up to about 6 in. by 9 in. by 2½ in. deep is suitable.

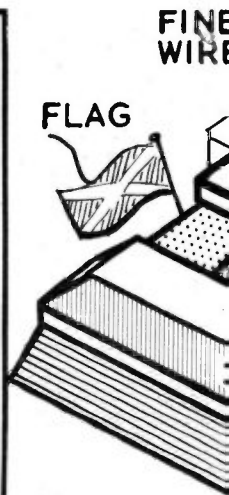
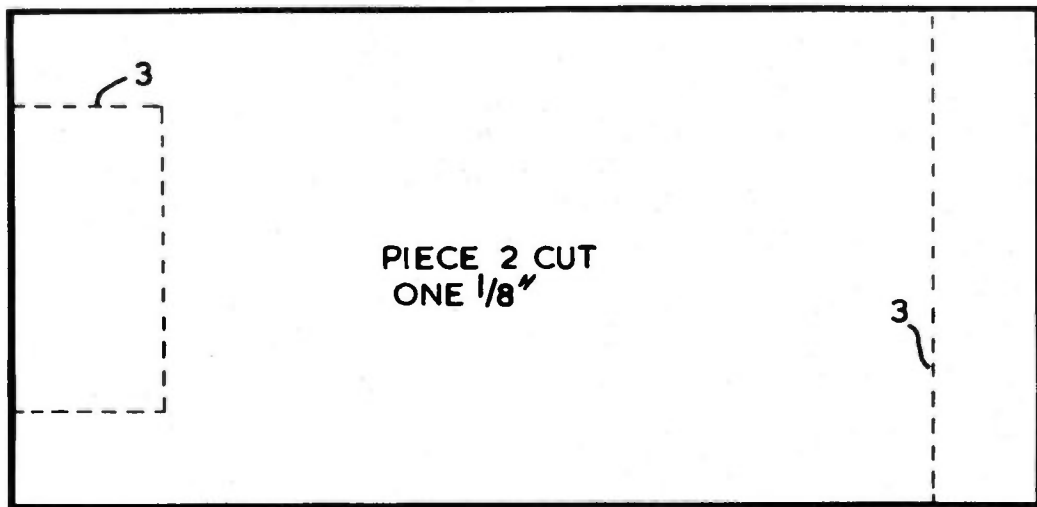
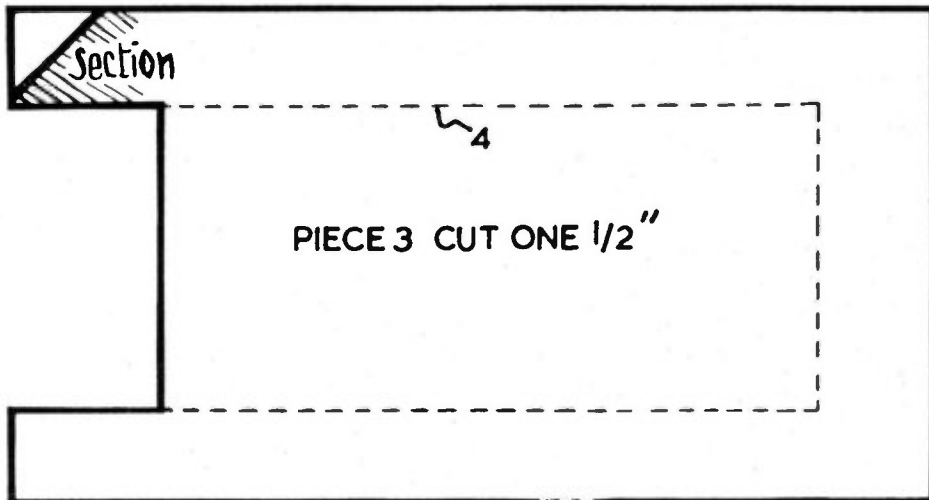
The use of a cardboard box, preferably the type with a lift off lid, greatly simplifies construction. All the centre of the lid is cut away, leaving a narrow margin about ¼ in. wide all round. A piece of celluloid cut to fit in the lid is now fitted in place, and will be held firmly when the lid is replaced on the box (see Fig. 1.)

The cardboard box is glued on to a wooden base about ¾ in. or 1 in. thick. Two shaped pieces cut from the same wood are then glued to the sides of the box as shown. The result is simple and pleasing. If something more elaborate is desired, a frame can be constructed on the lines of the one shown in Fig. 4. The frame can be painted or stained.

(C.A.G.)

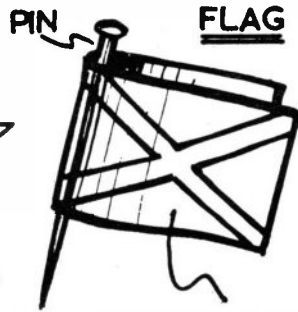
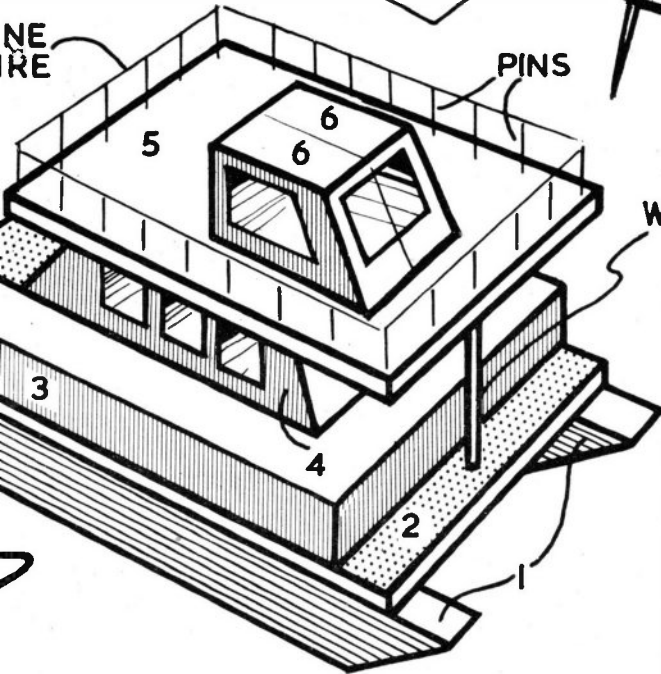


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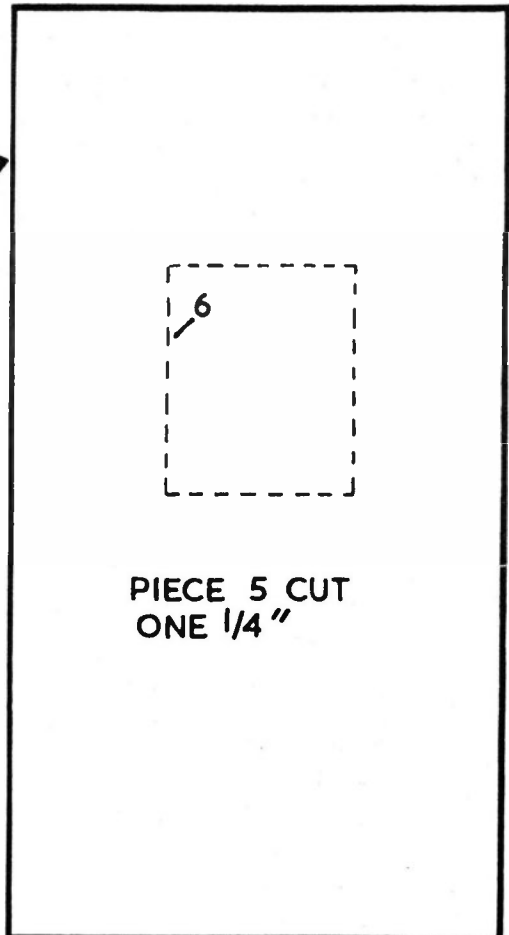
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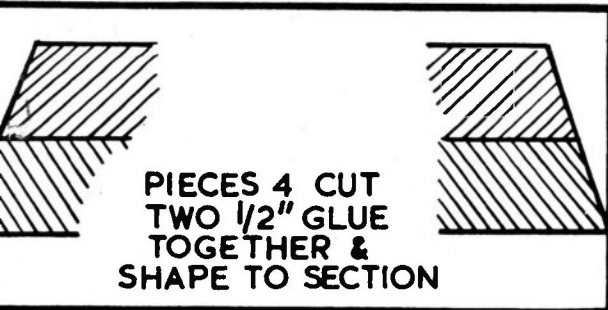
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TOGETHER

PAPER BENT AROUND
PIN AND GLUED

WIRE

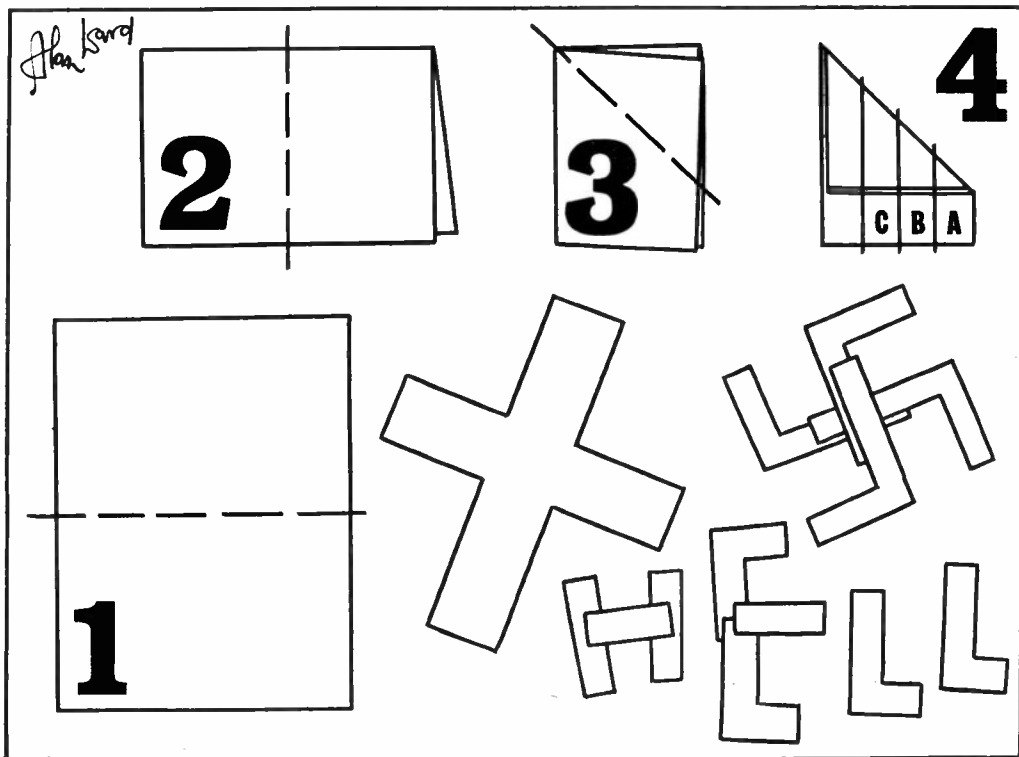


WINDOWS SHOULD BE
PAINTED ON IN BLUE



PIECES 4 CUT
TWO 1/2" GLUE
TOGETHER &
SHAPE TO SECTION

A HELL OF A TRICK!



FOLD a sheet of notepaper, as shown by Figures 1 to 4. Then, while holding the folded paper, begin to tell a story about a murderer, a Nazi and a Christian who, arriving at the Pearly Gates of Heaven, ask St. Peter the gatekeeper to let them inside. But only the Christian has a golden ticket permitting him to enter.

The Christian kindly tears two slices off his ticket and gives them to Peter on behalf of the murderer. (At this stage tear slices A and B off your paper).

However, when Peter puts the opened-out fragments together, they form the word 'Hell'. Here you must make the word, as illustrated. So the murderer is sent 'down below'.

Next, the Nazi demands to be allowed in, and the Christian gives Peter one slice of his ticket on the Nazi's behalf. (Now tear slice C off your paper.)

This time Peter arranges the fragments to produce a swastika — a symbol much hated in Heaven. (Here you must make the swastika) . . . So the Nazi goes to Hell.

Finally, the Christian gives Peter all that remains of the ticket. Breathlessly he watches while Peter opens the paper. Here you slowly unfold the last fragment, to form a cross which you hold up. Naturally the Christian is admitted at once.

(A.E.W.)

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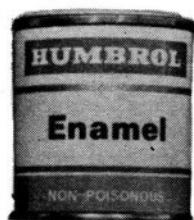
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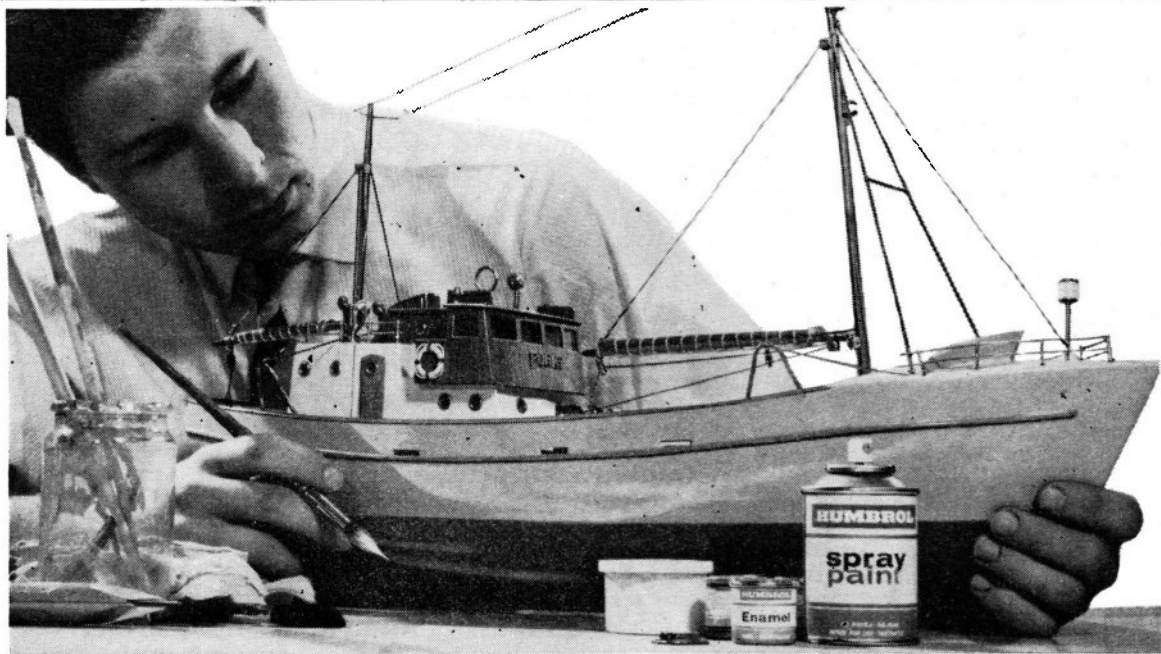
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PREPARING THE FESTIVE DECORATIONS

THE miniature Christmas trees shown in Fig. 1 are easy to make and are ideal for table decoration. They consist of a piece of thin, coloured card, a short length of twig and a base. A little glitter adds the decorative touch.

Small trees can be made as shown from pieces of card measuring 3 in. by 4½ in. cut to shape. Trace the outline on a folded piece of tracing paper, the fold being the centre so that only one side is sketched. Now trace the reverse side to give a perfectly balanced shape. If you cut out this pattern it can be used as a template for cutting out as many trees as are required. Should you desire larger specimens it only requires a little modification in size.

Pale green card was used for the examples but it would look quite gay to make them in an assortment of colours and you can apply poster paints on plain card. The next step is the application of the glitter. Small tubes of the latter cost 1s. 6d. and these can be obtained in different colours. All that is needed is a thin coat of strong gum on the card followed by a sprinkling of the glitter. Surplus can be tapped off and used for other specimens. Here you may cover the entire decoration as shown or simulate gatherings of snow on the branches. Or you may sprinkle two or three colours of glitter on if desired. Larger specimens will accept small baubles which can be easily fastened to the card. Remember that both sides will show if used as a table decoration so allow one side to dry, then treat the other.

We now require some form of base for supporting the

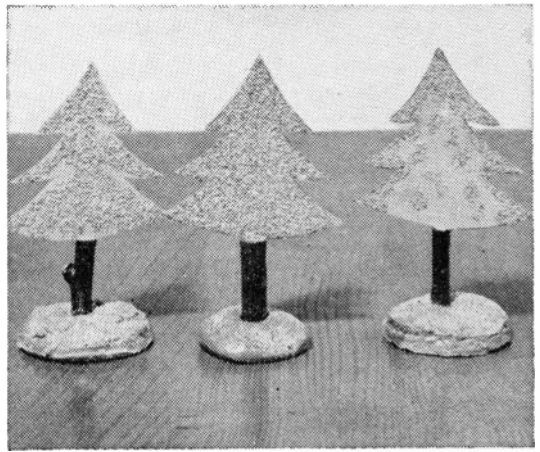


Fig. 1

trees and you may use small pieces of Plasticine or crack filler. If the latter is used it should be mixed to a stiff consistency. In both instances it is best to roll the material into a ball between the palms then flatten like a teacake.

You will see that I inserted short pieces of twigs — about ¾ in. butt — into the base but before doing this I made slits in the tops. Press a twig into the centre of the base and when set the card tree can be slotted into position. A tab has been left on the tree for this purpose but the surplus has been trimmed away. Finally, we paint a little gum on the base, adding glitter, and the novelty is complete.

While it is the accepted custom to decorate the home with holly and mistletoe at Christmastime I would recommend you to the growing practice of using sprays of spruce. These can usually be obtained in a variety of sizes, often as cheap as sixpence a spray. They have no prickles, are very shapely and will hang on the wall — or an outside door — if fastened to a coathanger. We then decorate them with baubles, pine cones and the like, finishing with a bow of coloured ribbon as shown in Fig. 2.

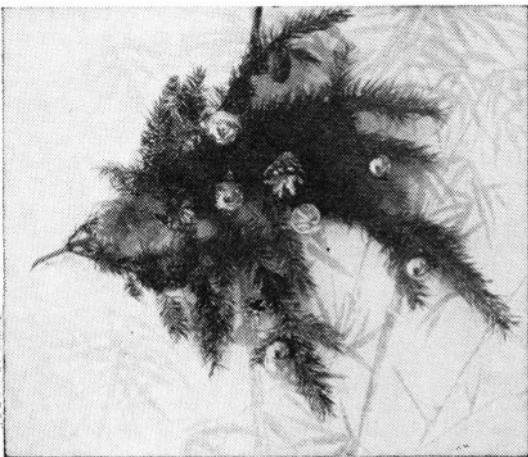


Fig. 2

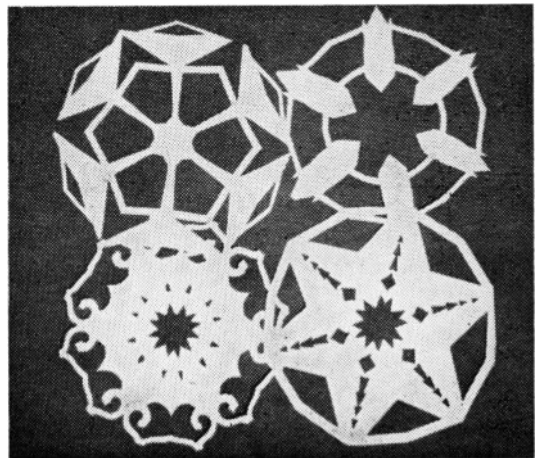


Fig. 3

Stars always make attractive decorations and we show a few examples in Fig. 3 which have been prepared by folding paper and cutting. These decorative stars can be cut from discs of paper, the larger the disc the larger the star. Use fairly heavy paper in gay colours like red, yellow, blue and green if possible, the minimum size being about 8 in. in diameter.

You may use a large dinner plate for marking out a circle then fold in half, again and again as shown in Fig. 4 producing 16 segments of triangular shape. We now mark out a pattern as shown in the accompanying examples, the black part being cut away with a sharp craft tool while the paper is still folded. On opening out we have the finished shape. Smooth out the creases and place under a book to flatten.

With a little experiment you can cut out lots of other fascinating shapes and I would recommend you to try some out on small pieces of white paper before using the large sheets. When you have prepared the basic shape in coloured paper it may be used as a mobile and suspended from the ceiling.

Another way is to cut out some silver paper and attach this to one side, when it will show through the apertures, sparkling when it catches the light. This can be backed with another cut-out and you will have different shapes on each side. If any further decorative work is considered I would

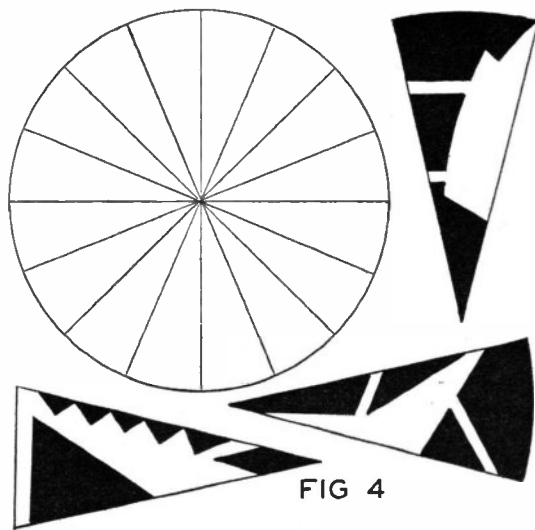


FIG 4

suggest the addition of a little glitter. Paint with gum then sprinkle the powder on as before. (S.H.L.)

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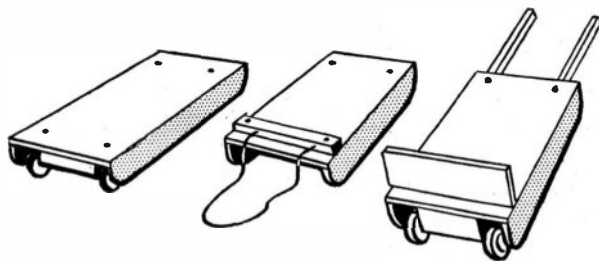
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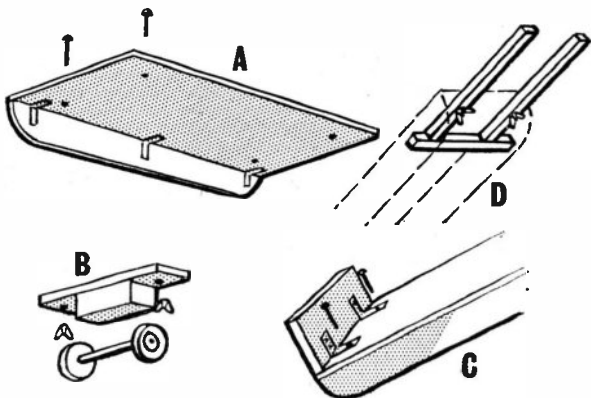
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TRIPLE TOY FOR ALL SEASONS

THE four-wheeled trolley described here, which can convert to a sledge in winter, or to a two-wheeled barrow, is a simply-made toy for a young child. The method of construction is as follows, although the dimensions given need not be adhered to. The platform is a 16 in. by 30 in. piece of $\frac{3}{4}$ in. thick blockboard or chipboard. The two sides are 30 in. by 3 in. pieces of $\frac{3}{4}$ in. thick wood, rounded off at each end to form



By A. Liston



runners, screwed to the platform and strengthened on the underside by three 2 in. angle brackets on each side.

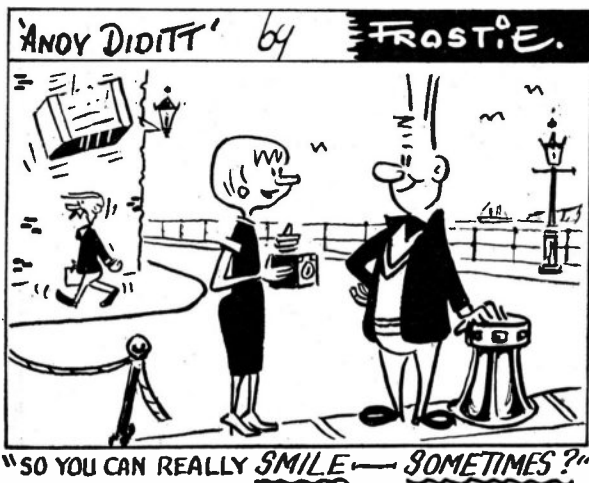
Each of the two wheel units B, consist of a 14 in. length of 2 in. by 1 in. wood, to the underside of which is screwed a 10 in. length of 2 in. square wood. An axle, fitted with a pair of 3 in. diameter wood or steel wheels is fixed in turn to this block.

The wheel units are fixed to the platform by bolts fitted with wing nuts on their lower ends. For this purpose, a pair of holes is drilled at each end of the platform, 12 in. apart and 2 in. from each end. A similarly spaced pair of holes is drilled in the axle beam of each wheel unit.

To convert the trolley to a sledge, the wheels are removed, and a 16 in. long footrest of 2 in. by 1 in. wood, drilled to take the same fixing bolts as before, is fitted. This bar should also be drilled to take a rope for pulling purposes.

The trolley becomes a barrow by fitting a 16 in. long bar of $\frac{3}{4}$ in. thick wood, 3 in. high. It is held in place by two angle brackets screwed to the bar 12 in. apart, and is secured to the platform by the fixing bolts, enlarging the holes in the angle brackets for this purpose if necessary, C. The shafts of the barrow are 12 in. lengths of 1 in. square stripwood, screwed, 12 in. apart, to a 14 $\frac{1}{2}$ in. bar of the same wood. This bar should fit snugly between the sides of the trolley. The shafts are drilled to take the fixing bolts and fitted to the underside D, the wheels at this end having been removed.

The various sections are separated from each other and they can either be varnished or painted in a combination of bright colours, such as red and blue or green and cream.



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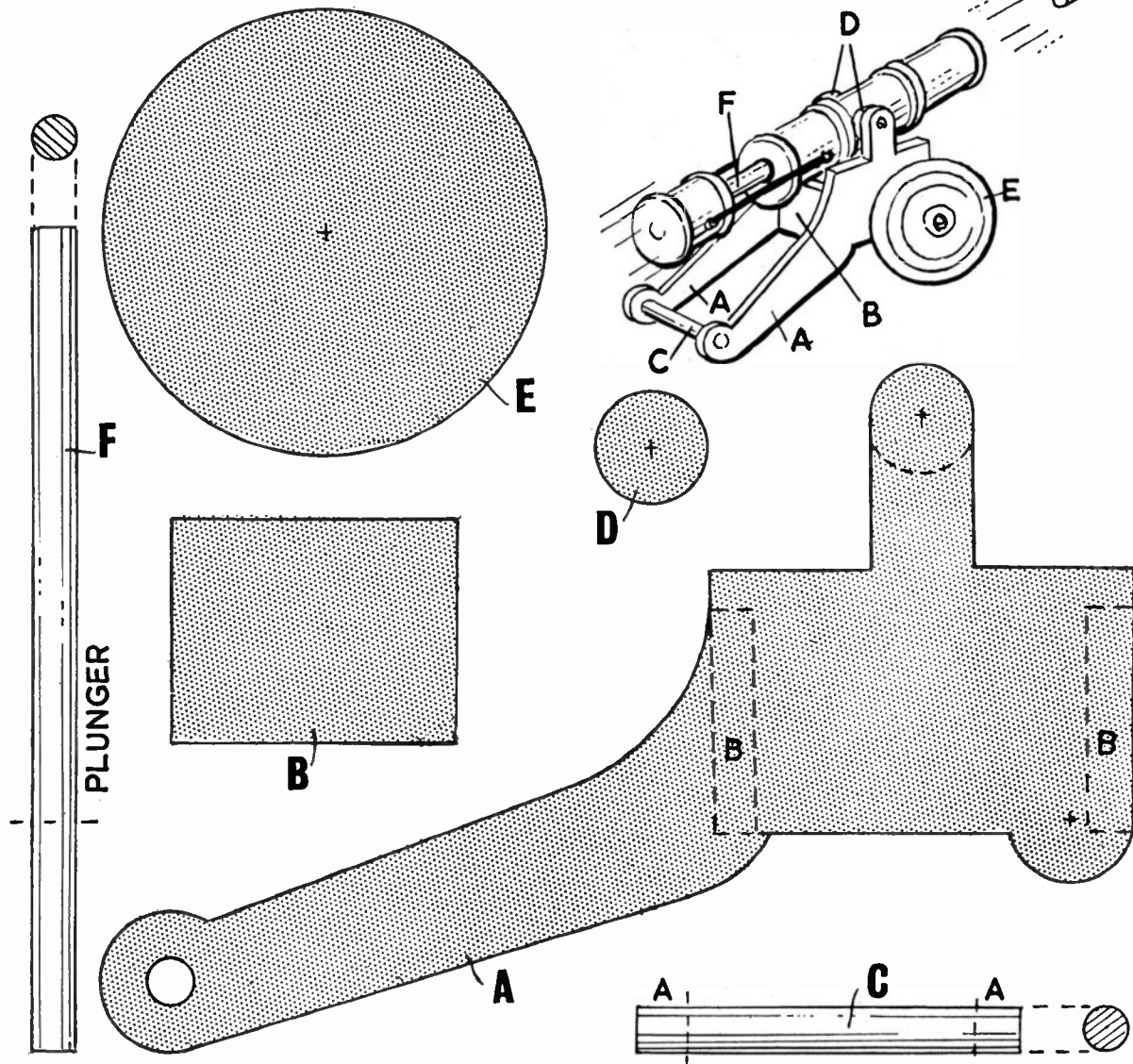
Cut two each of A, B and D from $\frac{1}{4}$ in. thick wood, using a fretsaw, and one each of C and F from $\frac{1}{4}$ in. diameter round rod. The two wheels E are cut from $\frac{3}{8}$ in. wood.

Assemble as shown in the diagram, pivoting the wheels in

position with $\frac{1}{4}$ in. round head screws. The gun barrel consists of three reels glued together, and pivoted in place by two $\frac{1}{4}$ in. round head screws. The plunger consists of a reel and piece F, glued together. Four small screw eyes and two pieces of elastic constitute the firing mechanism and pieces of $\frac{1}{4}$ in. round rod are the ammunition.

(M.p.)

Full-size Patterns



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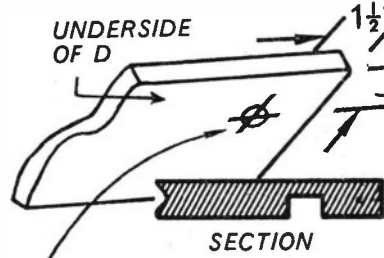
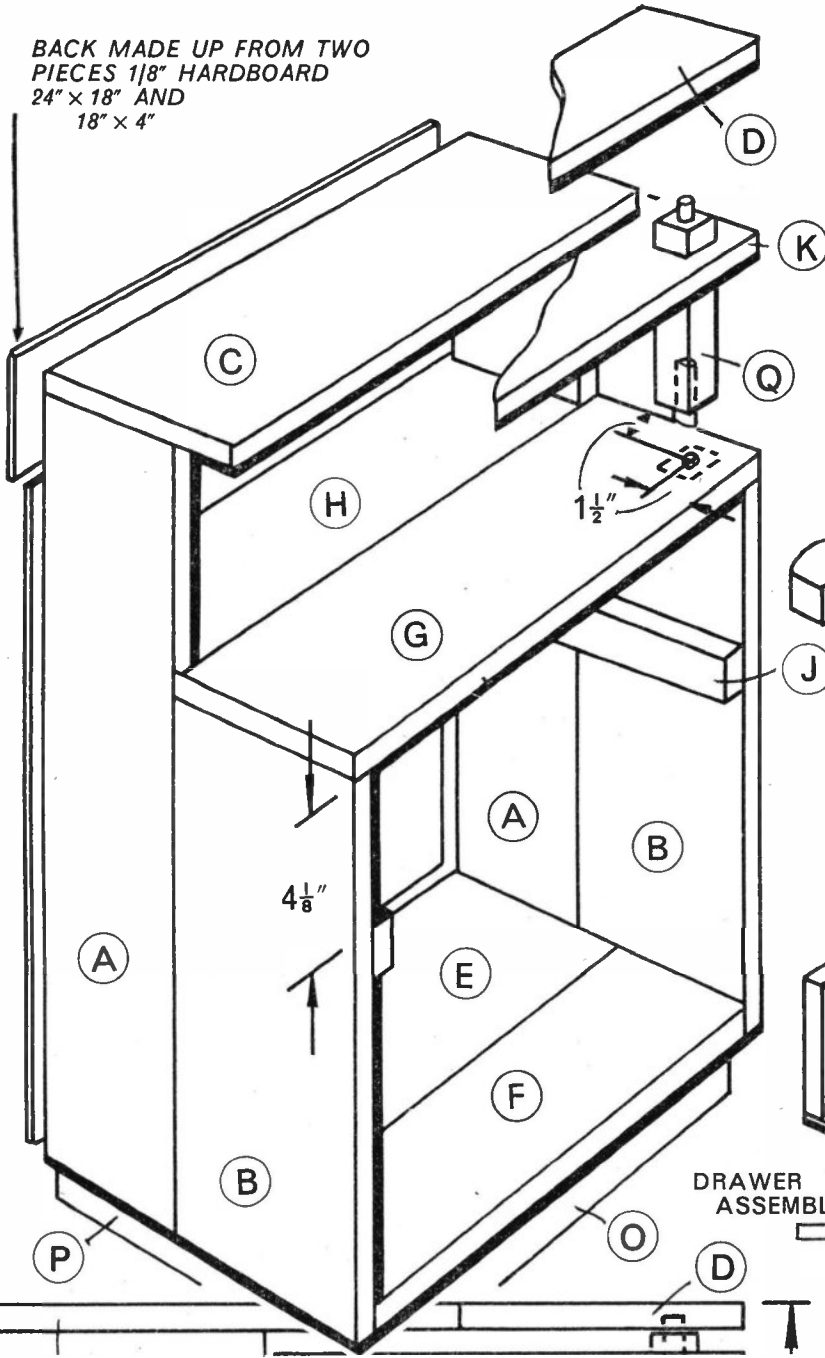
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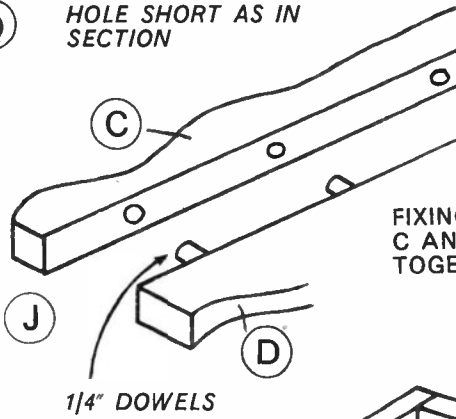
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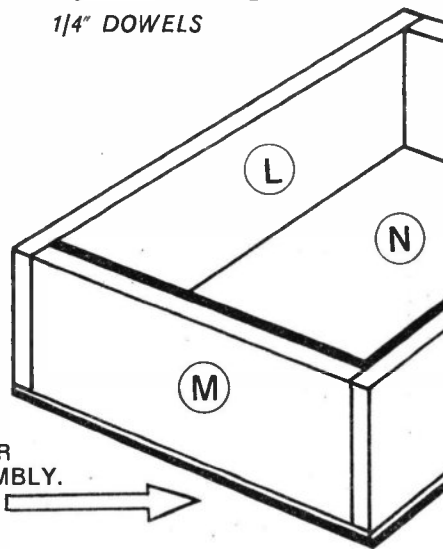
BACK MADE UP FROM TWO
PIECES 1/8" HARDBOARD
24" x 18" AND
18" x 4"



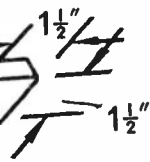
1/2" HOLE.
TAKE CARE TO STOP
HOLE SHORT AS IN
SECTION



1/4" DOWELS



DRAWER
ASSEMBLY.

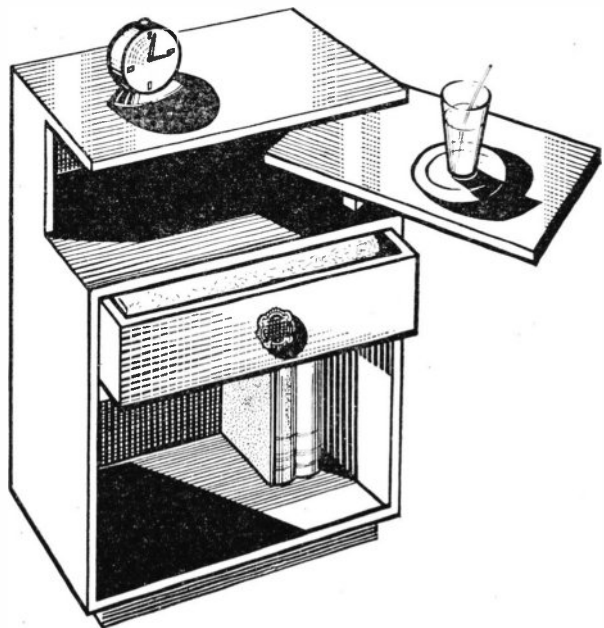
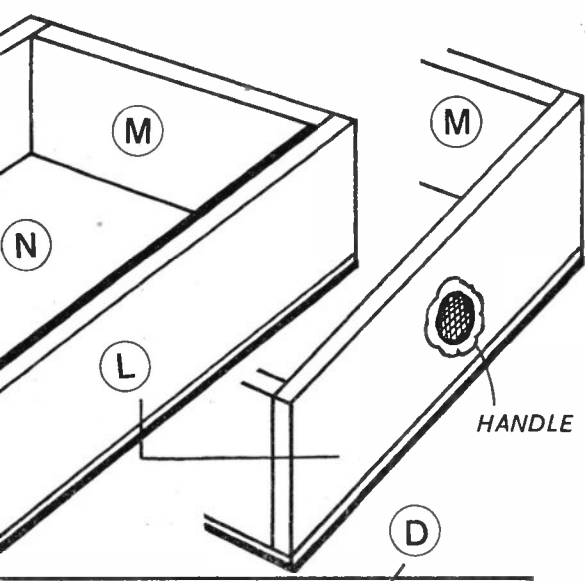
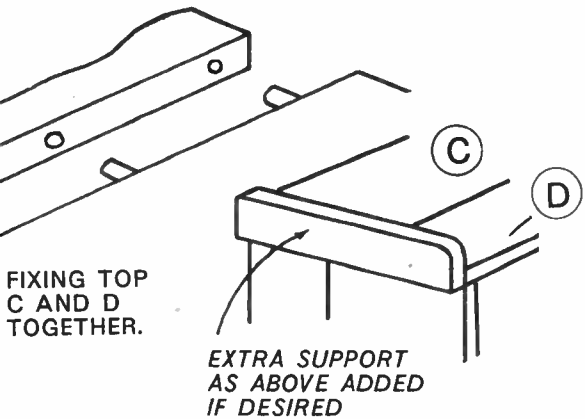


SIZE:
16" x 18" x 29 1/2"



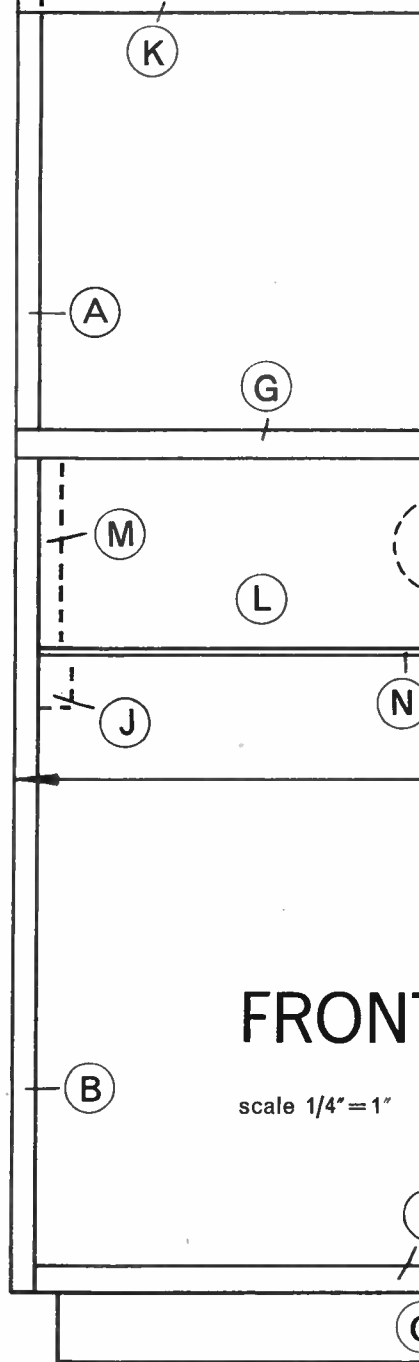
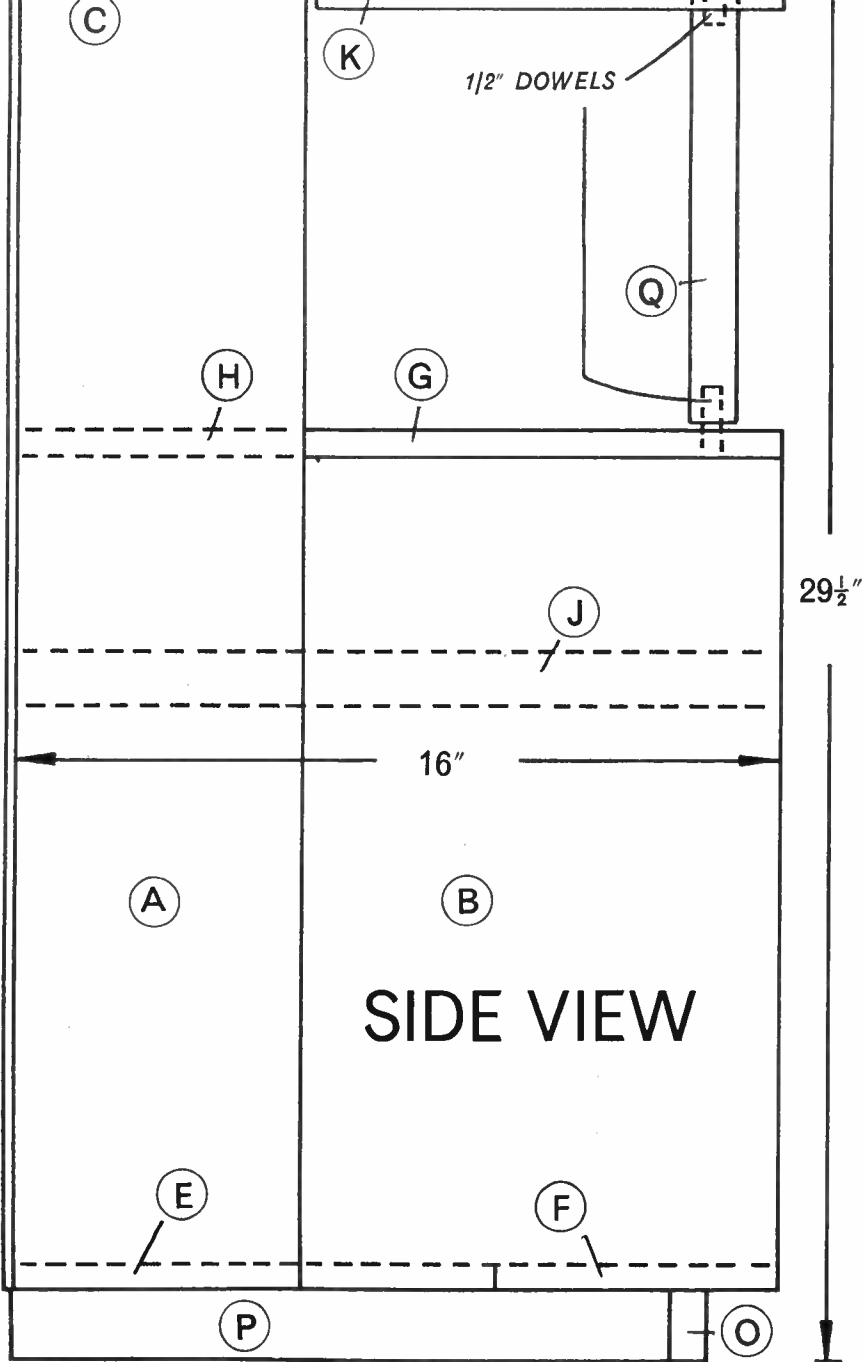
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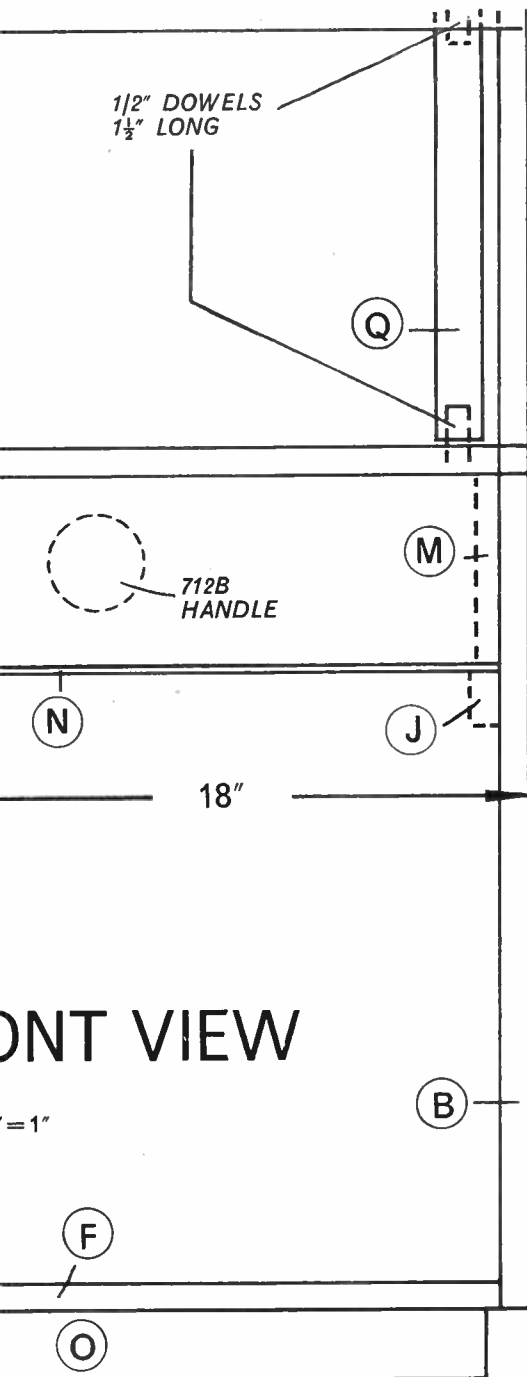
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- F. CUT ONE 17" x 6" x 1/2"
- G. CUT ONE 18" x 10" x 1/2"
- H. CUT ONE 17" x 6" x 1/2"
- J. CUT TWO 1 1/2" x 3/4" x 16"
- K. CUT ONE 18" x 9 3/4" x 1/2" PLY.
- L. CUT TWO 17" x 4" x 1/2"
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- O. CUT ONE 1 1/2" x 3/4" x 16"
- P. CUT TWO 1 1/2" x 3/4" x 13 1/2"
- Q. CUT ONE 1" x 1" x 9 1/2"

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