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THE ORIGINAL
'DO-IT-YOURSELF'
MAGAZINE

HOBBIES *weekly*

FOR ALL
HOME CRAFTSMEN

**FREE
PLAN
INSIDE**

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ACTI & SUCCULENTS

AFTER successfully growing succulents for a while, one usually gets the urge to try some of the

8—PLANTS FOR CONNOISSEURS

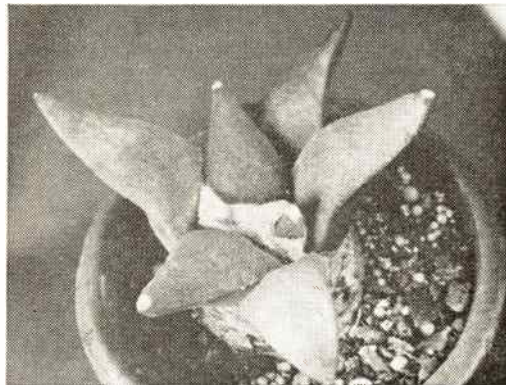
rarer plants. These are mostly slow-

Another interesting series of plants are the Ariocarpi. These are often known as 'stone mimics', as they closely resemble the rocks among which they grow. All of these plants are interesting; one that is usually obtainable is *A. furfuraceus*. This has grey green tubercles and creamy white wool in the centre of the plant from which new tubercles emerge. *A. fissuratus* has flattened tubercles and is even more stone-like.

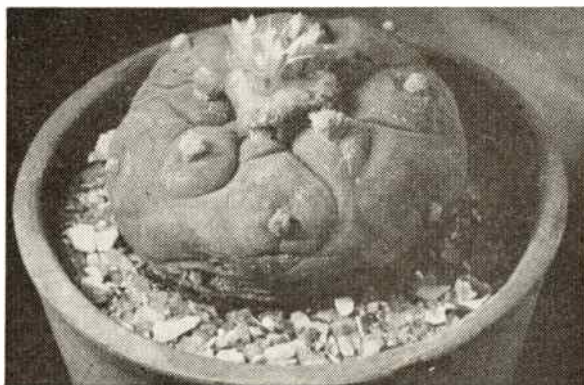
Pelecypora valdezianus has pretty violet flowers and close white spines which give it a most attractive appear-



PELECYPORA VALDEZIANUS



ARIOCARPUS FURFURACEUS



LOPHOPHORA WILLIAMSII

growing cacti from extreme desert regions and have to be purchased as imported plants. All these cacti need a very porous soil and a sunny position. They should only be watered on sunny days, and not at all during the winter.

One of the most interesting of these rarer plants is *Lophophora williamsii*, the 'mescal button'. This is the source of the drug mescaline, and the South American Indians eat slices of the plant during religious ceremonies. As a result they experience pleasant hallucinations including, apparently, an enhanced sense of shape and colour. *L. williamsii* is a round greyish cactus with tufts of creamy white wool and no spines. It flowers freely during the summer months; the blooms may be either pink or yellow. Since one imported plant of this species may cost from ten to fifteen shillings, the owner is unlikely to be tempted to eat it!

ance. This is sometimes classified as *Thelocactus valdezianus*. *P. asselliformis* is accepted as a *Pelecypora*; this also flowers freely and has hatchet-shaped tubercles.

Leuchtenbergia principis is quite unique among cacti. It has long green tubercles which make it look rather like a leafy Agave or Aloe. A mature specimen produces large, yellow, scented flowers.

All of these plants develop turnip-like tap roots, and should be potted in deep enough pots, so that this root may grow freely. In the native state, the tap root grows down into rock crevices, and when collected the plant is often torn away from its root. When purchasing these plants, it is important to get them from a reliable dealer who will sell you a rooted plant. To root and establish a freshly imported plant is a highly skilled business, and these imported

plants are too expensive to experiment with. (P.R.C.)

Next: Propagation.

CAMERACRAFT

By Malcolm Hoare

THIS latest book on getting the most from your camera is generously illustrated. Commencing with the choosing of a camera, and the various types of films, it continues with details on exposure, focusing and lenses. The reader is then taken through the first principles of composition and 'framing'. Then follows sections on Holiday, Home and Hobby Photography, and an outline on Developing and Processing. The approach is up-to-date, especially in the emphasis on colour.

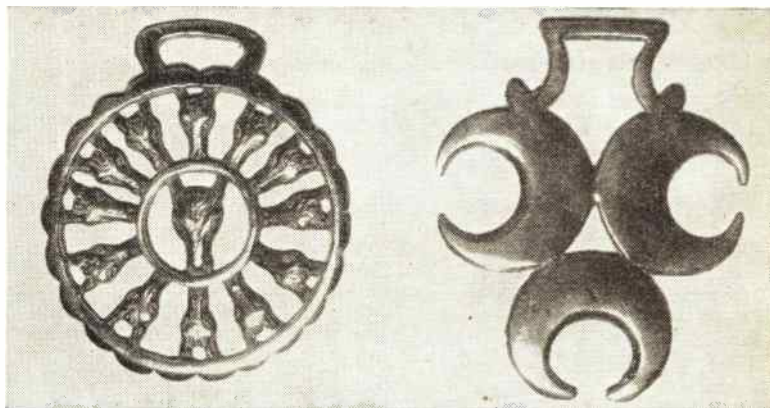
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A STUDY OF HORSE BRASSES

THE collector of any particular antique or souvenir always derives much more pleasure from his hobby by making a keener study of the subject, and it is with this in view that we subscribe some interesting notes on horse brasses.

There is little doubt that horse brasses have a long history behind them in this country, and we may trace this to the times when the horse was first employed by man for either riding, hunting or fighting. The Romans may be credited with the introduction of these amulets, but in their days bronze was used for manufacture, and the pattern usually designed to represent their sun god, the guardian of the driven horse.

It was believed that such adornments would effectively counter evil spirits and attract good fortune, so they were fitted by straps on the horses' foreheads where they would catch the rays of the gleaming sun. Superstition has it that the rays



Two examples of horse brasses, the one on the left bearing a series of horse heads while the one on the right is the older forged pattern

By H. Mann

were reflected by the ornament, which flashed and glittered to such an extent with every movement of the horse that it blinded and frightened away the evil eye. We are not told what happened when the sun was obscured by clouds, and can only suppose that important battles were only fought on sunny days or that the amulets still held some charm as a lucky mascot.

The wealthier knights could afford gold or gilded silver amulets, and these would adorn their horses on ceremonial events, but normally only one bedecked the forehead of the driven horse. Designs and shapes have varied during the course of history, but the usual pattern is the familiar disc with a flat rim and raised centre. The earlier amulets incorporated the sun, but later in the nineteenth century there were many variations, as will be seen.

Castings introduced

The composition of these amulets has also changed, indicating the progress in methods of brass production. The earlier specimens may have been composed of bronze or copper, but this was very expensive. In the eighteenth century horse brasses were made from latten. This is sheet brass hammered flat and made from copper and calamine, but there is little evidence of production continuing after the middle of that century. Later we find casting more prevalent with the use of zinc or spelter

brass, and it should be mentioned that about this time there were many castings made from a mixture of copper and brass following the method of one James Emerson. The latter patented his process in 1781, and there is little doubt that it was the forerunner of the present day processes of brass founding.

From the foregoing it will be seen that the collector can recognize the period of horse brasses by means of design and composition, but it will be appreciated that the older specimens are the rarer.

Queen Victoria Souvenirs

Queen Victoria's coronation in 1838 appears the excuse for the issue of all kinds of brass souvenirs, often with a portrait of the queen, and these were made in 'prince's metal', a high quality alloy composed of half copper and half zinc. The superior quality of this alloy permitted more detailed casting, while final burnishing produced brilliant flashing highlights to the sharp relief.

From this time we can trace a trend towards a wider range of designs, and the brasses were hung from the martingale, a broad leather band which extends from the noseband to the girth. We find heart-shaped brasses, shields, and serrated edges with the occasional monogram or the horse's name engraved on the amulet. Horseshoe shapes are also a feature of this period, but in view of the fact that superstition requires that these should be upright 'to hold the luck' it is rather surprising they were mostly made with the open end downwards. Burnishing became more popular, and for a while there was a vogue for lacquering, but this was not favoured by carters and drivers, who preferred a really shiny

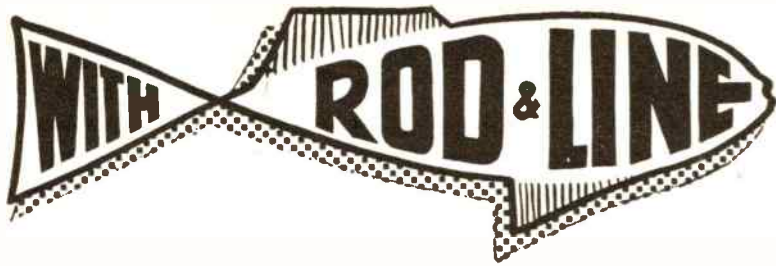
hand-polished amulet.

The May Day processions brought forth horses wearing an increasing number of brasses, freshly polished to a silky texture, and this is a particularly important factor for the collector to note. By the end of the century the manufacture of horse brasses had become an important industry in the Midlands, the productions being cast in the finer alloys to make detailed relief patterns. After casting, the brasses were filed, drilled, and modelled as necessary with a final machine smoothing and polishing. There were also many machine stamped brasses. These were usually made from thin sheet brass, pressed with a design, and the backs filled with lead for weighting.

It is not unlikely that you will discover horse brasses of special design which indicate some personal connection or the original owner with his trade of district. A sheep may represent the wool merchant, or a whip the huntsman and hunting country, while agriculture may favour a wheat sheaf or windmill. A ploughman and horse is a popular pattern, while a barrel was the choice of the brewer. It is also interesting to note that the horse itself has been a popular motif throughout, in particular the 'prancing horse of Kent' which decorated the Saxon banners so many centuries ago.

Distinct from the symbolic motifs are the portraits of politicians, and these include such celebrities as Disraeli, Gladstone, and Joseph Chamberlain. There are also brasses with portraits of Shakespeare, John Wesley, the jockey Fred Archer, and even Sir Winston Churchill. By the introduction of the

●Continued on page 41



WE are all aware of the interest which has developed in recent years in shark fishing. Even the chap who has no interest in fishing as a sport is bound to have read accounts of shark catches from time to time in his daily paper.

LET'S TALK ABOUT TOPE—1

By 'Kingfisher'

I must admit to a great fondness for this branch of the sport, but, unfortunately, these fish are more or less localized in the seas around Britain. The distance one has to travel to enjoy this sport can be expensive in terms of transport and prohibitive so far as time and money are concerned. It is, of course, possible to hire the actual tackle, but even then it is not cheap. The seas in the Western reaches of the English Channel are where one must seek these fish.

However, not to worry; there is a member of the shark family which is much more widely distributed, and which calls for far less expense in the catching. I refer to the tope. This fish can be taken all around the coasts from Lincolnshire downwards and along the Channel, then up the West coast as far as Morecambe Bay. What is more important is the fact that at many places these sporting fish are taken from the beach, so that there is not even the expense of a boat to be considered, although I must admit that due to a complex I have about tope I feel that I have to be afloat and well out to sea to really enjoy the sport.

I must also agree that no matter what the sea is like I am never affected, and do not suffer from sea-sickness. The first time I'm sick I feel I would never want to go afloat again.

Well, now, what manner of fish is this tope? The rod-caught record tope was a female fish of 73 lb. in weight.

You are far more likely to get fish around the 25 lb. mark. There is now a Tope Fishing Club of Great Britain, and to qualify for full membership, you have to take a fish of 35 lb. There are plenty of fish of this weight caught from various stations around the coast almost every week.

Tackle to use

As usual, with my belief in light tackle for all forms of fishing, I use it when tope fishing, and the rod is what is termed a light sea rod of 8 ft. in length. It is such as used by anglers when live baiting for pike. It is in two pieces, and of split-cane. The rings are porcelain lined to reduce friction, and the cork grip, of course, is of a good length.

I have a couple of reels for sea fishing, one with a line of 18 lb. breaking strain, and 200 yds. in length. The other is fitted with 250 yds. of line of 35 lb. B.S. The reason for the two is that I use the smaller line when in some areas, and the heavier line when down Cornwall way, where I might meet up with a shark, and the heavier line would be a necessity.

The 18 lb. line I have found of ample strength to deal with tope, provided

there is enough length on the reel, and that is why I have a length of 200 yds. I'll explain why later on. The line, by the way, is nylon monofilament, and is satisfactory in every way.

On the end of the line it is necessary to have a steel wire trace of at least 6 ft. in length, and this I make up myself, using two 3 ft. lengths of wire. They are fitted with a swivel at each end, and then joined together by having a swivel in the centre. The reason for this will also be explained later. The wire should either be rustproof of single strand or the kind which is made up of a number of strands which are twisted together. This latter kind is both strong and supple.

The hooks can range in size from 4/0 upwards, although I've taken fish on the much smaller size of 1/0. Baits are an important item, and must be fresh. Tope will not take a bait which is tainted. Some anglers use a flat fish, and wrap this round the hook and part of the trace with the white belly outwards, but I prefer a different method which I've used for years with ample satisfaction. I use either mackerel or herring, and if you can't get freshly-caught fish, then the frozen variety will serve. I remove the head of the fish, and then cut it lengthways, using one side of the fish on the hook. I put the hook through the flesh about 1 in. or so down from the shoulder, and then take the hook point through again, so that the barb is clear of the flesh about half way along the length of the bait. I'm quite happy with that arrangement.

Having taken you so far, my next article will be on the actual catching of tope.

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A STUDY OF HORSE BRASSES

latter name you will observe that we are emerging from the period of the true horse brasses to souvenirs — a trap for the collector to avoid.

Much more could be said on the description of the many designs, but the collector must exercise some care in his acquisition. Most of the horse brasses now on sale in the shops are specially made as souvenirs, and it would be safe to say that a large proportion of these have never been near a horse, and are only for room decoration. Some of these are on sale in the large stores, and some find their way to the 'antique dealer'. You may realize that identical brasses may vary considerably in price at the two different shops, while you may pick up a genuine piece from an old village farrier for next to nothing.

The serious collector can be deceived, for hand-made brasses are still being

produced from rolled sheet brass. The spurious amulet is usually cast, and all kinds of devices are employed to produce an aged appearance. But close examination of the inner corners of the strap loop — where the brass is held to the martingale — will reveal whether it has become smooth and thin by years of wear or otherwise. Usually the fakes bear no signs of wear on the lower edges of the brass, which is noticeably thinner in the genuine article, nor does it bear the silky finish of the hand polishing of a proud driver however much it may have been polished by a machine.

Many of our museums have large collections of genuine specimens, and it is both interesting and advisable to study these for details of design, period, and type of alloy. Such a visit will prove instructive to the enthusiastic collector.

EGG TIMER

THIS novelty egg timer is intended for standing on the kitchen mantelpiece, and would make an excellent gift for Christmas, or at any time of the year. It is quite simple to make, and if required for hanging on the wall, a suitable hanger can be affixed, and the base omitted.

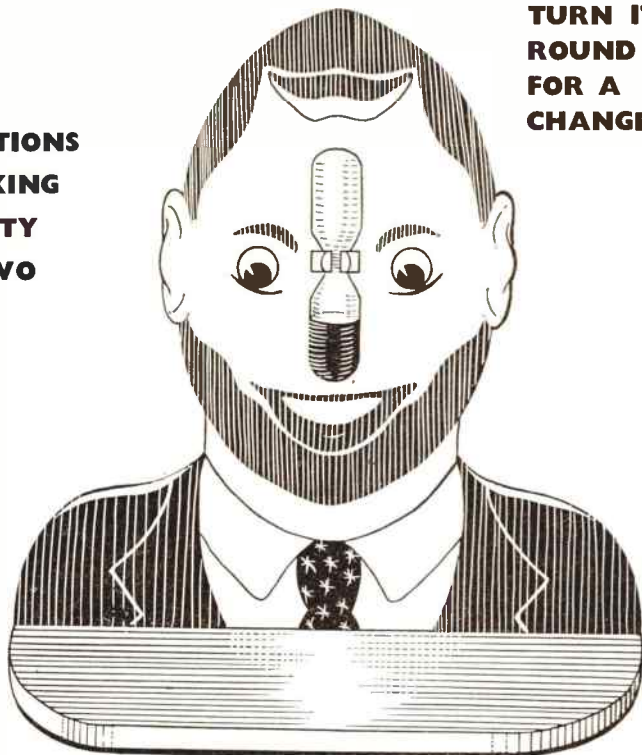
The sandglass is fixed to the face of the model, and it changes its expression when moved round. By reversing the finished illustration it will be seen that the face assumes a gloomy look, as distinct from a happy expression when in the upright position. You can thus start timing your eggs with a happy smile or a dismal frown, the egg timer being started by turning the face round.

A KIT FOR 4/6

Hobbies Kit No. 3384 for making the Egg Timer includes panels of wood, sandglass, etc. Kits price 4/6 from branches, etc., or direct from Hobbies Ltd., Dereham, Norfolk.

(post 1/- extra)

INSTRUCTIONS FOR MAKING A NOVELTY WITH TWO FACES



TURN IT ROUND FOR A CHANGE!

the upright (2) by means of a round-head screw in a position so that the chin clears the collar and tie. Tighten up the

screw sufficiently so that the face will maintain an upright position after turning to set the sandglass in operation.

A GARDEN NOTE PAD

All parts which go towards the make-up of the egg timer are shown full size on the design sheet. They should be traced and transferred to the appropriate thicknesses of wood by means of carbon paper, cut out, and thoroughly cleaned up before assembly.

Make a start by gluing piece 2 into the base (piece 7). The side pieces (3 and 4) are next glued in position, as shown by Fig. 1 on the design sheet. Pieces 5 and 6 are glued to the front of these, and piece 8 is glued centrally behind the face (piece 1).

At this stage the model can be coloured. The outlines of the various features, etc. are shown in the finished illustration and on the design sheet, and should be painted in carefully to give a professional effect.

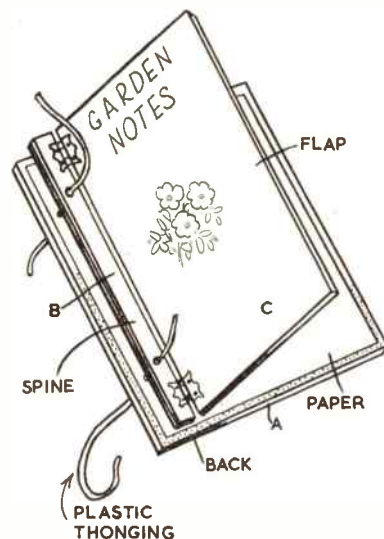
When the paint is dry, screw the retaining clip which holds the sandglass to piece 1 in a position between the eyes, as shown on the design sheet. The face is now pivoted centrally from the back to

SPECIALLY made for taking notes from radio programmes or lectures, this garden note pad should be kept handy so that it can be used at a moment's notice.

You need two pieces of $\frac{1}{4}$ in. or $\frac{1}{2}$ in. plywood 10 in. by 8 in. One piece will form the back A, and the other is cut into two. The narrow strip B, about $\frac{1}{2}$ in. wide forms the spine, and the other piece the flap. The flap and spine are hinged together as indicated.

Drill $\frac{1}{4}$ in. holes through both pieces of plywood to take pieces of plastic thonging. Bootlaces, pieces of tape, or thin plastic covered flex could be used in place of the thonging.

Insert loose leaves of notepaper, and punch holes with a large nail or a piece of round rod sharpened at one end. The thonging is now tied off to hold the pad together. Finish by painting the words GARDEN NOTES. A coloured transfer will give some decoration to the flap. (M.h)



PICTURE MAKING WITH FABRICS

MARQUETRY and the making of pictures in wood has been a popular craft for a very long time, but little attention appears to have been paid to the production of pictures made from fabrics. In this, instead of using the varying grains of different coloured woods, the design is made up from a selection of cloth and similar materials.

By A. F. Taylor

Some extremely attractive pictures can be made, often just from the scraps of materials which quickly accumulate in most households. Pieces left over from dressmaking activities, curtain making, and furnishing fabrics, help to swell the collection of suitable material.

The kind of cloth to use will depend to a certain extent on the class of picture you are making, and some very realistic effects can be obtained by choosing suitable fabrics. The nature of the material plays a very important part in creating the right 'atmosphere', and from the thousands of different textures, patterns, and colours it should not be difficult to pick something appropriate for the job.

Like wood marquetry, a substantial board is necessary on which to make the picture, and this can take several forms. For small pictures stout cardboard or thin plywood is suitable, but for larger work a heavier board must be used.

Hardboard makes an ideal base for pictures of all sizes, and the fabric can be applied with Fabrex or Copydex.

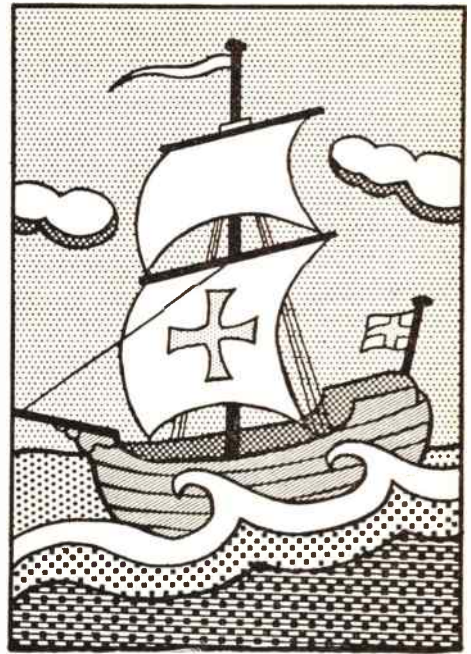
To start off with we must have a good design, and the simpler this is the better. Bold features prove the most effective for the type of material we are using, especially for the first pictures you make. As progress is made with the craft, then the design can be made more elaborate.

Draw the design to the full size on a sheet of stiff paper, and transfer it to the baseboard with carbon paper. The paper design can now be cut out, and each part used as a template for cutting the cloth pieces to the correct shape.

Linen and other types of stiff material are the easiest to cut, but thinner fabrics that have become crumpled can be improved by damping slightly and ironing before cutting them out.

The illustration shows a very simple design which will look quite effective when made with materials to be found in the scrap box of most households. A few hints will, perhaps, help you to make an attractive picture. Two shades of brown tweed are used for the hull of the boat, and if the lighter one is cut in narrow strips it will give the appearance of planks.

Different shades of blue or blue-green form the sea, with pure white to represent the foam on the crest of the



waves. Make the sails of cream or parchment-coloured cloth, and with a bright red cross in the centre of the lower one. White clouds on a pale blue sky will look better if edged with a thin strip of pale grey on the underside.

Too much attention should not be paid to detail, but a little of the rigging may be added in a simple way. Fine string or even wool in the appropriate colour will do for this.

It is generally best to use materials which are of about the same thickness, but sometimes the effect of depth can be achieved by combining thick and thin fabrics. By experimenting with different materials before fixing them in position, some very pleasant pictures can be made.

Besides the many different cloths available we must not forget that felt and leather in its many forms can often give excellent results.

Although the pictures can be made almost any size, the most satisfactory ones are those which are kept to medium dimensions. A design of, say, 10 in. by 7 in. is ideal and quite ambitious enough for a start.

These cloth marquetry pictures look very nice when suitably framed, or they may be just mounted on a stiff board, and made up into a calendar. In such a case a narrow slip of thin wood or even veneer glued round the picture forms a suitable edging and greatly improves its appearance.

There should be quite a demand for well designed pictures of this nature.

A WORKSHOP SCRAP BOOK

NO matter how small your workshop is, or even if it consists of no more than half a dozen tools and the occasional use of the kitchen table as a bench, I strongly advise everyone to keep a workshop scrap book. My own one, a strongly bound exercise book measuring 9½ in. by 7 in., is beginning to look a bit worn but — believe me — as time goes on I value it more and more.

Now though I haven't got a specially good memory, I hate to make mistakes, unnecessary mistakes, I mean. So, to avoid doing this, whenever I buy anything new, like a different type of solder-

ing flux or a new kind of glue, or any sort of labour-saving device that includes printed instructions how to use it, I carefully lay these instructions aside and then paste them into my scrap book. Here they are, always readily available and what a saving in both time and temper! You see, no matter what it is that the manufacturer is selling, he wants his customer to get the fullest benefit from it by using it the right way.

In my scrap book I also include hints, tips, and recipes of all kinds; I am certain it must have saved me pounds and pounds!

(M.H.G.)

Tricks to try with a Print

would be obvious. But when making a trick photograph it is just the reverse, and we have to exaggerate the sizes to achieve the effect.

You will see that Big Ben is apparently being loaded into a ship to help the export drive! In actual fact the ship is smaller than the tower, so while the degree of enlargement of this was larger than that of Big Ben, the latter was much smaller. And so we resort to such trickery if we wish to make a humorous montage, but we are

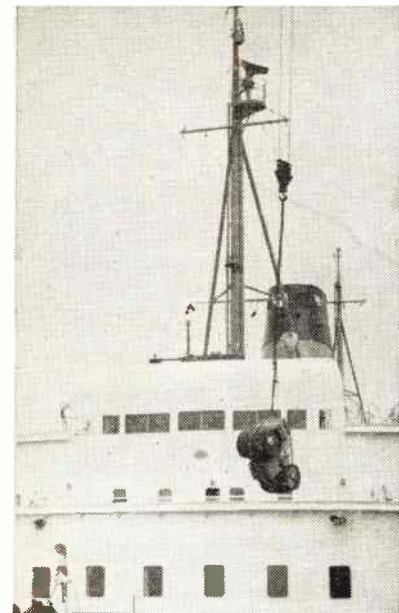
By S. H. Longbottom

obliged to use the same type of paper and endeavour to control the paper development, so that the tones match, achieved by test exposures.

It is not sufficient, however, to make such pictures by merely cutting out the parts and sticking them together, for we use a special technique to ensure that the edges of the cut-out remain practically invisible.

A sharp print trimmer or a new safety razor blade is recommended, but the cut must be oblique, so that the edges of the paper are tapered. With skill a print can be pulled across the sharp edge of the blade, which is held firmly between finger and thumb at an oblique angle, as shown in Fig. 1, but where straight cuts are involved, it is better to use a straight edge, with the print laid on a piece of glass. At the same time the blade should be held obliquely to produce a tapered edge. This is clearly shown in Fig. 2, and the effect after sticking down on the basic picture. It will be seen that this method of trimming produces the desired result. While we must endeavour to preserve

While we must endeavour to preserve



The original picture of a ship unloading—

PHOTOGRAPHERS use the term montage to include all kinds of composite pictures made from a combination of others by cut and paste methods. This includes technical pictures such as aerial photographs taken for map making, where numerous photographs are taken and fitted together with such precision that the joints cannot be detected. Or we have publicity pictures where a new background may be incorporated for, say, a fashion model. And the same methods may be used for making panoramas or trick photographs, which refute the statement that the camera does not lie.

When concerned with the production of a technical picture such as map making, it is essential that the degree of enlargement and the tones of the print are the same throughout, or errors

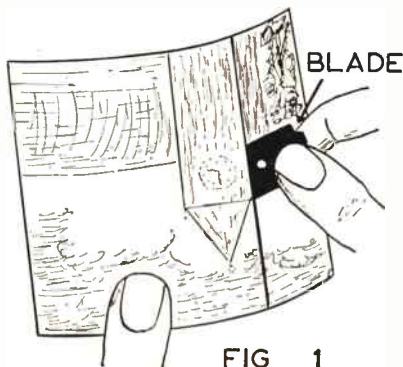


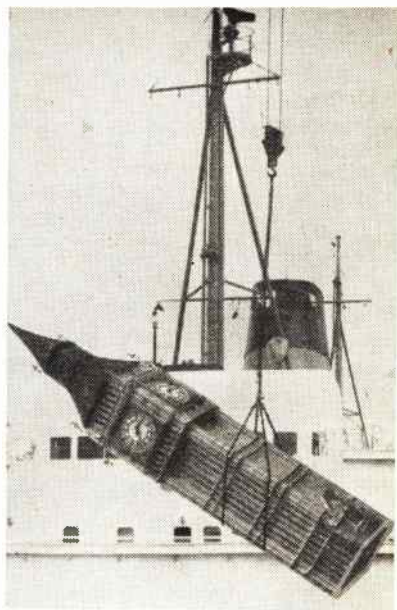
FIG 1



AFTER STICKING



FIG 2



—and the finished result with Big Ben.

as much detail as possible in the cut-out, there are occasions when some must be sacrificed. Fortunately, these can be added by a little skilful retouching at a later stage.

However careful you may be with the cutting out of a picture, you will find that there is a slight burr on the back, and this must be removed, or it would raise the picture at the edges. Take a small piece of the finest glasspaper, and gently rub away the burr. This will make the cut-out wafer thin at the edges, so care is required to ensure that it is not damaged. I would recommend you to make an experimental cut-out, glasspapering the edges for a little preliminary practice before attempting the real job.

Finally, we colour the edges of the cut-out with water colour before sticking down. A test should be made before doing this, since the tones may vary in different parts, but a little lamp black diluted to a grey tone will usually suffice.

The next step is the fixing of the cut-out to the second picture. Place the cut-out face down on a piece of clean paper, apply a little rubber adhesive mountant (e.g. Copydex) to the back, when it can be fixed in position. Note that it is essential to use a rubber mountant, for any excess which exudes can be removed quite easily by rubbing away with the fingers. Do not, however, attempt to remove this surplus until the print has been left under pressure for some time, and the adhesive is thoroughly dry.

Any minor faults are now corrected, and it may be as well to indicate the adjustments made in the illustration. The basic picture was one of a merchant ship unloading cargo at a port. Big Ben was obtained from a photograph of the Houses of Parliament. It was impossible to cut out the picture of Big Ben without sacrificing the ornaments at the corners. The base of the tower was trimmed at an angle, and painted accordingly. After

sticking the tower in a suitable position on the basic print, the ornaments were added with Indian ink, as were the crane cables supporting same.

If you make a good job of the sticking down, and the edges are almost invisible, no further treatment is necessary but the retouching, but usually we make a copy negative on a process film, and this adds realism to the picture.

This type of trick photography is

much different from those where we employ different camera methods, but just as fascinating, so we leave it to you to imagine other crafty compositions for amusing sticking into your head, or one of your friends carrying his head on a plate, transferring a friend to the top of a large monument or some small boy with a very large apple?

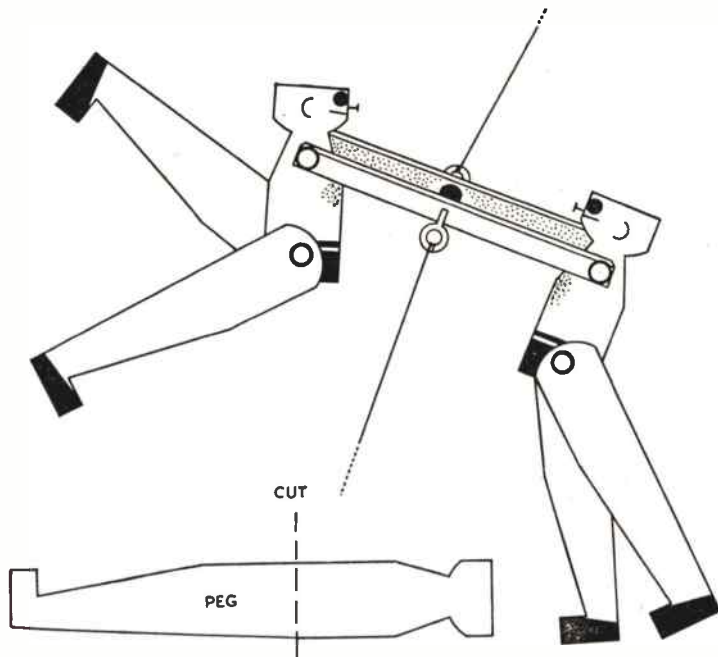
The Wrestling Clothes Pegs

A TRADITIONAL toy which is not often seen nowadays is the pair of wrestlers, made with clothes pegs, that struggle with each other realistically when they are operated by pulling upon a black thread. Old-fashioned clothes pegs will be needed to make the toy. Select two well shaped specimens which possess pleasingly cut 'heads' and strong evenly matched 'legs'. The upper parts of the pegs will serve as the heads and bodies of your completed puppet wrestlers, and the legs will later be sawn off and fixed loosely to the bodies with screws.

In each peg bore small holes through the 'body' where the arms and legs will be fastened. Also make holes in the upper parts of the legs. Cut notches in the bottoms of the legs, so that feet will be roughly suggested. Now, carefully sever the legs from the bodies, using a sharp saw. Round off the lower parts of the bodies and the upper parts of the legs with a penknife and glasspaper. At this stage you may knock a little nail, to serve as a nose, into each head where the face will be. Use small screws with large heads to fix the legs loosely on to the bodies.

Two $3\frac{1}{2}$ in. long strips of $\frac{3}{8}$ in. wide sheet balsa wood will be needed to provide the arms for your figures. $\frac{1}{8}$ in. thick sheet balsa wood will be satisfactory. Bore small holes at both ends of the wooden strips. Each length of wood will represent two interlocked arms (one of the arms of each combatant). Fix the arms loosely to the shoulders of your puppets with screws, in such a manner that it will not be possible for the heads of the figures to become jammed between the arms when the puppets are performing. Insert eyelet screws into the middle of each arm strip, and screw these into a short piece of dowel rod, which is placed between the wooden strips.

Paint the figures yellow to resemble Japanese wrestlers, or paint them flesh coloured with bright vests, shorts, and shoes. Mark on eyes, mouth, and ears,



and let them have hairy chests if you wish. To prepare the puppets for action, tie lengths of black cotton to the eyelet screws. Tie the end of one thread to a chair leg, and pull gently upon the other. When you jerk the thread, the wrestlers will come to life, and commence a vigorous battle on the floor.

Jerk the thread gently, and see the subtle movements of your jointed con-

testants. Pull on the cotton with a little more violence, and you may see one wrestler throw his opponent right over backwards. If you take some trouble in the arrangement of the puppets, and with your choice of background and lighting, the black thread will be invisible, and you will be able to produce the illusion that your peg wrestlers are really alive. (A.E.W.)

How many of your friends have you persuaded to read 'Hobbies Weekly'? Remember there are valuable cash prizes to be won, as detailed in our September 7th edition. If you have mislaid this copy with entry form, send 6d. in stamps to the Editor and start canvassing right away.

COLOURED PAPER LETTERING

HANDICRAFT workers often wish to make up signs and posters where lettering plays an important part. Here are some hints for poster work in general; the use of coloured paper cut into strips being specially suitable on account of the bright colours and bold designing it can produce. The bigger the letters the better, but they should be in proportion to the background to which they are affixed.

Lettered posters and showcards have many purposes. They are ideal for announcements, showcards at sales of work, bazaar notices, signs, and other instructions. Members of clubs and various institutes have constant use for such work. Posters must be legible, and seen at a distance they cannot fail to attract the attention, and gain the necessary action.

The quickest way of producing letters is to use a stencil ready punched with a good standard alphabet. Stencils of this kind are made both circular and oblong in shape, in a number of sizes, so that the worker is able to trace out

formed. Letters based on $\frac{1}{2}$ in. squares will make a good bold show, $1\frac{1}{2}$ in. in width by $2\frac{1}{2}$ in. in height. Letters are then drawn out on the principle of five squares in height and three squares in width. For first-class lettering, they are best ruled.

After the drawings have been completed, the letters are cut into individual

By F. T. Day

sections, neatly folded in half in such a way as to make it easily possible to cut out the unwanted part of the letters. In other words, some letters are folded horizontally, and others the reverse, as shown.

The only exception to the dimensions given are M and W, which will need five squares for their wider width, and I, which will need only one square for its width. All unnecessary pencil sketching

lettering; that based on squares. The chosen coloured papers are ruled out, as illustrated in Fig. 2; that is, four horizontal lines equal distance apart followed by vertical lines ruled in the same width. The letters are drawn to cover the area of a square, each letter being composed of nine small squares, three in the width, and three in the height. Each letter is then carefully cut to shape by folding, the unwanted parts being removed with the scissors. Some are folded vertically, and others the reverse, and this will be seen when the work of cutting takes place. Some letters, like I and L, may be cut straight away without folding.

The example letters shown in this case are based on $\frac{1}{2}$ in. squares, so that each letter will be $1\frac{1}{2}$ in. square overall.

The strokes are all equal in width in both these examples, and they are, therefore, good legible styles for posters and other work. Quite a number of poster designs are carried out in one

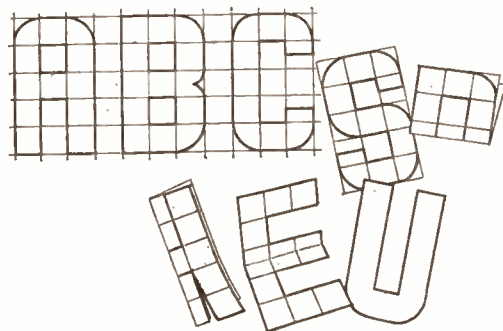


Fig. 1—Lettering based on squares five in height and three in width

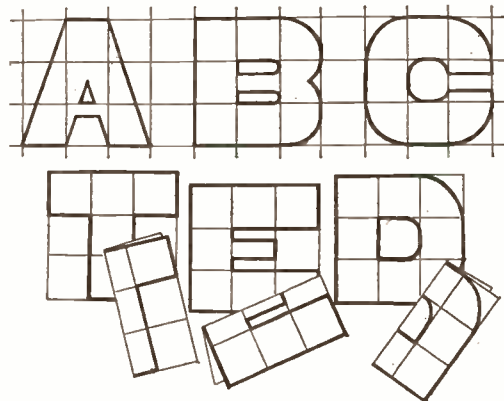


Fig. 2—An alternative method of producing good bold letters

words quickly and accurately. They are usually made in parchment or zinc.

Good letters may be obtained by ruling two horizontal lines in a suitable width to suit the height of the capital letters, and an additional line for the small letters. The compass will give S, O, Q, and parts of other letters.

Fig. 1 shows a method of producing good bold letters for all kinds of work. This is how the letters are made. Having decided upon the height of the letters to be used, draw six horizontal lines equal distances apart. Then next draw vertical lines the same distance apart, so that a pattern of squares is

will be cleaned away, and a first-class set of letters will be available for the showcard, notice or poster.

Smaller or larger squares will give corresponding sizes in letters. It is a good idea to draw out the letters on the background to be used in the size it is proposed to make them. This preliminary spacing of lettering in the early stages helps to plan a much better job. It is an advantage of the craft that the letters need not, and should not, be stuck down until the final lay-out has been satisfactorily built up.

Some of you may be familiar with another variation of this form of

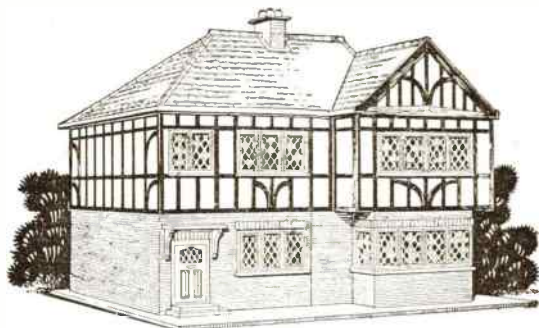
height of letters, lower case letters not being employed. On the other hand large capitals and small letters may be produced as the design requires. Quite small lettering may be cut freehand, but it is better to work out bold, colourful, and readable designs, and avoid small detail work.

Next week's issue will show how to make a 2-seater sidecar for a tandem and other interesting projects for all ages.

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GIFTS FOR BOYS & GIRLS

The making of these gifts is a job well within the capabilities of any handyman. With a fretsaw, a few simple tools and one of Hobbies kits, he can make a lasting model of which he can be really proud, and one which is certain to please its small owner.

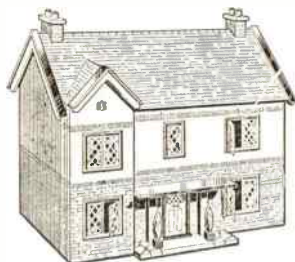


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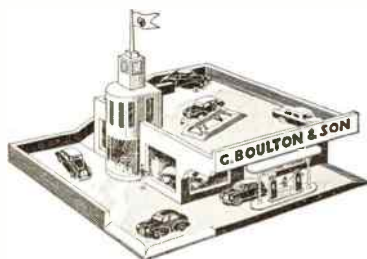


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A LONG TOM (with a difference)

WE have all met the situation. You have guests . . . you are all sitting comfortably around the TV set . . . you decide not to set the table for a meal, but to eat around the occasional table.

Then the fun starts. Cups and saucers soon overflow the table; there is no room for the plates of sandwiches. If only the occasional table had that little extra . . .

Here is a table that has that little extra in the form of retractable, sliding trays. And, the construction is within the scope of any handyman.

The design is for a settee table or a Long Tom, as it is known. First, make up a rectangular frame from 2 in. by 1 in. planed deal. A size of around 4 ft. by 15 in. will suit most rooms. Glue and screw it together at the corners, first drilling clearing holes for the screw shanks to avoid splitting the wood.

The trays are made from $\frac{3}{4}$ in. thick plywood or blockboard. A useful width for them is 8 in., and their length should be the same as the overall width of the 2 in. by 1 in. framing, less 1 in. They then fit flush to the outside edge of the framing when retracted, whilst their back edge abuts on to the inside edge of the framing.

At the rear end of the trays fit a stop piece consisting of a length of $\frac{1}{2}$ in. square planed deal, screwed and glued in place, as shown in the sketch. To the front end of the tray, a finger grip is fitted. First, a semicircle is cut out, and into it are drilled, from opposite sides, $\frac{1}{2}$ in. diam. holes. It is essential that the two holes are drilled exactly opposite one another. Finally, a length of $\frac{1}{2}$ in. steel rod is tapped into and through the holes to form the grip. The rod should be cut $\frac{1}{2}$ in. shorter than the width of the tray, so that the ends finish inside the drilled holes. The ends can be filled with wood filler.

Next, cut four channels into the sides of the framing, and into which the trays will slide. They should be staggered, as shown in the sketch. Do not make the channels deeper than $\frac{3}{4}$ in.

Next, bearer pieces are fitted between the framing. They also should be of $\frac{3}{4}$ in. thick plywood or blockboard, and they should be fitted so that their lower side is flush with the underside of the 2 by 1 in. framing. They should be held by screwing through from the outside of the framing.

Across the bearer pieces are fitted $\frac{1}{2}$ in. square stop pieces with glue and screws. They are to stop the trays from

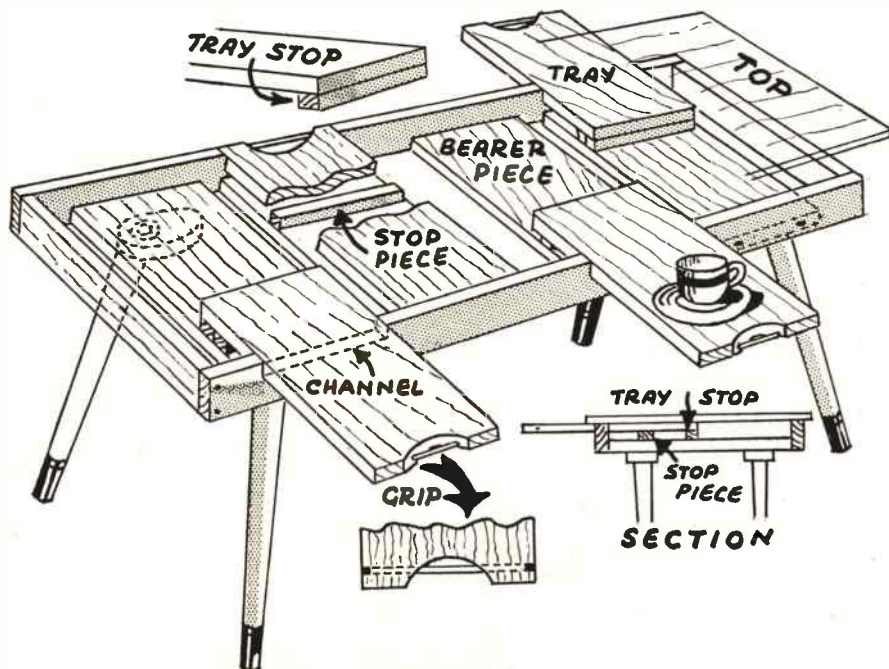
being pulled right out. Their positioning is important. Obviously, if the tray is extended too far its weight would make it sag. Therefore, site these stop pieces so that the tray can only extend three-quarters of its full length. This is shown more clearly in the section, which also shows straight legs for those who prefer these to the splay type.

That completes the mechanism of the table, and it only remains to fit a top piece of $\frac{1}{2}$ in. thick plywood. This is held in place with panel pins into the free sections of the top edge of the framing. There is no need to fit a bottom piece to the underside of the framing.

The contemporary ferruled beech legs can be obtained from Hobbies Ltd. No. 581 are 15 in. long and cost 2/6 each, whilst No. 582 are 20 in. long and cost 3/- each. Postage for three or four legs is 1/6 extra. They are quite easy to fit. The base blocks have two drilled screw holes to fit them to the underside of the bearer pieces. The legs are then screwed into the base blocks.

The table can be finished in whatever treatment you prefer. It is a good idea to cover the top with a plastic adhesive sheeting, to allow for easy wiping over.

(E.C.)



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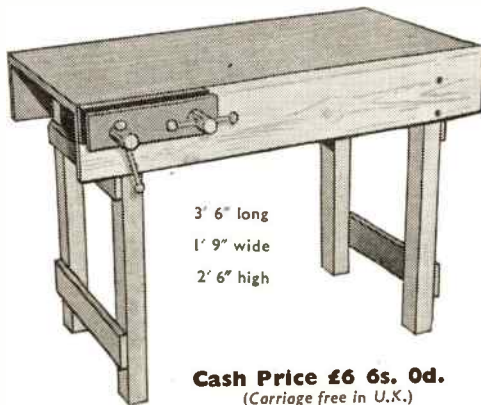
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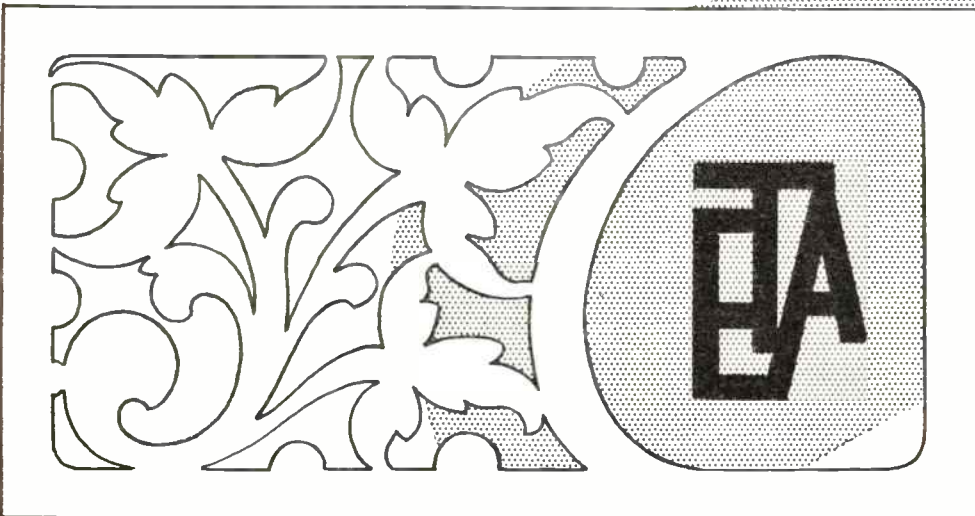
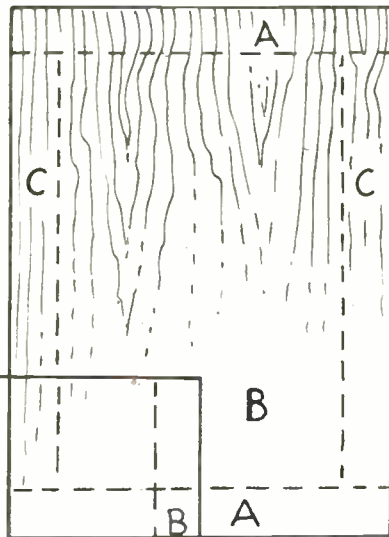
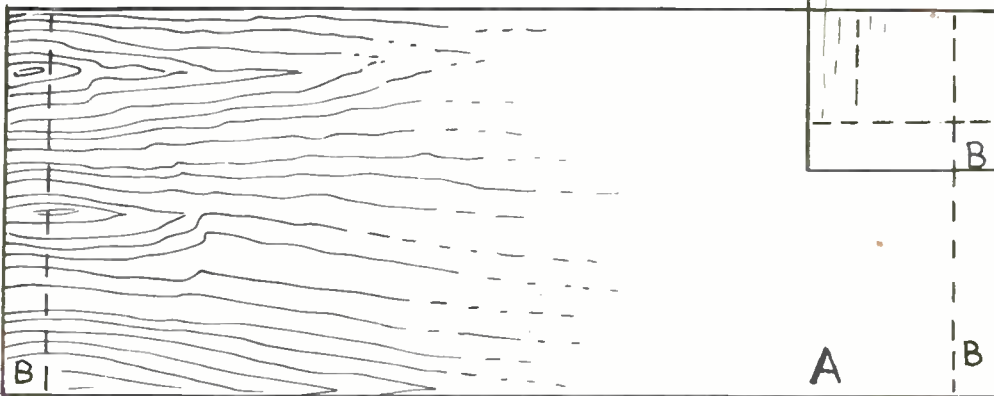
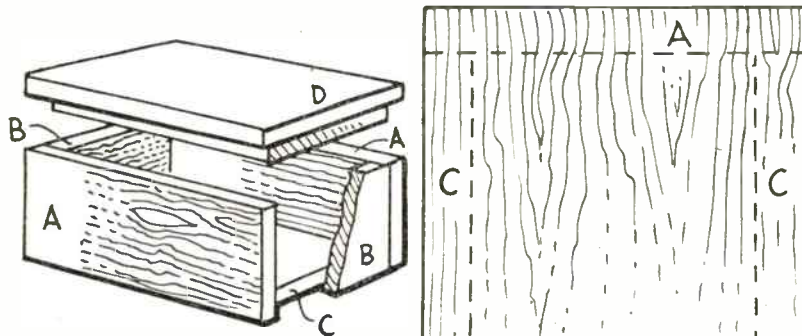
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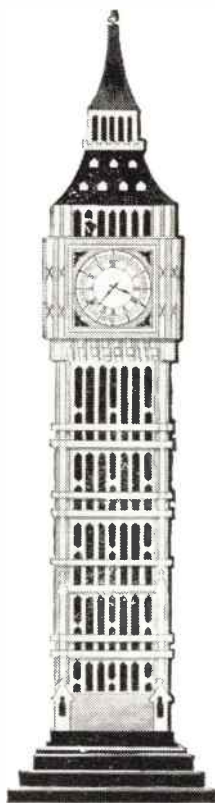
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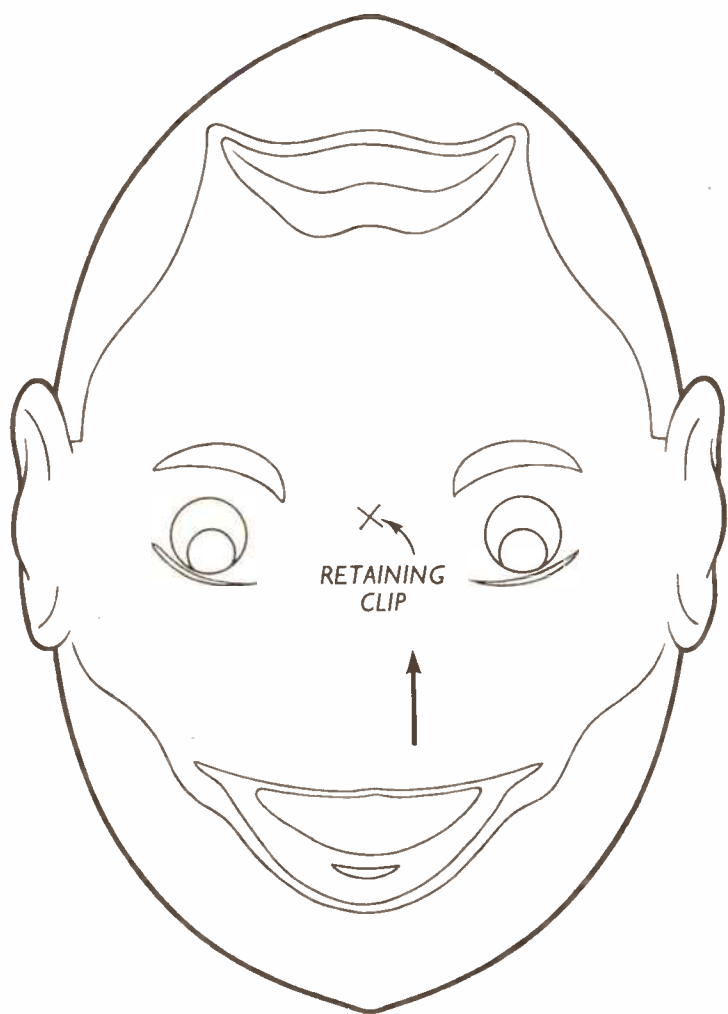
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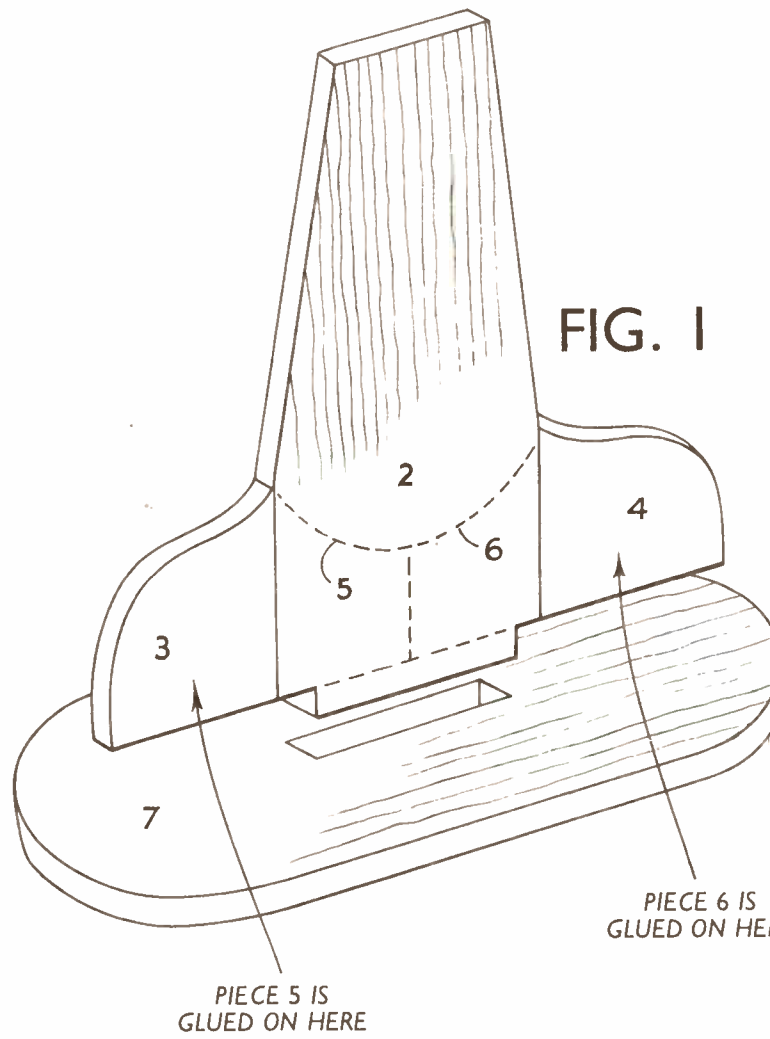
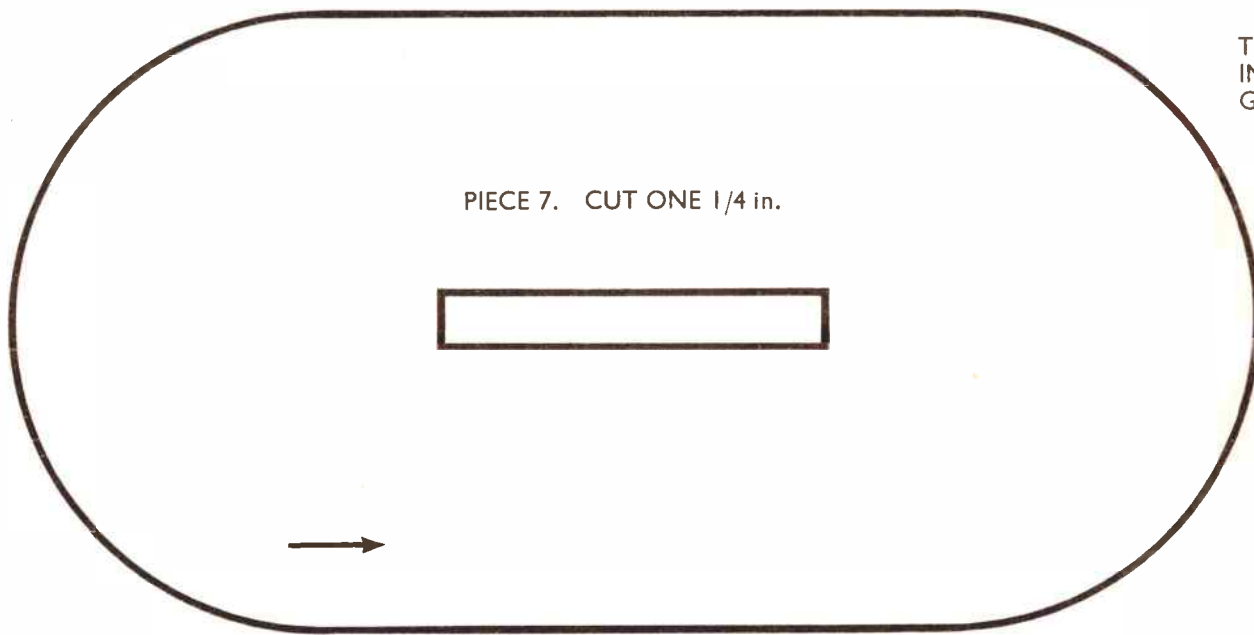
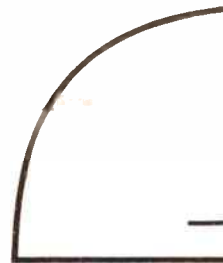


FIG. 1

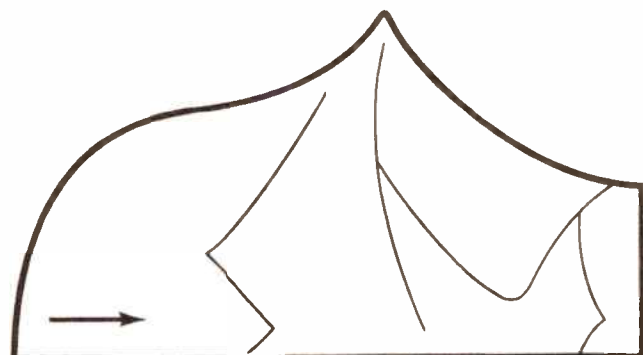


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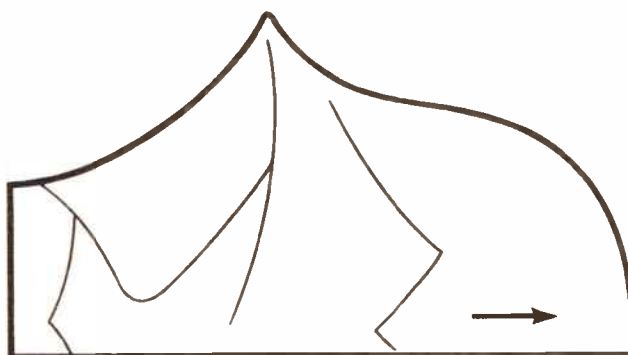
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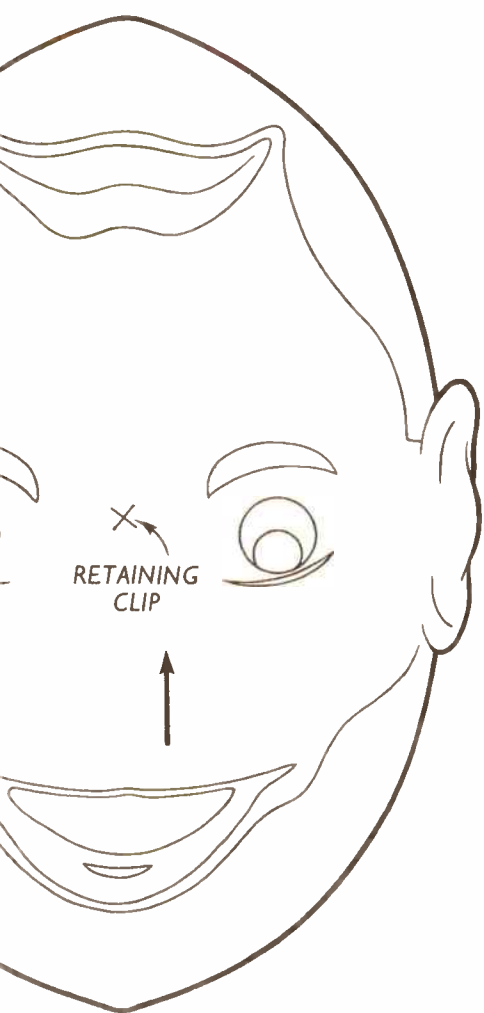


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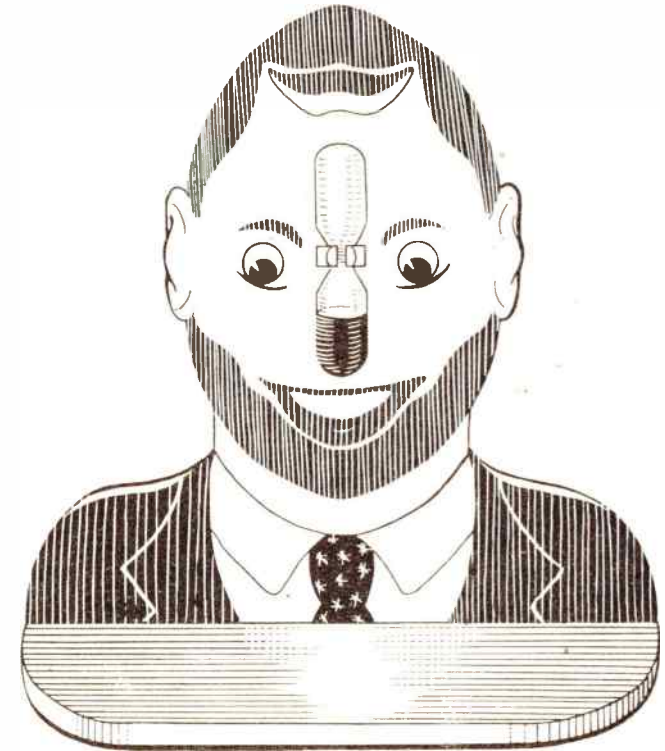
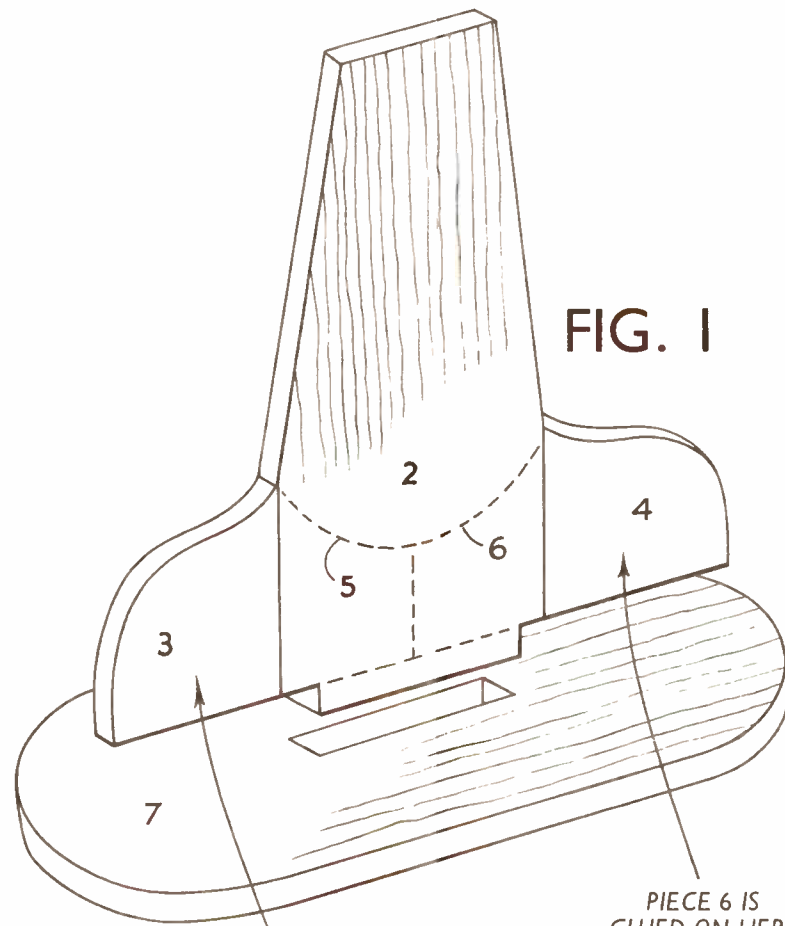


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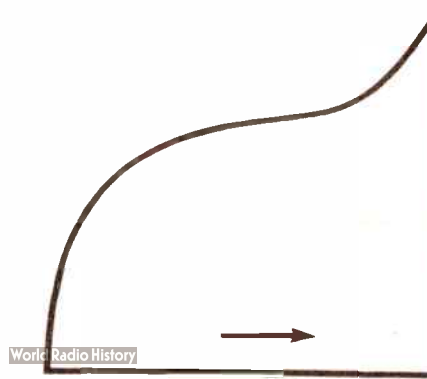


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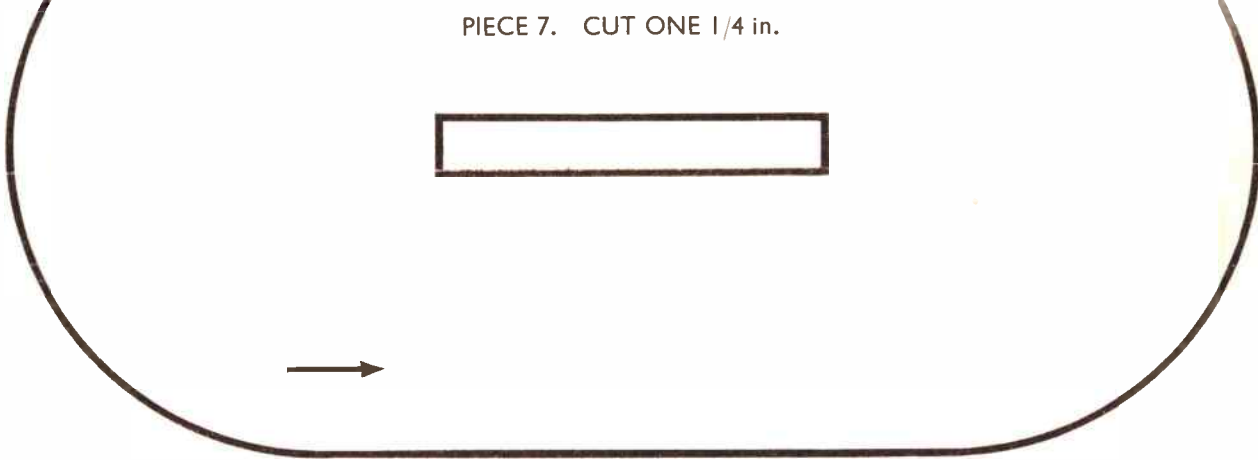
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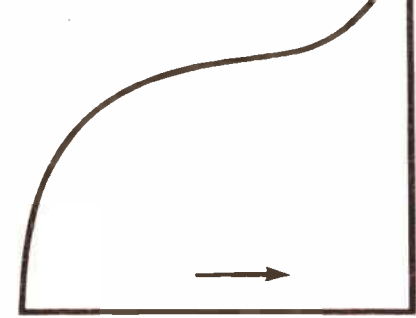
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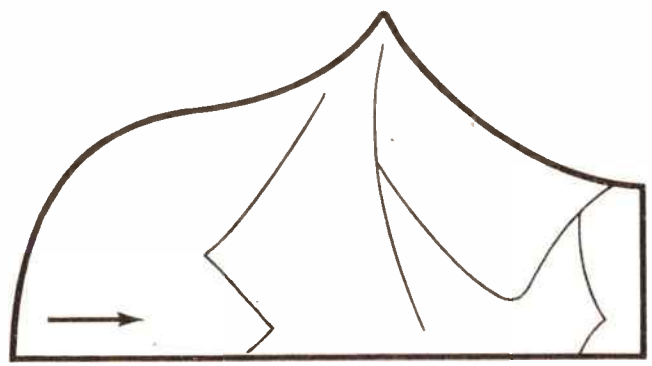
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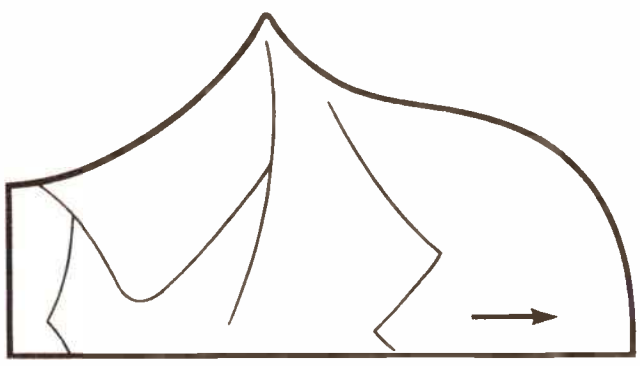
PIECE 7. CUT ONE 1/4 in.



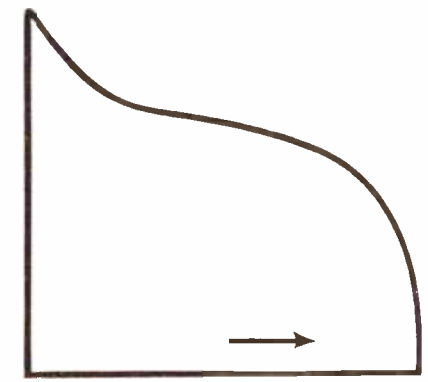
PIECE 3. CUT ONE 1/4 in.



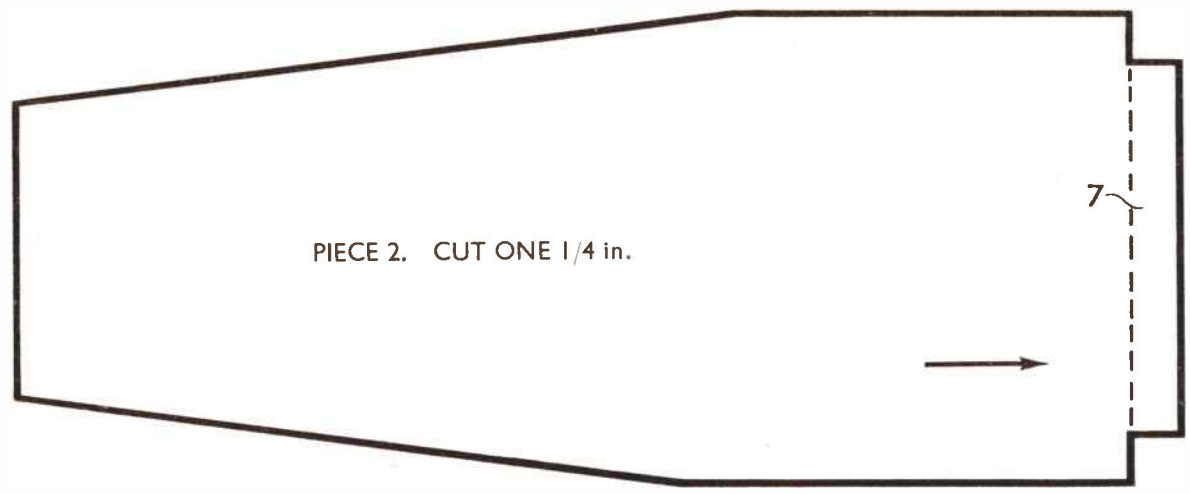
PIECE 5. CUT ONE 1/8 in.



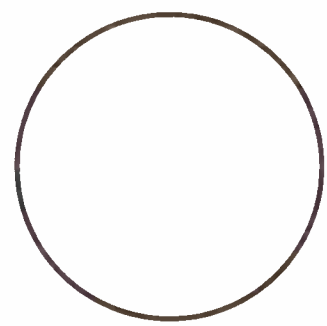
PIECE 6. CUT ONE 1/8 in.



PIECE 4. CUT ONE 1/4 in.



PIECE 2. CUT ONE 1/4 in.



PIECE 8. CUT ONE 1/4 in.

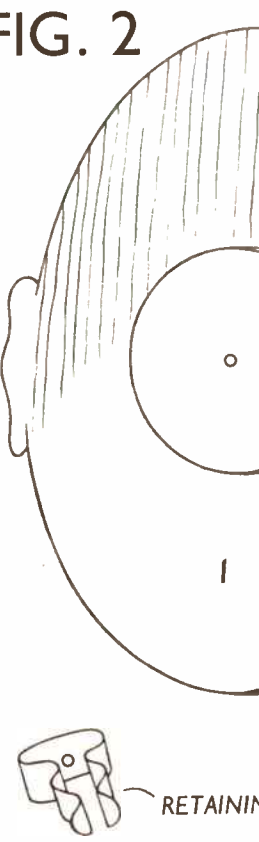
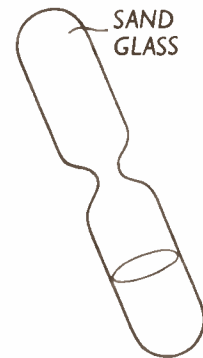
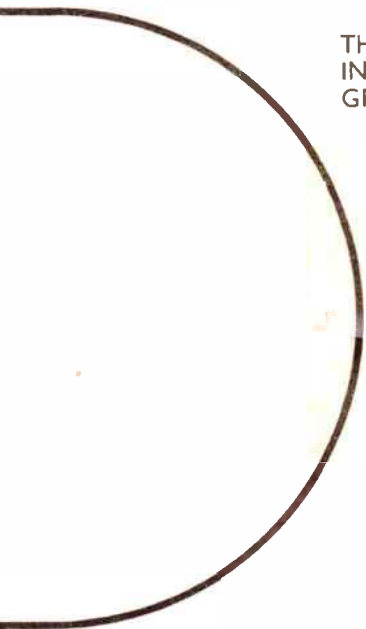
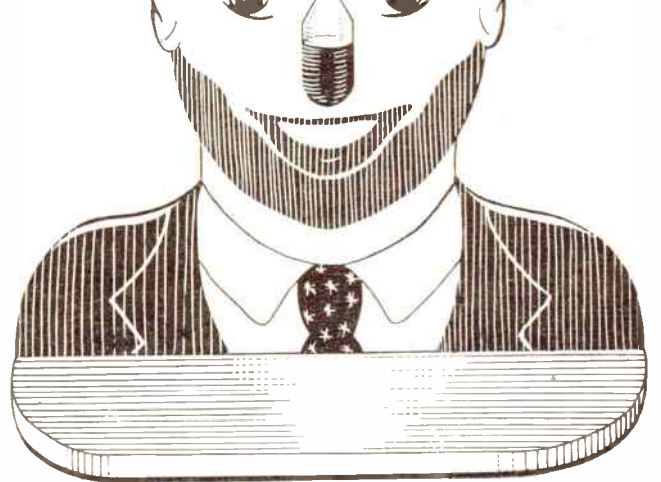
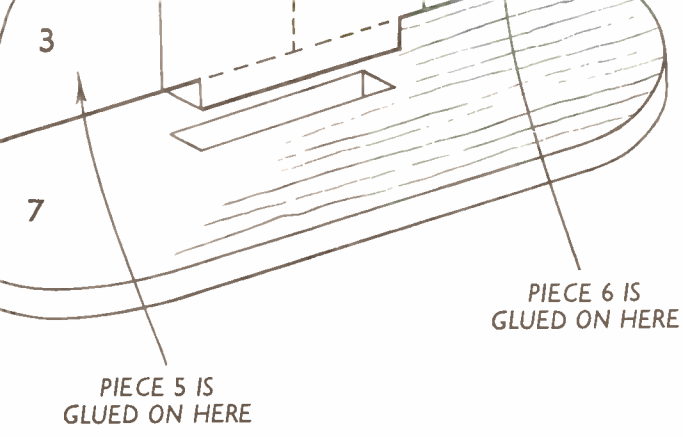


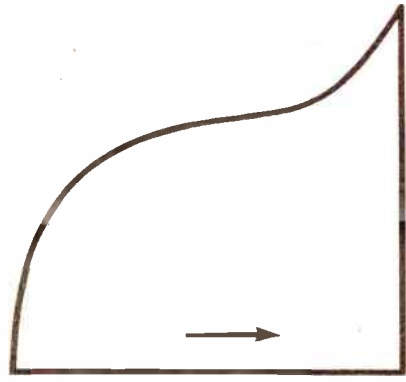
FIG. 2

PRINTED IN ENGLAND.

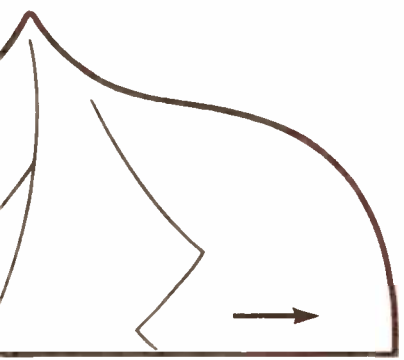


THE ARROWS INDICATE THE DIRECTION OF GRAIN OF WOOD

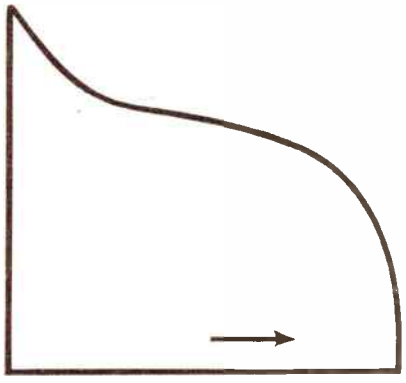
SIZE $6\frac{1}{4}$ ins. HIGH



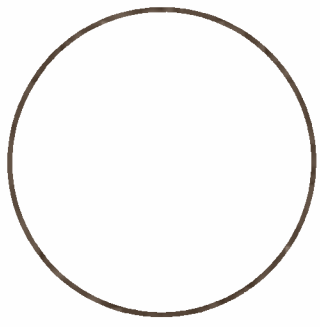
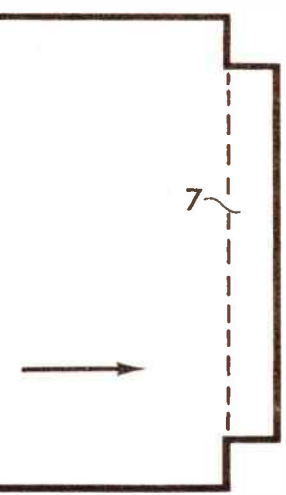
PIECE 3. CUT ONE $\frac{1}{4}$ in.



CUT ONE $\frac{1}{8}$ in.



PIECE 4. CUT ONE $\frac{1}{4}$ in.



PIECE 8. CUT ONE $\frac{1}{4}$ in.

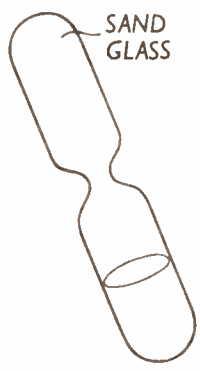
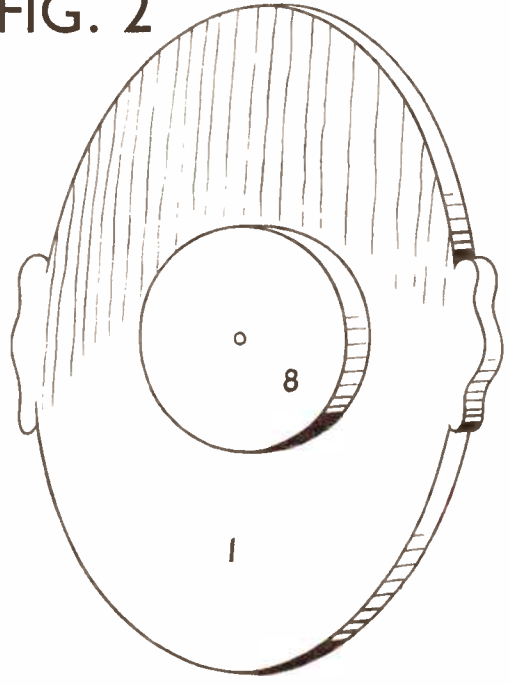


FIG. 2



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