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THE ORIGINAL  
'DO-IT-YOURSELF'  
MAGAZINE

# HOBBIES *weekly*

FOR ALL  
HOME CRAFTSMEN

Instructions to make

Also in this issue:

SPORTS SHIELD  
BONUS PATTERN

FANQUE 'DISC  
BREAK' PERSONALITIES

COLLECTORS' CLUB

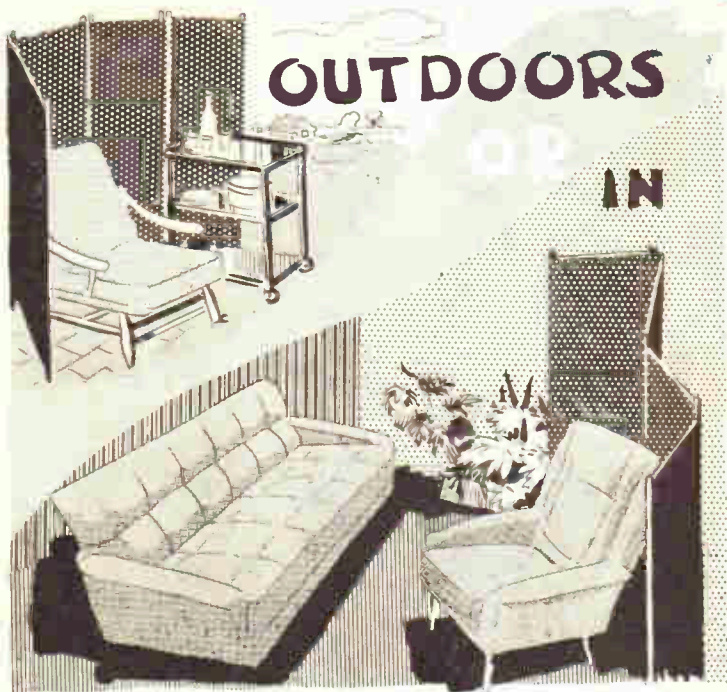
EQUIPMENT FOR  
'PETE' DINGHY

SHIP MODELLING

GARDENING AND  
CHEMISTRY RECIPES

READERS' REPLIES

ETC. ETC.



OUTDOORS  
OR  
IN

## DRAUGHT SCREEN



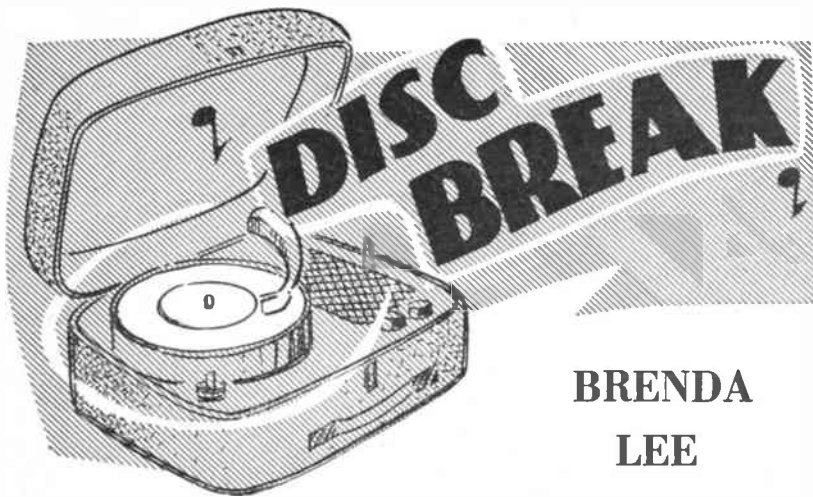
*Up-to-the-minute ideas*

*Practical designs*

*Pleasant and profitable things to make*

5<sup>D</sup>





## BRENDA LEE



**BRENDA LEE**, the 17-year-old wonder singer, has been dubbed everything from 'America's Biggest Little Star' to 'Miss Dynamite'.

When she started out on the Hit Parade trail some five years ago, Brenda, then 12, was considered a phenomenon. Ironically her success has changed all that. And Brenda's rivals

have sprung up everywhere, many of them with mature voices well in advance of their owners' years.

Brenda is 4 ft. 11 in. tall, has brown hair, brown eyes, and a freckled face. She lives with her mother and stepfather, her sisters and two brothers in Nashville, Tennessee. She has never had a singing lesson, neither does she read

music or play an instrument. Yet she picks all her own material, knows 150 songs off by heart, and is, according to Perry Como, 'the quickest learner of a song or a script I have ever encountered in show business'.

What do the stars themselves say about Brenda Lee? To show her popularity here are some of their verdicts.

**HELEN SHAPIRO:** I think Brenda Lee is the greatest female rock singer there is.

**EDEN KANE:** Dynamic — the girl equivalent of Elvis Presley.

**BILLY FURY:** I think she is dynamite, and I collect all her records.

**CLIFF RICHARD:** Brenda is great. I collect most of her records, and my favourite is *Dum Dum*.

**JIMMY SAVILE:** A shining example to teenagers who want to study singing and presentation.

**PETE MURRAY:** She has an uncanny knack of picking the right song to sing.

**DAVID JACOBS:** Brenda fizzes with talent. She seems to get better with each record she makes. If this continues she will take her place alongside the 'greats' of the entertainment world.

**BOBBY VEE:** Brenda is extremely talented — and she hasn't yet reached her peak.

**PERRY COMO:** Never have I seen so much talent wrapped up in a tiny package.

## HARRY — A BROADWAY STAR

**RECOGNIZED** as the artist who has probably done the most to restore folk music to its rightful place in the American scene, Harry Belafonte is today an established name.

Born in New York City on 1st May, 1927, Harry is the son of a Jamaican mother and a seaman father who came from Martinique. He went to St. Thomas

the Apostle parochial school and to George Washington High School. Harry also went to school in Jamaica, where he lived for five years. After graduation, he served thirty-eight months in the Navy and then began the study of his chosen profession—acting and directing in the theatre.

In a top modern New York club one night, Harry took a chance and asked to sing a couple of songs—even though he had never studied voice. His reception was so sensational that he was hired to a regular job that night and held for twenty weeks. Later he toured most of the country's major jazz spots.

He continued to be interested in folk songs. Feeling this music as a medium in which he could utilize voice, dramatic training and understanding of the American folk idiom, he took a daring chance with his career. Switching from jazz to folk songs, Harry opened at New York's Village Vanguard.

He has starred on Broadway and played the nation's top clubs, among them the Waldorf Astoria's 'Starlight Roof'. An RCA Victor artist, he has many successes to his name.



# The Beauty of Our Churches

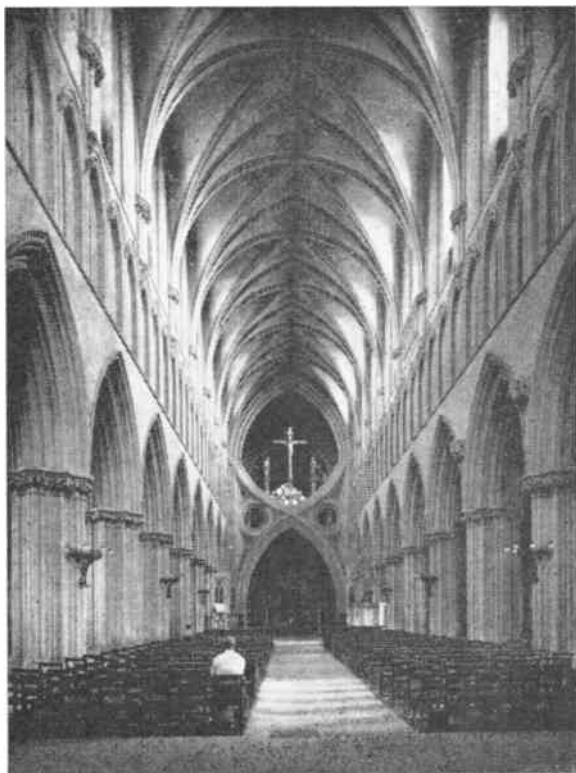
**A**MATEUR photographers looking for suitable subjects for their cameras might do well to remember the beauty of our churches. There are 8,000 historic places of worship in Britain over 400 years old, so there's no shortage of material.

Photographing the interior of a church is not such a difficult business as it may seem. Quite excellent pictures can be obtained — even with a simple box camera. Use a tripod, or other rest, for the short-time exposure that will be necessary. Be sure to hold the camera still and, most important, level with the floor (unless, of course, you are photographing the ceiling!)

The exposure time will, naturally, vary according to the brightness of the light entering the church. On a normal sunny day, with good interior visibility, and a medium speed film like Selochrome, an exposure of about half-a-second should be sufficient.

A word of caution. You will seldom meet with any opposition, but it is just as well to ask permission before taking your pictures. (E.)

BEAUTY AND  
QUIET DIGNITY  
HAVE BEEN  
WELL  
CAPTURED IN  
THIS INTERIOR  
SHOT



## THE 'OFFICE' GREENHOUSE

**I**N the editorial office where *Hobbies Weekly* is produced, we take pride in our model greenhouse, and watch with interest the growth of the cacti therein.

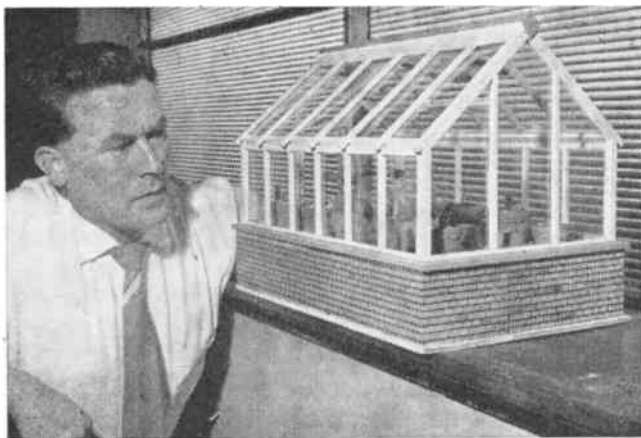
Apparently a similar pleasure is enjoyed in the office of Mr Les. Taylor, an estimator with A. V. Roe & Co. Ltd, the Company which produces the famous Hawker aircraft. In its House magazine

there was printed a story of Mr Taylor's greenfingering enterprises. Included in his model greenhouse which reposes in his office, is a thermometer inside the door, and a humidifier consisting of a milk bottle part filled with water. Mr Taylor intends to add heating and extra shelves. Apparently he has had much success in rearing cacti in these ideal conditions.

Mr Taylor, who is pictured with his model greenhouse, made it from Hobbies kit No. 3300. The model is 18 in. by 12 in. by 13 in. high, and, of course, can be carried about the room quite easily. Apart from all the materials for making the greenhouse, including plywood, stripwood, moulding, transparent material for the roof and sides, hinges, brickpaper, etc, there is also a set of small pots and saucers. The price of the kit is 4/1s. 0d. from all branches of Hobbies Ltd, or post free from Hobbies Ltd, Dereham, Norfolk.

Incidentally, this is a perfect miniature in that there is an opening roof light, a hinged door, and one side of the roof also lifts for watering and tending the plants. Taking up very little space, this model certainly creates interest in office or flat, or, indeed, anywhere where a little living 'greenery' is appreciated.

Mr Taylor with his desk-side greenhouse



Handy for indoors and outside use

# A DRAUGHT SCREEN

**A** DRAUGHT screen is often useful, not only for comfort, but for privacy. It can be used indoors in the winter time, and outdoors during late spring and summer. If covered with attractive material it will add to the general appearance of the room.

The diagram in Fig. 1 shows the main dimensions, the width of each section being 2 ft., and the overall height 5½ ft. Any number of sections can be used, but four will usually be found sufficient. Each section consists of a frame-work of 1½ in. square material, glued and cramped together.

The cross rails are tenoned as indicated in Fig. 2, the mortises being cut in the uprights. Complete each section in turn, cramping and gluing all pieces, and using waterproof glue if it is intended for outside use. Clean up with glass-paper, sanding all edges smooth, and paying particular attention to the end grain.

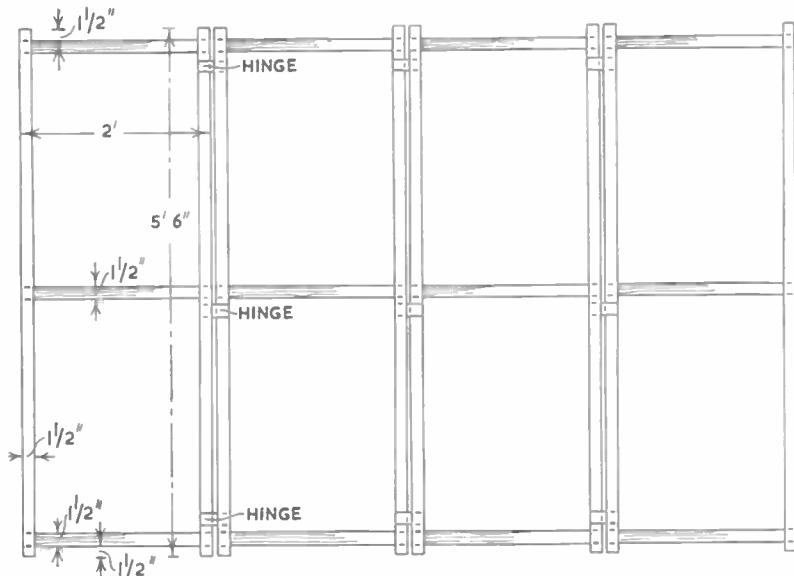


Fig. 1

The frames are now varnished or painted, filling the grain before-hand with wood filler. Clear varnish over the plain wood gives a good effect, especially if the screen covering is to be dark.

The frames are now hinged together, using webbing about 1½ in. wide. The webbing hinges are fixed by means of large-headed tacks as seen in Fig. 3. This

illustration also shows clearly how the hinges are arranged in relation to the frames. This arrangement allows the screen to be opened or folded in any direction.

Covering should consist of a fairly heavy furnishing fabric or curtain material which is neatly tacked to the frames, with edges tucked under. The tacks can be covered by gimp if you wish.

Alternatively a cheaper method is to use ½ in. hardboard, which can be either fluted or plain. This can be painted or covered with suitable wallpaper. (M.h.)

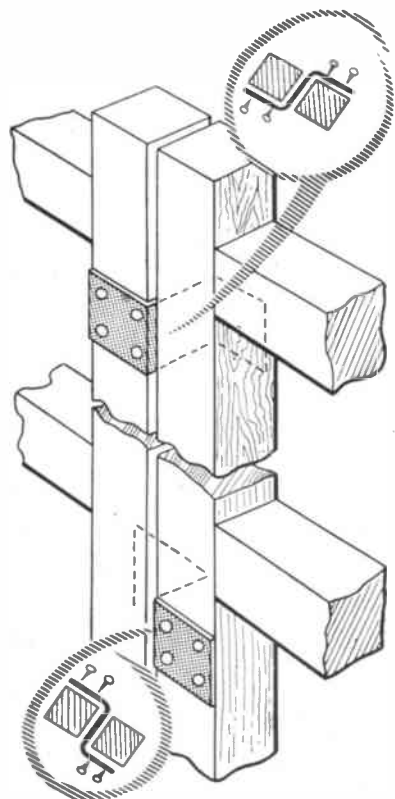


Fig. 3

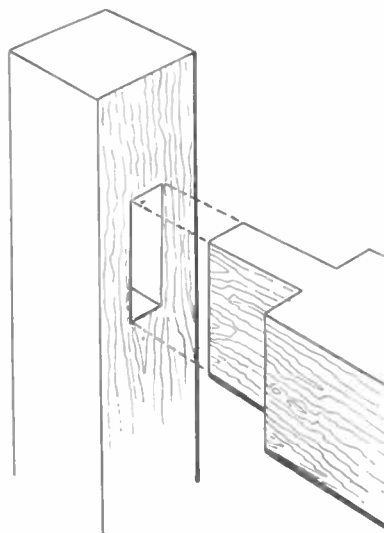


Fig. 2

FLUXITE LTD.

**T**HE manufacturers of the world famous Fluxite Soldering Paste and Fluxite Soldering Fluid have moved to new and enlarged premises at Bridge Road, Merton Abbey, London, S.W.19. Telephone: MITcham 9759.

For nearly 60 years 'Fluxite' has been dispatched throughout the world from Dragon Works, Bermondsey, London, S.E.1. and has been the first choice of Government works and engineers. At the new works demands for Fluxite Soldering Paste and Fluxite Soldering Fluid will be met with even quicker service than ever.

# EQUIPMENT FOR 'PETE'

THE oars needed for 'Pete', the little 6 ft. dinghy described last week, are quite short. A length of 5 ft. should suit most people. For children they might be 4 ft. It may be possible to make them from longer oars which have been broken. If they are to be made completely the best wood to use is spruce, although that is only likely to be obtainable from merchants specializing in boatbuilding woods. Alternatively, red deal may be used provided pieces with straight grain and no knots are chosen for the shafts.

To make an oar, start with a straight square piece A and taper it both ways. Glue pieces each side of the tapered end to make up sufficient width B. Use synthetic resin glue and cramp the parts lightly until the glue has set. Do not overtighten cramps, as this may force most of the glue out of the joints. If cramps are unavailable the parts may be bound with string.

So that the blades are the same and symmetrical, make a card template for one side C. Mark the shapes and cut them out. A fretsaw is useful for this job. Draw a centre-line around the cut edges D. Use this as a guide to plane down the edges of the blade to about  $\frac{1}{4}$  in. thick. Have a central ridge, with the blade going from a diamond section to flat at the ends E.

Round the shaft in stages. First make it into a regular octagon. The amount to be planed off at the end can be found by measuring half a diagonal from each edge F. Plane off the eight sides to make

How 'Pete' is sculled over the stern.



sixteen which are approximately equal. Take off any particularly high ridges, then round with strips of glasspaper used around the wood G. Start with coarse paper grade S2 or 3, then repeat with a

## By P. W. Blandford

finer grade M2 or F2. Blend the shape of the blade into the shaft. Finish by glasspapering lengthwise.

The end is too thick for comfortable holding, and it should be reduced to form a grip. Draw a line around H and reduce the end to about  $1\frac{1}{4}$  ins. diameter. This may be done with a spokeshave or curved Surform tool.

The end of an oar blade often has to be used to push off, and there is a risk of splitting the thin wood. The best protection is a copper tip, wrapped around and nailed on. This may be quite thin copper about 24 gauge. A simpler protection is a strip of copper a short distance back from the end J.

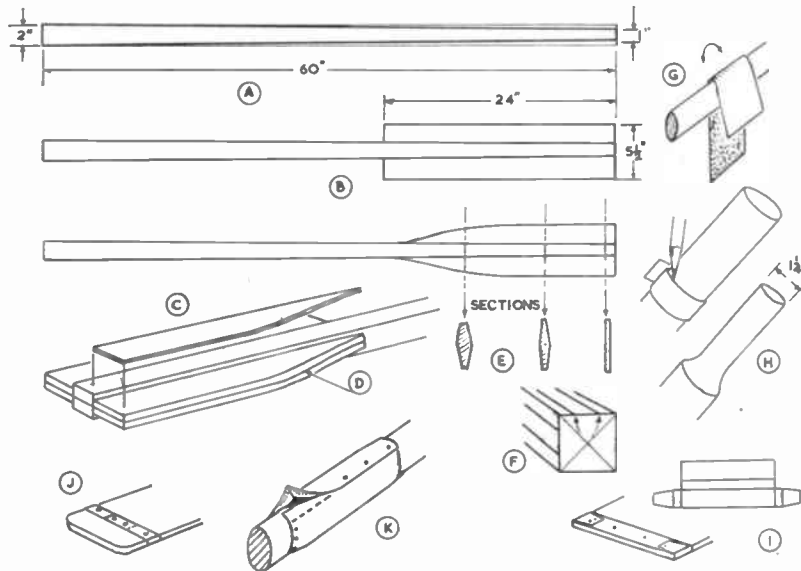
The soft wood soon gets damaged on the rowlock or thole pin and it is usual to leather the oar. A piece of hide is chamfered on the underside so that it will fit down neatly, then it is softened in water, wrapped around and fixed with tacks K.

The sailing gear consists of a balanced lug sail on an unstayed mast, with a rudder and leeboard. In such a small boat it is impossible to fit a centreboard to prevent the boat drifting sideways when sailing across the wind, there is a leeboard, similar to those used on Thames sailing barges and many Dutch yachts.

The leeboard L is a piece of plywood, with rounded edges, on a length of rope attached to the strut under the thwart. It hangs over the side, with the rope resting against a thole pin. It is kept over the lee side (the side away from the wind and you change it over if you go about).

The central part of the rudder is one piece of plywood M stiffened with cheeks. In a small boat it is convenient to be able to lift the tiller, so instead of pushing it into a slot, it is pivoted on a bolt through one cheek of the rudder. The tiller is best made of ash N. The simplest way to hang the rudder is to have two pairs of screw eyes, with a rod dropped through them P. Alternatively, proper gudgeons and pintles may be bought Q.

The mast and both spars R are all round and may be made in the same way as described for making oars. The mast tapers, but the boom and gaff are



parallel. The mast is supported by a thwart across the gunwales, and the foot of the mast is given a tenon to fit into a slotted piece on the bottom boards S.

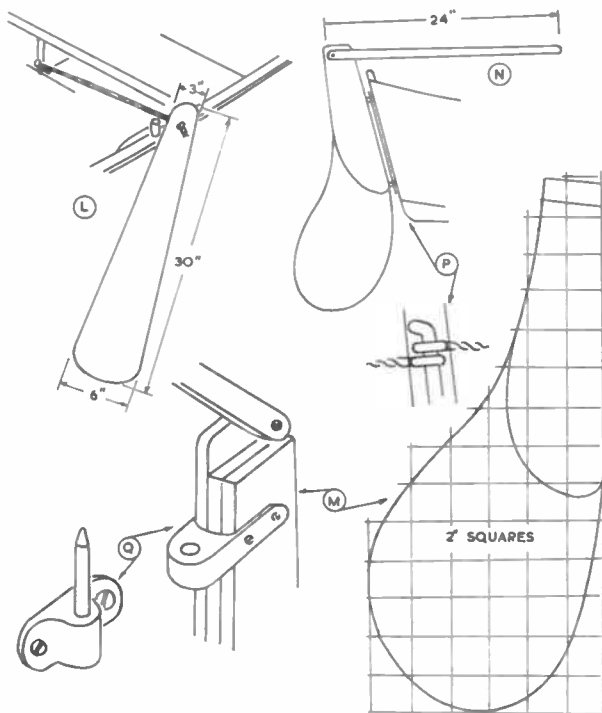
### Sail details

The sail can be made from any closely-woven cloth. The lightest grade of sail-cloth will be best, but unbleached calico is a possible alternative. These materials can be sewn on a domestic sewing machine. It is best to set out the shape on the floor. Sew strips to make up the necessary area. Cut it to shape T allowing enough to turn in all round. On all sides, except the longest, sew on a strip of tape U. At the corners, fix large eyelets, and put smaller ones at about 12 in. intervals along head and foot. Sail eyelets are in two parts — one has a tube to go through the canvas, and there is a ring to fit over it. The best way to make the hole is to push a spike through the cloth, rather than punch a hole, as the turned up cloth gets folded over with the eyelet and makes a stronger job. Although there are special tools for fixing eyelets, it is possible to spread them with a steel ball V and finish with a flat hammer blow.

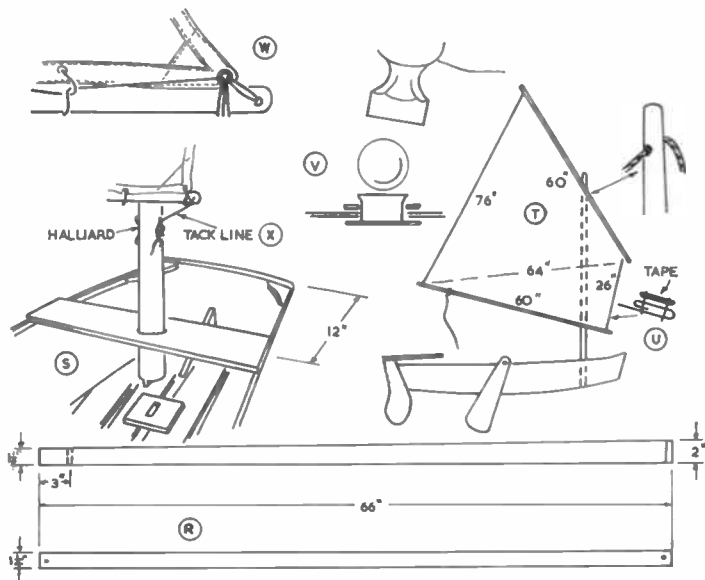
The sail is attached to the spars first by a few turns of light cord through holes near the ends and around the spars. Another cord is then half-hitched along the spars through the smaller eyelets W.

The sail is hoisted by a halliard through a hole at the top of the mast. One end is tied around the yard and the other end made fast to a cleat. A short tack line pulls the end of the boom back to another cleat on the mast X. The sail

## DETAILS FOR MAKING THE LEEBOARD AND RUDDER FOR SAILING



## MAST, SPARS AND SAILS

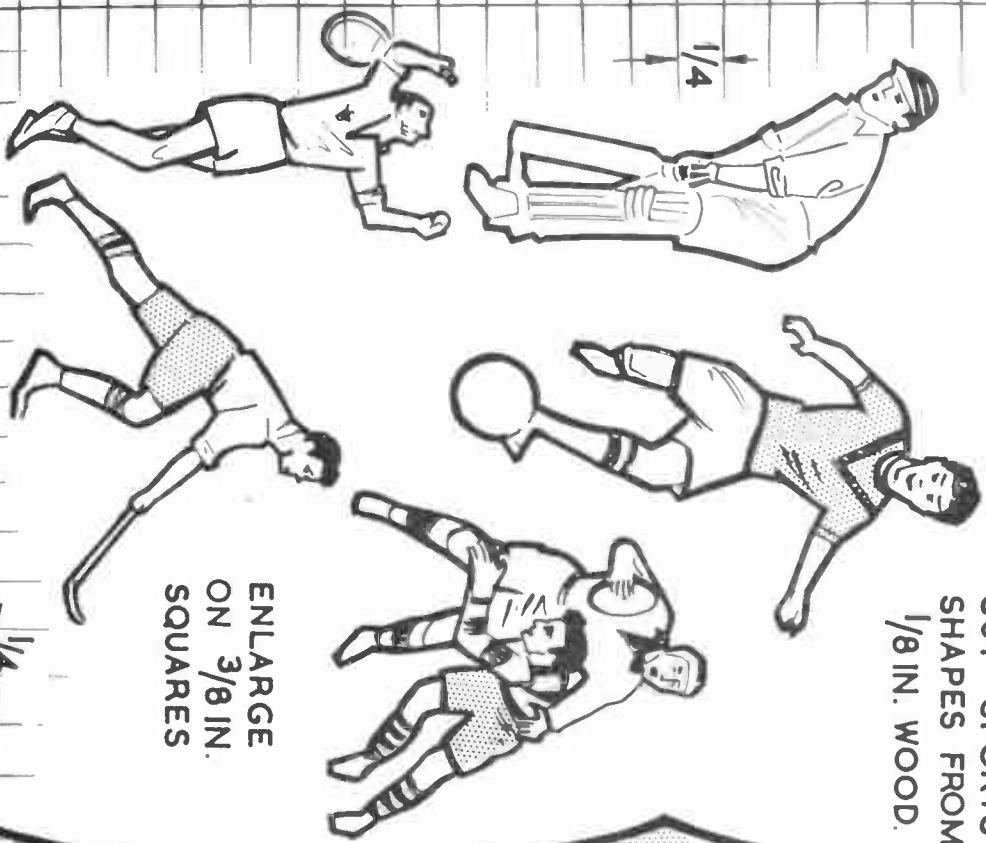


is controlled by a rope sheet, which is held in the hand. The best position to take when sailing is on one side of the body, leaning forward over the thwart, with the tiller in one hand and the sheet in the other, facing the side on which the boom extends.

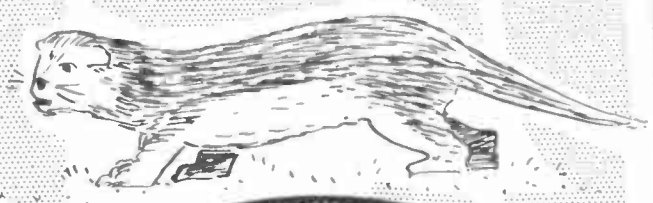
\*\*\*\*\*  
 ★ **PETE — 6 ft. Pram Dinghy** ★  
 ★ *Full-size Drawings* ★  
 ★ *The designer is the owner of the* ★  
 ★ *copyright in this dinghy. Readers* ★  
 ★ *may build craft to this design for* ★  
 ★ *their own use, but anyone wishing* ★  
 ★ *to build for sale should first* ★  
 ★ *communicate with the designer.* ★  
 ★ *Instructions given in this article* ★  
 ★ *are complete, but the work will be* ★  
 ★ *simplified if a set of plans is* ★  
 ★ *bought from Hobbies Ltd, Dere-* ★  
 ★ *ham, Norfolk; price 10s. 0d.* ★  
 ★ *(post 9d.) These include full-size* ★  
 ★ *drawings of all the shaped parts.* ★  
 ★ \*\*\*\*\*

# SPORTS SHIELD

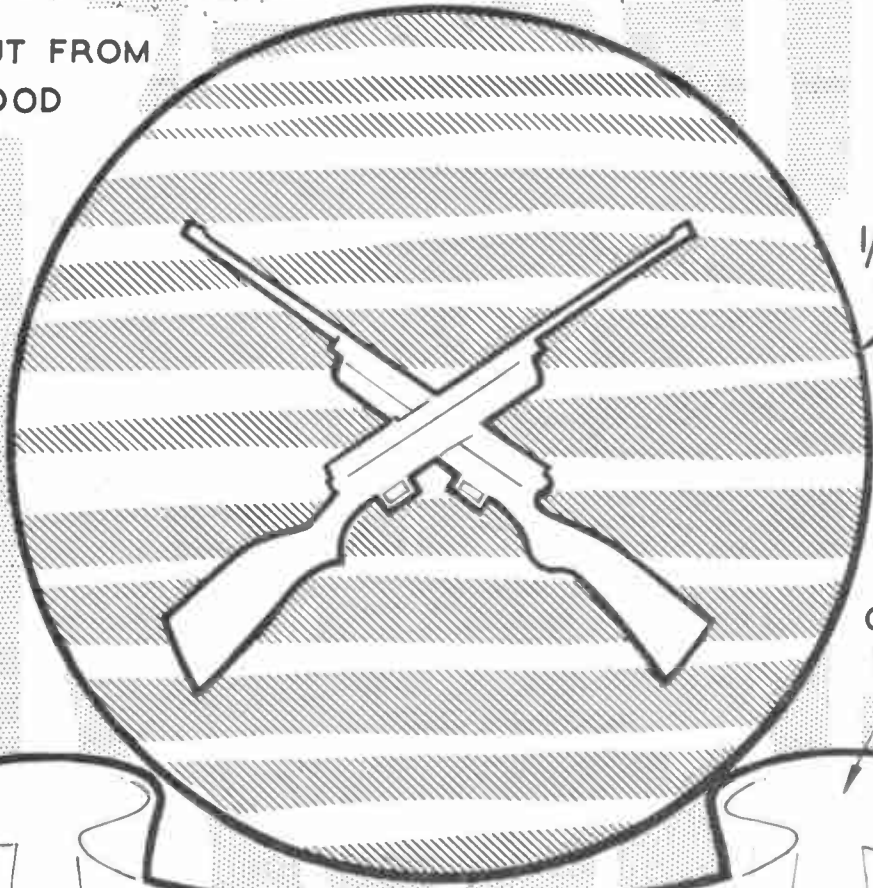
CUT 'SPORTS'  
 SHAPES FROM  
 1/8 IN. WOOD.



ENLARGE  
 ON 3/8 IN.  
 SQUARES



A  
 SHIELD CUT FROM  
 1/2 IN. WOOD



B  
 CUT FROM  
 1/4" WOOD  
 GLUE TO  
 A

C  
 CUT FROM  
 1/4" WOOD



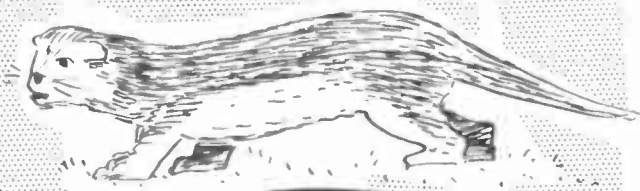
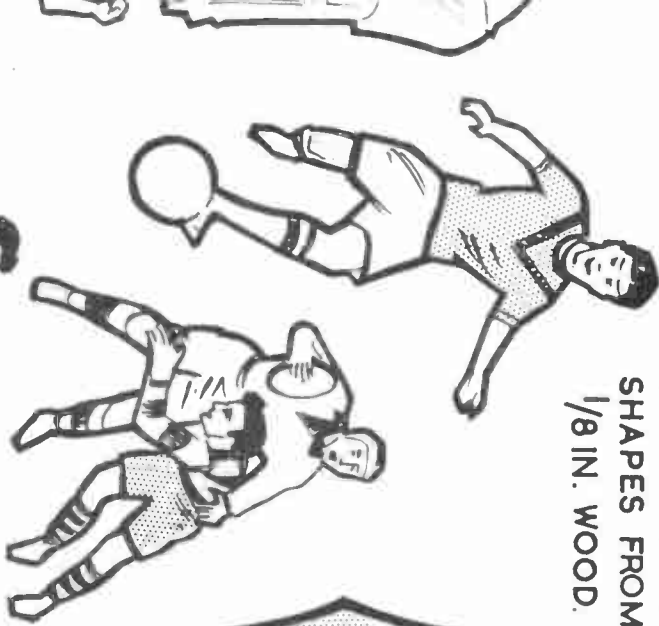
PIECE A



# DIY PLAN SPORTS SHIELD

CUT "SPORTS"  
SHAPES FROM  
1/8 IN. WOOD.

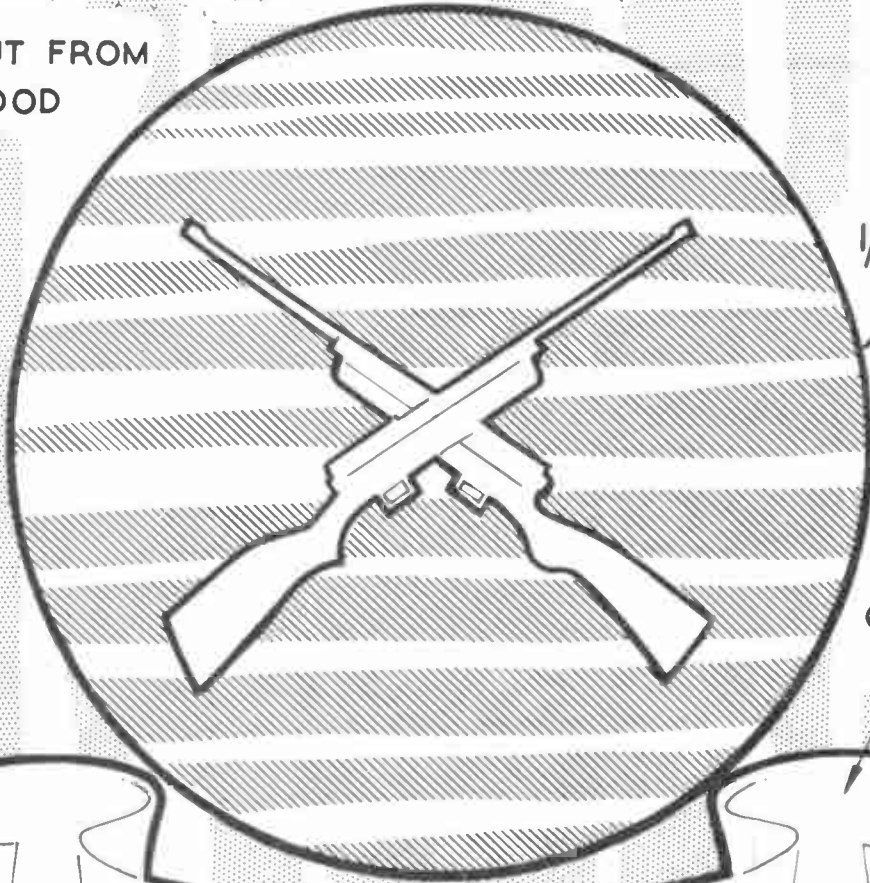
ENLARGE  
ON 3/8 IN.  
SQUARES



A  
SHIELD CUT FROM  
1/2 IN. WOOD

B  
CUT FROM  
1/4" WOOD  
GLUE TO  
A

C  
CUT FROM  
1/4" WOOD



PIECE A  
CAN BE  
POLISHED.

NAME OF  
CLUB CAN BE  
PAINTED ON C.

# Mainly for Modellers

CONTINUING our description for making a scenic ship model we show the deck layout and the deck fittings. How much detail is included will depend on how skilful you are at miniature modelling. Be careful not to put in anything that looks overscale. This can be determined by a photograph or picture of a similar ship. There are many books at the public library which have illustrations of schooners and these could be your guide.

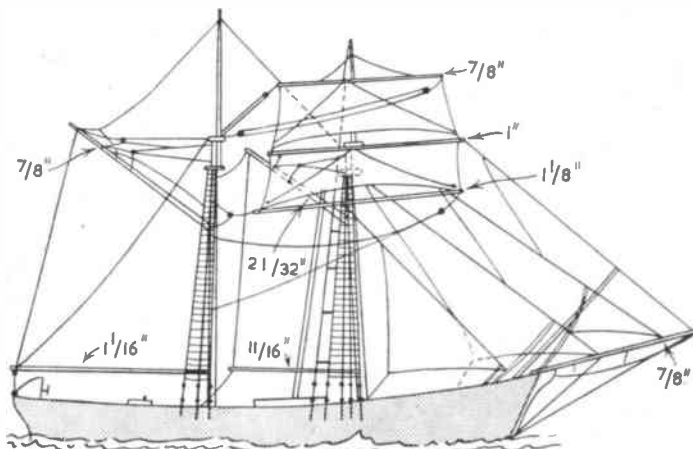
## SCENIC SHIP MODEL—2

By 'Whipstaff'

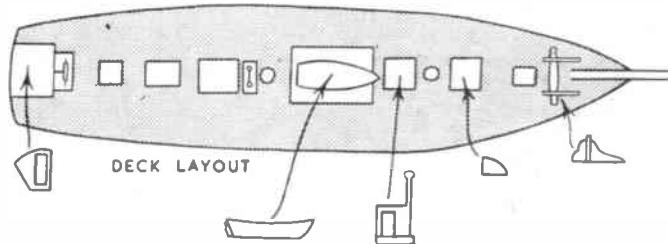
Note that all shapes shown in the illustration are same size and should be made accordingly.

Starting aft we have the wheelhouse, modelled from a block of wood to the shape shown. In front we have the grating, which can be a piece of Bristol board cut to size. The wheel for a model of this size can be drawn in Indian ink upon a small circle of celluloid and mounted in position with a lill pin.

Moving forward we come to the skylight and then the companion way. In front of this we have the hatchway and between the hatchway and the masts are the pumps. At this scale these can be quite easily left out.



SIMPLIFIED RIGGING PLAN

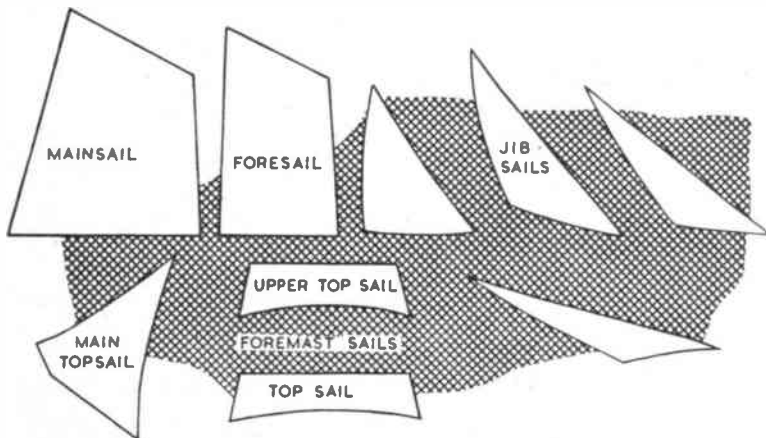


DECK LAYOUT

In front of the mainmast is the main hatchway, upon which is carried the ship's boat. Next comes the galley, and in front of the foremast the fore hatchway, followed by the fore companion and winch. These are the main deck de-

tails that can be included on a small model of this size.

The painting of the model itself is a matter of personal choice as we are not modelling an actual vessel. The hull can be black or dark brown and the bulwarks white or green. In actual practice we find many colour combinations.



The sails for the model are also shown full size and can be made from cream laid writing paper. Lining of the sails can be left off at this scale.

For the rigging use surgical nylon thread. Alternatively fine sewing thread can be used. If sprayed lightly with clear cellulose lacquer it will remain in position without sagging. When following the simplified rigging plan use  $\frac{1}{8}$  in. dowel for the mainmast ( $1\frac{1}{2}$  in.) main topmast ( $\frac{3}{8}$  in.) foremast ( $1\frac{7}{8}$  in.) and fore topmast ( $\frac{3}{8}$  in.). The topmasts and spars are made from bamboo cane.

After the completion of the model a case must be made. In designing this we have to decide whether the edges are to be glass or clear plastic as the front, with the sky and painted background on the flat back of the case, or whether we are to paint our background on a curved surface.

The sky and background can be painted in any medium which you are personally used to, I prefer artist's oil

● Continued on page 139

# Gardener's Notebook



## HERB 'GARDEN' IN A BARREL



**M**ANY housewives are interested in herbs for general use in preparing tasty dishes and quite often a corner of the garden is set aside for growing a suitable selection. The plot need not be very large, and could include such subjects as mint, parsley, sage, marjoram, angelica, chives, thyme and pot marigold. There are many others of course, but these would do for a start.

Culture is not difficult, subjects such as parsley, thyme and marjoram being grown from seed. Chives and mint can be begged from friends and neighbours.

Herbs can be grown in almost any soil that is not impoverished by hungry hedges or trees but a little general fertilizer can be added to improve fertility.

Some plants such as marjoram, sage and mint would be more or less permanent, but others such as parsley, pot marigold and angelica would be sown afresh each year.

There is no need to be deterred if you have no garden, herbs can be grown quite easily in boxes, tubs or barrels as described by Muriel Willis living in The Hague, who explains:

### For flat dwellers

One of the things I missed most when I had to come and live in a flat was the supply of fresh herbs which I had grown in my garden. So I set about at once to remedy matters. I had a nice balcony which got plenty of sun, and I was sure that I could grow herbs there.

I cajoled my greengrocer into letting me have a small barrel which had contained grapes. It was about 2 ft. high. I scrubbed it out and dried it thoroughly, and then painted the outside green with black bands. I bored several small holes about  $\frac{1}{4}$  in. diameter in the bottom, for drainage, and three larger ones of 2 in.

diameter on one side of the barrel. When all was ready, I put a 2 in. layer of stones in the bottom, and filled the barrel with soil. Herbs are very good tempered about soil, but as they generally live in woods or on downs, they prefer it to be fairly light. I mixed a little sand and peat, and broke down any large lumps. Now it was ready for the plants.

I begged some cuttings of sage, and some roots of mint and chives from friends, and I grew thyme, marjoram and parsley from seed, which I planted in shallow boxes filled with sifted soil. I covered them with sheets of glass against the depredations of birds, and, as I was on the ground floor, of cats.

### Planting the barrel

It seemed ages before I saw any sign of life, but at last one day I saw some tiny leaves. True these were weeds, but before I realised this, the real plants had begun to peep through. The parsley plants were big enough to transplant — about 1 in. high.

I had watered the barrel thoroughly a day or two before, so that it would be nicely moist, and then I planted three sturdy sage plants, which had been rooting in a pot, in the top of the barrel,

and two plants of thyme in each of the two outer holes in the side. In the other hole I placed two plants of marjoram. A little later, the parsley plants were big enough to transplant, and I put them around the edge of the top of the barrel. I kept the barrel moist but not wet. It is a good plan to keep a can of water on the balcony so that the water given is at air temperature. Plants don't like cold baths any more than most humans.

The mint and chives I grew in a box about 9 in. deep by 9 in. wide by  $2\frac{1}{2}$  ft. long. I followed the same procedure as for the barrel, except for the holes in the side. Here I also planted some extra parsley, as we use a lot of it. As a matter of interest, I found that with a little protection from the weather, parsley can be persuaded to go on growing through the winter. I used a sort of tent of plastic nailed on to a wood framework.

My herbs grew amazingly quickly, and during the summer some of them threw up the loveliest blue and purple flowers, besides giving off a delicious country scent, on warm days.

(M.h.)

● Continued from page 138

## SCENIC SHIP MODEL

colours, as giving a better depth of colour, but water colours are quite suitable. If using poster paints it is essential to tone down the colours. Personally I think they are too vivid in colour, I know some modeller's are keen on their use, and they can be toned down, but I prefer the others as giving a more natural colour.

Before going on with the construction of the case and the setting let us consider the main rules that apply to this form of pictorial modelling. We must understand that if our picture is not in perspective it will not look right. In our

case we have to give perspective to our scene by the scale of our various units. Items further from the eye must be modelled to a smaller scale accordingly. For example, if we are showing a lighthouse in the background, this has to appear to be at some distance from the ship. Whether painted or modelled it must be of smaller scale than the ship. If however the lighthouse is to be in the foreground the proportions will have to be modelled accordingly.

The case and actual setting will be dealt with in a further article.

# CHEMISTRY

## AT HOME

**T**HE hectograph comes in useful for club groups whose means do not run to a duplicating machine. The usual hectograph mass needs re-mentioning when a different copy is to be done. A novel mixture obviates this, it being only necessary to sponge off the remaining ink with a wet cloth. This is followed by removing remaining moisture from the surface by smoothing a sheet of paper upon it, and peeling off. The mass is then ready for new copy.

The ingredients are 4 fluid ounces of glycerine and 1 pound of whiting. Intimately mix half of the whiting with the glycerine, and let it stand overnight. Mix in the rest of the whiting, and let the whole stand until the glycerine has thoroughly permeated the whiting, and a doughy consistency is attained.

The mass may now be transferred to the hectograph tray, and is carefully levelled by rolling a thick dowel rod over it, when the surface is ready for use.

### Hectograph ink

Generally, a violet ink is used. This is made from 8 c.c. of water, 16 c.c. of glycerine, 1 gram of methyl violet, and 3 c.c. of methylated spirit. Mix the water and glycerine, and heat up in a water bath. Dissolve the dye in this, remove from the bath, and when cooler, stir in the methylated spirit.

If a red ink is desired, substitute eosin for the methyl violet. For a green ink use methyl green. Novel effects, and which brighten club circulars, can be achieved by using all three inks on the same print. Headings or different paragraphs can thus be contrasted and emphasized.

### Chypre perfume

This delightful perfume is made by putting into a dry bottle 0.72 gram of oil of rosemary, 1.44 grams of orange peel oil, 0.84 gram of petitgrain oil, 1.56 grams of oil of bergamot, 1.5 grams of oil of lime, and 0.3 gram of neroli (oil of orange flowers). Add 240 c.c. of ethyl alcohol, stopper, and shake well. Allow to stand five days, and then mix in 120 c.c. of distilled water.

### Glass polish

An excellent glass polish may be made from 54 grams of whiting, 18 grams of fine silica powder, 11 grams of cream of tartar, 15 grams of starch, 2 grams of kieselguhr, and 10 grams of light magnesium oxide. Mix thoroughly to-

gether, and add enough water to form a cream. Faster drying on the glass may be attained by using benzine instead of water, though remember that the vapour is inflammable.

### Leather polish

A black polish of the cream type calls for a two-part process. Mixture A is made by warming 66 c.c. of water, dissolving therein 1 gram of water soluble nigrosine, adding 1 gram of triethanolamine and 3 grams of stearic acid, and then boiling up so as to obtain a soapy solution.

## PRINTING WITH A HECTOGRAPH

*By L. A. Fantozzi*

Mixture B is made in a water bath. Put into the inner vessel 16 c.c. of oil of turpentine (not turpentine substitute) and 11 grams of carnauba wax. When the wax has dissolved add 2 grams of oil soluble nigrosine, and heat up to 85 to 90 degrees Centigrade.

Now add this solution to Mixture A with continuous and vigorous stirring until a good emulsion is formed. Then stir slowly until the whole is almost cold.

### Ant destroyer

Ants nests in the garden or under flagging paths can be a nuisance. When ants are seen to be active in a certain area, hammer over the ground or flags with a mallet. The exact site of the nest will be indicated by a host of ants emerging to see what the disturbance is all about. Note the spot, and make up a strong solution of paradichlorobenzene in kerosene (paraffin oil, lamp oil). The ratio of 1½ pounds of paradichlorobenzene to 1 gallon of kerosene is adequate. Using a watering can, treat the area to a radius of about 2 ft. from the centre of the nest site.

### Car polish

Wax polishes based on carnauba wax give a good hard surface. Melt together in a water bath 100 grams of carnauba wax and 50 grams of ceresin. Turn out the flame, and add 60 c.c. of solvent

naphtha and 30 c.c. of genuine oil of turpentine. Stir until a clear liquid results. Should the mixture cloud it is due to the use of too small a water bath, with consequent failure to heat the mixture adequately. In this case remove the inner container, and boil up the bath again. Turn out the flame, and once more put in the inner container. When the mixture clears, remove it from the bath and stir until a slight haziness appears. Then pour it into tins to set.

### Wood fungicide

Where timber is affected by fungus growths an easy solution to the problem is afforded by painting with a 4 per cent solution of sodium fluoride. In everyday terms this is roughly ½ ounce of sodium fluoride per pint of water.

### Super bubble liquid

Bubble blowing still fascinates the kiddies. A big improvement on plain soap and water can be made using Castile soap and glycerine. Heat up ½ pint of rain-water, and dissolve in it ½ ounce of Castile soap. Allow to cool considerably, and then pour it into a clean 1 pint bottle. Add enough glycerine almost to fill the bottle, shake well to dissolve the glycerine, close the bottle, and let it stand a few days before use.

### Fly papers

While these are cheap enough to buy, it is interesting to make one's own on occasion. There are many recipes. A simple one consists of castor oil and rosin. Heat up in a clean tin 2 fluid ounces of castor oil. Add 4½ ounces of rosin, and stir until it has dissolved. Dip papers in the warm mixture, and hang them up to drain off the surplus.

In connection with fly papers it is as well to note that the mixture is soluble in methylated spirit. Hence this solvent may be used to clear up any drips, though it should not be used on french-polished surfaces.

### Celluloid-to-glass cement

Into a dry bottle put 3½ fluid ounces of methylated spirit, 1 ounce of shellac, and ½ ounce of Venetian turpentine. Close the bottle, and shake occasionally until the shellac and Venetian turpentine have dissolved, and an even liquid results. Apply to both glass and celluloid, press together, and leave under pressure for a few hours, so as to allow the methylated spirit to dry off.

Next week's free design will show how to make a weathervane with a novel 'fighting cocks' action. Make sure of your copy.

Easy to make

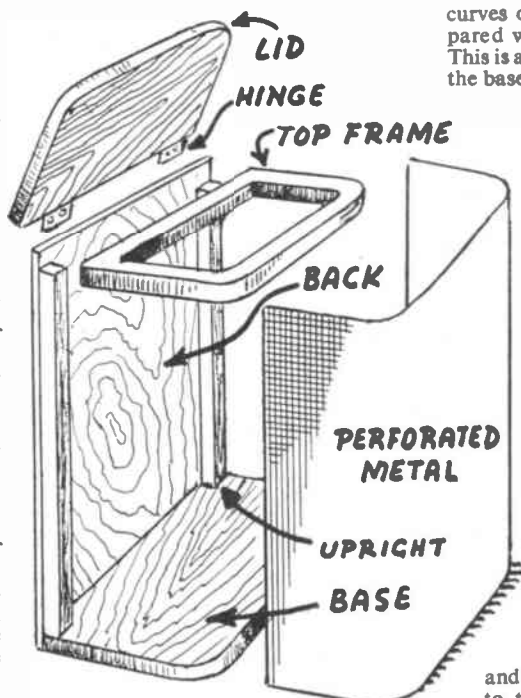
# A HANDY LINEN BASKET

THE weaving of a linen basket from cane is, of course, a specialist's job although it can be tackled successfully by some handymen. Here is described the construction of a linen basket from wood and metal that any amateur can make a good job of.

The materials used are three-ply wood or  $\frac{1}{2}$  in. hardboard for the back; two uprights of 1 in. square planed timber; the base, lid and top frame of  $\frac{1}{2}$  in. plywood and the front of perforated metal. Alternatively, the top frame can be made of 1 in. by  $1\frac{1}{2}$  in. timber with secure tenon joints at the corners, which will of course, avoid the wastage of the cut-out piece if solid plywood is used.

First, cut the back piece, 2 ft. high by 15 in. wide. Next, fit the two uprights. These should be cut  $20\frac{1}{2}$  in. long and fitted  $\frac{1}{2}$  in. in from the sides of the back piece and  $\frac{1}{2}$  in. from the bottom. The top ends of these uprights will then be  $1\frac{1}{2}$  in. below the top edge of the back piece. This will allow for fitting the  $\frac{1}{2}$  in. top frame plus the  $\frac{1}{2}$  in. thick lid on top of that.

Fit the base with glue and add countersunk head screws through from the back piece. After this the top frame is made and fitted. If using plywood, its shape and inside portion should be cut with a fretsaw. An outside width of around 10 in. will be found sufficient. If using 1 in. by  $1\frac{1}{2}$  in. wood, the 1 in. dimension is the thickness, the horizontal dimension



being the  $1\frac{1}{2}$  in. which allows a curve to be made on the front corners.

It will not be possible to get such good

curves on the made-up top frame compared with those cut out from plywood. This is a point to remember when making the base piece, for the curves here on the front corners must match those made on the top frame. Fit the top frame, again with glue and by screwing from the rear of the back piece.

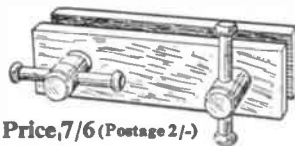
Finally, fit the perforated metal. There are all kinds of designs on sale. A tape measure should be employed to find the length around the base and top frame around which the metal will fit. The metal is held with  $\frac{3}{8}$  in. flat headed tacks, nailed at not less than  $1\frac{1}{2}$  in. intervals. Do not use metal more than  $\frac{1}{4}$  in. thick or difficulties will be encountered in having to form the shape.

Cover up the tack-heads with 1 in. wide plastic or rubber strip, held with Bostik. The fitting of four small feet under the basket is optional but such can be made from cotton reels.

The lid should be of the same size as the base piece and is held with a pair of butt hinges to the top frame. The top of the lid could be finished off with a sheet of thin cork.

(E.C.)

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**Replies to Readers**  
 ...rec... the... is a brush point... —... by... fully... was made by J...  
 ...V, and 15V... (more.)... to charge a 12V battery, as... board over a sto...

**Weak Signals**

**I** RECENTLY acquired a one-valve Short Wave receiver kit, which I assembled on a wooden base. When I first tried it out, reception was quite satisfactory, but after about half an hour it faded almost entirely away. Now despite the fact that I am using a good aerial and earth, together with suitable headphones, I can receive signals at only two places on the dial. These are very weak, and there is little reaction. Have you any idea what the trouble might be? (A.H. — Lisnaskea).

**I**T seems most likely that one of the batteries has run down. If you have a meter, test the voltage of each battery with the set switched on. This will show if either is low. The batteries may recover a little if unused for a day or two. If reception fails during a period of a few minutes, after switching on, the low tension battery is probably run down. Failure of the HT battery generally shows by reception deteriorating over a longer period, such as several weeks. If your HT battery is fairly new, suspect the LT battery first.

**Coil Winding**

**C**OULD you please tell me what length of wire would be needed to wind a coil voltage 200-250? (P.H. — Birmingham).

**I**T is assumed you wish to wind a coil for 200-250V. A.C. mains, for a mains transformer or similar purpose. For the usual 50 cycle mains, it is usual to have 8 turns per volt, or about 1,800 turns for about 200-250V. This is only correct if the transformer or other core is of such a size that its cross-sectional area is 1 sq. in. That is, 1 in. by 1 in. or equivalent. If the core is of different size, measure its thickness and width, and multiply these figures. This gives the cross-sectional area. Multiply 1,800 by this figure, to obtain the number of turns. You will find there are more turns on a smaller core, or fewer on a larger core. To find the length of wire, it is necessary to know the length of a 'mean turn'. That is, an average turn such as will be found about half way through the winding. Multiply the length of this single turn by the number of turns, to find the length of wire wanted. The

length of the mean turn can be found by a scale drawing, calculation, or with a few inches of wire or string:

**Channel 9 Aerial**

**C**OULD you please give the principle and brief details of construction for an indoor TV aerial to receive Channel 9 in this district? (R.B. — Dundee).

**T**HE simplest indoor aerial for Channel 9 would consist of two rods each 14½ in. long. They are inserted in holes in some insulating material, so that they are at 60 degrees to each other, with the ends ½ in. apart. The two conductors of the feeder go from these ends. Signal pick-up with an indoor aerial is only sufficient at fairly short range, and also depends on height of building, etc. A better aerial, if needed, can have a 4 ft. 10 in. tube folded so that its ends are about ½ in. apart (the feeder is taken to these ends). In the direction of the transmitter place one, two or three directors, 27½ in., 26½ in., and 25 in. long respectively, spaced at 11½ in. intervals. Behind the folded dipole element place a reflector, 12½ in. away and 30½ in. long.

**Framing a Tapestry**

**C**AN you please furnish some details regarding the framing of a tapestry? (A.F. — Ongar).

**F**IRST prepare a wooden framework of softwood and of suitable size, and, say, 1 in. wide by ¾ in. thick if the tapestry is not above, say, 18 in. by 24 in. Next hang the tapestry in a damp atmosphere until it is limp, then lay it face downwards on a smooth flat surface; place the framework upon it, and turn up the edges of the tapestry. This must be done with care, beginning with the middle of one side; insert a pin to hold the tapestry, then pin the opposite

All queries must be addressed to The Editor. 'Hobbies Weekly', Dereham Norfolk. Enclose stamp for reply and Reader's Reply Coupon on page 143.

side. Next similarly pin the centre part of the top and bottom. Continue in this way, inserting a pin on one side, and then a pin opposite to it on the other side. If the margin around the tapestry allows, it is best to turn it over the edge of the framework, and fix it to the upper side. When well pinned in this way, the tapestry should be flat and the weave undistorted — if not, alter the pins accordingly. The tapestry can now be finally fixed with small fine tacks, the pins removed, and the whole mounted in an ornamental frame similar to a picture frame. The back can be covered with material or left plain as desired.

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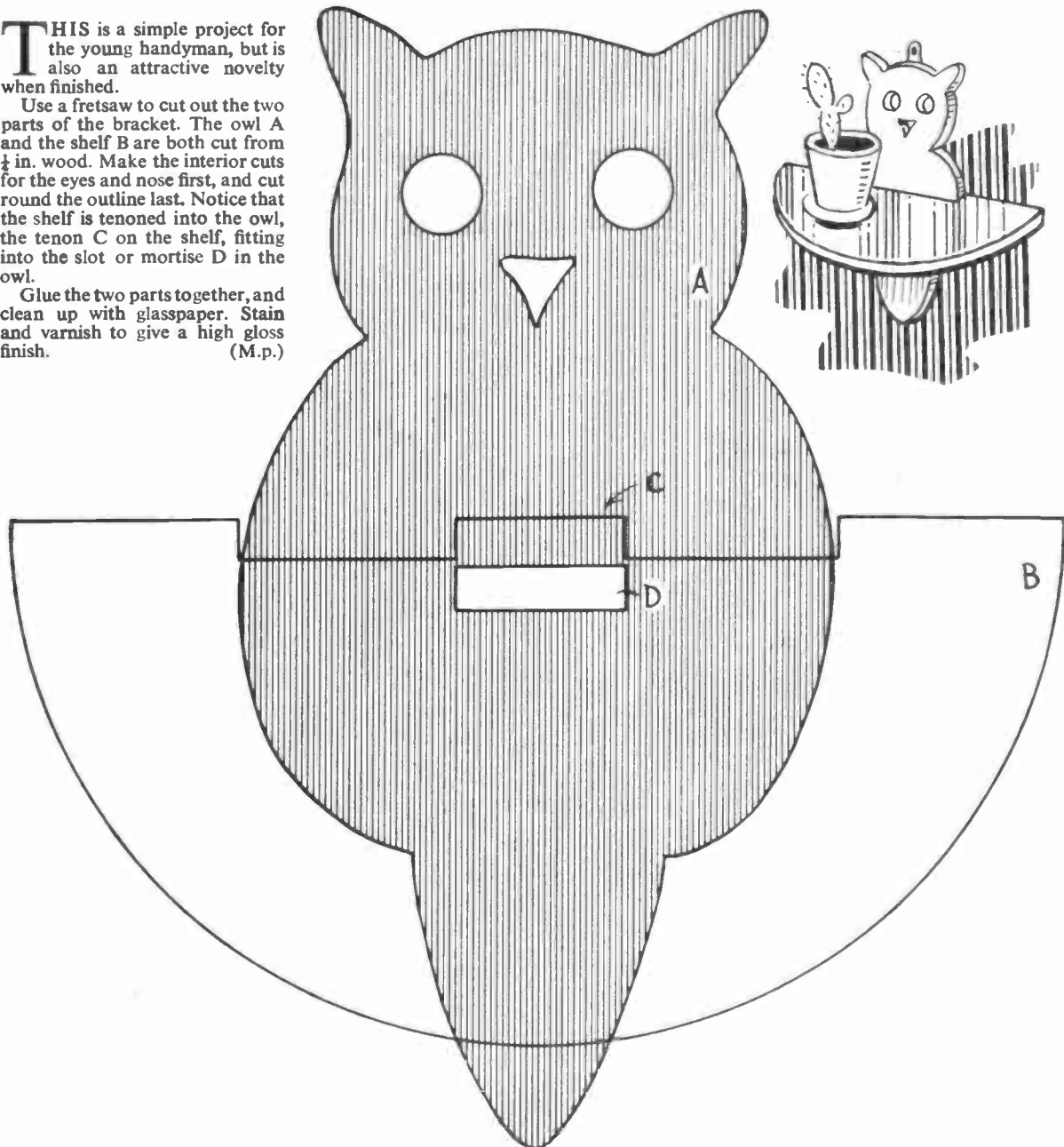
Attractive fretwork novelty

# THE 'OWL' WALL BRACKET

**T**HIS is a simple project for the young handyman, but is also an attractive novelty when finished.

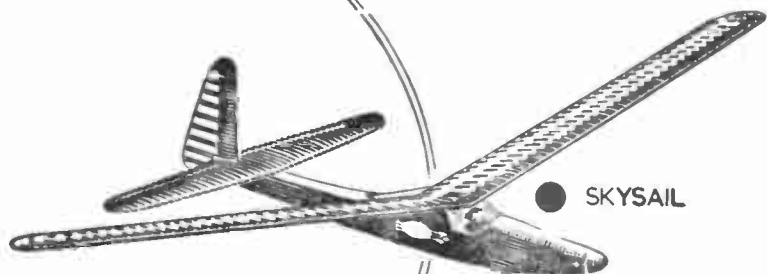
Use a fretsaw to cut out the two parts of the bracket. The owl A and the shelf B are both cut from  $\frac{1}{4}$  in. wood. Make the interior cuts for the eyes and nose first, and cut round the outline last. Notice that the shelf is tenoned into the owl, the tenon C on the shelf, fitting into the slot or mortise D in the owl.

Glue the two parts together, and clean up with glasspaper. Stain and varnish to give a high gloss finish. (M.p.)

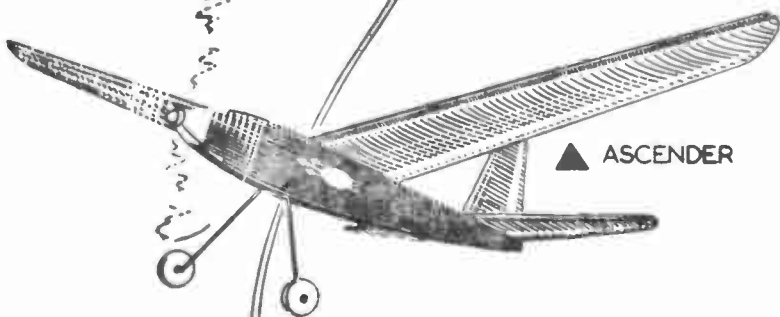


# OUT of the BLUE

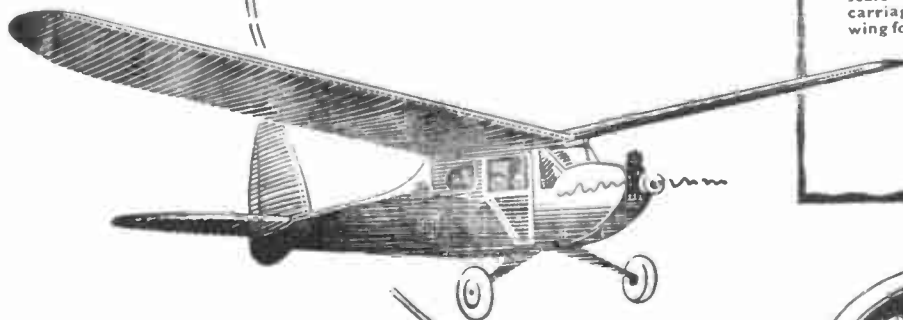
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