2nd MAY 1962 VOL. 134 NUMBER 3464

THE ORIGINAL 'DO-IT-YOURSELF' MAGAZINE

HOBBIES weekly

FOR ALL HOME CRAFTSMEN

FREE design inside

A NOVELTY CIGARETTE CONTAINER WITH BIRD WHISTLE

THE BIRD IN A GILDED CAGE

Also in this issue:

A 1-TRANSISTOR POCKET SET

PEN FRIENDS AND STAMP NEWS

HOUSE SIGNS IN METAL

MAKING A RELIEF MAP

DISC BREAK PERSONALITIES

SHIP MODELLING

FULL-SIZE PLAN FOR A NOVELTY

ETC. ETC.

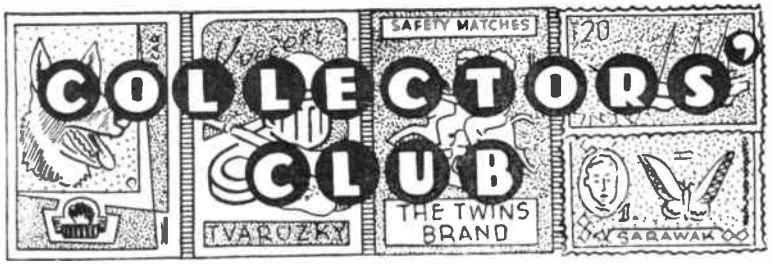
Hobbies

Up-to-the-minute ideas

Practical designs

Pleasing and profitable things to make

5D.



★★★★★★★★★★★★★★★★★★★★
★ NOTE TO CORRESPONDENTS ★
★ All correspondence on any subject covered in this magazine *must* be addressed to: The Editor, Hobbies Weekly, Dereham, Norfolk. If a reply is required, queries should be accompanied by a stamped addressed envelope and reply coupon inside back cover. ★
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HERE is another interesting list of pen friends who would like to correspond with other readers.

MUKHTAR JIUANJEE, P.O. Box 37, Zanzibar, B. E. Africa. Stamps, postcards, shells, sport.

D. MERRIKIN, 101 Crosby Road, Nunsthorpe, Grimsby, Lincs. Stamps, reading, sport.

N. DURRANT, 41 Craignair Road, Tulse Hill, London, S.W.2. Match and beer labels.

BARRY J. HAMMOND, 1 Grove Cottage, Bangor, Co. Down, N. Ireland. Stamps, coins, beer labels, army badges and buttons.

DAVID THOMPSON, 30 North Street, Maryport, Cumberland. Stamps, labels, beer mats.

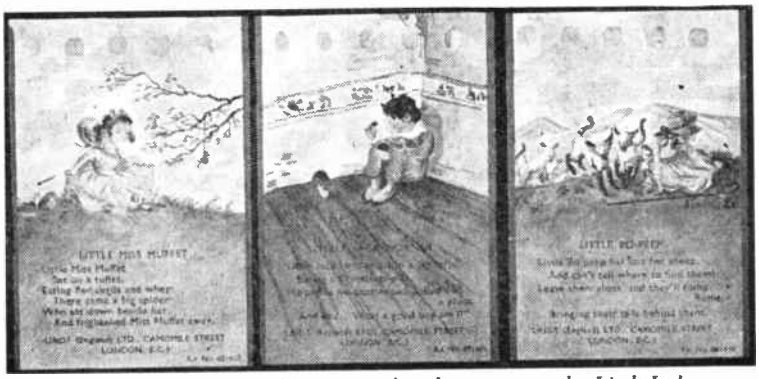
KENNETH JACKSON, 251 Westbury Road, Stockingford, Nuneaton, Warks. Stamps.

HARI SINGH, Bungalow No. E160, Ashok Nagar, Jaipur, Rajasthan, India. Radio, art, stamps.

MICHAEL ROBERTS, 3, Findon Road, Edmonton, London, N.9. Stamps.

DAVID LANE, 95 Silvan Road, Deagon, N.E.7. Brisbane, Queensland, Australia. Stamps, labels, cards.

L. J. WATTERS, 6423 Berwyn Ave., Dearborn 6, Mich., U.S.A. Cards.



Another aspect of collecting — chocolate wrappers by Lindt Ltd.

'I am 21 years of age and my hobbies are stamps and sport' — Kamal Yusuf, 158 Griffith Street, Ebute Metta, Lagos

Pen Friends

David Callen (centre) sends us this family study in deep concentration. His address is 78 Celtic Avenue, Clovelly Park, S. Australia, and his interests are stamps, labels, and records

● Continued from page 67

THE SEYCHELLES

the Sisters of St. Joseph of Cluny who celebrated the centenary of their establishment in Seychelles in January, 1961. A school for girls only, it operates a kindergarten, a primary and a secondary grammar department.

Rs. 10: Badge — The newly approved design of the Colony Badge is reproduced on this stamp in full colour.

The badge is based on a silver buckle designed by General Gordon for his sister Augusta on the occasion of his visit to the Seychelles four years before his death at Khartoum. It consists of a Coco-de-mer palm, thought by General Gordon to be the "tree of knowledge" of Genesis 2:9, and a giant land tortoise which is indigenous to Aldabra Island, one of the only two places in the world where they still breed wild. The Colony motto "Finis Coronat Opus" appears at the bottom.

NEW ISSUE FROM THE SEYCHELLES

A NEW definitive issue of stamps was released for the Seychelles on 21st February. The Seychelles consists of an archipelago of ninety-nine islands situated in the Indian Ocean.

Details of the various values in this colourful set are:-

5 cents: Black Parrot — The Seychelles Black Parrot is one of the rarest birds in the world, being found only on Praslin Island, which is also the home of the famous coco-de-mer palm. The Black Parrot, which is not actually black, but of a dusky brown colour, is in many ways a bird of mystery; no nest has ever been found.

10 cents: Vanilla Vine — The Vanilla industry is the third in importance of the Seychelles agricultural industries. The bulk of the Seychelles Vanilla is produced on two smaller islands of the granitic group, Praslin and La Digue.

The plant is a creeper, so it has to be supported, and there are several quick growing shrubs and trees which are grown for this purpose, often in the form of a loose hedge.

15 cents: Fisherman — Inshore fishing meets local needs and the primitive means of transporting the catch depicted on the stamp is still extensively used.

In addition to the local spawning fish of the reefs and beaches, carangue tunny, bonito, mackerel and other migrant fish are caught from the fishermen's pirogues–keel-less, flat-bottomed, black-painted boats reminiscent of Venetian gondolas.

20 cents: Denis Island Lighthouse — Denis Island lies 53 miles north east of Mahé and the wide area of shallows surrounding the island is a danger to navigation in a much frequented maritime pathway.

The lighthouse, which towers above the coconut plantation on the low lying island was built by the government on an acre of land leased to them by the company which works the large deposits of guano to be found there.

25 cents: Clock Tower — Standing in the centre of Victoria, the capital, the clock tower, which is a copy of "Big Ben", was erected by public subscription in memory of Queen Victoria and unveiled on 1st April, 1903. The inhabitants of Victoria have a saying, when speaking disparagingly of neighbours in the outlying islands — 'he hasn't seen the clock'.

35 cents: Anse Royale Bay — Anse Royale is one of many bays and coves with beautiful beaches which abound on Mahé Island.

40 cents: Government House — The residence of the Colony's Governor was built at the beginning of the century in the Edwardian style. The "Stone of Possession", set up by the French in 1756 now stands in the grounds as does the mausoleum of Chevalier Queau de Quincy, perhaps the most colourful figure in the island's history, who administered the Seychelles from 1794 to 1827, first as the French Commandant and after 1814 as the British Civil Agent.

50 cents: Cascade Church — Cascade Church is one of fifteen Roman Catholic parish churches scattered over the islands of Mahé, Praslin and La Digue. Cascade lies four miles south of Victoria.

70 cents: Sail Fish —The sail fish is a big game fish commonly found in Seychelles waters. In colour it is deep blue above and silver below and the huge dorsal fin is spotted. The fish, like the Marlin, is a swift and fierce hunter which often grows up to twenty feet in length and provides fine sport for deep sea fishermen.

The name derives from the fact that when the sea is calm the fish will laze on the surface with its huge fin erected like a sail.

Rs. 1: Cinnamon — The Cinnamon industry is the second most important of the Seychelles agricultural industries. The cinnamon tree was introduced from Mauritius in 1772. It now grows semi-wild on four of the largest granitic islands in the group, especially on the largest island, Mahé, where it is cropped for its leaf and bark.

Rs. 1.50: Copra — Copra is the main industry of the Seychelles, producing the larger part of the revenue of the Colony. Copra, both on the central granitic islands and on the outlying coral islands, is produced by drying the kernel of coconuts partly in the sun and partly in hot air driers.

Rs. 2.25: Map — The map shows the northern part of the Indian Ocean with the position of the Seychelles marked by a star. Of the ninety-nine islands in the Seychelles group forty-five are granite islands and the rest are coral. The granite islands have a total area of 103 square miles and are mostly mountainous.

Mahe, with an area of 55 square miles, contains nearly nine-tenths of the population. It lies four degrees south of the equator and is approximately 970 miles east of Mombasa and 1,400 miles south of Aden. The other important islands in the group are Praslin and La Digue.

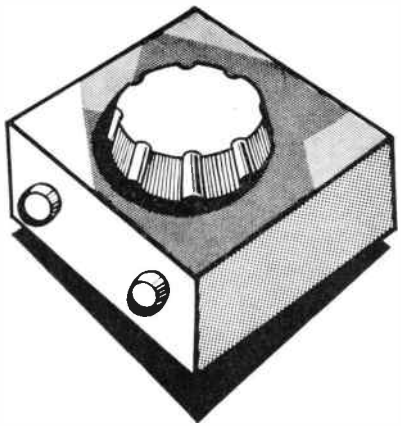
Rs. 3.50: Land Settlement — Land Settlement in the Seychelles, which aims at creating a stable and contented community of small farmers, has been started on the main island of Mahé and will soon be extended to Praslin.

Each settler is allocated a two-roomed cottage on a five-acre plot of land, which is partly bench-terraced, and is encouraged to practise mixed husbandry. The scheme has been welcomed and is very successful.

Rs. 5: Regina Mundi Convent — Officially opened on 27th January, 1957 the Regina Mundi Convent is staffed by

● Continued on page 66

A 'POCKET' SET



By 'Radio Mech'

THIS circuit uses a crystal diode detector, followed by a single transistor in the simplest possible amplifying arrangement, the whole running from a 1½V. penlight cell. A receiver of this kind can be made in a very small box or case, and will give much louder reception than a crystal set.

The complete circuit is shown in Fig. 57, and the diode can be of the same kind as would be fitted in a crystal receiver. Both the diode and transistor are virtually everlasting, if not damaged by misuse. A typical diode would be the GEX58, or Mullard OA81, though any 'detector crystal diode' will be satisfactory, if in proper working order. As previously pointed out, any well-known maker's diodes or transistors will have passed tests, and will be in proper working condition. But very cheap surplus diodes or transistors, of unknown make, may be defective in some way, and only give poor results.

The transistor is an audio amplifier one, and this is the least expensive type to obtain. Almost any transistor will work successfully for this purpose.

Case

If ordinary small parts are used, the case need only be 3 in. by 2½ in. by 1 in. deep, inside measurements. It can easily be made from thin wood. Even easier is to use strong cardboard, folding and gluing the corners. The whole can then be covered with a leathergrain or other paper.

Some kind of carton, box, or case, already available, will be just as suitable, and the actual shape or size does not matter. The whole box must be of insulating material, such as wood, cardboard, plastic, etc, and *not* of metal.

Any of the coils and ferrite rods previously described may be used. An efficient and convenient coil can be made by taking a piece of ferrite rod about 2½ in. long, and winding the insulated wire directly on this. The rod may be ⅜ in. or so in diameter, or can be a flat slab, about ¾ in. by ⅛ in. by 2½ in. Its exact size or shape is not important.

Almost any insulated wire will be suitable for winding, and something around 26 S.W.G. to 30 S.W.G. will be most convenient. Should wire of other gauge chance to be to hand, it can be used.

The coil has about 60 turns in all, with a tapping at about 12 turns. This tapping is readily formed by making a loop, after winding on 12 turns. A further 48 turns are then wound on, in the same direction.

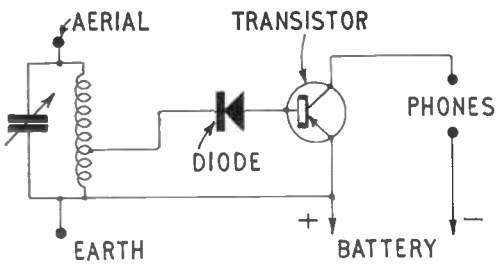


Fig. 57—Pocket 1-Transistor Set circuit

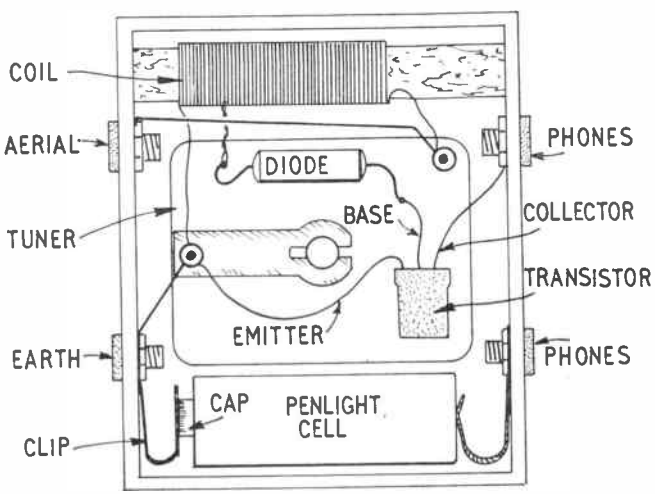


Fig. 58—Wiring etc, in the receiver

Tuner

The tuning condenser is of the solid dielectric type, to save space. A capacity of about 500pF (·0005μF) is generally used, but if a 300pF (·0003μF) condenser is to hand, this can be incorporated instead.

The condenser is fitted in a hole in the centre of the case, and is held here by the nut on its fixing bush. A control knob is put on the condenser spindle, and its grub screw is tightened.

Wiring up

There are very few connections, and all are shown in Fig. 58. Note that the tapping on the coil is near the earth end of the coil. If the coil or ferrite rod is not of such a length that it fits the case, wood or other packing will be needed to hold it.

When the diode is working, this will produce a small bias voltage. The polarity of this bias depends on the way round the diode is wired. The diode should be tried each way round, by reversing its ends — that is, changing over the tapping and transistor base connections. One way will be found to give best volume, and this is used.

Generally, the negative end is best going to the transistor, but this may not be so with some transistors.

The transistor will have three leads all of which can be left full length. With many transistors, a red spot marks the Collector lead. The other leads are in line, being wired as in Fig. 58. Other types of transistors have the three wires in line, with an extra space between Base and Collector wires, instead of a red spot. Connections for most popular types of transistors were given in Fig. 2.

Four small sockets are used for Aerial, Earth, and Phone connections. Terminals could be substituted. Plugs and sockets are more convenient, however, especially as the set is switched on by plugging in the phones.

Two clips are made from thin brass, or similar material, so that the penlight cell fits between them, as in Fig. 58. These clips need to press quite firmly on the battery.

The battery must always be inserted with its brass cap to the left, as in Fig. 58, as this is the positive end. Marks by the clips will act as a reminder of this. The current drawn is so small that the penlight cell will work for some months.

Phones

These are of the usual kind, such as would be used with a crystal set. If a good pair of phones are available, they can give really loud results.

A single earpiece on a length of thin twin flex, or a miniature personal phone, may be used instead. Details of earphones and earpieces have been given earlier.

The set is switched on by connecting the phones, as mentioned. This means that the set is working, as soon as the phones are plugged in.

Aerial and earth

A simple receiver of this kind will generally need an aerial, or earth, or both. Fortunately, enough volume may be obtained with a relatively inefficient aerial and earth system, which would be unsuitable for a crystal set.

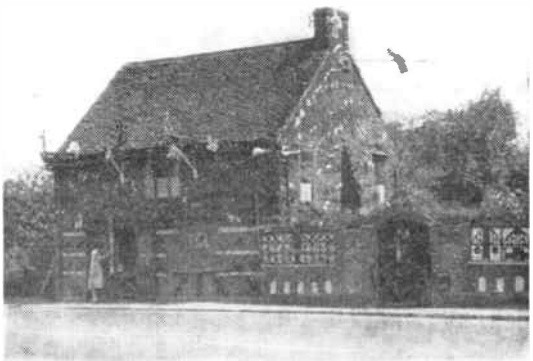
Out of doors, as when camping, etc, an earth can usually be arranged by having a piece of wire attached to a metal skewer or similar object, which can be inserted in the ground. In these circumstances, a length of thin insulated wire can usually be strung up, to act as an aerial.

Indoors, an aerial alone can be sufficient in some localities, but not in others. It may consist of thin insulated wire, arranged as convenient, or permanently fitted inconspicuously round the room.

If an outdoor aerial is available, it can be used, and will generally give more volume than an indoor wire. There is no need for a very long aerial.

Indoors, some form of earth connection, such as a water pipe, may be available. If not, and an earth is necessary, a wire should be taken to some metal object buried in the ground. No connection should be made to any kind of mains appliance, plug, or socket.

The Wood Carver of Woolmer



By M. T. Tomlinson

ROUNDING a bend on the Great North Road I beheld in front of me a strange looking house completely covered with some of the most wonderful wood carvings that I have ever seen. I went to explore more fully and discovered a model village and many other attractions, I also met the man behind it all, Mr Harry MacDonald.

He has been carving for many years now and his fame is far spread. Many famous people have visited the village, also a T.V. and film company, who made a film of his wonderful garden. This was shown on 'Stranger than Fiction'. A short film was also shown in some of the leading cinemas. Great credit goes to Mr Macdonald, who has built up this wonderful place from nothing. He did it all by hard work and determination to succeed.

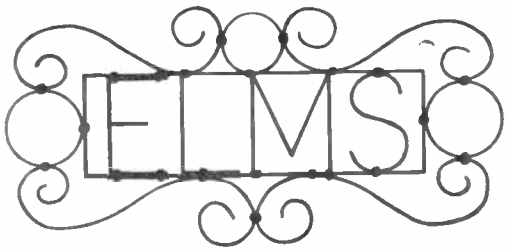
He started off by making rustic garden furniture. His first model was of a large policeman, which when errected outside his shop caused a lot of interest both to the locals and to passing motorists. He fixed himself up with some machinery and tried his hand at other models. Realizing that he had a flair for carving Mr Macdonald decided to attend night classes in art. To do this he had to cycle twenty-four miles — an indication of his determination. He started carving models of dogs and cats which looked most life like and soon the orders were coming in. The war years proved very difficult, but the Wood Carver of Woolmer Green won through.

Many come to the wood carver's shop, but few buy. This rather surprised me but Mr Macdonald explained: 'People do not seem to realize the cost of the wood and the time that goes into the carving of the model'.

He has created a sixteenth-century village complete with winding streams and waterfalls. It is like stepping into another world. At the entrance one steps on a concrete slab which controls the working of the models. This is done mainly by an electrically operated pump which pushes the water round the various sections. There are many thing to be seen in the garden, Cinderella's coach, a three masted boat, a castle complete with moat and drawbridge and of course the village church complete with tomb-stones. The whole effect is most realistic.

Another part of the garden is set aside for the Story of Jesus, from the stable to the cross, all in wonderful carving. Also shown is a replica in miniature of an Eastern village, in which every detail is included. One part of the garden is devoted to the characters of nursery rhymes. Father Christmas is there, a witch on her broomstick, Fido wagging his tale and many weird and wonderful things.

People return again and again to see the Wood Carver of Woolmer Green and his wonderful village, for here one can feel enchantment and capture the magic of the long ago.



Made from curtain rail

A DIGNIFIED HOUSE SIGN

BESIDES their use as a curtain valance rail, brass and aluminium strip can be utilized in many other ways, because they are both so easy to work with the handyman often uses them now instead of strip iron for the construction of many articles.

Name plates for houses is an ideal way to use this adaptable material and making them for your friends, besides being an enjoyable hobby could be made quite profitable.

By A. F. Taylor

Very few tools are needed and these should be found in the most elementary tool kit, while the material is easy to obtain and quite reasonable in price. A jig for forming attractive curves can be easily made and will be described later.

A carefully worked out plan should be drawn on a sheet of paper before starting on the actual job. By making it full-size the name plate can be laid on it from time to time to ensure that the curves and joints are correctly formed. Squared paper can be used if it will help to get the design right and symmetrical.

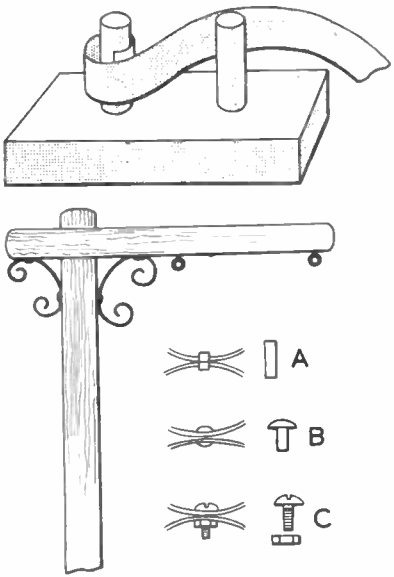
Besides house names, some good designs may be arranged round house numbers as well. Try to keep sharp angles out of the design as far as possible and allow the curves to flow gracefully.

Now for a few hints on how to obtain graceful curves. The simple jig shown will help you to turn out professional looking curves. Two stout nails with the heads cut off and driven into a piece of wood is all that is necessary.

The size of the curve will depend on the distance between the two nails, and two or three jigs with differently spaced nails should enable you to turn up almost any type of curve. Different sized cotton reels slipped on either one or both of the nails will help you to produce some of the larger curves without any kinks or nasty bends. The method of using the bending jig is clearly shown.

After completing all the necessary curves required for the name plate it is ready for assembling and this can be done in several ways. Three examples of methods commonly used for joining the parts together are shown at A, B and C. A narrow strip of metal A, bent round the two pieces is the easiest way although it does not make such a good joint as B and C. Ordinary tinplate is quite suitable and the overlapping joint of this can be soldered for extra strength.

Provided that the curves are not too small, holes can be drilled and the pieces riveted together B, or small bolts and nuts inserted as at C. All three methods

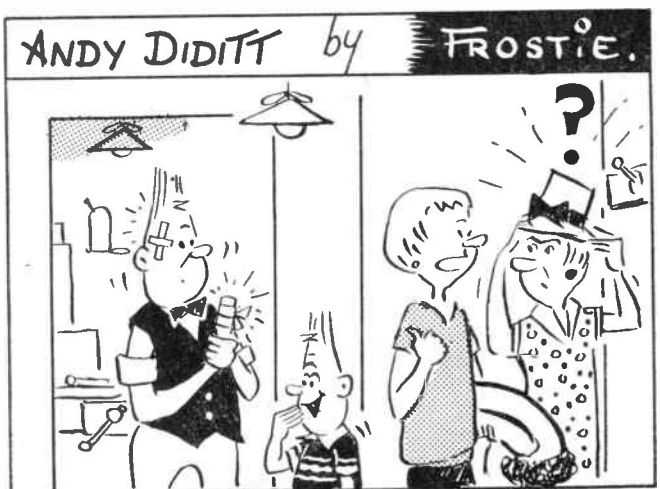


may be used on the same piece of work according to the size of the curves, but care is needed in placing these in order to form a symmetrical design. Do not place them just anywhere as this may make the finished article look somewhat lopsided or out of balance.

Many name plates are suspended by chains and hung up in the porch, but there are other ways of displaying them, and these are suitable for houses that do not possess a porch. A wooden cross bar on top of a post as shown forms the ideal support in these circumstances and is easy to fit up. Two small curves under the bar act as supports but are not absolutely necessary.

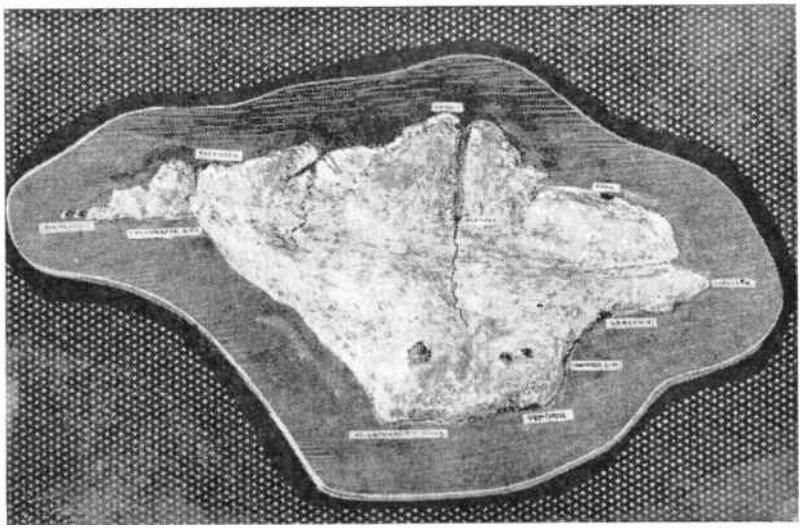
Another way is to fix the name or number flush on to the door. A few small angle brackets discreetly placed will be sufficient fixing and will hardly be visible.

The finished metalwork can be left in its natural state, but it would be better enamelled black or an appropriate colour so as to withstand the weather.



"... AND ANDY — HE'S SCRATCHED HIS HEAD AND GOT A SPLINTER IN HIS FINGER."

MAKING A RELIEF MAP



THE construction of relief maps is a most interesting and instructive pastime, and an excellent aid to the learning of geography.

The first step is to decide upon the country or area to be mapped. The example shown is a relief map of the Isle of Wight, chosen because this had particular interest for the constructor,

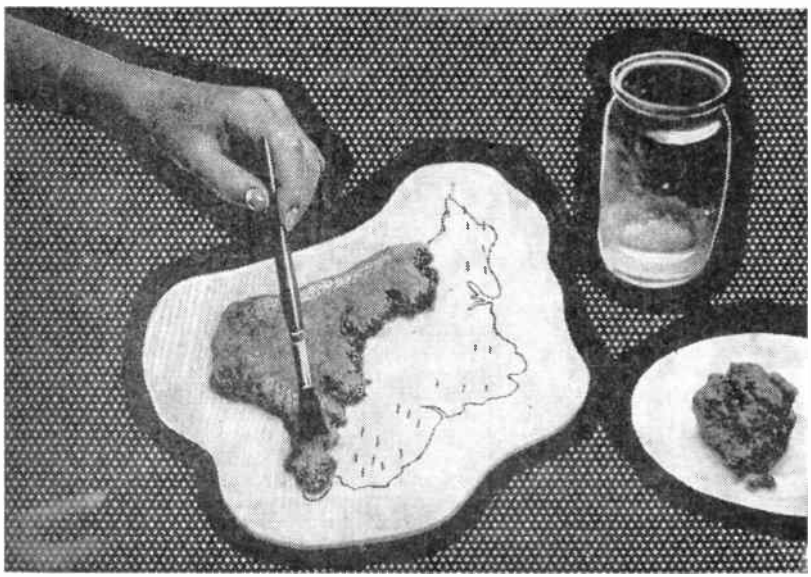
By P. R. Chapman

but as a beginning it is probably easier to map a complete country. This is because a good atlas will indicate the hilly and mountainous areas by shading or colouring, whilst for a small area it is usually necessary to follow contours from an ordnance survey map.

Having decided upon the area, it must be drawn or traced out the size required. If the finished relief map is to be of the same size as the original, it can, of course, be traced, otherwise it will have to be copied out to the correct size. The position of the high ground should be marked out on the drawing or tracing, either by copying from the atlas or studying the contours. A piece of hardboard or plywood is then cut out larger than the map outline, to form the base of the map. This can either be simply rectangular, or, more effectively, of roughly the same shape as the map but about 2 in. bigger all round.

The tracing or drawing must then be transferred to this base, together with the positions of the higher ground. Small nails should then be driven into the base, on the area of high ground, about half an inch apart. These act as a 'key' for the moulding material.

The whole map area is then covered with suitable building-up material. The simplest and cheapest is prepared by soaking small pieces of newspaper in water overnight, mashing up with the hands, squeezing dry, and mixing with cold water paste to produce a plastic mass. A more satisfactory material is 'Pyruma' fire cement. The material must be applied in varying thicknesses, according to the height of the ground, coming down to 'sea level' at the coast, except where cliffs are indicated. It should be well pressed down around the nails, the tops of which should, of course, be covered (if too long the tops must be cut off).



The 'scale' of the heights need not be strictly accurate as long as the relative heights are shown.

If paper pulp is used, it is applied by pasting the base, pressing the material on, and finally brushing over with paste as illustrated. The surface should be finally brushed over with liquid plaster of Paris whilst still damp, to give a smoother finish than is possible with the paper pulp. Pyruma cement will give a smooth enough surface without further treatment.

When quite dry, the map should be painted, preferably green for the lowlands, with shades of brown for the higher ground. Any sea areas may be painted blue. After painting, rivers and names of towns can be added with a pen and Indian ink. Of course any special interests of the constructor, such as vegetation, minerals, etc, can also be added.

An unusual musical novelty

BIRD IN THE GILDED CAGE

THE feature of this attractive cigarette or trinket box is 'The Bird in the Gilded Cage'. When the drawer is opened the bird moves and whistles realistically. An illustration is shown on the front page.

It is something quite new and exclusive to Hobbies Ltd. Construction is not difficult and needs care rather than skill.

The completed model measures approximately 9 in. high, 7 in. wide and 5 in. deep. The musical mechanism is hidden in the back and is operated by opening and closing the drawer. This actuates a plunger which starts and stops the movement and whistling of the bird. You can see from the black and white illustration that it makes up into a tasteful box.

All the wood parts which go to make up the box and cage are shown on the design sheet. These should be traced and transferred by means of carbon paper on to their appropriate thicknesses of wood and cut out neatly with the fretsaw. There are a few points to remember when transferring to the wood. Firstly pieces 2, 3, 11, 12 and 17 can be cut from the waste wood from pieces 30 as shown on the design sheet. Secondly the drawer front, piece 9, is cut from the opening from the box front 8. Just saw round between the two pieces and clean up afterwards with glasspaper. The back of the drawer 10 will of course be exactly the same shape as the front 9 but will be cut separately. Thirdly note the sizes of pieces 1 and 23, Piece one is shown full-size,but piece 23 is $\frac{1}{4}$ in. wider. The circular hole is in piece 23 only. You should remember also that when you are transferring the pieces you can save time in cutting, by putting straight edged pieces next to each other, making one cut do for two.

Clean up all parts thoroughly before assembly, and make a start by gluing the pieces indicated, to the base (piece 1) as shown in Fig. 1. The exact position of these various pieces are shown by dotted lines on piece 1 on the design sheet. In Fig. 1 it will also be seen how various corners of the assembly may be strengthened by gluing on pieces of triangular fillet.

Continue by adding the front 8 and the two drawer runners 7 as shown in Fig. 2. The exact positioning of the drawer runners is determined by slipping the drawer front 9 in position temporarily. The slots in piece 9 will coincide with the positions of the runners.

Now make up the drawer shown in detail in Fig. 3A. Pieces 13 are glued inside at each end. Reference to Fig. 3B will show how piece 14 is screwed to the back of piece 10 in the position shown by dotted lines on the design sheet. *It is stressed that piece* 14 *should not be glued in position.* Note that the wire plunger which operates the mechanism of the movement is shown in position in Fig. 3B, but it will not be fitted until later.

Next make up the housing for the movement. Glue pieces 15, 16 and 17 together as shown in Fig. 4, their position being indicated by dotted lines on the design sheet. Continue by adding other pieces as shown in Fig. 5, which, of course, is a reverse view of Fig. 4. The tiny block spacers 21 are cut from $\frac{3}{16}$ in. wood to the size shown on the design sheet. They are glued on in the positions shown by the dotted lines. Screw the movement to piece 15 in the position indicated.

The plunger 22 is cut from medium gauge wire and one end is pushed into piece 14 as shown in Fig. 3B. To do this it is necessary to unscrew piece 14 from the back of piece 10, push the drawer in place and then refix piece 14. You will see that piece 14 thus acts as a stop to prevent the drawer being completely removed.

Slide the movement in its housing into place as shown in Fig. 6. This is not glued in position, but will be finally located with screws through the back 25. Trim the length of the plunger wire so that it stops and starts the movement satisfactorily with the closing and shutting of the drawer. The plunger should be just long enough to stop the reciprocating arm of the bellows on the movement when the drawer is closed. Incidentally, when closing the drawer to stop the movement ensure that the wire plunger does not push against the reciprocating arm. If the drawer will not go right in first time, just pull it out a little until the movement starts up again, then ease the drawer in again gently. It should also be emphasized that care should be taken at this stage so that the delicate mechanism is not damaged in any way.

After removing the winder key of the musical mechanism, the back 25 can be fixed to the model with screws. The screws will go through the back into pieces 3 or into the ends 2 and also into pieces 16 and 18 of the movement housing, locking the whole assembly together. Since the top has not yet been fixed you will be able to see that the drawer and plunger are working properly and make any adjustments necessary.

The top 23 of the model is now prepared by gluing piece 24 underneath the hole already cut. Insert the brass bush from underneath (seen in Fig. 7) making it a tight fit. The top is seen glued in place in Fig. 8. Make sure however that the top is *NOT* glued to the back. Now remove the back and fix the bird. The spindle of the movement with the washer in place is gently inserted through the bush from underneath, and is held with the fingers while the bird is carefully screwed on to the spindle so as to allow sufficient play for the bird to move freely. The position of the operating arm of the spindle will be shown in Fig. 7.

The back can of course be removed to give attention to the mechanism if at any time this should be necessary. The order of removal briefly is — winder key, back, and movement screws, The bird can then be unscrewed from the top and as the mechanism is withdrawn the spindle will be released through the bush.

To finish off the drawer, line it with a piece of pearl acetate which is held in place to pieces 13 by the addition of pieces 26, which are glued inside the drawer. The back of the acetate may be painted with poster colours before inserting in the drawer to give an added effect. Glue the overlay 27 to the drawer front, rounding the edges slightly if desired.

The cage is made up separately from the rest of the model. The construction being shown clearly in Figs. 9 and 10. The positions of the wires are shown by dotted lines on pieces 30 and the holes should be drilled with a fretwork drill or a $\frac{1}{16}$ in. breast drill. Wires should slide in easily and be secured by a small dab of glue. They should be cut to length with pliers. Note that the two centre wires on back and front are fixed differently from the others. Take care when assembling this structure because it is fragile until it has been glued together. Undue pressure can easily break the uprights of pieces 30 before it is strengthened by the wires. Do not glue the cage in place, it can be secured by a single screw back and front.

The model is now ready for cleaning

up preparatory to adding the finish. This is a matter of individual choice. The box portion can be stained all over if desired. Varnish or french polish will give a high gloss and bring out the richness of the grain. Alternatively, by finishing with high gloss enamels, a smart contemporary effect will be achieved. The cage itself will be finished gold.

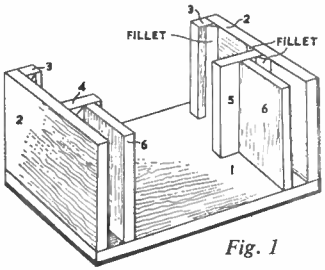


Fig. 1

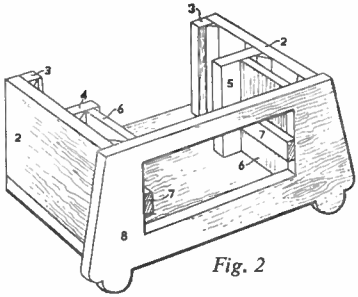


Fig. 2

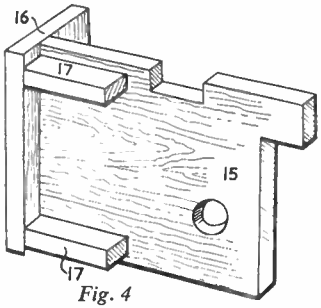


Fig. 4

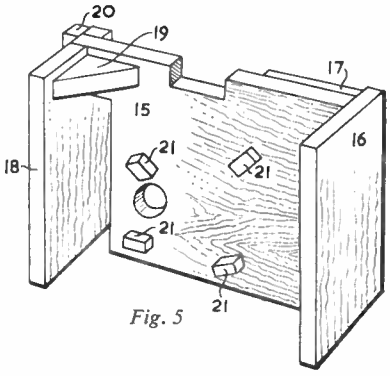


Fig. 5

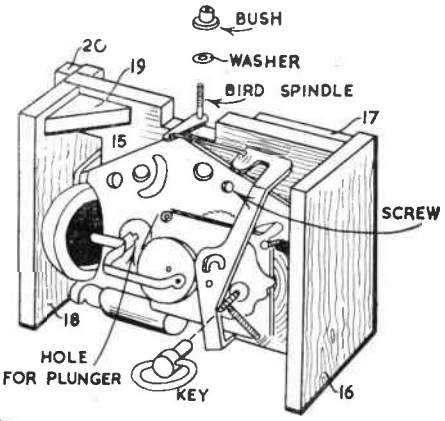


Fig. 7

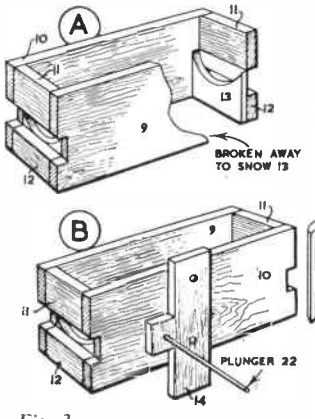


Fig. 3

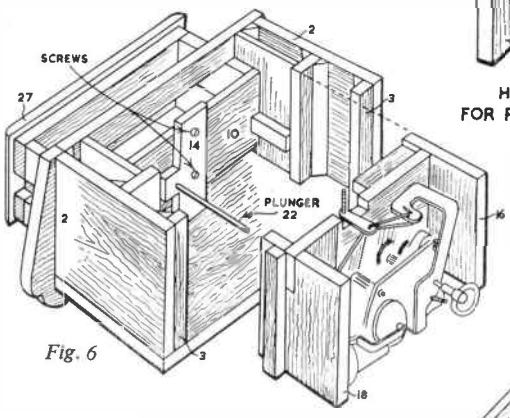


Fig. 6

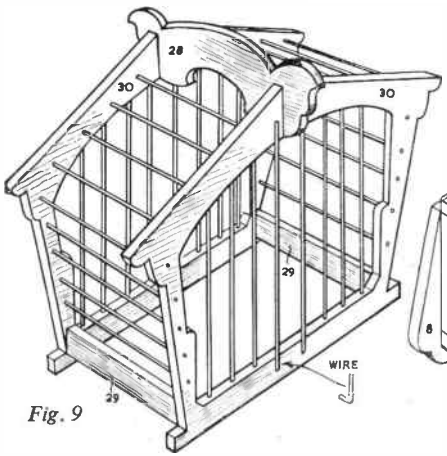


Fig. 9

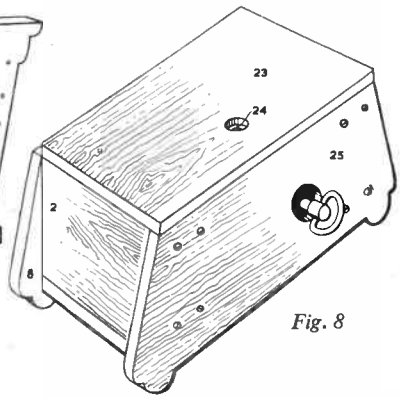


Fig. 8

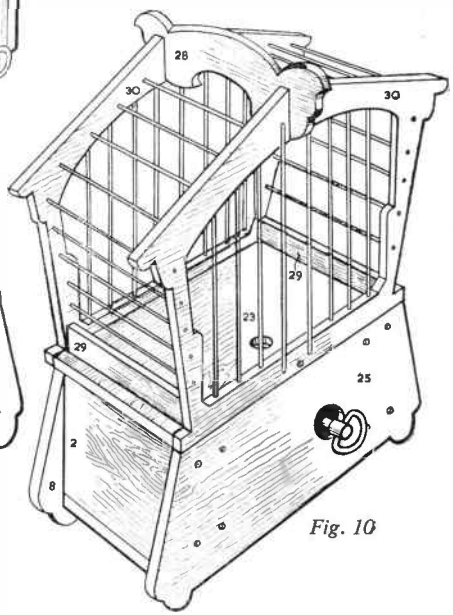


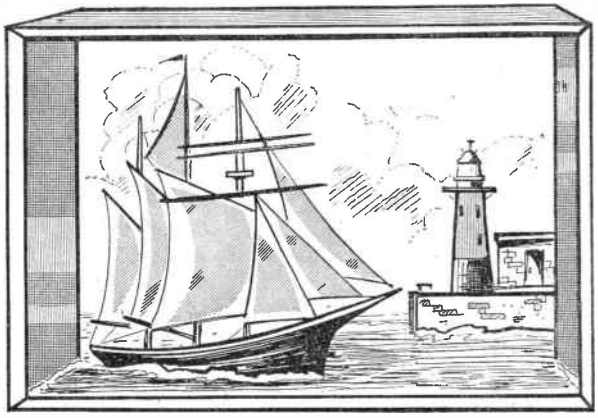
Fig. 10

Mainly for Modellers

A SCENIC MODEL

By

'Whipstaff'



IN an earlier article I described how to make a 3D picture, using one of Hobbies miniature galleon designs. In the present one let us make a fully scenic model, that is a model in a setting as near to life as we can make it.

It is possible to make one model to illustrate almost any situation which a ship can face during her actual life — in the shipbuilding yard, in a calm sea, in storm or being wrecked, etc. — so the scope is endless.

Although in the present article the methods will be discussed mainly, I suggest a first model of a ship in a calm sea. Later as experience grows in this type of modelling, an incident of actual historic happening could be chosen.

In the National Maritime Museum at Greenwich there are two large panoramic models depicting the Battle of Trafalgar, and the convoy system during the last war. These are extremely interesting to any modeller, and well worth a visit.

Miniature galleons

In making our model we must decide on the type of model first, and for the beginner one of Hobbies miniature galleons offers a ready-made design for the actual vessel. If this is found too big for the purpose — although I find them an ideal size for incorporating detail in the setting — the design could be brought down to half size.

As an alternative I give same-size drawings to make a small model of a topmast schooner, a simple type which when completed, is extremely effective for a small scenic model.

The materials we will require are simple. For the hull, balsa or obeche are easy to work, and light. I personally prefer the obeche. Both woods need filling to get a good finished surface for painting. For this I use a good product like Britfix sanding filler. Other requirements are Bristol board, small dowels (the smaller sizes made from bamboo as described in previous articles), Bank or lill pins, balsa cement, fine bond writing paper for the sails, plaster of paris or putty according to the type of setting.

Now to the actual model. If using a Hobbies miniature design we can use the full hull model, but in order to make a scenic model it is usual to make the hull down to the waterline only, thus the underwater body of the ship is cut off.

If you want to show the underwater body of the ship, make the surface of the sea of tinted perspex. A hole is then cut to the waterline shape of the ship, and the sea is mounted on end supports above the floor of the case housing the model. One then has the effect of seeing the underwater lines of the ship below the water level.

We will take the simple schooner for our example (with the miniature galleons the instructions are in every kit). Our block of wood will measure 3½ in. by $\frac{7}{8}$ in. by ½ in. On the upper surface draw guide lines at intervals, carrying these around all four sides of the block. On the upper surface draw the centre line.

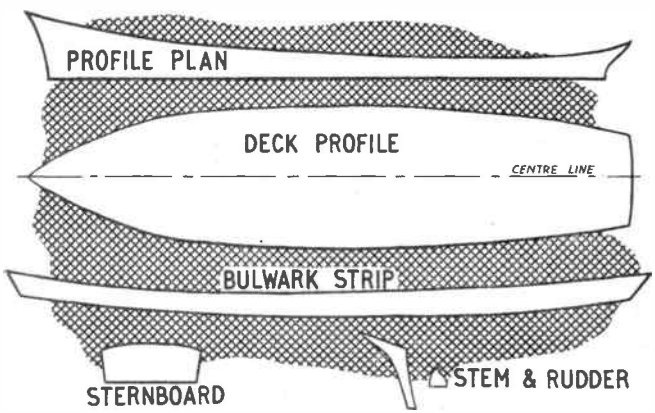
The deck profile is drawn on the upper surface, and the sheer profile on the sides. The block is now cut down to within $\frac{1}{32}$ in. of the sheer line, using a Hobbies fine model saw or an Xacto saw. The hull is then carved to the deck shape, after which we carve the deck down to the sheer line. This is simplified by the saw cuts, $\frac{1}{32}$ in. being left on to allow for sanding smooth. A little over the $\frac{1}{32}$ in. is sanded off, to allow for the thickness of the Bristol board to be used for the deck. The hull is now shaped to show the flare at the bows and the round counter at the stern.

The deck is cut from Bristol board. At this scale I prefer to leave the deck lining out. Just shellac the deck, paint with burnt umber artists' oil paint, and wipe off immediately. This will give your deck the nice light brown finish so admired on wooden ships.

The bulwarks are cut from veneer or Bristol board, which is easier to work with if this is your first miniature model. Trim the bulwarks to length when fitting, and glue to deck.

Make the stern and rudder from $\frac{1}{32}$ in. wood or veneer, and glue them to the hull. Similarly, the sternboard is glued to the deck and bulwarks. Note that in the sketches the plans and profiles, etc, are shown actual size.

In another article we will make the deck fittings, paint the hull, and rig the little model ready for mounting in its setting.



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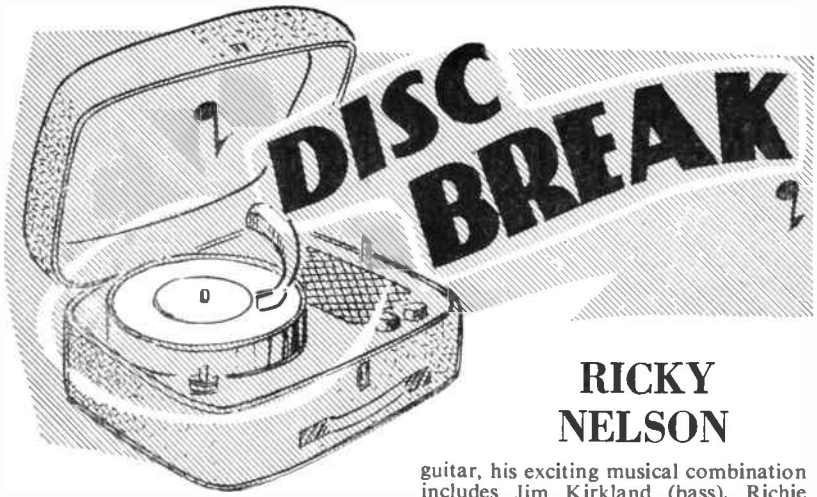
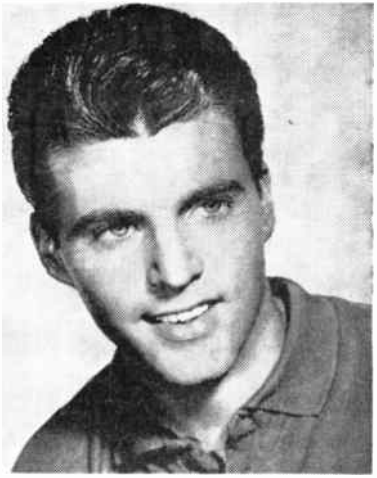


RICKY NELSON



BASICALLY a 'shy guy' Ricky Nelson's personality expands when he sings. His innate modesty and lack of affectation make him seem more like the good-looking boy next door, than the heart-throb of millions of girls.

Ricky has won several trophies for unique bop style dancing. In addition to featuring himself singing and playing guitar, his exciting musical combination includes Jim Kirkland (bass), Richie Frost (drums), and Jim Burton (guitar).

Anything Ricky puts his mind to he works at hard. He played his first guitar until his fingers were bleeding. It was the only way to grow the callouses he needed. Ricky is, undoubtedly, the busiest youngster in Hollywood. His schedule is jammed with TV, recording, film, and personal appearance commitments — the last of which, incidentally, he declares he enjoys most of all because his audiences are live.

So that he can practise to his heart's content on his guitar, piano, and kit of drums — all of which instruments he taught himself to play — Ricky's home is equipped with a completely soundproof room.

CHRIS AND THE STUDENTS

ONE of Britain's brightest young musical prospects is 17-year-old Chris Williams of Kingston, clarinet-playing leader of a five-piece group known as Chris and The Students, whose first Parlophone recording was *Lass of Richmond Hill* and *Ducks Away From My Fishin'* (45-R4806).

Chris, a pupil at a Kingston grammar school, where his main subject is mathematics, has been interested in music since he was eight years old. He studied piano and 'cello for five years and then, when he became interested in jazz, taught himself to play clarinet. Now he is learning to play alto.

At the age of 12 he formed his first band with his pianist brother Paul (20), who is studying for a Music Tripos at Cambridge. Originally they played traditional jazz and in 1958 won an amateur band contest at the Humphrey Lyttleton Club. As Chris Williams and The Monsters their recording of *The Monster* and *The Eton Boating Song* was released on Columbia 45-DB4383.

More recently the group, which has made several visits to Germany and last year toured with Adam Faith, has tried to make its music more broadly popular.

With Chris and Paul, the line-up of The Students is completed by John Abbott (banjo), an engineering student, Derek Fearnley (bass guitar), trainee accountant, and John Runcie (drums), studying history at Southampton University.

WALLFLOWERS FOR NEXT YEAR

MANY gardeners are disappointed when their wallflowers fail to produce sturdy bushy plants for flowering in the spring. Often the trouble is due entirely to late sowing. May is undoubtedly the best month to make a start, and the seed should be in by the middle of the month. With suitable preparation, the young seedlings will make strong bushy plants for transplanting in the Autumn.

Wallflowers are lime-loving plants, and the seed bed should, therefore, be lightly dressed with lime at the outset. A little superphosphate of lime will also be advantageous to the young seedlings.

The ground should be forked over, and the lime and superphosphate well raked in. Tread the ground lightly, so that it is firm but not solid. Draw out drills with the hoe to a depth of about 2 in., and water the drills without splashing along the sides. This is done by using a watering can with the rose removed. It is important to see that the drills are well soaked but not running over, otherwise the dry soil along the edges will not be available for covering the seed.

Sowing the seed

Sow the seed sparingly, and dust with Aldrin and label each variety clearly. Draw the dry soil from the edges of the drills over the seed covering to a depth of about ¼ in., no more. Tamp the drills down lightly with the back of the rake. The moisture in the drill should be sufficient to give good germination, and to sustain the young seedlings in their early stages.

Flea beetle

The chief enemy of the young seedlings is the Flea Beetle, and as soon as the young plants emerge they should be dusted with Derris Powder. This should be repeated at weekly intervals, and also after heavy rains. Flea Beetle damage can be recognized by the small holes in the young leaves. When the young plants are about 2 in. high they are transplanted about 9 in. each way. They must be watered for a few days until they are growing away, when they should be kept free from weed for the rest of the summer. Regular stirring with the hoe will not only keep the weeds down, but will provide a dust mulch as well.

To avoid losses by drought, the plants should be set out in a drill. Water can then be poured into the drill, and will remain exactly where it is needed. Drills are drawn out about 3 in. deep, and the young seedlings are dibbled down the centre.

The plants should be put out into their flowering quarters as soon as possible after summer bedding plants have been removed. It is better to sacrifice the last of the autumn flowers, than to delay planting. Give them time to get established before winter frosts set in.

Many new colours are now available from seedsmen, and you could make a good selection from these and older varieties to give a magnificent display of colour in the spring. (M.h.)

Grow your name on a Fruit

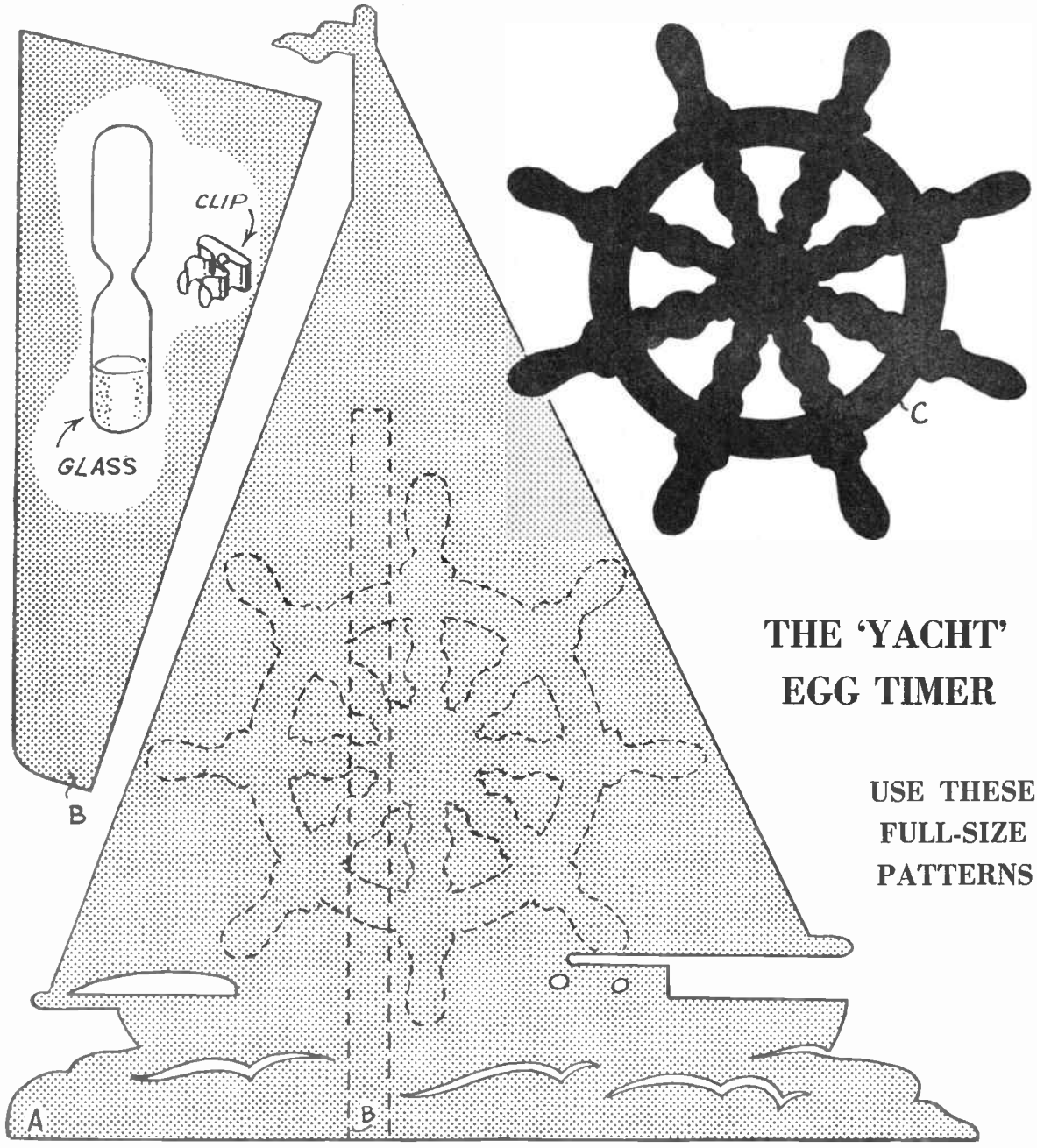
WOULD you like to astonish your friends by showing them a fruit (or several pieces of fruit) with your initials grown on the skin? I have done this successfully with both outdoor and indoor peaches. This year I mean to try out the idea with pears and apples as well, and I am confident of the result.

If you follow the instructions carefully, there is no reason why you, too, shouldn't be successful, providing that the autumn is reasonably sunny. Cut some small pieces of paper in the shape of letters, and glue them on peaches, just before they begin to turn colour. The letters should always be pasted on the side of the fruit that is most exposed to the sun. It will not retard the swelling or deteriorate the flavour of the fruit. When the fruit is ripe, the paper should be taken off by moistening. You should now have an exact print of the selected design on the skin of the fruit.

CUT one each of pieces A, B and C from ¼ in. plywood. Glue piece B to the back of piece A to form a strut. Clean up with glasspaper, and paint with high gloss enamel.

The clip is held in place by a ½ in. roundhead screw. It should be long enough to go right through piece C into piece A. If a slight depression is carved in C to take the clip, the wheel can be made to revolve with sandglass in place!

The egg timer and clip can be obtained from Hobbies Ltd, Dereham, Norfolk, or from any branch or stockist, price 1s. 0d., post 3d. (M.p.)



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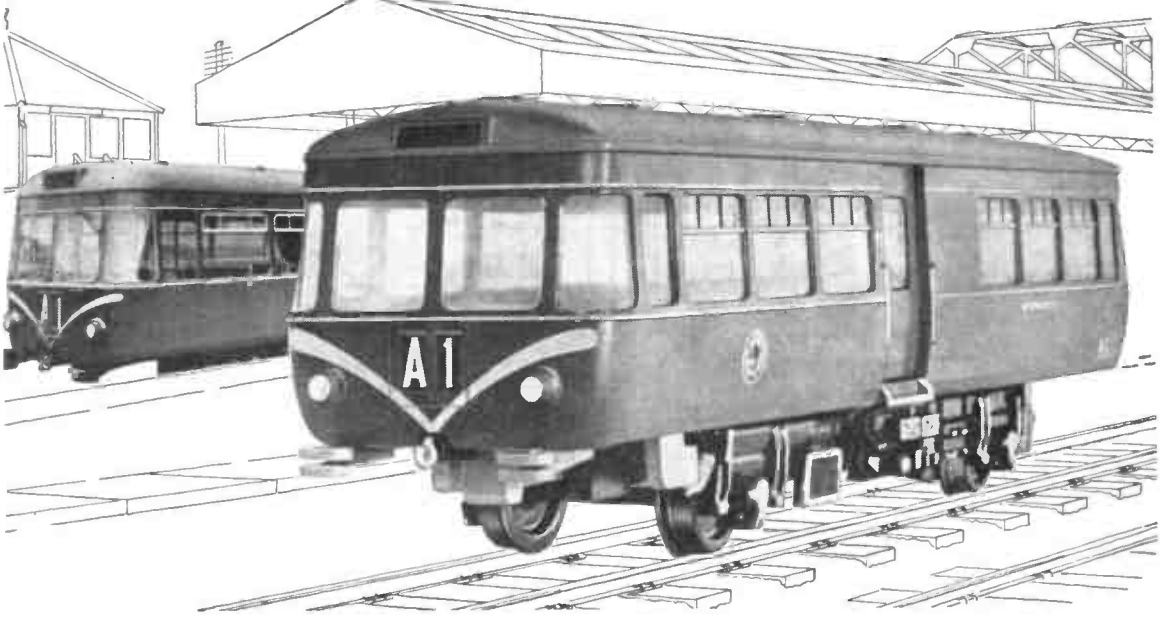

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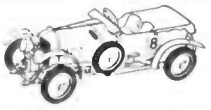

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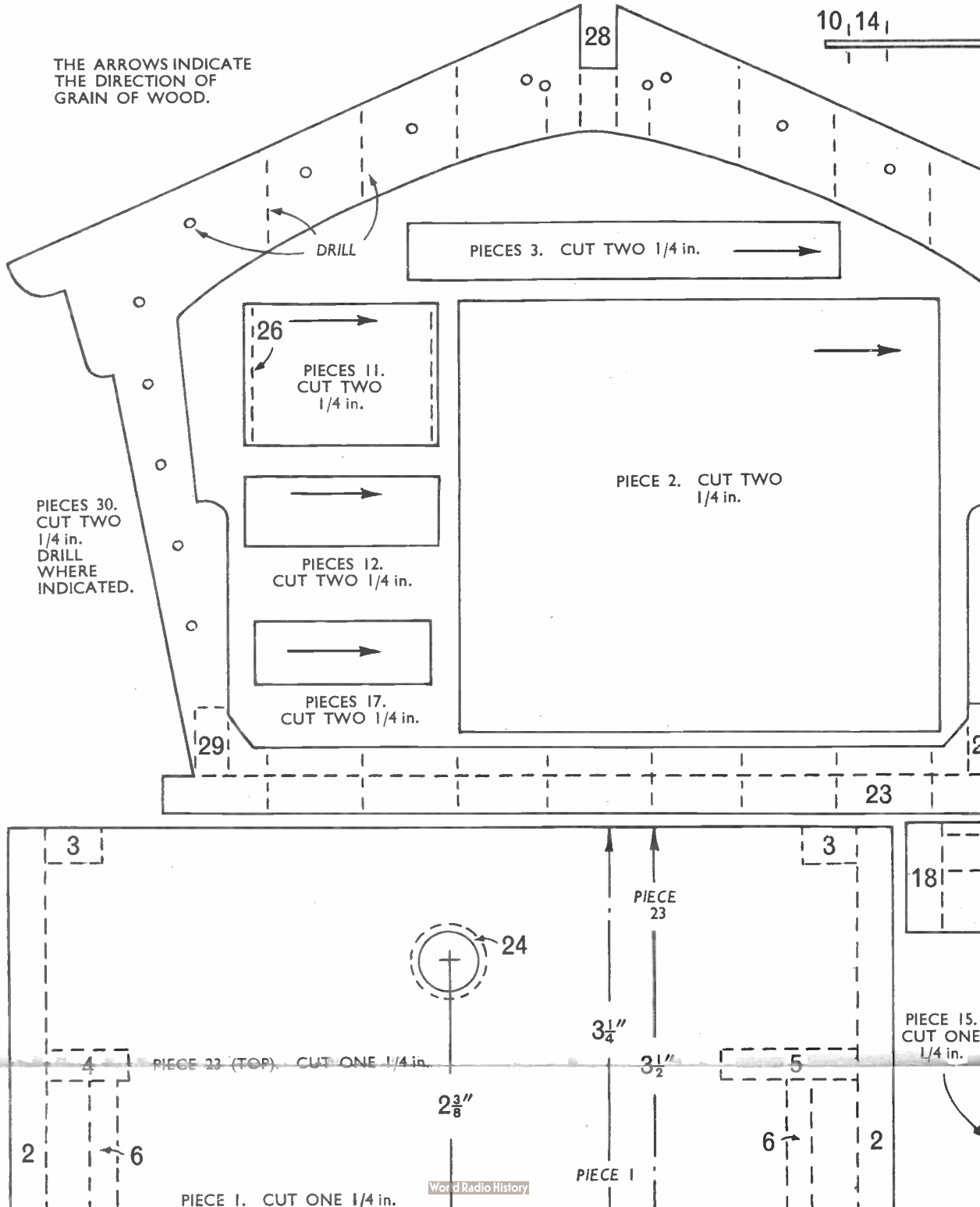

PLUNGER 22.
CUT ONE FROM
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MUSICAL CIGARETTE OR TRINKET BOX

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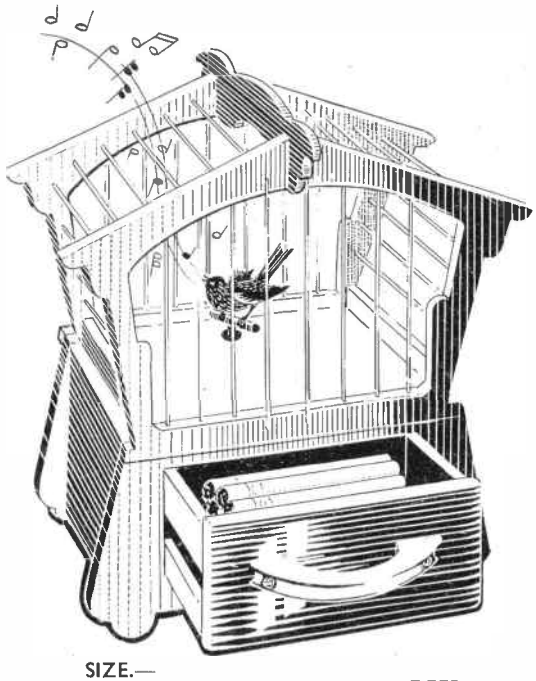
PIECE 24.
CUT ONE
3/16 in.
RUB DOWN
TO 1/8 in.



SIZE.—
7 ins. WIDE, 9 ins. HIGH, 5 ins. DEEP.

19

PIECE 18.
CUT ONE
1/4 in.

20

29

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17

SCREW

21

21

HOLE FOR
PLUNGER

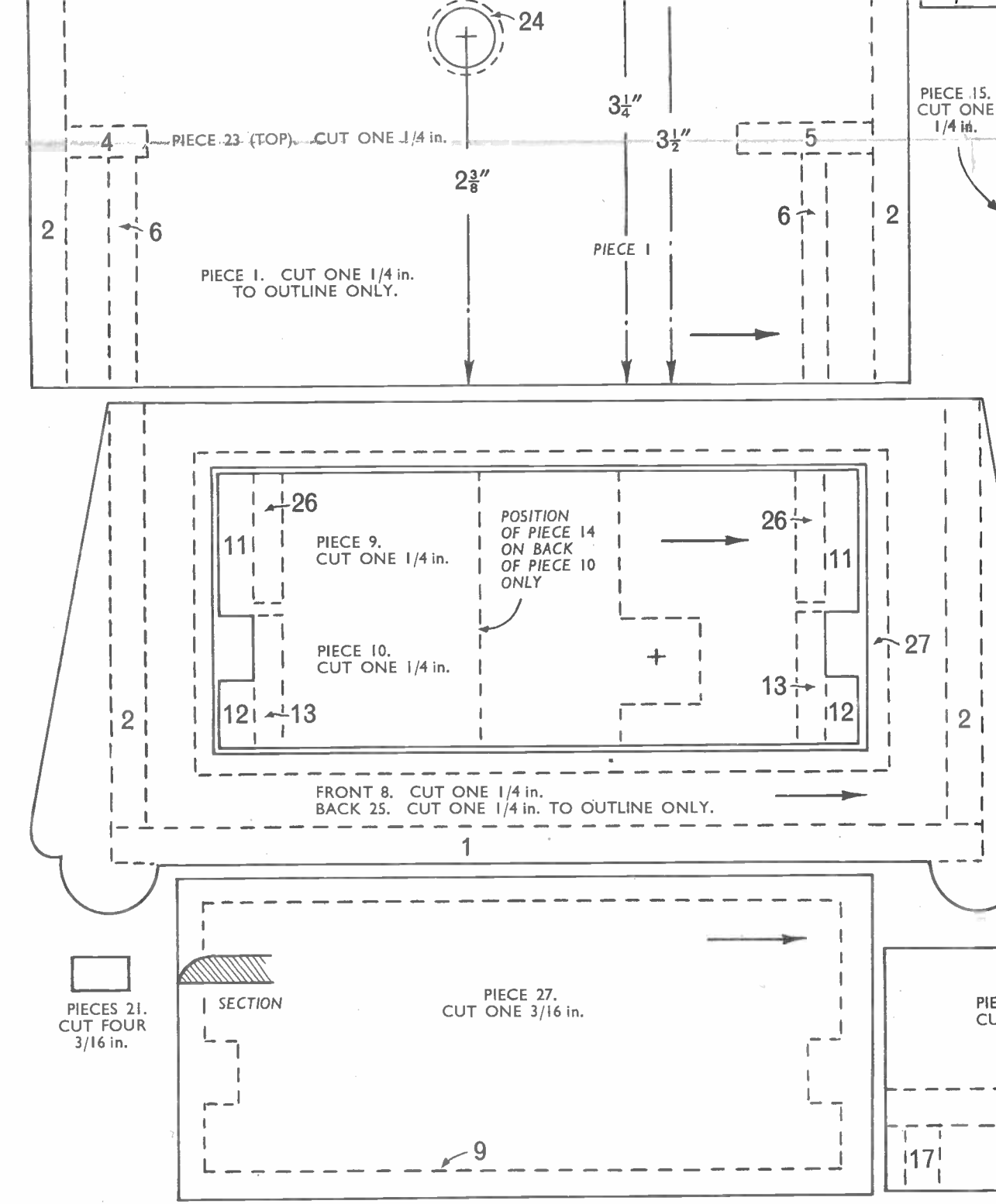
SCREW

21

21

SCREW

17



E 15.
ONE
in.

SCREW
21
21
HOLE FOR PLUNGER
SCREW
21
21
SCREW
17

PIECE 5.
CUT ONE
1/4 in.

PIECES 6.
CUT TWO
3/16 in.
7

PIECE 14.
CUT ONE 1/4 in.
PLUNGER 22

PIECE 4.
CUT ONE 1/4 in.

2

30
30
PIECE 28. CUT ONE
1/4 in.

PIECE 20. CUT ONE 1/4 in.

PIECE 16.
CUT ONE
1/4 in.
15
17

PIECE 19.
CUT ONE
1/4 in.

PIECES 13.
CUT TWO 3/16 in.

PIECES 26.
CUT TWO
3/16 in.

PIECES 29. CUT TWO 1/4 in.

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