

Hobbies

WEEKLY

December, 8th. 1943

Price Twopence

Vol. 97. No. 2512

Full size picture on Cover iii for a

NOVEL 1944 CALENDAR

THE year 1943 has been a great one for the United Nations. Success has crowned our combined efforts in almost every sphere of the fighting. We are winning the war! The so-called "strategical retreats" of the Axis hordes is manifest proof, if any proof was wanted. He does, at least, look extremely worried in our novel "cartoon" calendar. Stalin, on the other hand, is quite cheery, as he—like us—has reason to be.

For Wall or Desk

The calendar is quite a simple one. The full-size illustration of the cartoon appears on the inside back cover.

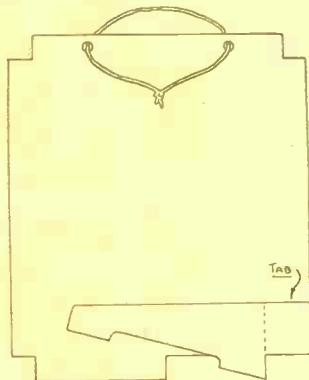


Fig. 1.—Back view showing tab fixing.

The picture is pasted down to $\frac{1}{4}$ in. thick wood or stiff card-board, then cut out to shape.

Thin, fancy cord or twine is tied to the top of the work, two holes being provided for the purpose. A suitable calendar pad for 1944 is then obtained and stuck to the face of the picture in the spot provided—and the calendar is ready for hanging up against a wall.

While primarily intended for attaching to a wall, it is also possible to make the calendar suitable for setting on a desk or table. All you require is one or two supports cut to the pattern of the one designed.

These supports are best cut from a thick pasteboard, doing the cutting with a fine fretsaw blade. The tabs, prior to gluing them against the back of the work (see Fig. 1)

will need to be creased at the dotted lines, then bent back.

Other Things To Do

Incidentally, avoid bending the tabs backwards and forwards too much, otherwise they are apt to "tear" at the crease. The latter should be reinforced by fixing a strip of adhesive tape over it. Starched linen, such as window blind material,

(Continued foot of next page)



Any housewife would be delighted to have A SAUCEPAN RACK

A USEFUL scullery fitting this, just the thing to hold the household saucepans. A rail above the shelf will accommodate the lids of the saucepans. This rail has an extension at each end on which can hang a fish slice, toasting fork, or other utensils of a suitable kind.

A small quantity of wood only is needed to make the rack, and that can be deal, or any common wood available. A length, 6ft. in fact of 8½in. wide deal board will provide enough material for the rack.

Adjustable Length

Fig. 1 shows a half front and side elevation, from which the principal dimensions can be taken. The length of 2ft. 10ins. given can be increased by any reasonable amount according to the number of saucepans the rack is required to hold.

The wood is 1in. by 2in. section, except where otherwise stated. Cut the cross rail and end bars and mortise and tenon together, as shown at A Fig. 2. These tenons need not go through the wood, a depth of 1in. will be enough, with a mortise, of course, to suit.

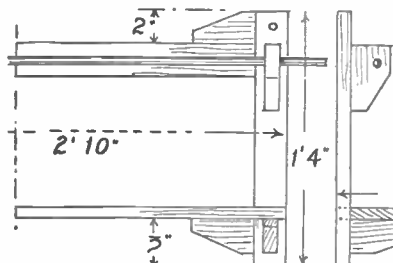


Fig. 1—Front and end view with details

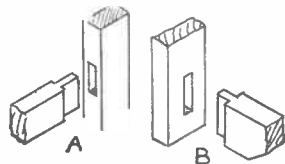


Fig. 2—The rail tenons

Cut the shelf brackets, C, Fig. 4 and reduce 1in. of the rear ends to make ½in. thick tenons. Cut suitable mortises for these in the end bars, as at B, Fig. 2, noting that the brackets are 3ins. up from the bottom.

The tenons here go right through the wood and should be a good fit. Cut the shelf from 1in. board to exact length of the rack, and at each end cut out a 1in. by 2in. piece to fit over the end bars, thus bringing the back edge of the shelf level with them. This will be seen in Fig. 3.

Now glue the parts together and nail firmly. Before the glue is set, nail the shelf across to bring all firm and square. The brackets will be, of course, supported while the shelf is nailed to them.

It is important to cut the shelf to the correct length, and to make sure the cut-outs at each end fit closely over the end bars, as the shelf in this form of construction takes the place of a lower cross bar and so economises in wood.

The four angle brackets, D, are

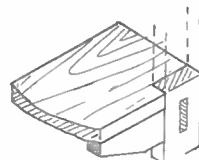


Fig. 3—End joints

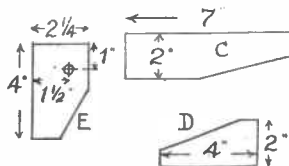
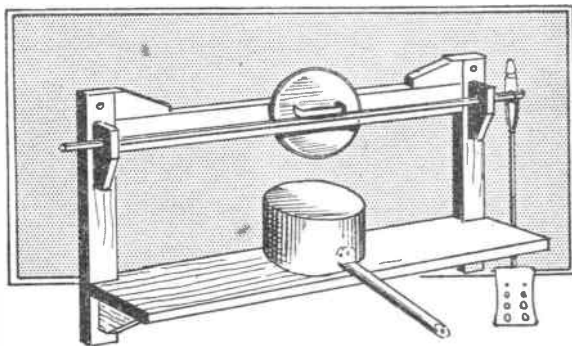


Fig. 4—Size and shape of brackets



next cut and are glued and nailed in the corners where shown in Fig. 1. Bore preliminary holes for these at an angle and use oval brads, punching them well below the surface. These stiffen the whole rack.

The brackets for the lid rail, E, are cut from 2½in. wide wood. Where shown bore holes for the rail, a length of ¾in. or 1in. dowel or curtain rod. If a rod is not obtainable a square strip of wood could be substituted, so long as a distance of about 1½ins. is left between the rail and cross bar to admit the saucepan lids.

The rail should be long enough to extend some 4ins. each side of the rack to provide pegs on which the fish slice, etc., can be hung.

Assembly

Screw the brackets in position from the back, two screws to each, and countersink the screws to prevent them scratching the wall. Fit the rail in and secure it with a single nail driven in each bracket from the front.

Give the rack a good glasspapering and if possible, a coat or two of white paint to look nice. The rack can be suspended from the wall with a couple of stout nails, holes being bored near the top of the end bars for the purpose.

A better fixing would be to screw a pair of brass wall plates to the bars and to screw plug the rack in place. There is then no danger of the rack being pulled off the nails when saucepans are taken down for use.

Calendar—(Continued from previous page)

could be glued over the crease, if desired, treated with Hobbies eggshell black, or black drawing ink. Be careful not to allow the colouring matter to touch the paper edges, as it is liable to smudge the face of the work. An almost-dry brush should touch up the bare edges sufficiently.

After you have dipped the brush in the colouring matter, draw the tip along a piece of old blotting paper. This, of course, will remove any excess of the polish or ink from the bristles and enable you to proceed

more quickly.

You ought to be able to pick up a calendar pad measuring 2½ins. long by 1½ins. wide, but if not, it is easy to make use of a larger size, such as one measuring 2½ins. long by 2ins. wide. You cannot use calendar pads smaller than the two sizes mentioned, otherwise the dotted lines on the pad space would show.

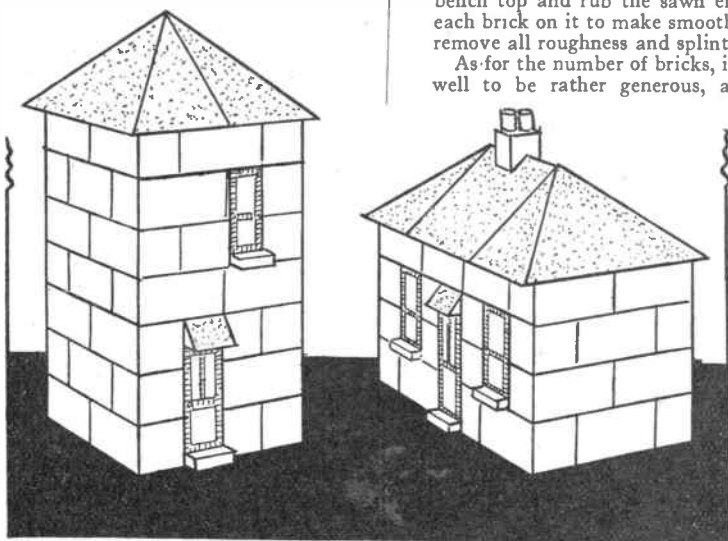
If, however, you have black drawing ink, the calendar pad space could be blackened in completely. This will enable smaller sizes of calendar pads

to be employed.

You might welcome the suggestion of using a perpetual calendar pad pouch. This is a small cardboard, of celluloid affair, having yearly, monthly and numerical cards which slip into the pouch. The date of the year is easily adjusted and arranged for daily use.

Such a pad would always come in handy for other calendar illustrations. Regarding suitable cord for the calendar we deal with, that removed from old Xmas cards would be ideal.

Here is a quick and simple way of making BUILDING BLOCKS



bench top and rub the sawn ends of each brick on it to make smooth, and remove all roughness and splinters.

As for the number of bricks, it is as well to be rather generous, as the

At one end mark the distance of 2½ ins. along and from there bevel down to the end, as shown by the dotted lines. Then saw off. Two of these will be required, forming when together, either a complete roof or the ends of a longer one.

From the remainder of the wood cut off slices for the middle pieces of the roof. One slice (as shown) is 3 ins. long, one 2 ins. long and one 1 in. long. Glasspaper these to smoothness like the bricks.

Chimneys

The chimney stack, seen in the general view, can be cut from a piece of wood handy. No dimensions are needed for this, as its size within limits matters little. Cut it a neat fit over the angle of the ridge and glue pieces of dowel rod on top for chimney pots.

Fig. 4 shows two other parts for building. A is a door, cut to size from a piece of the board. At the top glue on a triangular bit of wood for the porch, and at the bottom a slip for the step ¼ in. thick and ¾ in. wide.

Windows

The window, B is also cut to size from the board, and has a ¼ in. square slip glued in front for the sill. It is desirable to make at least two windows. More will be welcome, in fact necessary, if a two storied house is to be built up. Clean this up like the rest.

The general view shows two models which the set will make, and the kiddies themselves will quickly find others. The number of models possible can be extended considerably if

(Continued foot of next page.)

THERE are few play articles more pleasing to a youngster than a box of building bricks. These are likely to be scarce in the shops, so why not make a set oneself for the kiddie? The work is quite easy, and only a small quantity of wood is required.

While there is no difficulty whatever in the work itself, one thing is necessary, and that is accuracy in cutting the bricks and other parts to size. Unless this is done they will not fit neatly together and the total effect will be spoiled.

For this reason a gauge for cutting should be made. This is shown in Fig. 1 and is practically self explanatory. A convenient size for the bricks or blocks is given in Fig. 2, showing a full brick and a half brick.

Cutting the Blocks

For convenience it is suggested that these bricks should be cut from ¾ in. thick deal board, as that is the finished thickness of a 1 in. board after it is planed at the works. Cut the board into strips, and plane these to 1 in. wide exactly. The gauge is made up from spare bits of wood to just allow these strips to enter.

At the distances shown, saw across the gauge with a tenon saw. Then place the strips in the gauge, and with the saw resting in the saw cuts, cut the strips into bricks and half bricks. You can also, using the last saw cut made, cut some double length bricks, i.e. 4 in. long ones. They will all help in building the models.

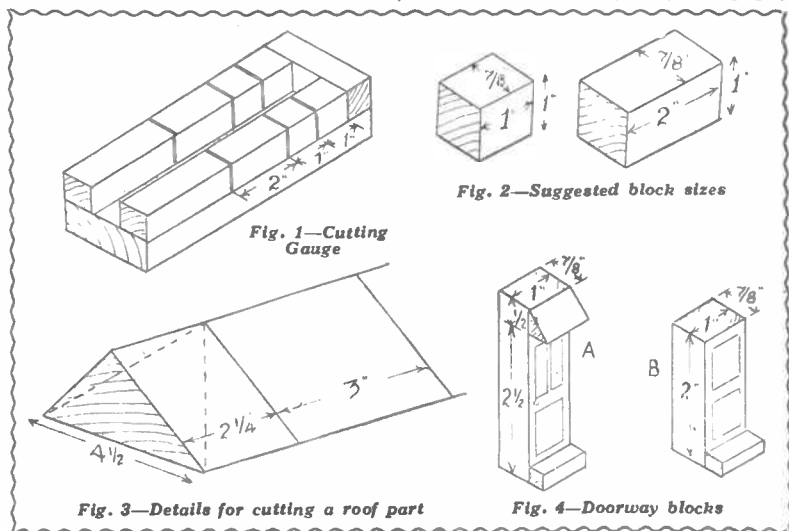
When sufficient bricks have been cut lay a sheet of glasspaper on a flat

complaint is an insufficient quantity of bricks. With enough wood it is suggested to cut 100 full size bricks and say 20 half bricks.

Fig. 3 shows the roof sections. A piece of board should be cut to the width given. It should be about 2 ins. thick. As this may be hard to get, two thicknesses of the 1 in. board can be glued together to make up. The length can be 12 ins.

Plain Finish

This should be bevelled each side to form a triangular section, as shown. Most of the wood to be removed to form the bevel can be sawn off. That method is quicker, the plane being used only to finish off with.



Books to Read!

The Books reviewed here have recently been published and are of particular interest to readers. Mention of Hobbies should be made when ordering from the addresses given and postage should be added.

Home Models and Model Making

by Jerome B. Little.

A LARGE number of our readers are, of course, interested in models and learn a great deal from the articles in these pages. This new book is very much in keeping with those articles and can well be used to supplement their activities. It is a small paper covered book of 52 pages, containing 20 chapters of interesting and helpful detail. It deals not only with the use of tools and materials but also gives full instructions and diagrams enabling the reader to make a variety of things—a puppet theatre, a submarine, a glider, etc. One big advantage, too, is that all the things mentioned can be made from materials normally found about the house or easily obtainable from the ironmonger. The book is one of a Hobby and Educational Series, all of which are equally practical and a list of which is obtainable from the publishers.

(Published at 2/- by Fawcett and Wiles Ltd., Alderton Hill, Loughton, Essex).

Photography Without Tears

by Marcel Watkin, D.Sc.

SOMETHING quite different from the ordinary run of books is that the information is given by factual pictures with only a small amount of text in explanation. Well printed, with large illustrations it deals clearly and easily with such things as "Vertical or Horizontal Pictures," "The Centre of Interest," "Focussing," "Groups," etc. giving clear examples of each type. As the foreword suggests, the book aims at leading to better photography in a short time and in a pleasant manner. There is no doubt that a critical study of its pages will repay more than reading pages and pages of more technical matter.

(Published at 3/6 by The Fountain Press, 46/47 Chancery Lane, London W.C.2.)

Building Blocks (Continued from previous page)

wider roof sections are added. The one width of roof possible with the parts supplied limits the size of the houses, or at least the width of them. Extra roof sections, say 6½ ins. wide, would be a welcome addition.

The bricks and other parts, should be nicely coloured to add realism to the finished models. They could be stained red and the roof sections

The Art of Scale Model Aircraft Building

by V. J. G. Woodason.

THE name of the author should be sufficient to guarantee a thoroughly reliable and interesting book, which certainly does not belie its title. Mr. Woodason began his hobby ever since his schooldays of the last war and is an outstanding example of where a hobby can become a career—and a fascinating and profitable one at that. The text is liberally interspersed with diagrammatic drawings and photographic plates which make the whole book an outstanding example of what should be told the beginner. Having himself made all types of models both for pleasure and for big commercial projects, the author is able to reveal the many little helpful details, hints and errors which are all too often omitted in constructional aids. The book deals with the whole subject from "How does one start?" to "Model Making as a Profession," and each of its 110 pages is packed with interest which cannot help but produce and increase enthusiasm and results.

(Published at 4/11, by Useful Publications, 37 Aldwych, London W.C.2.)

1/72 Scale Aeroplane Model Plans

THERE are three sets of these plans—British, American and German, and each large envelope contains sheets from which the constructor can build realistic non-flying models for many of the best known planes of the respective countries. The contents of the British one, for instance, covers the range of planes from the Mosquito to the famous old Wellington. Each contains full size plans, elevations and side view with detailed drawings for 24 models. This type of plan has already proved popular, and from these designs one is able to complete the whole range of aircraft being used in warfare by all

grey, or the bricks yellow and the roof red.

The doors could be painted brown or green, with the panels outlined in black lines, put in with a fine brush. Step plain or white, and porch grey or red.

The windows are painted to match the doors and the panes of glass a pale blue. The sills are plain, or white.

concerned, and to the same scale throughout.

(Published at 4/6 per set by the Aero Modeller Plans Service Ltd., Allen House, Newark Street, Leicester.)

Camouflage of 1914/18 Aircraft

by O. G. Thetford.

THOSE readers who are interested in first war planes and particularly those who have completed models of them will find this book essential to correct finish and detail. It also provides much of interest to the student of military aviation, for its story throws much light on the early days of air fighting, when planes were a very different proposition to what they are now and when daring pilots had no 'chute to rely upon as a last resource!

(Published at 3/6 by the Harborough Publishing Co. Ltd., Wilmary House, Merton Lane, Highgate, London, N.6.)

Making an Enlarger

by Hugo van Wadenoyen and John Holtam.

TO those who take their photography seriously or wish to be really good at it, an enlarger is essential. The tiny picture looks so much better when made larger, some artistic parts of a film can be an outstanding subject if enlarged to a reasonable size. This book, therefore, must make a strong appeal to our readers who are essentially handymen as well as amateur photographers. The publishers specialise on photographic manuals and will only deal with practical subjects written simply for the average man. Although not a large book, this manual is packed with definite facts and diagrams of several models to make. It deals first with the essential general parts and then provides definite instruction on building a particular type. The diagrams are clear and understandable and the whole book concise and practical.

(Published at 3/6 by Focal Press Ltd., 51 Fitzroy Square, London, W.1.)

The chimney stack should be coloured to match the bricks, and the pots red. This part is not glued to the roof sections, it merely rests on top and will be quite secure, at least it will not fall off, if fitting well to the ankle.

If a box to hold the bricks, etc., can be provided, all the better, but if not a calico bag for them can be made and will keep them safe quite as well.

Two striking and simple designs for making WOODEN FLOWER BOWLS

THE illustration herewith shows two novel and distinctive flower bowls easily made from wood. They are finished in enamel, and, although small, either one would look attractive on a sideboard or a kitchen cabinet. They are made to hold small wild or artificial flowers.

A simple way to finish the bowls would be to enamel them black and touch up the interior and edges with gold paint or silver paint. In fact, one could try to follow the lines of the compressed paper China bowls we used to see in the shops at one time.

Construction of Bowl

As can be understood from the sectional elevation at Fig. 2, the bowls are built up from layers of wood. To make the circular type, five rings and a disc of wood are cut to size.

The largest ring is 6 ins. in diameter, with a 4 in. hole in the centre; you need two of these rings, or alternatively, one ring could be cut from 1 in. wood. The second ring is 5 ins. in diam., with a 3 in. central hole. The smallest ring is 4 ins. in diam., with a 2 in. hole, while the bottom disc is 2 ins. in diam and drilled in the centre for a screw.

Cut all these from $\frac{1}{2}$ in. wood. Any sort of wood is ideal, as it will not be exposed. Both sides of the wood should be planed flat and smooth prior to marking out and cutting to shape. An ordinary coarse fretsaw blade will do the cutting easily.

Ring Formation

Build the rings in formation as shown at Fig. 2, using glue only. The best way to build the rings up is to set the largest ring on a flat surface, then glue the flange of the next largest ring and press it on the other firmly and evenly. Follow this procedure with the rest of the rings.

We are assuming that you will know to have the edges of the rings glass-papered smooth and square. A few

shavings with a spokeshave may be necessary beforehand to remove most of the roughness caused by the sawing.

Feet Construction

To make the supporting stand, two foot shapes have to be cut to the size and shape shown at Fig. 3. Cut one as shown at Fig. 3, the other being cut so the two shapes will fit together properly.

Have the edges neatly spokeshaved and glass-papered before gluing them together. The half-check should be cut in each foot so the soles of the feet (including the top ends) are quite level.

The feet are attached to the bowl disc by drilling a hole in the centre of the latter (if not already done) for a $1\frac{1}{2}$ in. by 8 roundhead or flathead screw. Glue the top ends of the feet before screwing the stand to the bowl.

The Hexagon-shaped Bowl

If you are making the hexagon-shaped bowl, note that the sizes are slightly larger (see Fig. 4). But, the same principle of reducing the rings by one inch in each case applies.

To mark out the different hexagon shapes, simply set the compasses to the diameter required, scribe the circle, then rule a straight line through the centre of the ring. Set the point of the compasses (which must not be adjusted in any way after scribing the circle) on the spot where the straight line crosses the ring line and mark a tick on each side of the ring (the radii line), then do the same from the other end of the straight line where it crosses the radii line.

Now, by ruling a line from tick to tick, you get a perfect hexagon and a dead central point. You will know to reduce the diameter of the centre holes by one inch as the rings are scribed smaller in diameter.

The topmost edge of the bowls are bevelled. Most of the waste wood can be cut away with a penknife, finally trimming up neatly with a spokeshave. Rubbing with coarse and fine glass-paper will do the rest.

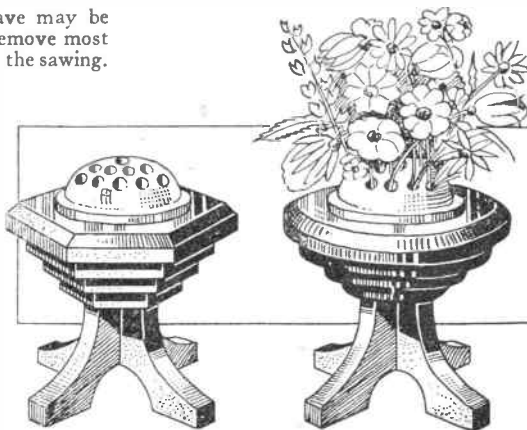


Fig. 1—The two types of bowl described

To enamel the bowls, give a single coat, then rub this down and apply a second coat. If there is still a dullness about the gloss, rub down (when dry) the second coat and apply a third coat. If using soft wood like deal, the end grain pores should be rubbed with candle tallow or beeswax.

Rub it into the wood by rubbing briskly with fine glasspaper. The heat set up by friction melts the wax sufficiently so that it is absorbed into the end grain. The wax acts as a wood filler and prevents the enamel seeping into the pores, thereby ensuring a bright gloss being maintained throughout.

Or Polished Black

If the gloss in spite of the three applications of paint, is still dull, you could coat it with clear polish. If desired, you could french polish the bowls ebony black.

Hobbies Ebony Colour Polish will give you a brilliant result, or you can use Blackboard Black and apply varnish or polish over it.

Both bowls have been designed to hold what are known as "glass bulbs." These are solid glass affairs with holes in the dome to take the stems of the flowers and hold them upright. A side view of the flower holders is shown in the side elevation.

Another view is provided at Fig. 1.

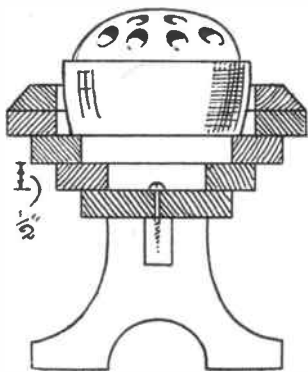


Fig. 2—Side sectional elevation

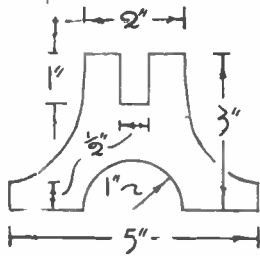


Fig. 3—The halved supports

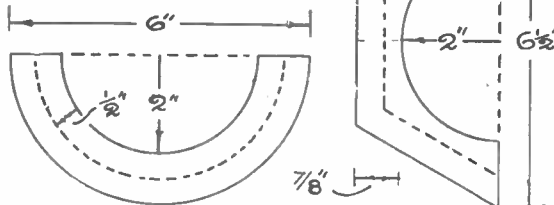


Fig. 4—Half shape of largest bowl rings with dimensions

During the shortage these hints will help you in FRETSAW BLADE ECONOMY

IN these days when fretsaw blades are scarce, it is essential that the user should do all he can to get the best out of every one. The beginner with the fretsaw frame or machine naturally breaks more than the experienced worker, although even some beginners quickly realise the possibilities of economical use.

In days when the tiny blade was plentiful and cheap, there was no need to worry about breaking a few. Now, however, it is a different matter. Blades are valuable because of their scarcity, and some little thought should be given to the best way in which to conserve them.

Do you know any?

Here are some hints which the worker will do well to take to heart. He may even know of other points which he has found out from experience and which he may like to send the Editor to pass on to others. For one thing, it may be that the worker suddenly finds himself breaking an unusual number of blades.

His first reaction is possibly to think that the blade itself is at fault—that the material and manufacture have deteriorated in some way. This is not likely to be the case—at any rate with Hobbies blades. Therefore, the fault must be his.

As a consequence he will do well to give some thought as to the likely cause. Is he breaking more on certain work? Is he breaking more at certain times? Is he using the saw when he is unduly tired, or working with it so long that he becomes weary? If so, on this point the lack of control may have much to do with the breakages, and the cure is obvious.

Look to the Lighting

Another point is the lighting of the work taken in hand. Is the light good, and in the right position without casting shadows? If not, one may have to move the body or the arms periodically, and so provide a tendency to wring the work and break the blade.

Most of the causes of breakages is in an endeavour to rush through the work too quickly, and to force the blade through the wood at a break-neck speed. No matter how soon you want to get the job completed, control your saw sufficiently to keep a steady, satisfying stroke, not jerky or spasmodically hard, but an even, forward cut in which the blade bites naturally into the wood without tearing itself through.

If your blade bends backward in the middle when in use, there are two causes which will probably end in breakages. You may be forcing the

saw through the wood too quickly, or your tension of the blade itself may not be sufficient.

Usually too Loose

The beginner particularly is apt to put his blade in the frame too loosely allowing it to bend backwards in cutting. See there is a good strip of the end inserted in the clamps, and that these are tightened sufficiently to hold the blade firmly.

There should be about $\frac{1}{16}$ in. of its length fixed in each clamp so that when you run your finger across the blade and “twang” it, it emits a sound similar to that of a violin string. It is more likely in normal use that you have the blade too loose than too tight.

Remember, too, that the difference of the thickness of wood affects the speed of cutting. Take this into consideration when you are working. In using a piece of wood $\frac{1}{16}$ in. thick the saw goes through quite easily.

CUT-OUT ANIMALS

The design sheet (No. 2512) for these animals is in conjunction with one a fortnight ago for making a Model Noah's Ark. Wood for both is obtainable from Hobbies Branches for 9/3, or sent by post from Hobbies Ltd., Dereham, Norfolk, for 9/10.



The next piece immediately used may be $\frac{1}{16}$ in. thick.

Thicker and Slower

Think of the difference that it is going to make to the work thrown on to the teeth. They have three times as much timber to cut, and accordingly you must not expect them to rattle through at the same rate. Slow your progress down as the wood becomes thicker. This does not mean, of course, reduce the speed of your up and down stroke, but the rate at which you are pressing forward through the wood.

If, too, you only have a few saw-blades to use, and are likely to break them at any attempt to undertake a large piece of work, which for this reason has no chance of being finished, it is better to commence and finish a small job and have a few blades left over, than to endeavour to execute a large piece of work and not

be able to complete it because all the saws are used. The good worker seldom breaks a saw, and that is the object to aim at.

Care in Turning

The turning of saws at an acute angle in the work is often the cause of trouble. If you find this is happening, then the answer should be obvious. Do not attempt to turn the saw in the acute angle, but approach it from two directions.

Make an additional drill hole, withdraw the saw after having cut down one side, re-thread it through the hole nearer the other side, and proceed down towards the corner until the part falls out. It may take a little longer, but at least you are saving the blade.

Omitting Cutting

There are occasions, too, when some of the actual fretted work in the designs need not be undertaken, thus saving the amount of cutting to be done, and preserving the blade for another job. The backboard of a letter rack, for instance, will often look quite well if left in plain outline instead of having a number of fretted curves cut in it. A small pipe rack normally cut with a number of interior openings, can be made with the outline shape only, and then the simple pipe rack added to it.

If there is a large area of wood, it is, of course, advisable not to omit all the fretwork or you will get an ugly plain panel. Note, however, that some portions of the scroll or curves of the fret can quite well serve to decorate the work although not the whole of the pattern need be taken in its entirety.

Before you Start

Study the design before you start and make up your mind which part you are leaving in. You can then outline this as well as the interior frets with pencil to ensure cutting only those pieces.

Note always that your blade is cutting straight and true. In turning a corner too quickly you may have twisted the top or bottom ends in the clamp. If so, rectify the matter immediately.

Get a pair of pliers, and, gripping the blade firmly, gently turn it back to face a dead straight line. You should test your blade before cutting again, by placing a fairly thick block by its side and seeing it keeps to it equally the whole length of the stroke.

These, as was suggested at the beginning, are only a few of the points which the worker should bear in mind, and so profit in the saving of his blades and making them do their utmost in these times of scarcity.



NOW SHOWING
The
GERMAN
RETREAT

PAY BOX+

The
GERMAN
RETREAT
TO-DAY

POSITION OF
CALENDAR PAD

HOW ABOUT SHOWING
IT BACKWARDS, JOE?

TAB
CARDBOARD
SUPPORT

ATLANTIC WAR STAMP FREE!



On November 1st, 1943, the FREE POLISH GOVERNMENT IN LONDON issued a new set of pictorial postage stamps for use by the FREE POLISH FORCES in this country and by POLISH SAILORS at sea. We have been fortunate in obtaining a supply of these historic War Stamps and have pleasure in offering YOU some ABSOLUTELY FREE. The stamp, as illustrated, depicts an actual incident of a Wellington bomber of a Polish Coastal Command Squadron sinking a German Submarine in the Atlantic. It is inscribed in Polish of course, "Polish Air Force in the Battle of the Atlantic"; and the stamp is printed in pink colour. You can get your copy of this most interesting stamp from us ABSOLUTELY FREE by writing to us and asking for our Lists and a selection of our stamps "on approval." This Polish issue can only be supplied FREE with an approval selection and if you send us 3d. in stamps also (to cover cost of List and postage of approval to you). Do not delay; write immediately for this wonderful FREE OFFER to—
WINDSOR STAMP CO. (Dept. 12),
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HOBBIES HANDBOOK for 1944

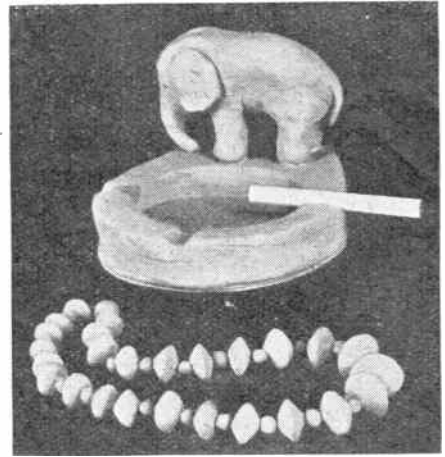
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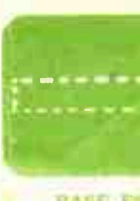
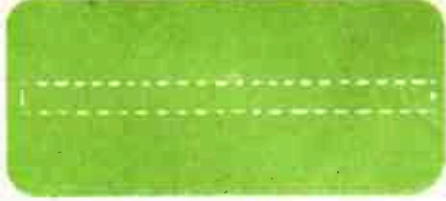
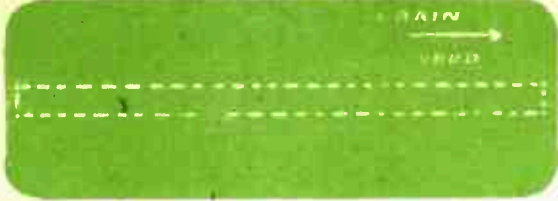
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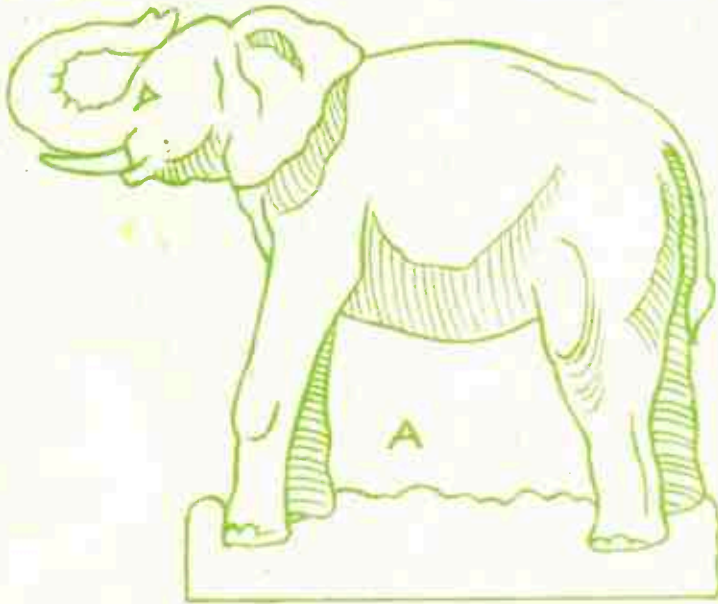
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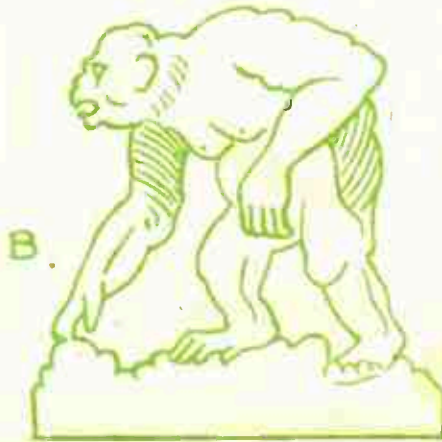
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CUT SEVEN 1/16IN.

BASE FOR
CUT TWO

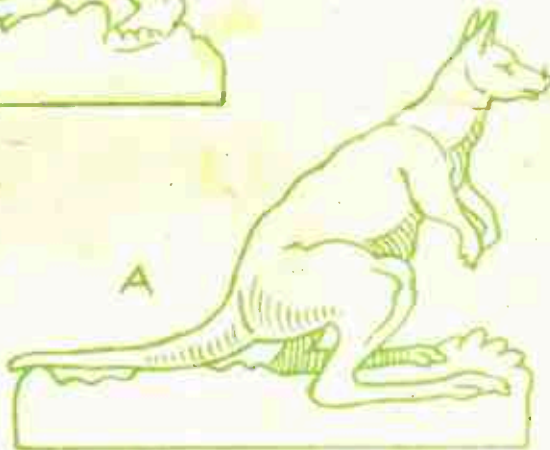
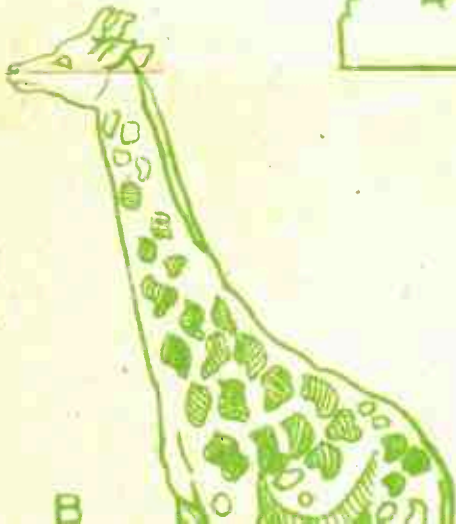


A BACK VIEW
OF THE ANIMAL.
THE STRENGTH
FILLET GLUED
BASE AND UP

The strengths
are cut from
1/16IN. or 1/8



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B





SHEET 2



DESIGN

No.
2510/12
8.12.43

BASE FOR C.
CUT TWO 3/16in.

SUPPLEMENT TO HOBBIES No. 2510.

NOAH'S ARK with ANIMALS

THE ARK FORMS THE SUBJECT
OF DESIGN SHEET No. 2510.



The paper pattern will be left on the wood after cutting, and the animals and figures coloured up, if desired with water colour paint.

A BACK VIEW OF ONE OF THE ANIMALS SHOWING THE STRENGTHENING FILLET GLUED BETWEEN BASE AND UPRIGHT.

The strengthening fillets are cut from strips 3/16in. or 1/8in. wood.



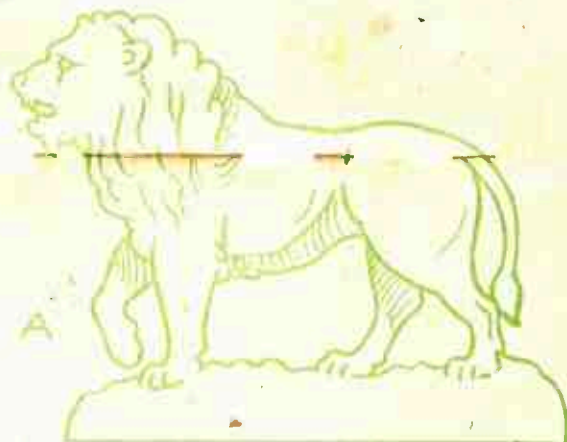
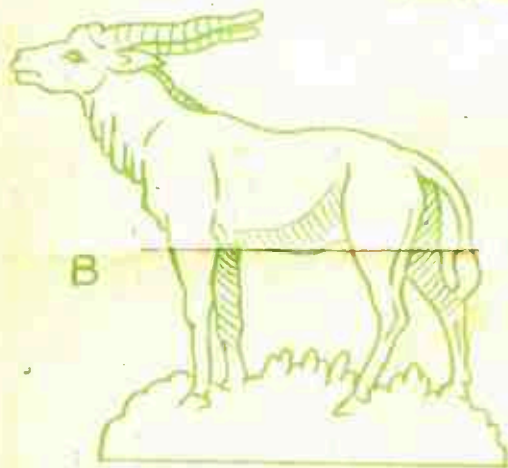
PANELS OF WOOD REQUIRED FOR
THIS DESIGN

ONE G2 ONE G3 ONE H2

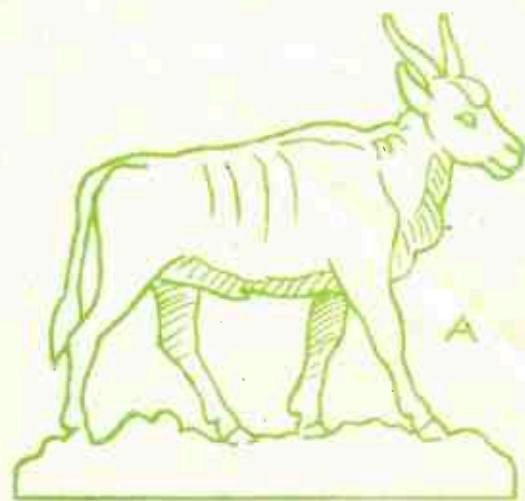
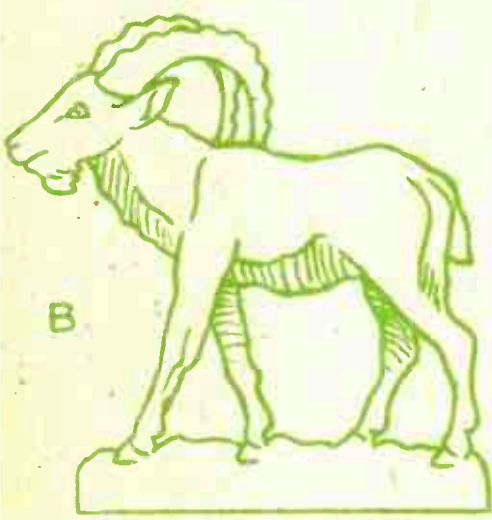
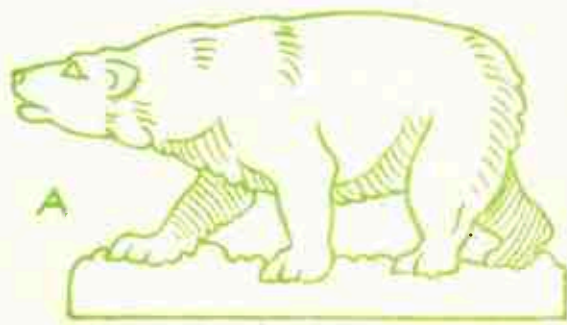
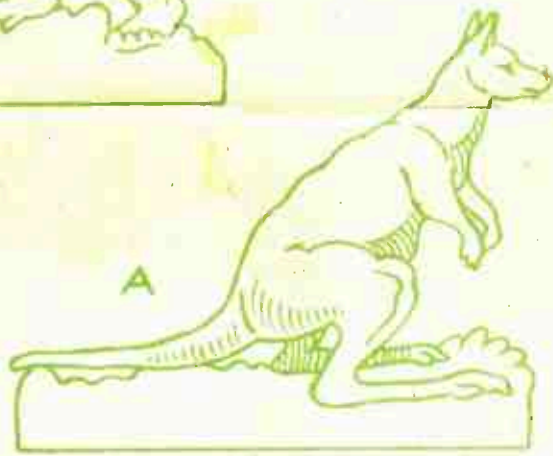
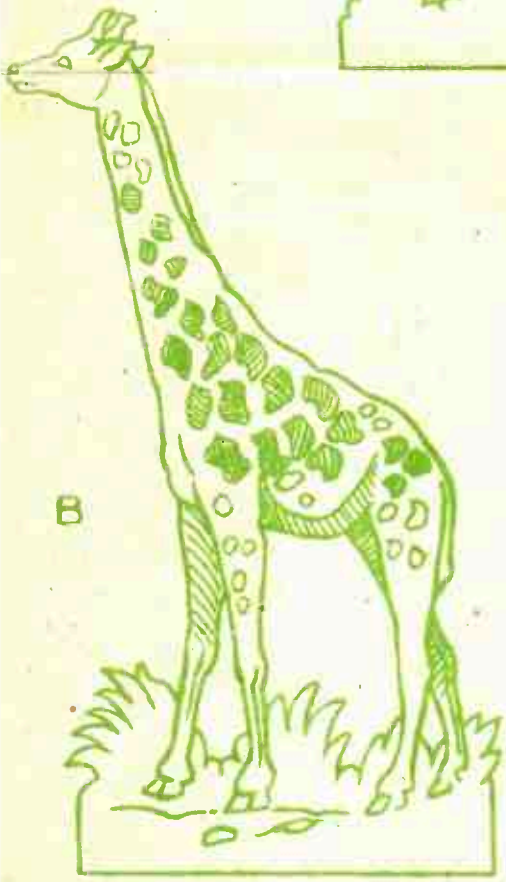
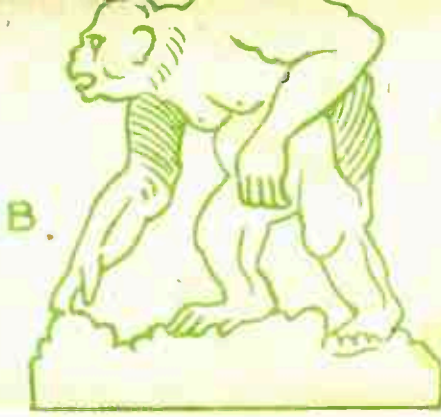
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There will be sufficient 3/16in. wood left over after making up the Ark for making some of the Bases for these animals and the fillets for strengthening.



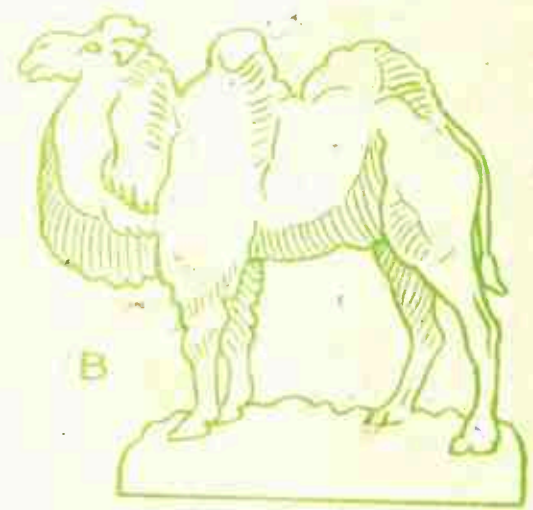
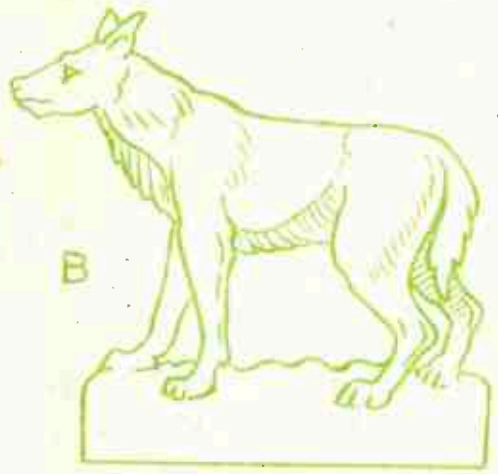
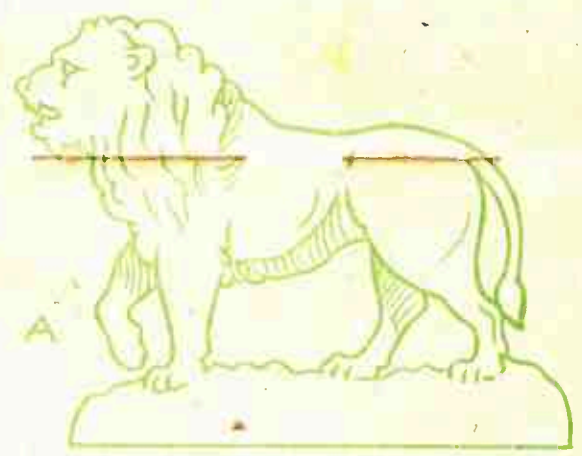
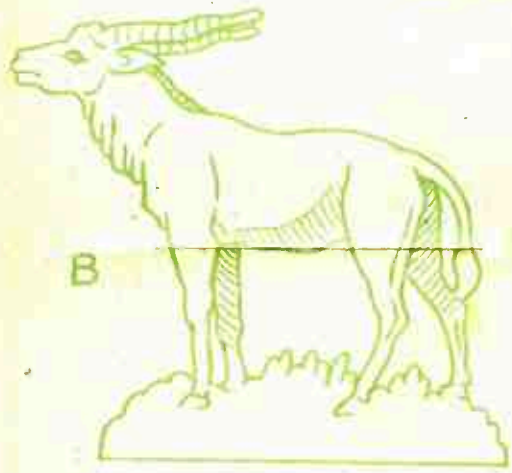
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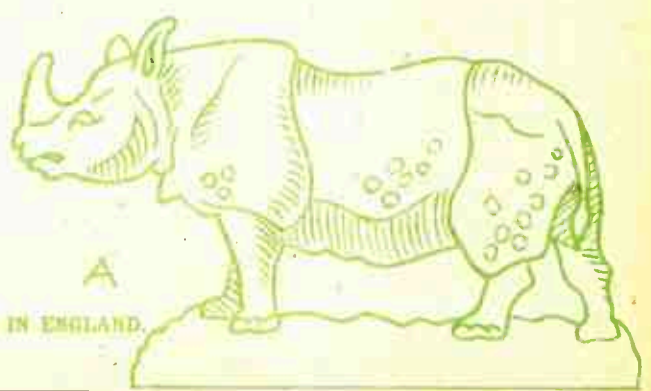
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There will be sufficient 3/16in. wood left over after making up the Ark for making some of the Bases for these animals and the Holes for strengthening.



Use a fine grade fretsaw for cutting out the animals.



PRINTED IN ENGLAND.

CUT-OUT ANIMALS

THE animals shown on the other side, can be used independently or in conjunction with the Noah's Ark Design (No. 2510). The use of them is obvious, and they can be cut out to stand in quite a simple manner. If you are making more than one set it is advisable to trace them off.

The shading and lines shown on each figure should be painted on the finished piece of wood, and by having the design at hand, this serves as a useful guide. The wood used can be $\frac{1}{4}$ in. or $\frac{3}{16}$ in. throughout, each figure being cut and then glued upright to its base, the pattern for which is also shown.

If you are able, and wish to make more of a carved figure, then you can usefully employ even thicker wood $\frac{3}{4}$ in. or $\frac{1}{2}$ in. and round off the shape to a more realistic finish. This, however will take more time, and the simplest method, of course, is merely to cut out the wood from a $\frac{3}{16}$ in. board.

Three Base Sizes

You will notice that there are three sizes of base and the number required is shown below the appropriate pattern. The figures on which they are to be used are lettered A, B, and C. The base of the figure extends the full length of the flat board itself.

The baseboards can be left with square edges or their outer corners can be nicely rounded with glasspaper. They should, in each case, be painted black so the figure itself stands up in strong relief from it.

The animals themselves are cut to outline with the fretsaw, taking care to keep the bottom edge perfectly straight. Give a light rubbing along the edges to take off any saw burr, and then glue them to the base in the method shown in the detail of the back.

Stand and Paint

You can see here how the figure is stiffened up by a small strip of wood glued to the base and the back of the upright. The edges of this are rounded off for the sake of appearance.

The painting should be done as realistic as possible. The opposite side will have to be done in reverse because the legs will be in a different position. The light lines of the figures can be cut in with the point of a penknife, or can just be painted on with a fine brush or pen.

If you find that the larger figures are at all top-heavy, it may be advisable to add a small strip of lead to the base in the place of the fillet strip normally glued behind. Do not forget, too, that the edge of the animal should be painted in the same colour as the face of the wood.