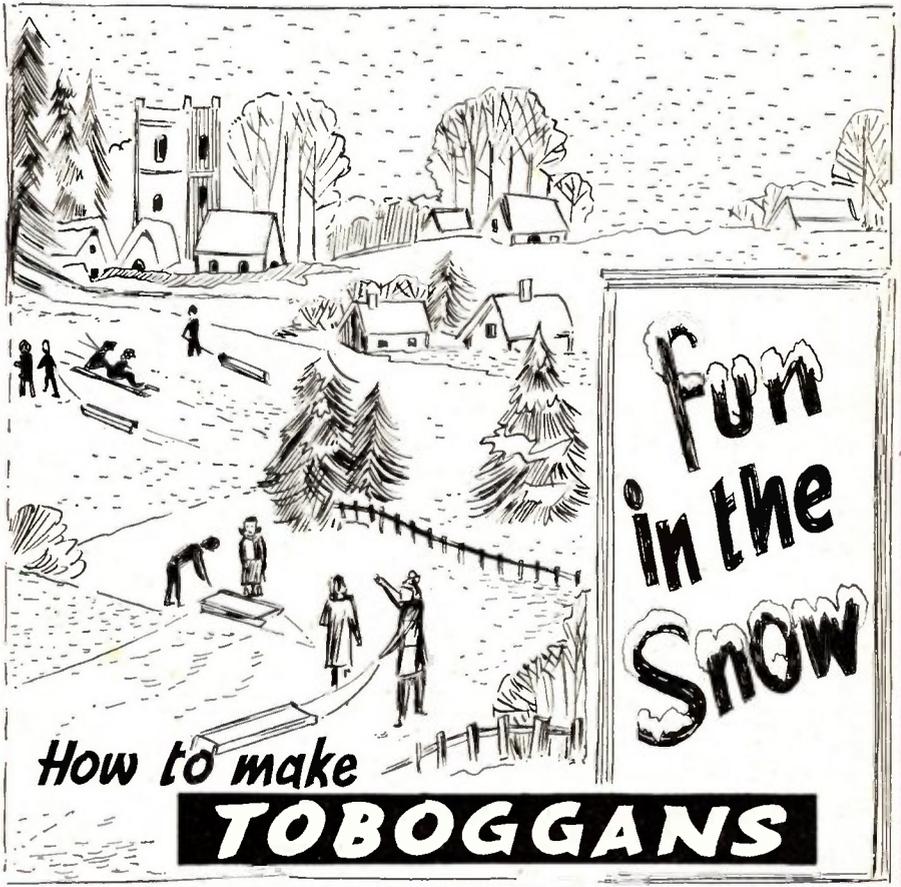


HOBBIES *weekly*

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VOL. 139

NUMBER 3603



How to make

TOBOGGANS

FOR CRAFTSMEN OF ALL AGES

6^p





FUN IN THE SNOW

with these Toboggans



Suggestions for measurements and general layout are shown in the diagrams on the opposite page. The steerable version is shown at the top of the page and the plain single seater at the bottom (Figs 7 and 8).

Commencing with the steerable version you will find the main measurements in Fig. 1 and 2. Note that the front sled is pivoted centrally to the seat for steering and

the rear sled is pivoted to the pieces K to give a smoother ride.

First make up the front sled 19 in. wide as shown in Fig. 3, placing the strut E, which measures 19 in. by 3 in. by 1 in., about 14 in. from the front of the runners D which are $\frac{3}{4}$ in. thick. Piece E is let in carefully, making sure that the joint is tight and not sloppy. Use waterproof glue and countersunk screws.

Next fix the two pieces F as indicated in Fig. 4. These are $\frac{3}{4}$ in. thick and are placed 8 in. from the front of pieces D. Secure by glue and screws. Turn the sled over and bore a hole through E and F to take a bolt of suitable length and diameter. Two large screweyes are screwed into the front of pieces D to take steering ropes.

The rear sled, which is scant 19 in. wide, is seen in Fig. 5. It is made scant so as to work freely between pieces K when assembled. Two 6 in. wide planks H of $\frac{3}{4}$ in. wood are let into the runners G as shown. Here again the joints must be a tight fit and should be secured by waterproof glue and countersunk screws.

The runners G are cut to the same shape as D and are also $\frac{3}{4}$ in. thick.

The construction of the seat is shown in Fig. 6. Make up the full width of 10 in. by using two or three 1 in. thick boards as indicated. These are butted together and braced by three struts J of 3 in. by 1 in. wood spaced 7 in. from the front, 11 in. from the back and the third one centrally between the other two. The corners of the seat should be nicely rounded as seen in Fig. 6.

The two side pieces K, cut from $\frac{3}{4}$ in. wood, are next screwed and glued in position 8 in. from the end. The rear sled will later be pivoted between these two as seen in the side view in Fig. 1. Add two large screweyes at the front of the seat I for the steering ropes and bore a hole centrally through I and J to take the bolt.

ALL DIAGRAMS ON OPPOSITE PAGE

Give all parts one or two coats of clear Cuprinol, paying particular attention to the end grain.

Use a large bolt, long enough to go down through I, J, F and E and allowing for a washer top and bottom. It will be a good idea to drill the bolt to take a split pin which will prevent the nut from working loose and coming off.

Two rubber stops are screwed under the seat to give a cushioning effect. Rubber door stops or circular pieces of rubber tyre will serve the purpose.

The rear sled is pivoted to pieces K by means of two small bolts which must be tight fitting in the holes to prevent any excessive play. Use washers each end, but not between pieces K and G.

The steering rope is attached to the eyes in runners D and crossed before running through the eyes in the seat I. Alternatively the eyes in the seat may be omitted and the ropes run straight from the runners D. A footrail similar to the one shown in Fig. 8 can be added.

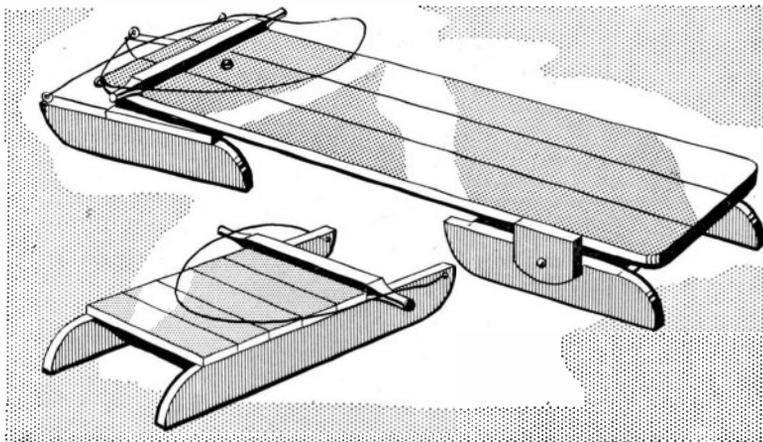
The small toboggan is shown in Figs. 7 and 8, the side view and end view in Fig. 7 showing main measurements.

The runners A and the seat B are of $\frac{3}{4}$ in. wood and are nailed or screwed together. A footrail C of 1½ in. square material can be added if desired but this is not essential. Two holes may be bored in the runners A to take a steering or towing rope. Finish off by giving two coats of clear Cuprinol. (M.h.)

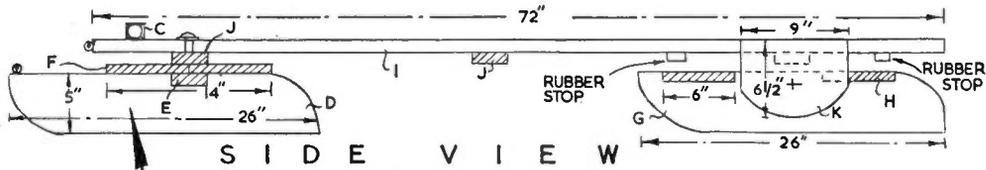
If you and your family look forward to having snowtime fun it is wise to ensure that your toboggan is in good order and ready to use; or perhaps you intend building a new one this year.

The two designs described here provide for a plain single seater which can be knocked up in an evening, and a more ambitious two or three seater which has the added advantage of being steerable. It is virtually two small sleds which are connected by a 6 ft. seat, the front sled being pivoted.

Choice of wood is particularly important for the runners since the grain must be straight and free from knots. Woods such as deal or obechi are not recommended, for these will quickly wear away unless of course the runners are shod with metal strips. Choose straight grained oak or spanish chestnut for preference. For the rest of the construction deal would be quite suitable. All joints should be given a coat of clear wood preservative before assembly.

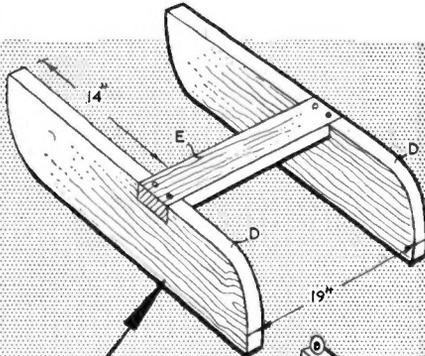
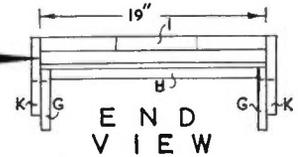


Plans for Twin and Single Seaters

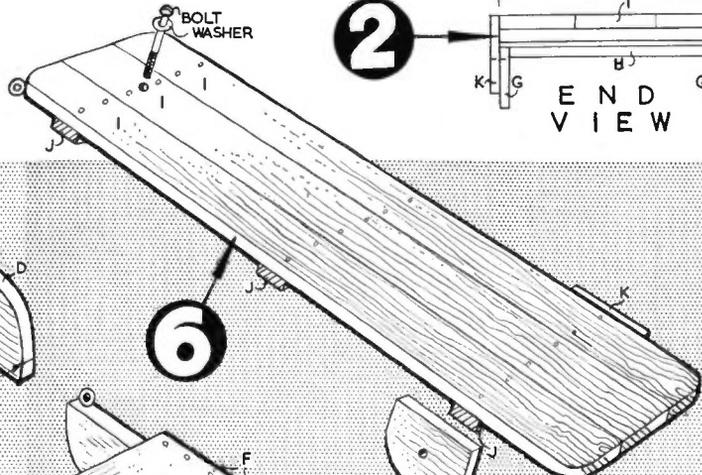


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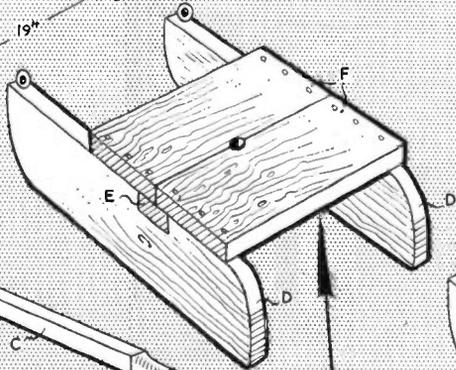
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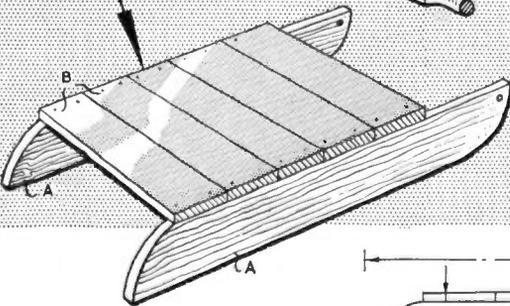
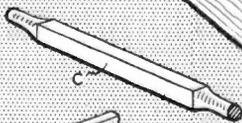


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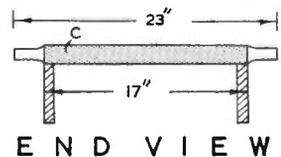
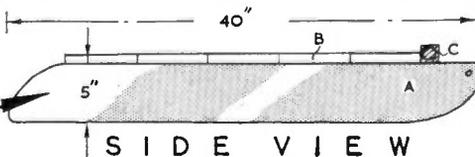


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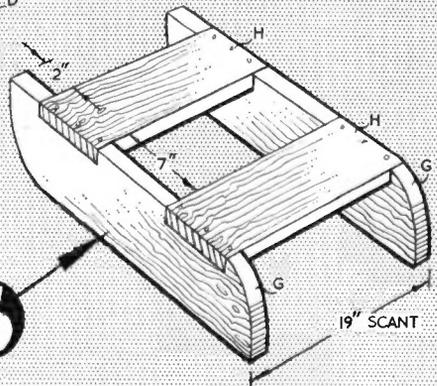
8



7



5



WHEN the best possible results are wanted from end connected aerials such as described in No. 2 of this series, an aerial tuner is generally used. This unit can tune the aerial system to resonance, and act as an impedance matching device between aerial and receiver. Signal strength is thus increased.

Tuner

The diagram shows the circuit of an easily made tuner. The tuning capacitor can be 200pF or 250pF, air-spaced. A large coil is best, roughly 2 in. in diameter, so that its turns can be tapped. About 26 turns of 18 s.w.g. or similar tinned copper wire, and wound with about 8 turns per inch, will do very well. Small clips can be attached to any turn.

Or the coil may be 30 turns of 26 s.w.g. insulated wire, side by side on a 1½ in. or similar tube, with loops twisted every 3 turns, so that clips can be attached. Both these coils are for 10-80 metres. For medium waves, 90 turns of 26 s.w.g. wire, side by side on a 1½ in. dia. tube may be used.

Coil and capacitor are fixed to a small baseboard. The tuner can be used in several different ways.

Clip 1 shorts out unwanted turns, so that the coil can be tuned to the wanted frequency. About 3 turns left in circuit will do for 10-15 metres, with 4 or 5 turns for 20m, and about 8 to 10 turns for 40m.

Clip 2 is aerial coupling, and can often be connected to clip 1. Clip 3 is attached to a lead going to the receiver aerial terminal. The clips are moved until the variable capacitor peaks up signal strength. Tappings can then be noted. Point 4 is generally taken to earth. But



Part 8

TUNED AERIAL SYSTEMS

lead 3 may be taken to 4, thus placing the tuner in the aerial lead-in, and results compared.

Tuned doublet aerial

A doublet is very effective for general S.W. reception. Aerial wire A is the same length as aerial wire B. The insulator C is between the wires, and insulators A and B allow the aerial to be supported by cords from any convenient points.

Wire C is a feeder, joined to aerial wire A. Wire D is joined to aerial wire B. Two pieces of 7/26 aerial wire can be used, each passing through insulator C,

so that wires A and C are one uncut piece, and wires B and D the second piece. This avoids joints.

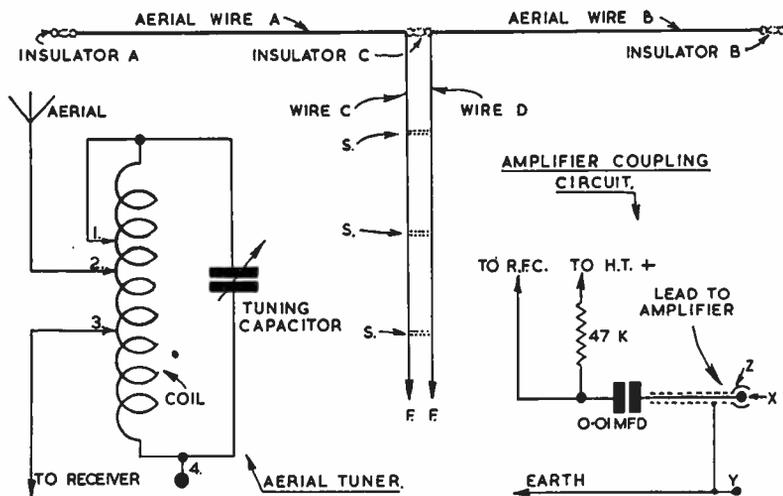
The spreaders S are insulated strips about 6 in. long. (Ceramic spreaders can be bought, or strips of Paxolin, etc., may be used.) They serve to keep wires C and D about 5 in. to 6 in. apart, so have to be fitted each 2 ft. to 4 ft. or so.

An aerial tuner is necessary. The one shown can be used. To do this, earth the centre turn of the coil. Disconnect clip 1. Take each feeder end F to a clip, and place these clips on the coil one each side the centre tap and at equal distances from it. Adjust 3 as before. When higher frequencies are to be tuned, cut out some of the coil turns. This is done by shorting out turns with clip 1. Also add a further clip, to short out an equal number of turns at the other end of the coil, to maintain balance.

As before, tuning is adjusted to peak up signal strength. Reception is generally good, with increased freedom from local static and similar interference.

If tuning and the positions of clips F are suitably adjusted, the aerial works well with almost any length. For a long, high aerial, A and B would each be 67½ ft., and C and D could each be 42 ft. This allows parallel coil tuning, as in the diagram. But good results can be obtained with much shorter wire, and a shorter feeder. Wires A and B may also be at an angle to each other, if this is handy for the supports.

For some bands, series tuning is wanted for best results. To do this, connect the capacitor and coil in series, and between the feeders F. Two variable



Aerial tuner, doublet, and amplifier coupling

capacitors are then best, though not essential. If two are used, one is in each feeder F, with the coil between the capacitors.

If wished, the need for series or parallel tuning can be calculated. Divide 468 by the wanted frequency band, in megacycles. The answer is the length of a half-wave in feet, e.g., 14 mc band (say 14.2 mc) gives 33 ft. Half this is a quarter-wave, e.g., 16½ ft. Now if A plus C is a half-wave, or any multiple of half-waves, parallel tuning is wanted (as in diagram). But if A plus C is any odd multiple of quarter-waves (1, 3, 5, etc) series tuning is wanted.

Amplifier coupling

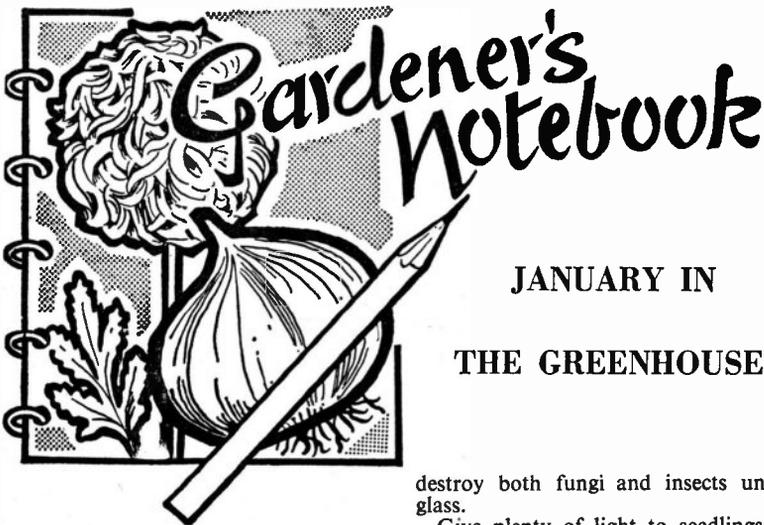
Signals from the 1-valve S.W. set described in No. 3 of this series may be amplified by a tape recorder, radio with pick-up sockets, or amplifier used for records, etc. This will generally allow loudspeaker reception.

The diagram shows how the receiver can be coupled to the amplifier. Connect a 47k resistor across the phone terminals, with a 0.01µF mica capacitor from the terminal which goes to the radio frequency choke. The capacitor is wired to the input socket of the amplifier.

Many amplifiers have a co-axial socket. If so, the centre pin X is the con-

nection from the capacitor, and the outer sleeve Z is earth. If a co-axial lead is used, the sleeve Z goes to the outer braiding which is connected to earth at the receiver. If the equipment uses separate sockets, earth may be taken separately to the chassis side of the circuit by lead Y. A screened connection is best unless the lead is very short.

The receiver must not be connected to any amplifier or mains operated receiver in which high tension or heater current is derived directly from the mains, and which has no isolating mains transformer.



JANUARY IN

THE GREENHOUSE

destroy both fungi and insects under glass.

Give plenty of light to seedlings of annuals, and move them as near the glass as possible without touching. Move *Cinerarias* and *Schizanthus* away from contact with the glass and cover with newspaper on extremely cold nights. Keep the heater going day and night, but give ventilation during the day.

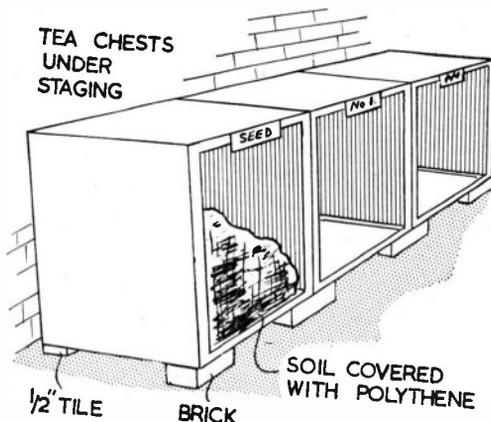
By covering the staging with asbestos sheet and using a lamp underneath, enough bottom heat can be provided to strike *Chrysanthemum* and *Carnation* cuttings if these are required. Cover the cuttings with polythene or glass.

Although some gardeners are fortunate enough to possess a potting shed it is more usual to do this absorbing task in the greenhouse. A small table is usually sufficient for working space and if placed at one end of the greenhouse will not take up much needed space for plants.

It is often a problem to know where to keep the various composts which are needed for seed sowing and potting. This can be solved by using tea chests as suggested in the diagram in Fig. 1. The chests can be placed against the wall and under the staging where they will be out of the way and also easily accessible.

The chests can be obtained locally from the grocer's and should be prepared by stripping out all pieces of paper and tinfoil. They should then be given two coats of green Cuprinol both inside and out. Leave them a few days before bringing them into the greenhouse. Set them up on pieces of tile and bricks as suggested in the diagram, allowing the chests to slope backwards.

Narrow strips of wood can be painted white and labelled in black denoting 'SEED', J.I. No. 1 etc, according to the composts used. If the compost is then covered with polythene it will remain moist and ready to use at a moment's notice. (M.h.)



AT this time of the year work will be slack in the garden because of weather conditions. It is sometimes possible to press on with digging and forking over in the vegetable or flower garden, but more often than not, digging is impossible because of frost.

In the greenhouse however, conditions will be much more amenable, especially if some form of heat is used to keep a frost-free atmosphere. There is the opportunity and inducement, therefore, to spend a little time cleaning up and re-arranging growing plants.

Botrytis can be difficult to control in damp conditions and any decaying leaves on *Begonias*, *Zonal Pelargoniums*, *Cyclamen* etc. should be removed. Seed pods on *Fuchsias* can also be a source of trouble and should all be removed. Do not overwater, but keep plants on the dry side if possible. It might be a good idea to try the new smoke cones which are intended to



packhorse bridges were made without parapets for the simple reason that, being narrow, allowance had to be made for clearance of the wide panniers on the backs of the horses.

There were few wheeled vehicles in those days and in any event wheels would not have withstood the rough terrain where there were no roads as we know

Linton Bridge, Yorkshire Note the ford at the side

them. In addition, the farmers conveyed their produce on sledges for similar reasons and parapets on the bridges would have been a hindrance. At Oxenhope in Yorkshire — not far from Wycoller Dene — there is a packhorse bridge which has three steps at both ends enabling the pannier to be lifted clear of the parapets. There is also a packhorse bridge at Bingley, Yorkshire, with a ford at the side.

More often than not you will find that these little bridges were made from

Photographically speaking...

‘COLLECT’ SOME BRIDGES

BRIDGES are a most important form of communication and vital to transport of all kinds. Obstacles such as rivers, beckes or gorges must be overcome if traffic is to flow. While many collect such things as stamps, coins or labels, I collect pictures of bridges, searching for interesting features about their origins.

The primitive bridges are probably more fascinating than their modern counterparts for we often discover that they formed part of a packhorse route. Others have been built to combat floods which made access to the other side of a stream impracticable, and all these can be good photographic subjects.

It is true to say that when our ancestors needed to cross a river they would either have to ford it at a shallow point or wade across. But these methods were not always practicable when the heavy rains increased the depth or mountain streams became raging torrents and in many places we find a series of stepping stones. Before this a fallen tree may have bridged the gap only to have rotted away or been washed away. It is often very difficult indeed to trace the origin of stepping stones but their position is sufficient to indicate that whoever laid them did so to ease communication and save a lengthy journey.

Stepping stones were convenient for the pedestrian to some extent and horses could cross shallow fords but in rougher territory it was necessary to make bridges. Early specimens are quite primitive, mostly found in rural surroundings. They make beautiful pictures. They are called clapper bridges — rough slabs of stone reaching from bank to bank although sometimes supported with boulders or piles of stones both at the sides and in the centre.

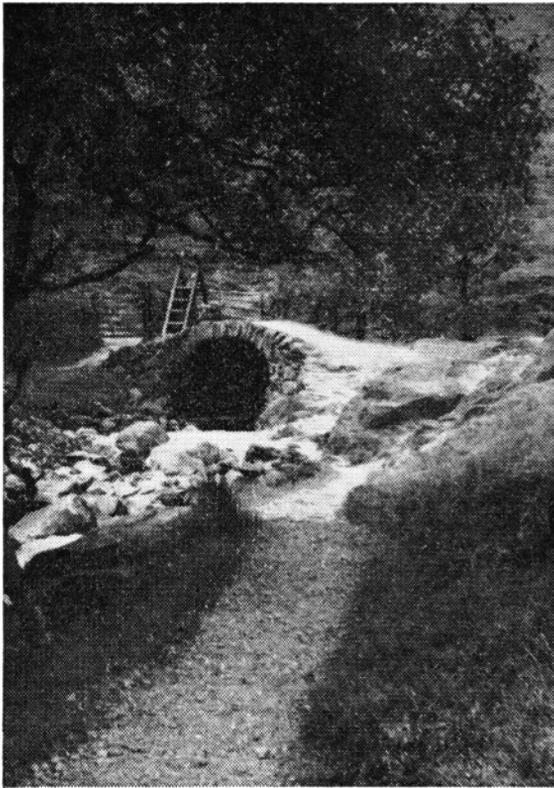
You will find several on Dartmoor and Exmoor while there are many examples in the Yorkshire Dales and the Lake District. On the Haworth Moors, in the Bronte country at Wycoller Dene, there is a primitive specimen of this type known as Druid's Bridge and a little further down the river there is an extension of the idea. The latter has three stone slabs supported near the centre by rough pillars and is known locally as Weaver's Bridge. You will appreciate that this is actually a series of stepping stones which have been used to make a primitive bridge.

Packhorse bridges are probably the next step in bridge building. You may be interested to know that itinerant salesmen travelled from hamlet to hamlet using a horse to carry their wares. This became known as a packhorse and the travellers used a regular route. The

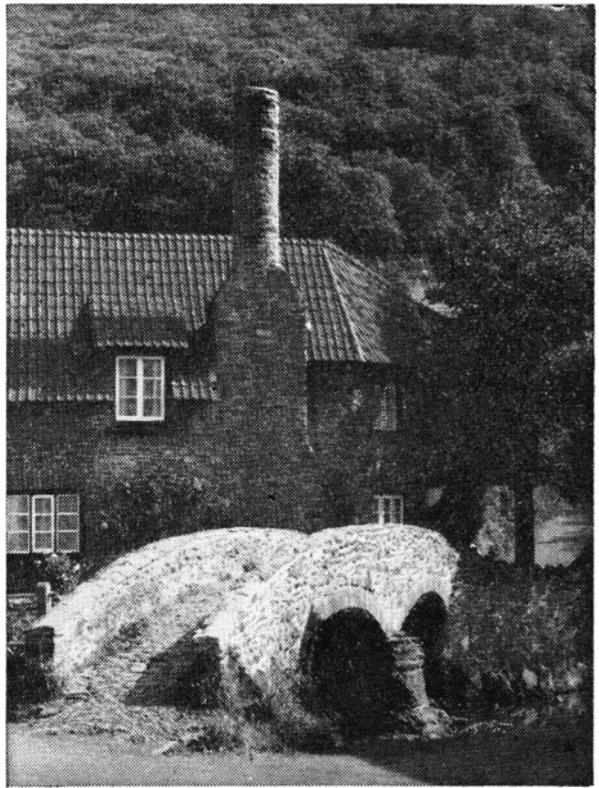
materials found on the spot — huge boulders and rocks which must have taken a great deal of moving. The huge blocks of stone are unshaped. While sandstone may have been easier to cut it may not have been possible to carry it the necessary distance. So they used material that happened to be around, such as granite and limestone boulders. As they were practised in the craft of building their house with all kinds of roughly shaped boulders, bridge building presented no difficulties. The only pieces needing to be shaped were the keystones. Bridges still exist where stones vary in weight from a quarter of a ton to a few ounces.

Projecting rocks were often selected for the foundation of a bridge and temporary wooden arches fitted across the span. Keystones were placed on this, narrower at their lower ends, the weight above wedging them against each other and the stress spreading sideways against the bank. Quite often no form of mortar was added, the builders relying on the weight of the stones. It is said that a strong workman would crouch underneath while keystones were fitted to his arched body!

With improving methods of bridge building we find that it was not unusual to build houses on top and you may have seen old models of London Bridge. If you care to pursue this idea in your col-



Sweden Bridge, near Ambleside. This has no parapet, and it is said that salmon can leap over the top.



Packhorse Bridge, Ollerford, Somerset. A lovely little bridge with a double arch.

lection of bridges I would mention that their are still some specimens to be found. At Ambleside, in the Lake District, there is a tiny house on a little bridge over the stream.

Others survive medieval days when space was short and towns often built within walls. On Lincoln High Bridge is such a building, half-timbered and four storeys high; chapels are to be found on bridges at Rotherham and St. Ives, Huntingdon; there is the Bridge of Sighs at St. John's College, Cambridge and so on.

Your collection of bridges will be all the better if you have some notes concerning the antiquity and the origin and it is often possible to obtain such information from guide books or local gossip. For example, in Glaisdale, near Whitby, you will find the Beggar's Bridge. It has a cobbled footway, a graceful arch and spans the river Esk at a point where a man named Tom Ferres waded or swam across. He was poor and got so many wettings that he vowed that he would build a bridge here if he was ever rich enough. Ferres did make his fortune and built this bridge.

At Llanrwst, North Wales, there is a bridge designed by Inigo Jones and dated 1636. It rises to a sharp point in the centre. It is said that if a hard bump is given to the parapet the bridge will shake.

Watch out for any interesting inscriptions, mason's marks or the like which

are well worth noting for your records. Most of these little bridges are to be found in the rural districts well off the main roads. If you also get to know something about the builder and the history of any tracks on a packhorse route, so much the better.

(S.H.L.)

Miscellaneous Advertisements

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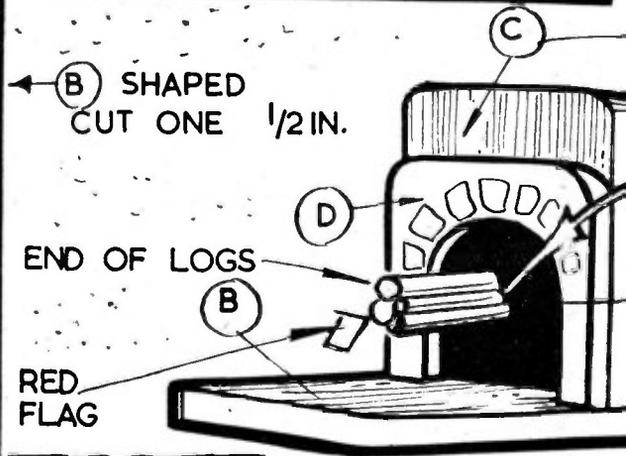
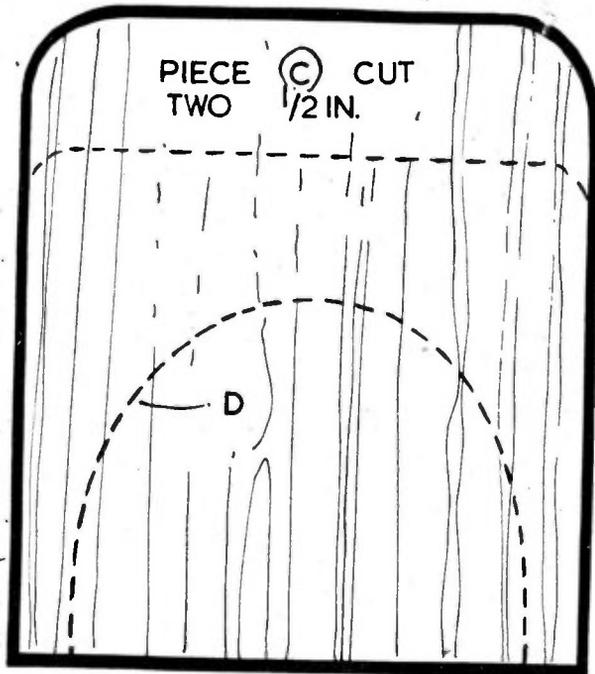
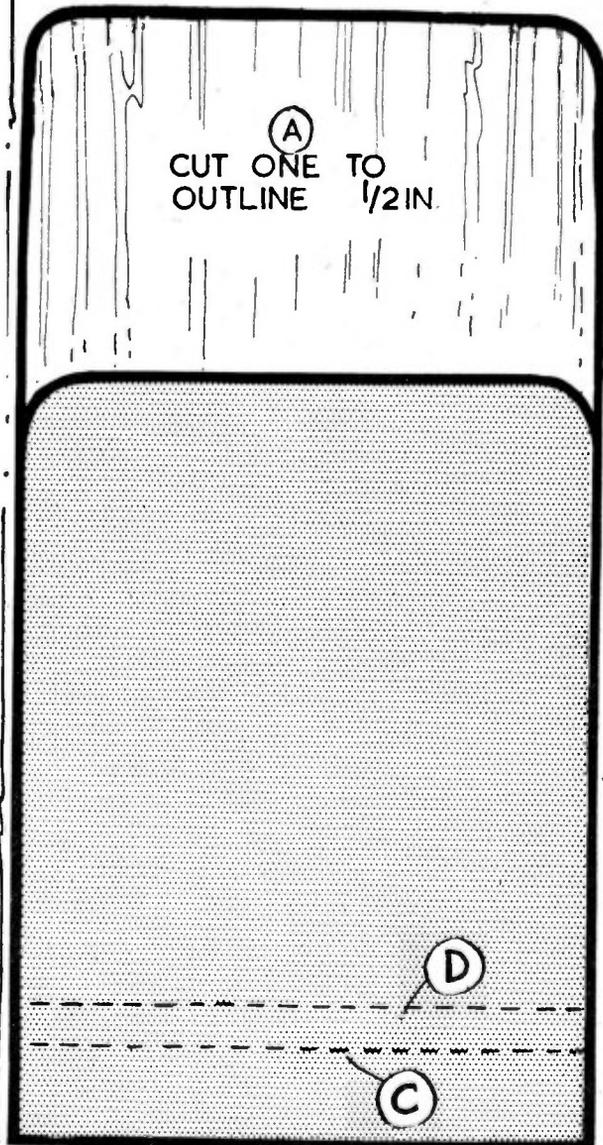
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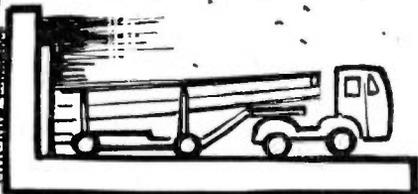
novel BOOK-EN

(A)
CUT ONE TO
OUTLINE $\frac{1}{2}$ IN.

PIECE (C) CUT
TWO $\frac{1}{2}$ IN.

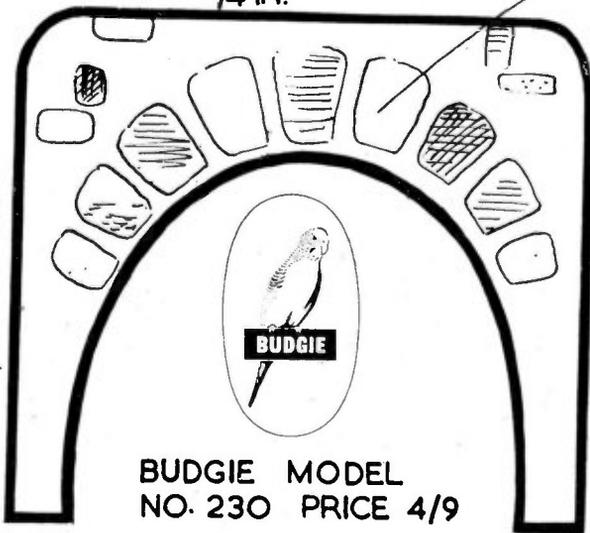


ENDS LO LONG AD



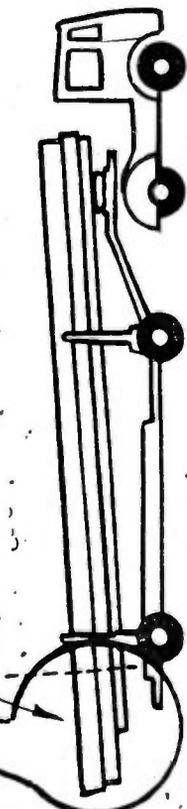
PIECE (D) CUT TWO
1/4 IN.

PAINT ON BRICKWORK



BUDGIE MODEL NO. 230 PRICE 4/9

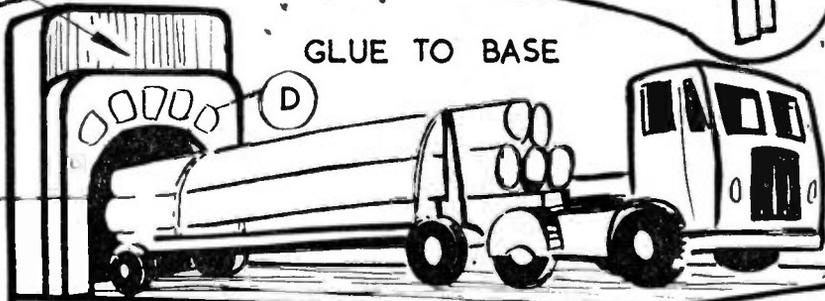
SAW 1 1/2 IN. OFF LOGS AND GLUE IN POSITION SHOWN

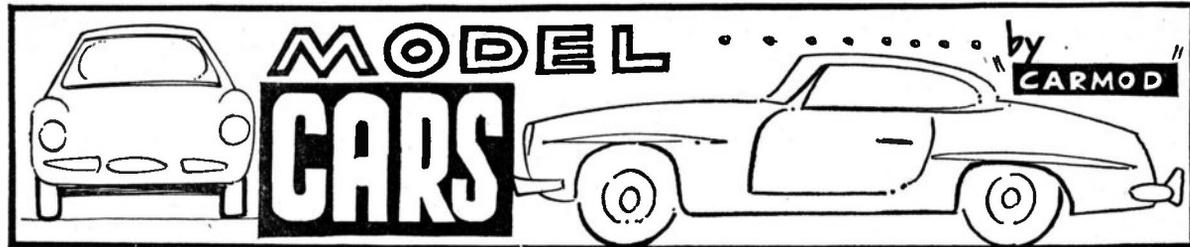


PAINT INSIDE OF BRIDGE BLACK

GLUE TO BASE

(A)





FERRARI made the chassis and engine; Pininfarina designed and Scaglietti built the body. With such a massive combination of masters behind its conception the Ferrari 250 GT Berlinetta could not fail to be beautiful — to many admirers of carrosserie it is the finest looking car ever built. But here was not just a pretty face; in the hands of such drivers as Stirling Moss and Mike Parkes it had a great many victories in competition.

It is surprising that none of the mass production companies have made a model of this car and have preferred to concentrate on the sister vehicle of the same period and stable — the Pininfarina bodied Ferrari 250 GT 2 plus 2. The French concerns of Solido and Dinky (France) both have made this car and, in the plastic toy class, Clifford of Hong Kong have made a large (about 1/20th scale) representation which has a fair chopping potential.

I have modified both the Solido and Clifford examples into Berlinettas and for this article have chosen the former. By way of a change I wanted to describe the Clifford conversion but there is a

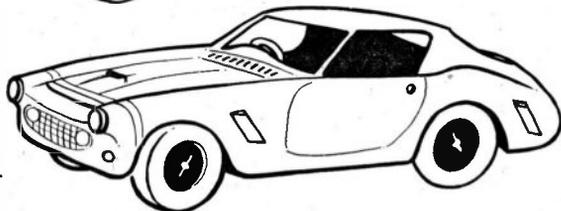
difficulty in obtaining suitably sized wire-wheels — there are sources of supply in the United States but these are expensive and take a long time to arrive.

The model should first be stripped

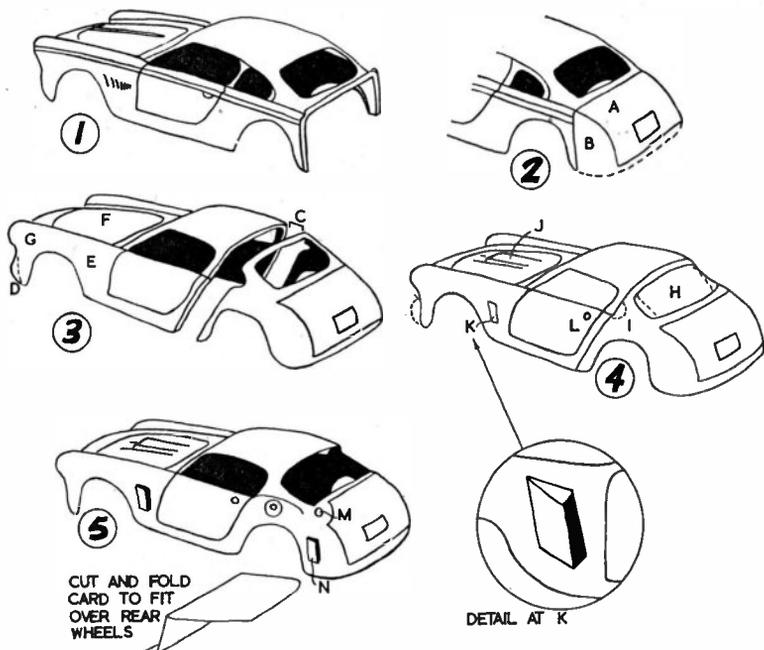


FERRARI PININFARINA 250GT 2 PLUS 2

A FERRARI CHOPPING



FERRARI 250 GT BERLINETTA



down by filing off the two button ended pegs on the underside of the car. The chassis plate, seat unit, windows, springs and wheels are then removed. Do not take out the opening doors. The work on the body can now proceed:

Stage 1. Cut off the rear end of the car with a hacksaw along the line of the boot as shown in the illustration. Cut off the metal on either side and below the boot lid.

Stage 2. Using Araldite, cement the boot lid A by its upper edge to the body below the rear window, allowing an even slope to the back of the car. Plasticine on the underside will hold the boot lid in position until the adhesive has set. When firm, build in the gaps B on both sides and under the boot with Plastone, first smearing the edges of the metal with Durafix. Ensure a smooth rounded line at the rear of the car. Allow materials to harden completely before progressing any further.

Stage 3. File off the bulge D under the radiator grill. Fill in cooling slots E with Duraflex and Plastone and file smooth when hard. File off ridges F and

door handles. Cut out gap C in the sides and roof. This gap should be 5 mm. in width. The cuts must slope forward at the sides to allow a constant 5 mm. width of gap.

Stage 4. Fix the two parts of the body together with Araldite and when hard file the joint smooth. Fill in the gaps I with Plastone. Enlarge rear window H at sides to just overlap the roof. Build up air-scoop J with Plastone. Form front disc brake cooling slots K from card and cement into place. Add door knob L made from small ball of Plastone.

Stage 5. Build up hump over rear wheel arches O with Plastone and smooth into rear fillings (B in Stage 2). Form rear disc brake cooling slots N in the same way as K in Stage 4. The boot lid should be etched to mark off its top corner to give space to the petrol filler cap. If preferred, this corner can be filed off at Stage 2 prior to cementing

boot lid to rear of car.

Cardboard should now be cut to fit in place as shown in illustration. Before fixing this into position cut a rear window from clear plastic sheet, leaving enough at the sides to allow the cardboard to hold it in place. Cement this and the cardboard into position but allow the lower part of the latter to hang, later to be trimmed to shape and fit when the chassis plate is replaced. Cut the original windscreen from the plastic and fix into position.

The Berlinetta will build with either left or right hand drive. If right hand drive is required, like the car driven by Moss, the steering wheel must be re-seated by filing a slot in the appropriate place in the instrument panel and filling in the original slot.

Attention can now be given to the chassis plate from which a 5 mm. wide piece of metal must be cut somewhere

between the front and rear wheels to compensate for the shortening of the body. I found it best not to join these two parts of the chassis but to fix them separately into position. Cut off the bumper bars and file front and rear to fit into the body.

Cut the front seats from the interior unit and paint black. Cement seats to chassis plate and re-assemble car. Replace springs and wheels when cementing the two parts of the chassis into place.

Exhaust pipes (one on each side of the car) can be simulated using plastic covered electric wire.

This completes the model apart from painting. The Moss driven car was finished in the colours of the R.R.C. Walker Racing Team, dark blue with a white band around the nose. The works entered cars were, of course, painted in Italian racing red.



ONE of the great weaknesses of tapespondence is that it becomes rather routine. Just like letter writing, it is apt to become characterless and dull. There is a sign that this kind of creeping paralysis is seeping into some of the large tapespondent organisations. 'Tape talk' has become a cliché which projects an image of utter dullness and affects most tapespondents' minds adversely.

All tape talkers should ask themselves 'Can I do anything else but talk?' They should consider whether talk is really the chief function of tapespondence.

I find there are ample opportunities to say what you want to say, ask questions, and answer those that you were asked on your tapespondent's last tape, and

yet indulge in a few 'special items'.

The 'special items', ruling out the specialized field of exchange of sound effects, seem to fall into three separate categories:

- 1 Musical exchanges
- 2 Special occasions and seasonal tapes.
- 3 Small sketches, monologues, poetry readings, and technical exchanges

Personally, I always rely heavily on musical exchanges. For this I have amassed a considerable amount of material, not only from the proms but also from the pop programmes. I find that it is impossible to select tapespondents by their musical taste only. One

may have my taste, but that person may be weak technically. I always believe is dishing out to my tapespondents *their* cup of tea.

Item 2, which covers such things as the Lord Mayor's Show, carnivals, elections, Christmas and summer holidays, etc, belongs mainly to the field of the location recordist. I think these come over best if there is some kind of commentary.

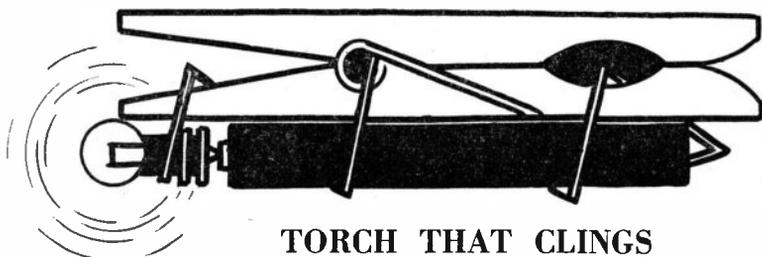
A little bit of enterprise can work wonders. Little comic sketches can be recorded. I have several little sketches in storage, mainly of my interviewing a young lady, i.e., Elizabeth Taylor, Christine Keeler, etc. These parts were taken by a young nephew of mine, whose unbroken voice has traces of Cockney, which adds an amusing effect.

Poetry on tape is now officially recognized by the overwhelming majority of poetry organisations, and even before the popular advent of tape more people preferred to listen to poetry than read it. Small doses would not be objected to by most tapespondents.

Finally, there is the most important contribution of all to tapespondence — the exchange of technical information. Beyond a certain stage — say the post-mixer — no two recordists do everything alike, and no matter how advanced one recordist is compared with the person he is tapesponding with, he can still learn something from him. Tape tips are always top priority in all sensible tapespondence.

Of course, a tapespondent can always ask for his wishes and requirements, when he knows that it is within the other tapespondent's ability to provide them. I know from experience, there is nothing more likely to efficiently seal a tape friendship.

FUN WITH HOME-MADE TOYS



TORCH THAT CLINGS

IMAGINE a torchlight clinging on your coat and freeing your hands for emergency action at night. To make it for less than a shilling you'll need a 2½ volt flashlamp bulb, spring-type clothes peg, 1½ volt pen torch battery cell and 9 in. of very stiff bare copper wire.

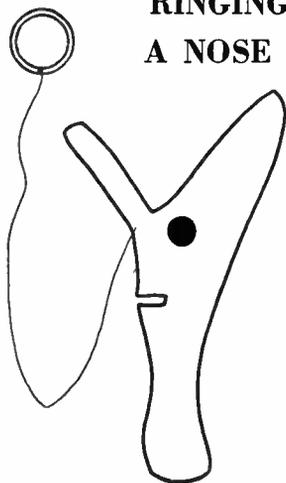
Wind an end of the wire 3 times round a pencil, to produce a coil, then widen the coil gently until the bulb will screw in tightly. Use the remaining 'tail' of wire to bind the cell firmly to the peg, as illustrated. It's a good idea to poke the wire through convenient openings between the prongs.

Next, bend back the wire's end to touch the bared zinc casing on the bottom of the cell. When you screw in the bulb to touch the cell's brass cap, you complete a circuit, and the bulb lights. Loosen the bulb to turn the light off.

Keep the torch by your fuse box, use it when camping, or clip it to your coal shovel on a dark winter's night. Use the torch for signalling in Morse Code, by making and breaking the connection between the wire and the cell casing. Or fix the torch behind your coat, as a safety 'rear light' when you go walking at night down unlit country roads.

* * * * *

**RINGING
A NOSE**



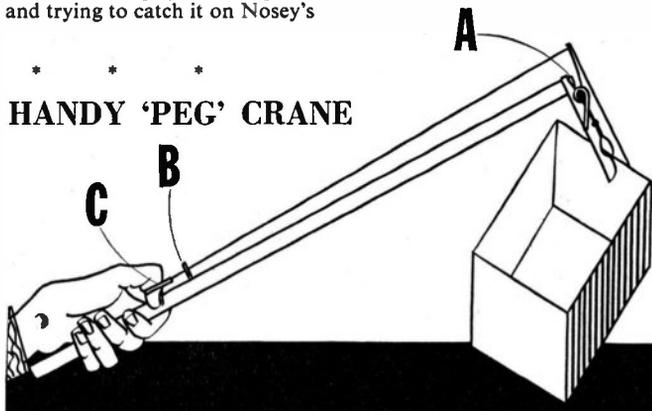
thin, uptilted and not too wide to impale a curtain ring which you must have handy. A good size for Nosey is 9 in. tall. The 'neck' will serve as a handle.

Tie the ring to a 20 in. length of strong black thread and fasten the other end of the thread through a little hole bored in the base of Nosey's big nose. Then you will be all set to practise putting a ring on Nosey's nose.

Hold the figure upright by the neck — cum-handle and keep jerking up the ring — and trying to catch it on Nosey's nose.

* * *

A HANDY 'PEG' CRANE



YOUNGSTERS can have fun with a 'Handy Crane' that's so easy to operate. You can make the toy in half an hour.

Begin by removing a single 'prong' from a spring-type clothes peg. Saw ½ in. off the prong's top and bore a hole through this end, to take an inch long thin screw. You can use a red-hot nail held with pliers to pierce the hole.

Also bore a little hole near the top end of the intact prong, and bore a hole into the end of a 3 or 4 ft. length of ½ in. diameter wooden dowel. The hole in the dowel is to receive the screw.

Then screw the sawn-off peg prong securely to the dowel end, as shown at A, and reassemble the peg, which will thereby be wholly fixed to the wooden rod.

Insert an eyelet screw in the dowel, 6 or 9 in. from the 'handle' end. (See B.) Tie a 4 ft. string to a curtain ring, thread the string through the eyelet — towards the peg — and, finally, secure the string's end tightly to the furthest peg prong by utilizing the hole bored there.

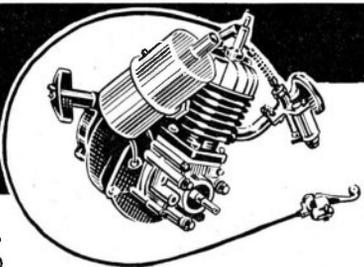
Operate the 'Handy Crane' by gripping the handle in one hand, while you catch the curtain ring on a finger or thumb (See C). Thus you can open the distant peg by pulling the string. The peg closes when your pull slackens.

Let a youngster hold the toy as he will — but show him how to control the peg to grip and raise small cardboard boxes, or light wooden blocks with nails knocked into them for the peg to grip on.

Because a child can hold the rod up high and pretend to be part of the toy, the 'Handy Crane' feels big, is very mobile and can be used anywhere and in any way the youngster thinks best. Also, the 'Handy Crane' aids muscular control and assists the development of the delicate co-ordination between hand and eye.

MAKE this simple toy to give pleasure to a youngster — or as a fast selling item for your charity sale. Cut out 'Nosey' in thin plywood, using your fretsaw, and paint the profile bright red with large round black eyes. The exact shape of Nosey is unimportant, as long as the nose is long,

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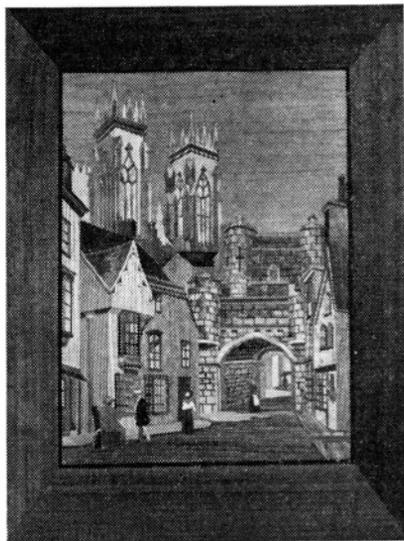
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TOPICS FOR COLLECTORS



Old Locomotive Name and Number Plates

DIESEL and electric traction are, of course, now rapidly replacing the steam locomotive on British Railways, and every day more and more steam engines are being withdrawn, many finding their way to the yards of private scrap dealers for breaking up.

Railway enthusiasts are becoming more and more anxious to acquire fittings such as chimneys, whistles, safety valve covers, and name, number and makers' plates from these redundant engines, whilst in some cases enthusiasts have purchased the complete engine. As now may be well known Mr Alan F. Pegler of Nottingham has purchased the L.N.E.R. Gresley *Pacific, Flying Scotsman*, which he uses for railway enthusiasts' trips, whilst Mr Billy Butlin, the holiday camp king, has purchased the L.M.S. engines *Royal Scot* and *Princess Margaret Rose* for display at his holiday camps.

 ★ 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. ★

During the years, however, so keen has been the demand among collectors for these plates, that the price was increased to 5 guineas, and now today it has rocketed to 15 guineas per nameplate, whilst the number plates cost 5 guineas for the cast iron type and 7 guineas for the cast brass plates.

However, these are all in limited supply, and it appears the only name and number plates now available to collectors are those from the *Hall, Grange* and *Manor* classes, but number plates from various classes of unnamed engines are available when the engines become withdrawn. Name and number plates from the *King* and *Castle* classes have all been allocated to collectors.

The G.W.R. engine nameplates are not an all brass fitting as many people

often think, but are composed primarily of steel plate. This is made in the form of an arc, with a downward extension to affix to the contour of the driving wheel splasher. 3½ in. raised brass letters are then riveted on to the steel plate, which is then surmounted with brass beading around the edges. Black enamelling of the steel background completes the plate. They are known as the 'built up' type, and are unique as being the only such nameplates to be carried by British locomotives.

The G.W.R. also had another type of nameplate. This was the all brass combined name and number on an oval plate fitted to the cab panels. These have of course, all been acquired by collectors several years ago. (A.J.R.)

The most recent acquisition is that of Mr Patrick B. Whitehouse, who together with a colleague Mr P. Garland, have acquired the G.W.R. 2-6-2 Passenger Tank engine No. 4555. They have had the engine fully refurbished and repainted in the former G.W.R. livery at Swindon. She is, at the present, housed at Tyseley (Birmingham) shed.

To the average collector of rail-rodiana, however, the most eagerly sought after 'pieces' are the name and number plates, particularly those of the former G.W.R. engines. When this company first began to dispose of the nameplates from withdrawn engines in 1923, they were somewhat at a loss to know what price to charge for these, and they asked collectors to suggest a figure. Eventually a price of 17s. 6d. per plate was agreed upon.



"... AND I CAN'T THINK WHY I HAVEN'T THOUGHT OF USING THE WASHING MACHINE FOR MIXIN' CEMENT BEFORE NOW!"

A Model Sailing Barge

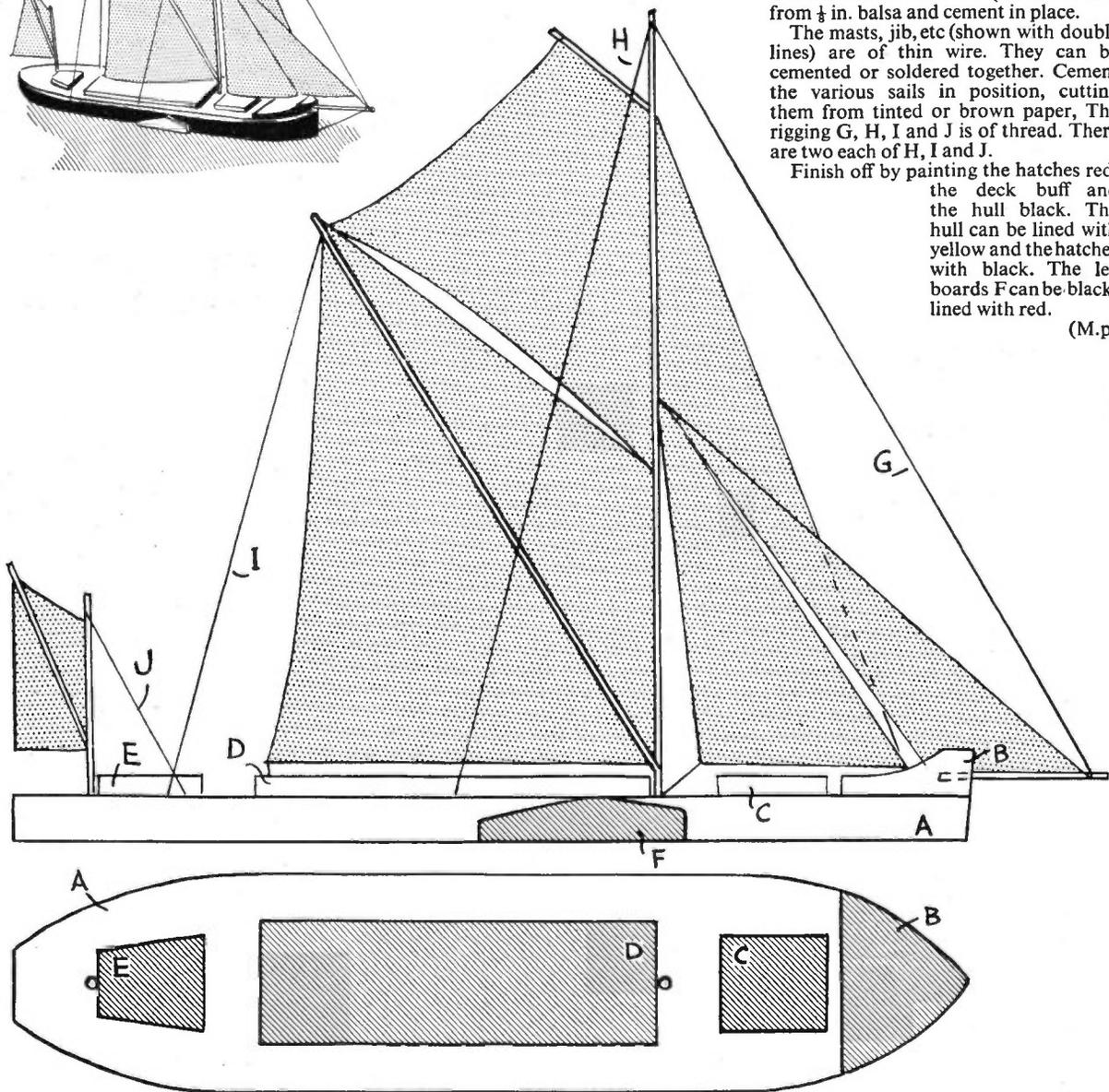


THIS neat little model can be made from balsa, wire and paper. You can obtain your balsa and modelling knife from Hobbies Ltd., Dereham, or from any Hobbies branch. The parts are full size and you should cut the hull A and the bows B from $\frac{1}{4}$ in. balsa. The hatches C, D and E are $\frac{1}{8}$ in thick. These are cemented in the positions shown. Cut the two lee-boards F (one each side) from $\frac{1}{8}$ in. balsa and cement in place.

The masts, jib, etc (shown with double lines) are of thin wire. They can be cemented or soldered together. Cement the various sails in position, cutting them from tinted or brown paper. The rigging G, H, I and J is of thread. There are two each of H, I and J.

Finish off by painting the hatches red, the deck buff and the hull black. The hull can be lined with yellow and the hatches with black. The lee boards F can be black, lined with red.

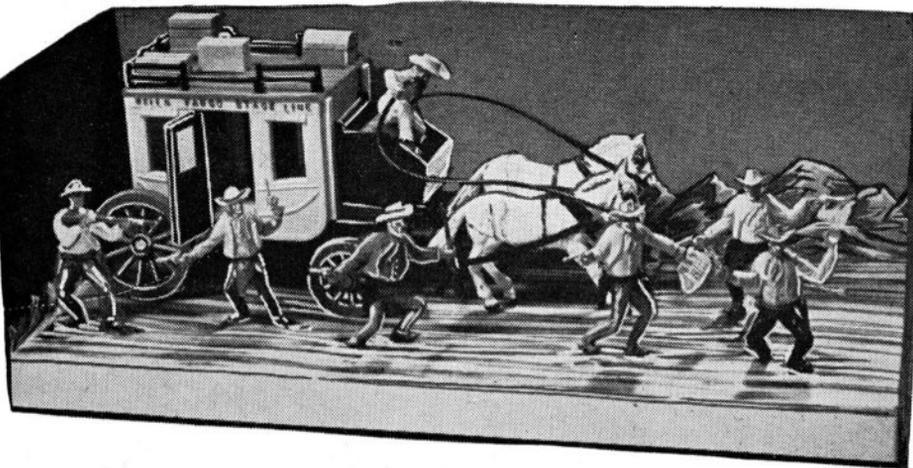
(M.p)



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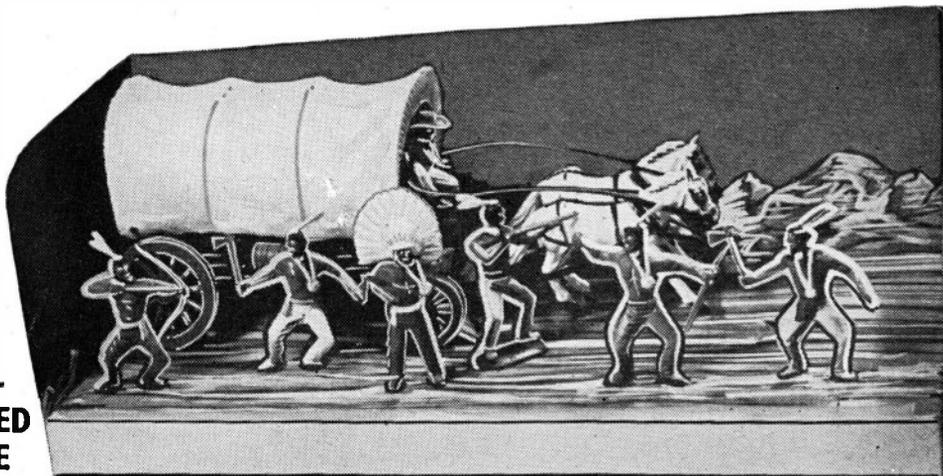
INDIANS

3 mounted, all different actions, 3in. high (p.9d.) **6/11**
4 standing, in various actions, 2½ in. high. (post 6d.) **2/9**

COVERED WAGON

A typical 'Wagon Train' Wagon with driver and two galloping horses. Six attacking Indians with various weapons.

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